Famous Artists Schools, Inc., Westport, Connecticut

Famous Artists Course

Albert Dorne
Fred Ludekens
Norman Rockwell
Al Parker
Ben Stahl
Stevan Dohanos
Jon Whitcomb
Robert Fawcett
Peter Helck
George Giusti
Austin Briggs
Harold Von Schmidt

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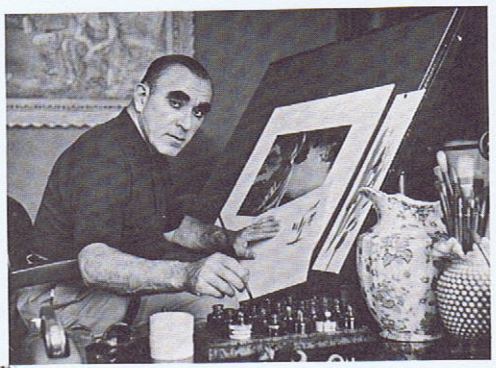
The Founding Faculty of the Famous Artists Schools

Norman Rockwell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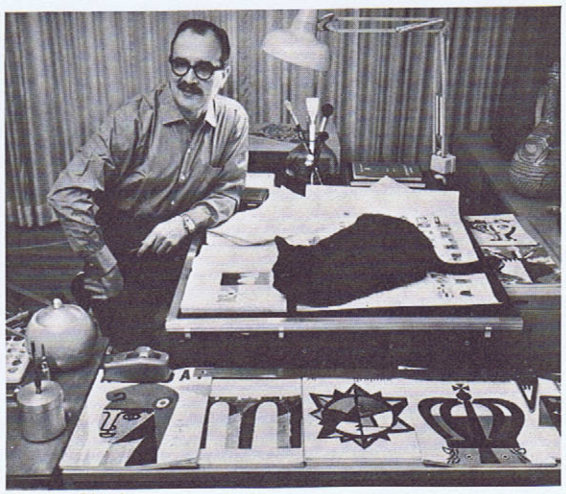
Austin Briggs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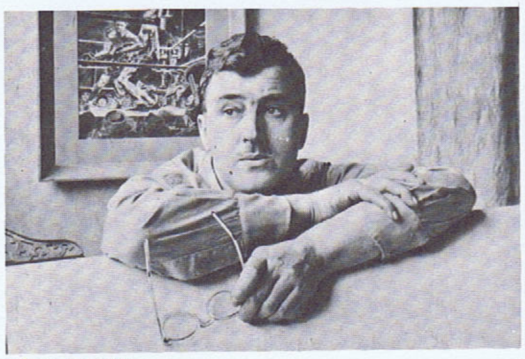
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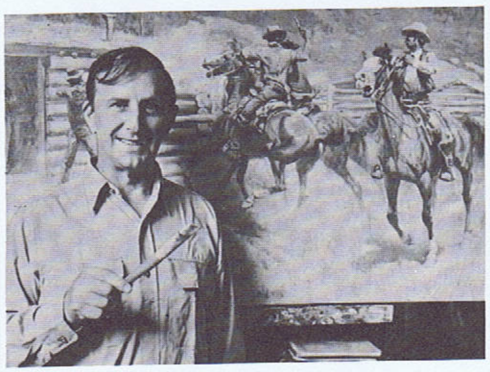

Harold Von Schmidt

Commercial art and illustration

Man drew pictures before he learned to write! Before you begin your Course in Commercial Art and Illustration, it is important that you become acquainted with the origin and development of pictures. So, let's go back many thousands of years to prehistoric times, when the art of picture making began.

The oldest pictures that we know of are found in caves in western Europe. They were painted by men of the Stone Age. These early men were hunters, and most of their pictures are of wild animals such as the reindeer, bison, and wild horse. Many of the animals are shown pierced by arrows, which suggests that the pictures were intended to bring the hunters luck in the chase. The people of the Stone Age had not learned to write yet – but already they could make drawings that, though simple, were realistic and full of vigor and meaning.

In time, man moved away from the life of the hunter and learned to till the fields, keep domestic animals, and build towns and cities. He began to write now, and the first letters he formed were actually pictures of objects, as Chinese writing still is today. As man's knowledge, experience, and materials improved, his art, too, rose to a higher level. His pictures were executed with remarkable skill – their colors were rich and varied, and so were their styles and techniques. Art was used to record events and human experience, to communicate ideas and influence people. Through pictures we can study the entire history and progress of mankind, from ancient times down to today. For art is a universal language that is much the same in every time and place.

In our own day the role of art has grown in scope and importance. The development of modern techniques of reproduction, printing and transportation now makes it possible to distribute a visual message to anywhere in the world in a matter of days or even hours. And so, art has become a more powerful universal language than ever before. As in the past, however, its ability to communicate ideas and to influence people still depends on the skill and creative talent of the well-trained artist.

Today advertising art and illustration have become a common visual language familiar to the people of a large part of the world. From the turn of the century, at least as far as America is concerned, commercial art has become part of every facet of our life. The story illustration – the advertising picture – the billboard – the window and counter display – the calendar and the magazine cover illustration – the greeting card and the mailing brochure – the list seems endless – are a source of information or pleasure to millions and millions of Americans. Pictures play the same role in our contact with the rest of the world, with peoples who do not understand our spoken or written language – but who most certainly understand our pictures.

The common ingredient of all good pictures is their quality of communication. If it is your intention to earn your living as an artist, then you must consider yourself in the field of communication. The reason for using pictures in every advertising or editorial effort is to sell goods or an idea. Commercial art is a business, part of a total selling effort – a commodity, if you will – bought for money – to be used in turn by its purchaser to make money. To achieve its purpose, it must communicate clearly and effectively.

The well-trained artist (and he must be well trained) who enters this field of art, with its special rewards of financial security, steady work, and the satisfaction of seeing his pictures reproduced, often nationally, must take on certain obligations. First, he must develop a sincere and healthy philosophy toward the use of his art. Second, he must realize that the buyer's interest in art for its own sake is secondary to his interest in its use to support his selling or communications effort. Third, he must learn about people – his client's audience and its reactions to art forms and symbols. And finally, accepting these considerations, he must produce good pictures that will not only reflect his own personality as a sincere artist – but will also deliver his client's message in a picture language that his audience will find convincing and easy to understand.

You must be a good artist

You are taking this Course because you want to make a career – or at least a part-time career – as an artist – a commercial artist – an illustrator – a designer or an art director – or perhaps you want to be a fashion artist or create art for television. No matter which area of art you eventually embrace, you must first of all become a good artist. To do this you are about to start on a course of training – a serious and demanding program of learning.

Learning and teaching are a joint effort. We can teach you – but you must do the learning. What you get from your Course will depend on how much you give to it in dedication, energy, and, most of all, self-discipline. This matter of discipline will be your greatest challenge for the duration of this Course. If you can make good use of your time and effort, and if you have even a small amount of talent and intelligence, we can make you a fine craftsman. If you can further add to this a strong habit of observation and creative curiosity, you may then become a real artist in all that the word implies.

We will teach you the traditional principles of drawing and painting which artists have developed over the centuries and handed down to us. We believe deeply that these fundamental artistic truths and techniques are the basic language and architecture of all sound picture making. You must learn and respect them if you hope to produce art that carries conviction.

After you have mastered the principles of drawing, form, composition, painting techniques, and all the other aspects of your training, it is our sincere hope that you will use your knowledge and skill to investigate many contemporary and original approaches to your art. The most creative artists have always been those with open minds, an inquisitive attitude, and sensitivity to the constant changes going on in art – the new art forms and new ideas that are the vitality of contemporary picture making and design.

Everything you learn in your training will be important to you, no matter in what field of commercial art you eventually specialize. As an illustrator or advertising artist, you will need all of the skills and knowledge you acquire in your Course. As a designer, your knowledge of drawing, form, composition, and techniques will be just as important if your designs are to communicate and have meaning. As an art director responsible for designing the whole concept of the printed page and buying its art for your clients, you will have equal use for everything you learn. And the same will apply if you enter the field of fashion art or television – if you are to achieve a real degree of success.

Even if you eventually turn to photography – with a camera as your medium of expression – your knowledge of art and all the principles of composition, form, light, shade, and texture will make the difference between photographs that are mere recordings of nature and photographs that are works of art.

Your Course in Commercial Art and Illustration was planned, written, and illustrated, and is conducted by men who are recognized as the leaders in every area of the field today – in advertising art, illustration, design, fashion and television art. Their work appears constantly in all the current magazines, newspapers and on television – for major assignments of publishers and advertisers. They have proved by their own rich professional careers that they know the what, why, and how of making successful pictures.

It is our sincere conviction that the proper way to teach and study the art of making pictures is with pictures. Accordingly, we have followed the most modern methods of visual education in designing and writing the Course. There are thousands of clear, explanatory step-by-step photographs, diagrams, drawings, and paintings in your textbooks, so that you can quickly understand and absorb what the members of your Faculty are trying to teach you. The instructions are simple, direct, and always to the point – all the traditional ponderous clichés about art, all the irrelevant theories, have been left out.

This is the first time in the history of art teaching that such a course of training has been made available by such eminently qualified teachers.

First things come first

Please remember that you did not learn to write words until you first learned to make and understand the letters of the alphabet, and you did not write a composition until you first knew what the words meant – only then could you arrange them to make understandable thoughts. Similarly, you cannot make good pictures until you have a solid grasp of the essentials of art. First things come first. Remember that we who are teaching you know from many, many years of experience what is necessary for you to know before you can hope to become a successful artist. All the things we will teach you in the succeeding lessons of this Course are absolutely necessary for you to master before you can become an able advertising artist, illustrator, or designer.

In every lesson of your training you will be given specific instructions and controlled exercises and assignments. However, at no time during the entire Course do we want you to feel that we are trying to control your creative or artistic talent. This must come from within yourself. We are simply trying to give you the guidance, the tools, the training and the knowledge you will need to achieve your creative ends and produce your own fine pictures.

Our responsibility – and yours

In starting this Course with the Famous Artists Schools you have committed yourself as an art student to our care, teaching, and guidance. We feel very keenly this responsibility and we will do everything we can to help you to succeed in your chosen field.

All through your training you will receive sincere, individual attention from artist-instructors who are specialists in every phase of the work you do and send in for criticism. We will try in every way to make you feel that we are close to you as teachers – and that your art problems are ours. Criticisms and gradings will be given in a fair, direct, and honest manner. We will not attempt at any time to soften a criticism just because we do not wish to hurt your feelings. It would do you no good if we did not tell you the truth. If, in our letters to you, we may at times seem severe, it is only because we are trying to teach you – not coddle you. It is quite difficult to get the friendship and warmth of close personal contact into a letter – but please believe that it is always there.

It would be quite simple and easy for us to constantly say, "Your work is good" – and save ourselves a lot of time and effort. And you would think, "What nice people they are." We must all, however, be honest and realistic if we wish to advance.

We have taken on the responsibility of teaching you, and we expect you to do your full share of the learning. If your work deserves praise, we will certainly enjoy giving it to you.

Commercial art and illustration can be the most satisfying and lucrative of careers. It can always be a great pleasure and satisfaction to you. There is no fuller life than that of the artist who – through his knowledge, training, and creative ability – produces, on a blank paper or canvas, pictures for the world to admire and enjoy. But do not confuse yourself about being that artist now. It must take many, many long hours and months and years of hard work, guidance, and training.

Only you – the artist – can be responsible for your own success. We can teach and guide you in the right direction. We want to be your trusted friends and counselors, but please do not forget one thing above all – you and only you, with your own sincere self-discipline, dedication, and effort, can make yourself an artist. For, in the end, you will be your own best teacher.

Start to teach yourself now by learning to look at and see everything about you with a keen, observant eye. Thoughtfully examine the pictures in the magazines and newspapers. Study the endless parade of people and visual ideas on television. Examine with an open mind everything that is designed and printed. Styles in art and design change constantly. By being alert and inquisitive and sensitive to these constant changes and new trends going on about you, you will always be creatively aware and up to date in regard to new directions and experiments in art. Every successful artist will tell you this same story. There is no other key that will open the door to your success as an artist.

How good is your School?

Every once in a while someone asks us, "How good is your School?" Our answer is usually the same: "As good as our students make us." Perhaps this seems like a casual answer. It isn't.

Let's consider thoughtfully: What does make a good school? Fine teachers? Of course. A sound training program? Yes. Objectives of the highest character, and integrity toward its students? Very important. Yet how good are all these fine assets without students who take advantage of them?

A school can bring to a student the finest courses of learning and philosophies of teaching. It can place at his disposal the best teachers. But unless the student matches these advantages with an inquisitive mind, a willingness to learn, and the hard work and dedication that have always been a requisite for success in any field, neither the student nor the school benefits.

We have seen many swell-headed "geniuses" full of self-esteem —who took their talents for granted and felt no obligation to develop their gifts through study and investigation. These people make any school look bad. On the other hand, we know of countless people who, with just a modicum of talent — but a good deal of ambition, initiative, and capacity for hard work — have become highly successful artists. These are the people who make your School look good.

We can with pardonable pride remind you that your School is the best of its kind anywhere in the world. We have earned the respect and regard of leading art scholars and authorities in America. More than two hundred universities and residence art schools have placed at the disposal of their teachers and students alike the same textbooks you use. Virtually every major magazine, art journal and newspaper have written editorially about your School — its distinguished guiding faculties, its teachers, its teaching methods, and its successful students.

In spite of all this, you will still get from your association with us no more and no less than you put into it. You, in the final assessment, will make your Famous Artists Schools a poor school or a good school — and yourself a mediocre or a good artist.

Albert Dorne
PRESIDENT

Norman Rockwell

a parker

Jon Whitcomb

R.F. **(Robert Fawcett)**

Giusti **(George Giusti)**

Ben Stahl

HAROLD VON SCHMIDT

PETER HELCK

Stevan Dohanos

Austin Briggs

Fred Ludekens

ALBERT DORNE

How to study and practice

The twenty-four lessons of this Course are designed to carry you step by step, lesson by lesson, through every phase of art knowledge and technique necessary for the creation of sound pictures and design. The quality of your achievement by the time you have completed this Course will depend upon you and upon the amount of sincere practice and study you have put into your work.

More than once in the next months you will become impatient. You will want to start working on subjects discussed in lessons much more advanced than the one assigned you at the moment. You'll say, "Those later lessons look so interesting!" They are interesting – and we want to see you do a good job with them. Therefore, we advise you to be patient. From our past experience in developing even the most talented students, we know that "first things come first."

The first step when you begin a new lesson is to read the lesson through from beginning to end, studying the drawings and text very carefully. Then restudy the lesson as much and as often as necessary to make sure you understand every point.

The first lessons are among the most important of the entire Course. They teach you the fundamentals on which the more advanced training is based. They are so important that you must understand them well. If you do you will find the later lessons easier, and your artistic development will be faster and sounder. Each succeeding lesson will be more interesting than the last. More and more you will be drawing upon your creative talents as you learn how to make better and better pictures. But – please take our word for it – the first few lessons are the most important in the entire Course.

Your assignments

With each lesson you will be given an assignment. It will have two parts. The first part will outline problems to "study and practice." These problems have been designed to help you understand the teaching principles of the lesson and gain skill in drawing. It is a minimum outline. You should do as much additional work as possible because you learn to draw only by drawing. This practice work is not to be sent in for criticism.

The second part of the assignment describes the specific drawings which you are to send in to the School for constructive criticism and grading. These drawings will show us how well you have understood and learned the subject of the lesson. Do the assigned work as carefully as you can in a reasonable length of time, but don't be disappointed if you fail to turn out "masterpieces." You haven't had the necessary training yet, and we do not expect that your pictures at this stage will be as successful as you might wish.

Don't labor too long over one assignment. We are here to help you. We can be of most help to you when we see your work. Then we can tell you what you have done well and where you should try to make improvements – and show you how to make them.

How your work will be criticized

As you begin your Course it is important that you understand how we will judge and criticize your lesson assignments.

One of the great advantages of our teaching method is the fact that we make a direct, personal, and objective appraisal of your work as an individual. We judge your work and pictures, not only as art teachers, but also like the art director, who knows the kinds of pictures the general public responds to and advertisers and editors buy.

In criticizing every one of your assignments we will pay closest attention to your control of the subject taught in that particular lesson. We will also expect you to show that you understand and have remembered and applied what you studied in previous lessons. We will not criticize you for weaknesses in subjects which you have not yet studied in the Course.

At times you may receive a criticism that you consider unfair. For example, if we say that your drawing seems to have been done without sufficient preliminary study, you may be upset. Probably you spent a lot of time in preliminary work before making the finished picture. However, the important consideration is how you spent that time. In other words, are the benefits of your earlier lessons and preliminary drawings reflected in your finished work? Remember that all we can judge is what we see in your final pictures.

You should not be too worried if you do not master immediately all the things you study. As you may know, in learning to draw there are two steps. The first step is to gain a thorough understanding of the problem. The second step is to train your hand to put on paper what you have learned. This second step requires practice and time. You will find that many of the techniques you study in this Course will not be of full value until you have learned, after long practice, to apply them instinctively.

We hope to do two things when we criticize your assignments. First, we want to point out what you have done well. Second, we want to show you what you have not done well. Often we will talk more about your mistakes than about the things you have done successfully. This is as it should be. There isn't a great deal we need say about your strong points after we have noted them. It is different with your weaknesses. We must point them out to you and show you how you can correct them.

When you have finished this Course, you will be on your own, like all professional artists. Your ultimate success will depend to a large extent on your ability to see the weaknesses in your pictures and correct them. Always try to look at your drawings as objectively as possible. Imagine that you are criticizing the work of another artist – and be firm in your criticism.

How your work will be graded

When grading your drawings, we will purposely reserve the highest marks for very exceptional work. We know you are serious in studying this Course and want an honest and fair appraisal of your pictures. It would not be to your advantage if we coddled you by giving you higher grades than you deserve. You must learn to take our suggestions in the spirit in which they are given, remembering that our only desire is to help you.

We will grade your assignments as follows:

A — Excellent
B — Above average
C — Average
D — Below average

To get the most out of your Course you must study and practice as much and as regularly as you can. So, set up a work schedule for yourself and stick to it.

We know from experience that some students work faster than others, and some can give more time to their studies. On the other hand, your lessons are not all equally difficult. For that matter, a lesson you thought easy might be quite hard for someone else, and vice versa. There is no absolute standard of progress. All we ask is that you discipline yourself and work consistently. When you miss a day, try to make it up by spending extra time at your studies the next day. Your work periods should become a pleasant habit.

Do not work for speed – work for good results. Speed will come naturally after you have acquired the knowledge and skill that only practice can give you. You will find that it is comparatively easy to understand what should be done, but very much harder to do it. Theory is one thing, practical application is quite different. You must be patient, working slowly and carefully, so that you can train your hand to accomplish exactly the results you want to get.

Drawing is first of all a physical activity, just like playing tennis or golf. A good tennis player spends hours, day after day, practicing his serve, his backhand, and the other basic motions that he must master to play a serious match. The ambitious golfer practices his swing thousands of times, trying to make each motion more perfect than the last. In the same way the artist must spend hours and days learning to work with pencil, pen, and brush.

Remember, however, that practice will not produce the desired result unless you are constantly critical of what you are doing. You have heard of golfers who taught themselves to play, but found they could achieve only a limited amount of success. When they began studying with a pro, they had to begin all over again by unlearning the bad habits they had acquired through years of untutored playing. And it was harder to unlearn the bad habits than it would have been to establish good habits from the start.

Therefore, work slowly at first, thinking constantly of what you are doing, trying always to come closer to the ideal. With every line of the pencil or pen, every stroke of the brush, you will be developing facility – even though you may not realize it. Gradually you will be able to work faster and with assurance as you gain greater technical control. At the same time you will be establishing good habits, which will be your most valuable possession throughout the rest of your life.

When you send in your finished drawings to the School, be sure to follow the mailing instructions on the assignment sheet.

Send to the School for criticism and grading only those drawings specified in the assignment. Do not send in practice work or extra drawings.

Sketching

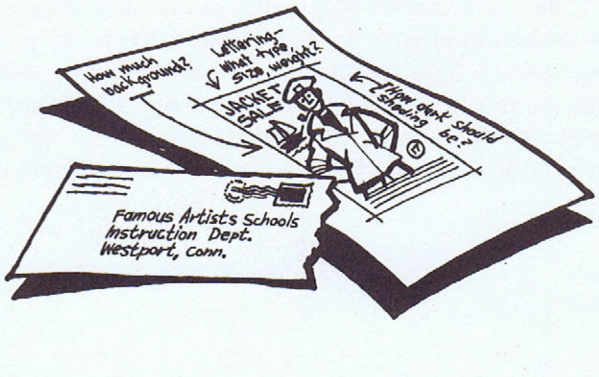
There is no substitute for drawing from life and nature. You learn to draw by drawing, so develop the habit of sketching. Carry a sketchbook with you at all times – one that will fit in your pocket. You will find numerous opportunities throughout the day for observing and recording rich material which will eventually be useful in making your pictures. Learn to make quick sketches of attitudes, characters of every description, gestures and facial expressions. It is equally important to note the interesting objects which surround you on every hand. There is no end to the marvelous wealth of picture material around you. Get – and keep – the wonderful sketchbook habit. You'll never regret it.

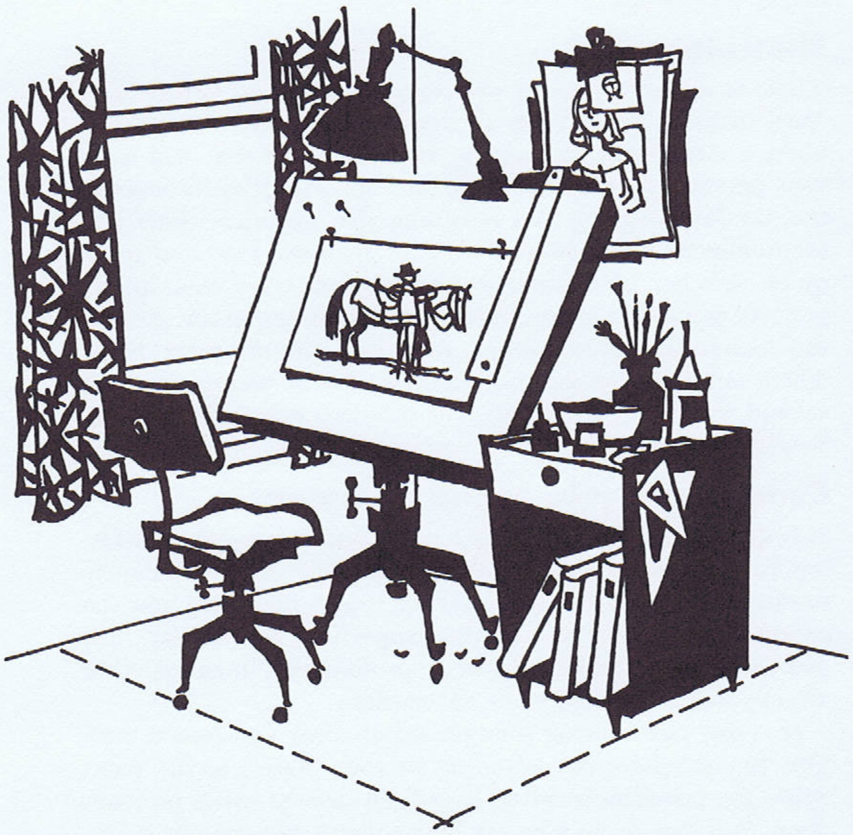
Commercial jobs while studying

It is quite likely that you may have opportunities, while studying your Course, to do commercial jobs for local tradesmen, stores, newspapers, and organizations – jobs for which you can expect to be paid. These are fine opportunities, and naturally you will want to make good in a "professional" manner. After all, experience is the greatest of teachers.

If at any time during your period of study you receive such jobs and you have not advanced in your Course to the point where the problems involved have been covered, write us about them. You may make a rough layout sketch of your job assignment on a sheet of paper measuring 8½ by 11 inches. Around your sketch make notes – as shown below – explaining where your difficulty lies. Fold up this sketch, insert it in an ordinary letter envelope, and send it to the School by first-class mail. Be sure to address it to the Instruction Department, and make certain that your name and address are on the sheet. We will then be glad to help you work out your problem from a professional point of view.

When you deliver your first jobs to your client, he may not think them quite as good as you do. Remember, he is paying for them. He is entitled to pictures that he feels will sell his product or deliver his message to his public. If you meet some disappointments – and you will – do not be discouraged. Offer to do your drawings over to his satisfaction. You will do better the next time. Just remember that all successful artists have gone through the same "growing pains," including all the members of your Faculty.


How much background?
Lettering – what type, size, weight?
JACKET SALE
How dark should shading be?
Famous Artists Schools
Instruction Dept.
Westport, Conn.



The artist's studio

The very first need of the artist is a "studio" or permanent working space. Find a well-lighted corner in your home where you can draw at any time – day or evening – without being disturbed. Your whole "studio" need not take up an area more than five feet by five feet.

Correct lighting

Having the proper light is very important. If possible, the window you select to work by should face north, since this provides the steadiest light. However, this is not essential. If your window faces another direction and the sun becomes a problem, the light can be controlled by window shades. For working at night or on dark days it is an excellent idea to attach a fluorescent desk light to the top of your drawing table. Or you can put up a swinging bracket light on the side of your window sash. If these lights are not available, an ordinary floor or bridge lamp with a bright bulb (at least 150 watts) will do very well.

The artificial light should be placed so that it will come from the same direction as your daylight. All light should come directly from your left, if you are right-handed (or directly from your right, if you are left-handed). This is very important, since what you are doing must have the full value of the light. Avoid having your hand or body throw shadows on your work.

Drawing board or drawing table

You should make all of your drawings on either a drawing board or drawing table. Standard drawing boards come in various sizes. They are usually about three-quarters of an inch thick and have a smooth surface. There are several good methods of working. One is to set the drawing board in your lap, resting it at an angle on the edge of an ordinary table about the size used in the kitchen. You will have room on the rest of the table for your working materials. Another good method is to prop up the drawing board on the table by placing books or similar objects under the back of it. The third and best method is to work on the adjustable type of drawing table used by professional artists. A tabouret or small table about thirty inches high, possibly with drawers in it, makes an excellent stand and storage space for materials.

Some artists cover their drawing table with a sheet of smooth dark green or gray cardboard (posterboard). This provides a firm, even drawing surface, absorbs any glare from overhead lights, and makes it easier on their eyes. The protective cardboard cover will also help preserve the surface of the drawing table. Don't cut paper or illustration board directly on your table. Do your cutting on old pad backs or cardboard.

In addition to the drawing board or table and tabouret, there are a number of other items which you will find useful in your study and work. A mirror – the larger the better – can be a real help. A three-panel mirror from an old dresser or vanity is particularly useful because it enables you to be your own model and view yourself in profile or even from the rear.

You may also find it helpful to hang or nail a bulletin board (a piece of thick, soft compressed fiberboard is an inexpensive substitute) on the wall directly in front of your drawing surface. On this board you can tack photos or other material you need for reference as you draw. A wastebasket is also important – be sure to have one handy for the work that you discard.

A good, logical arrangement of your tools and equipment can save you lots of wasted motion. Arrange your drawing table, tabouret, and other materials so that whatever you need is within easy reach. Know where everything is so that you need not stop work to hunt for what you want next. Do the best you can to make your studio setup convenient and comfortable, but don't waste any time or energy worrying over the fact that it is not perfect. Many fine drawings and paintings have been created under circumstances that were far from ideal. The important thing is to use your home studio as much and as often as you can.

Observation

All through your Course we will remind you of the philosophy "See — observe — remember." If you really understand the meaning of these three words and learn to apply them you will have accomplished a great deal toward becoming a good artist.

When the average man looks at something, he actually "sees" very little. He uses his eyes to identify objects, but that is usually as far as his curiosity takes him. For this reason, he lives in a world of limited observation. It is a simple world — made up of visual ideas like "tree," "girl," "house," "car," "stairs," "dress," "horse," etc. Suppose this man takes an afternoon walk. He may remember running into all these visual ideas; but since he did not observe them carefully, he usually cannot recall quite what they were like. Ask him to describe the house — he didn't notice. What was the girl wearing? Can't remember. Was the horse a work horse or a trotter? Must be a work horse — it was on a farm.

The chief quality of the artist is his insatiable visual curiosity. If an artist took that same walk, he would come back brimming with visual information. Not only would he have a clear visual picture in his mind of each object, and its setting, and its details — he would also be able to "see" in his mind's eye just what all these things really looked like.

Your ability to observe — to focus on what is significant and fix it in your memory — will, without any question, be one of your most important assets as an artist. It is the one ability which can help you to remember, to keep forever the things you have focused your attention on: objects — form — light and shade — characters — expressions of joy and sorrow — the material for your pictures.

Observation is the ability to see and mentally record with feeling and understanding not only the grand and the unusual, but the seemingly unimportant, commonplace things all about you — things which the untrained eye misses. It enables you to recognize and select the little things that are really the big things. It is the heart of the ability to report and record. All great writers, reporters, and artists show this ability to a marked degree in their work.

Success in art is not alone the result of fine craftsmanship or academic knowledge acquired over years of training and work. To this must be added the developed sense of observation that guides you to select the "right" subject to paint, the "right" types to draw, the "right" composition, the "right" color — to choose what you can use, and reject what is not needed.

Don't get the idea that a sense of observation is some mysterious quality possessed by only a few "blessed" people. Nothing could be further from the truth. Observation is, in fact, a definite ability that one acquires through constant and deliberate application and self-training.

The most important method for this training is to remember always to "see" everything you look at. Night and day — no matter where you are or what you are doing — work at developing the sense of awareness of everything about you. Don't just look at that sunset or that nice old barn. Study them. Remember their color, their shape and forms. This is observation!

What color and shape is the sofa in your living room? What is that characteristic gesture of your boss — or friend? What is the view from your window? Learn to see these things in your mind's eye. This is observation!

Don't just flip casually through picture magazines or look at the show on the television screen merely to be entertained. Observe the details of the figures, their actions and character, their mannerisms and gestures — backgrounds — objects. Think about them — and commit them to memory. This is observation!

Good observation is the first and most essential step to good drawing and painting. Throughout your Course we shall emphasize this ability and show you how to develop it — for only when you observe an object discerningly can you re-create it in a picture that viewers will find convincing and meaningful.

Recording your observations

While our motto or creed, see, observe, remember, is one of the most important things we can teach you, this does not mean that you can possibly commit everything you see to memory — or draw entirely from memory. It means simply that you should train your eye and mind so that when you do make your pictures you will be aware of and select the right things to draw — and recognize the nonessentials which should be left out.

In addition to seeing, observing, and remembering, you will need to develop a variety of sources of information so you can produce pictures which are authentic as well as artistic.

Whenever possible, make a personal inspection of any object or location you plan to use in a picture. Try to do this even if you have a photograph. Your picture will be more convincing if you can see and understand the real thing. When you actually handle an object you will understand its purpose and avoid embarrassing inaccuracies and mistakes in drawing it. If you do not understand the thing, get someone to explain it to you.

Your sketchbook. There is no substitute for drawing from from life—your sketchbook should be your constant companion. Sketching an object or scene will force you to observe more intensely and, later, when you review your sketches, they will recall many things to your mind that otherwise might be lost. Make sketches and notes of things you see which inspire you and give you the urge to paint them. Carry your sketchbook with you wherever you go — and use it!

Your camera. This is a wonderful aid in recording your observations. Whether you are taking pictures on a vacation trip or in familiar surroundings, you can gather much information and many picture ideas with your camera. When you study these photos they will refresh your memory about the things you have seen and the way you felt about them — they will mean more to you than photos taken by someone else.

See — Observe — Remember

Research makes the picture authentic

Research is an important part of your work as an illustrator or designer. You must be able to find the information you need on any subject you wish to depict. One picture you have to do may call for a peacock – another, a dueling pistol and costumes of the 1820's – another, an old mill, etc. Don't miss an opportunity to do something authentic and exciting merely because obtaining the material or the exact information to work from will involve extra effort. Be prepared in advance to draw anything.

Often a friend or even a casual acquaintance will know where you can locate the object you want. Make it a habit to jot down the name of your neighbor whose basement resembles a catacomb, the barber who collects stuffed animals, the location of that weeping willow. Perhaps a friend has an unusual house plant or porch chair. Make notes of such things for your files.

Time does not always permit you to locate each thing and study it firsthand, however, and you must rely to a large extent on information from sources such as books and photographs.

Reference books. Start a library of reference books on such subjects as birds, animals, costumes and other things that are likely to appear in your pictures. Add to this as your budget permits. Many useful pictures of objects can be found in mail-order catalogues and encyclopedias.

Your public library is a wonderful source for reference material. It will have a number of books on almost every subject and thus gives you a wide choice to refer to. Being familiar with the books on a subject also gives you a better reference background from which to select books for your own library. Your public library probably has many out-of-print books, costly reference volumes, and assorted magazines. Many libraries also have files of pictures.

"Scrap" file. You must develop a classified file of picture clippings from magazines, newspapers, catalogues, books, and many other sources. This file is called a picture "morgue" or "scrap" file. Making such a file is a time-consuming job, but you will be surprised at how much you will learn from this activity and what a marvelous timesaver it will become for you. In addition to being an excellent source of information, your file will be a rich source of picture ideas. You should start one as soon as you can, and you must always be adding to it. It will be one of your most valuable assets as a working artist.

The activity of selecting the pictures to include in your reference "morgue" can become a fine means for developing your sense of observation. In the usual process of looking through magazines, books, or other printed material that contains pictures, the average person is just a casual viewer – the pictures pass by, one by one, in a constant parade; they are merely recordings of things and places. But when you, the artist, go through these publications with a definite purpose in mind, it is quite different. The simple fact that you are considering each picture for a specific place or category in your morgue, or in relationship to your work, heightens your interest in the picture and the subject enormously. In order to decide whether it will be useful to you, you study for a few seconds a picture of a rooster or a horse – an unusual attitude of a man in a photograph – an interesting landscape or a picture of lovers on a park bench – a western character – and they cannot help but be impressed on your conscious or even subconscious mind. You have looked at, studied, and seen the picture objectively and in relation to your needs as an artist. Inevitably you retain something of it that will help you develop your sense of observation.

Remember never to trace or copy anything exactly from your files. Use these pictures for ideas and information, for getting the mood of the subject. This type of file contains copyright material, and copyright laws are rigidly enforced. Moreover, you want your illustration to be yours alone, not a rehash of something done by someone else.

How to start your "scrap" file

Your picture file is useful only if it is kept in an orderly way. The system we describe here can be started quite simply, but also can be expanded easily to include any additional classifications you need in years to come.

Here are the materials you need and advice on how to go about assembling and classifying your pictures:

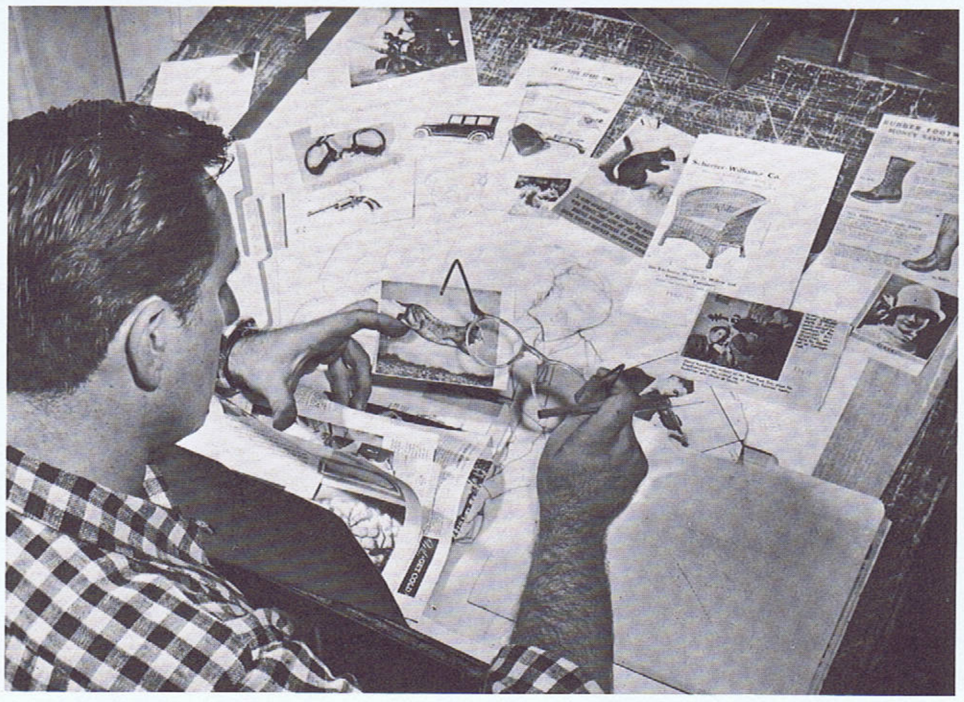
The cabinet. A four-drawer steel filing cabinet is ideal. The drawers should work easily but it need not be the expensive suspension-type file or have a lock. It should be letter size rather than the large or legal size, as there is little advantage in the latter and it costs more. If you do not wish to buy a steel file at first, get the one-drawer, corrugated-board type known as a transfer file – or you can start with something as simple as a wooden box or even an orange crate.

The folders. They should be letter size and have tabs on the top to show what each folder contains. The most useful size tabs are "third cut" tabs, like those shown on page 14. The folders come in boxes of one hundred. Get heavyweight folders – they stand up better.

The labels. Although you can hand-letter directly on the tabs of the folders, gummed labels are desirable because they can be typed and renewed when necessary.

The tools. A knife of the razor-blade type, such as a mat knife, is best for cutting clippings. A heavier knife or a screwdriver is handy for removing the staples in magazines in order that the entire pages can be taken out without tearing. A large pair of scissors is good for clipping newspapers. A cutting board such as a Masonite panel will save your drawing board when you use your knife. Date your clipped sheets with a rubber date stamper so that later you will know what year a particular dress, car, or other product was in use. A sponge moistener will save you the bother of licking the gummed labels for the tabs.

Picture sources. Magazines, books, and newspapers are your picture sources. Almost any magazine containing photographs is worth clipping. The best ones, of course, are the picture magazines, the home and garden, fashion and travel publications. If



Here Al Parker assembles reference photos from his file for a picture assignment in which he will show articles ranging from boots and a wicker chair to handcuffs, guns, an old Buick, and a squirrel. Research to authenticate each thing in an illustration may take more time than you think necessary — but if the end result is a convincing picture the time spent is more than justified.

you file magazines without clipping and rely on the publisher's index or your memory, you will waste some of your most useful material. Always clip magazines. Many cheap and otherwise worthless books also would be more useful to you if you clipped the pictures. Newspapers are sources for such subjects as current events, fashions, auto accidents, sports, and countless other action pictures.

Your attic, basement, and closets, and those of your friends will yield enough magazines to start a file. In many cities there are shops which handle back issues of magazines at a lower price than current issues. Junkmen are good sources, and so are apartment house superintendents.

Clipping. Start by taking the magazine apart. Pry out the staples so that the pages can be removed without tearing. Some pictures will be too large for your folders. In such cases, fold them with the picture side out. If you must cut away any descriptive text, or if the caption does not identify the picture sufficiently, write on the picture the information about it that you have. One word, such as "Mexico" or "Victorian," may suffice. Date each picture with both year and month.

What to clip. Clip almost everything — not every picture, but every subject. You will not be interested in every subject you clip when you clip it, but you will be next month or next year if you have to make a picture of it. Clip photographs rather than the work of another artist. You might make an exception, however, in the case of an artist whose technique or point of view you admire. Most fashion photographs are less valuable for the fashions than for the chair used by the model or some other decorative note. Some photographs may seem too small or not sharp enough to be of value, but if you look closely you may find they are worth saving for some ideas they contain. Some intriguing pose, dramatic lighting effect, or unusual action may suggest a picture to you someday. Thus the file is used not only for reference but also for ideas and for suggesting the mood or atmosphere for your particular assignment.

Include in this file the names of people who can give you information to make your pictures ring true — doctors, florists, antique dealers, etc. Use it as an original idea file, too — a place to keep sketches and notes of things you have observed which inspired you and gave you the urge to draw or paint them.

The tools for making a clipping file —
Screwdriver
Mat knife
Scissors
Sponge moistener
Rubber-stamp dater
Pencil

How to classify

Good filing means putting your clippings away where you can find them when you need them. The idea is to make the putting away and the finding as simple as possible. The chart on the opposite page shows a good way to classify your material. At the start you will need no more than one folder for each general subject shown in Column A. As your file continues growing, you will have enough clippings to require further classification, as in Column B. Then, when your folders become crowded, you will want to reclassify your clippings into the more specific subjects listed in Column C. As your individual requirements become more clearly defined, other titles will occur to you and you will add to the list. When a folder becomes too fat, always reclassify – never make two folders on the same subject. For example, instead of having two folders labeled "Dogs," divide your dog clippings into breeds or into "Puppies," "Hunting Dogs," "Small Dogs," and "Large Dogs."

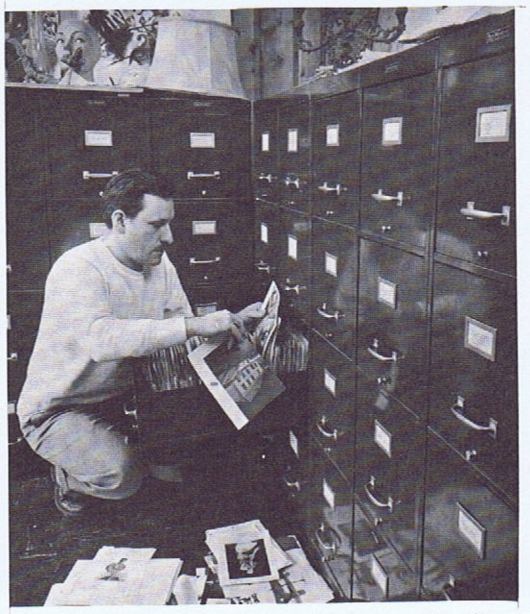
You will notice that the method of filing shown in the chart keeps all of the folders under one general subject together rather than having them scattered in an unrelated way, as they would be if all the subjects were filed purely alphabetically. A file which is purely alphabetical, with unrelated folders following each other, might read, "Airplanes," "Apes," "Art" – but this would ignore one of the main functions of the file, which is to suggest ideas to you. For instance, you may be looking for "Flowers" and see the nearby "Vines" folder, and it may occur to you that vines will suit your composition better than flowers.

Filing suggestions. When you label your folders, on the first line put the subject title, such as "Dance" or "Ballet," and under that the general classification such as ENTERTAINMENT. File your folded pictures with the fold up – this makes them easier to leaf through. Make it a habit to file new pictures in one consistent position in the folder – either in front or back of the older ones. Then you can locate more easily the pictures which you recall filing recently. Do not permit pictures which you have removed from folders to lie around unfiled. The longer you delay placing them where they belong, the more difficult the task will be.

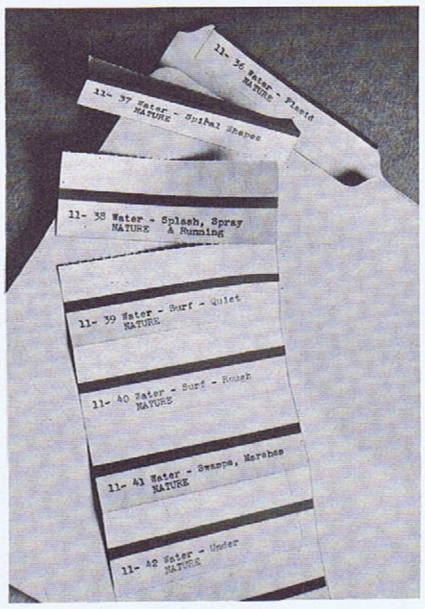
In front of each general subject keep a folder labeled "To Be Filed," into which you can place pictures newly clipped or removed from the file. This will keep them accessible until you have time to classify them further.

While the subjects in Column C will usually be filed in alphabetical order, there is no point in keeping the main divisions (Columns A and B) in that order. It is better to consider what your needs will be and keep the general subjects you use most where they will be most accessible. If you use a lot of, say, sports pictures, you will want them in the top drawer of your file. Similarly, it is wise to abandon alphabetical order occasionally in Column C. For instance, with ROOMS, you might place "Living Rooms" in front simply because it is used most often, and "Powder Rooms" next to "Bedrooms" because they are closely related.

Numbering. When your file grows quite large you will find it easier to replace pictures and folders if you give a key number to each subject in Column B and Column C of the chart, and also number each folder and picture accordingly. For example, the folder on fireplaces might be labeled "2-2 Interior, Fireplaces, HOUSING." If you later reclassify fireplaces into several folders by types, you simply keep the number 2-2 and add a letter for each folder, as 2-2a, 2b, 2c, etc. If you write the number of the folder on each picture in it (as 2-2, above), you will be able to replace the picture easily.



Al Parker's famous scrap file is very large and well ordered. It represents years of investment in time and effort. However, most professional artists manage very nicely with about three file cabinets of reference material.

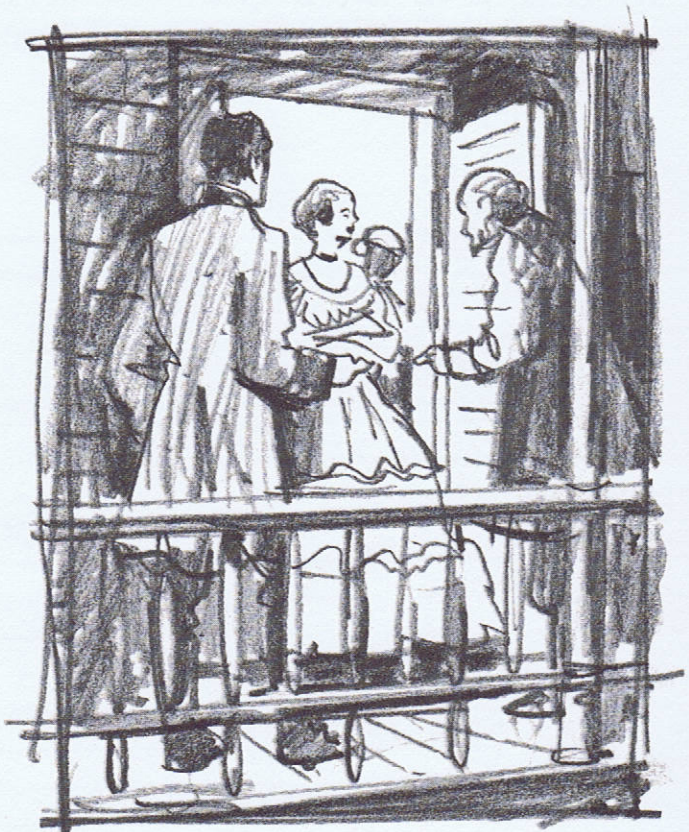

11- 36 Water - Placid
NATURE
11- 37 Water - Spiral Shapes
NATURE
11- 38 Water - Splash, Spray
NATURE & Running
11- 39 Water - Surf - Quiet
NATURE
11- 40 Water - Surf - Rough
NATURE
11- 41 Water - Swamps, Marshes
NATURE
11- 42 Water - Under
NATURE

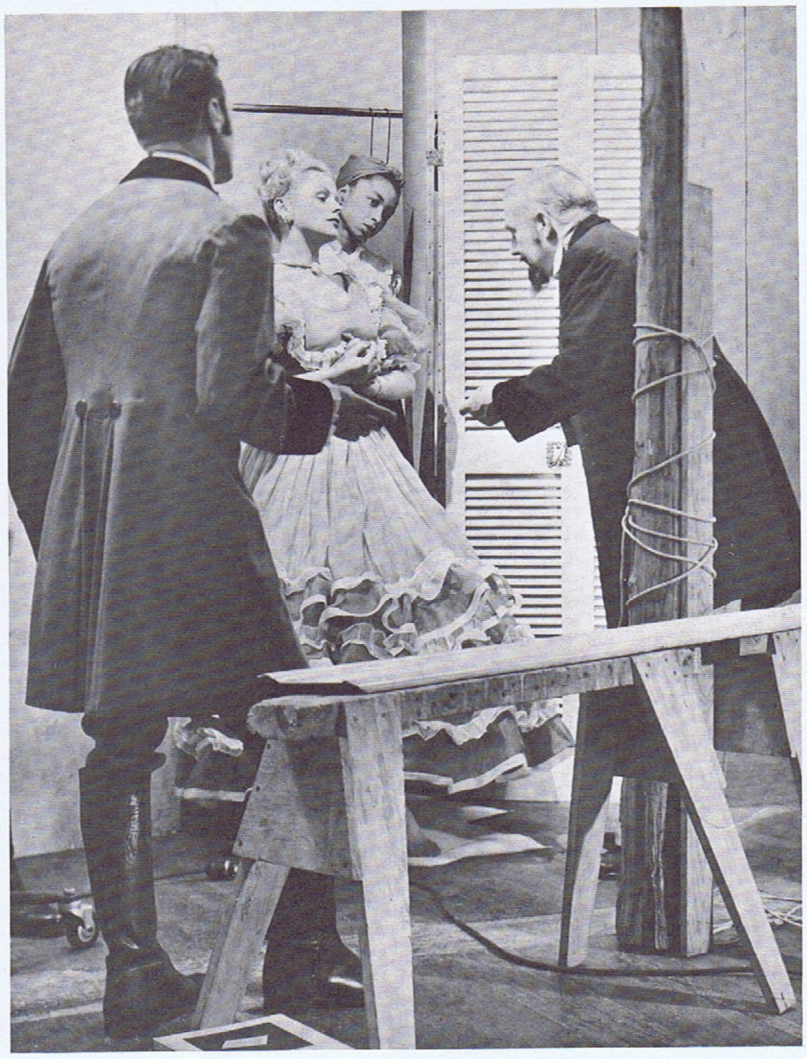
This close-up shows gummed tabs prepared for a portion of the general classification "Nature." Each tab will be placed on a separate folder. As you can see by the number of classifications shown, this would be a very large file.

This photo shows a portion of Al Parker's file. You will find that neat, orderly files like this will save you much time when you need it most. The tabs, one-third the width of the folder, are the most convenient size for labeling.

Chart for Making a File

COLUMN A	COLUMN B	COLUMN C
Housing	**Exterior**	Doors & Windows — Fences & Walls — Garages — Grillwork — Houses — Porches & Terraces — Stairs
	Interior	Doors & Windows — Fireplaces — Heating & Ventilating — Laundry — Stairs — Walls — Workshops & Tools
	Furnishings	ROOMS — Living Rooms — Dining Rooms —Bedrooms —Powder Rooms — Bathrooms — Kitchens — Closets — Halls
		PIECES — Chairs — Sofas — Tables — Chests & Cabinets — Desks — Furnishings by Periods — Outdoor Furniture
		DECOR — Lamps — Clocks — Mirrors & Frames — Screens — Silver — Table Service — Liquor Service
Nature	**Gardens & Flowers**	Flowers — Plants — Vines — Gardens — Garden Fixtures — Garden Tools
	Trees	In Blossom — With Leaves — Bare Branches — Bark & Trunk — Tropical
	Snow & Water	Ice — Snow — Water
	Miscellaneous	Clouds — Lightning — Rain — Mountains — Rocks
Animals	**Domestic**	Dogs — Cats — Cattle — Goats — Sheep — Rabbits — Rodents — Swine
	Wild	Bears — Camels — Deer — Elephants — Fox & Wolf — Lions & Other Cats — Monkeys
	Horses	Racing — Trotters & Pacers — Jumping — Running — Dude Ranch — Rodeo & Western — Work
	Miscellaneous	Birds — Fish — Fowl — Insects — Reptiles
Sports	**Events**	Auto Racing — Baseball — Basketball — Boxing — Bull Fights — Football — Hockey — Track
	Individual	Archery — Bowling — Camps & Picnics — Cycling — Fishing — Golf — Gymnasium — Hunting & Shooting — Tennis — Swimming — Skiing — Winter Sports
Transportation	**Aircraft**	Airplanes — Airliners — Airports — Helicopters — Parachutes
	Automobiles	Current — Foreign — Period — Station Wagons
	Boats	Cabin Cruisers — Canoes — Merchant Ships — Ocean Liners — Rowboats — Sailboats
	Public	Trains — Railroad Stations — Buses — Streetcars — Subways — Taxis — Luggage
	Miscellaneous	Trucks — Trailers — Wagons & Carriages — Filling Stations & Garages
People	**Children**	Babies — Boys — Girls — Teen Age — Playgrounds — Nursery Furniture — Toys
	Men	Angle — Full Face — Profile — Mature — Old — Bearded — Tough — Emotion & Expression — Positions
	Women	Angle — Full Face — Profile — Mature — Old — Emotion & Expression — Positions
	Miscellaneous	Embraces — Crowds — Famous People — Negroes — Nudes
Costume	**Women's Fashions**	Hats, Shoes & Accessories — Dresses — Suits — Coats — Lingerie — Jewelry —Rainwear — Furs — Hair
	Period	Ancient — 15th Century & Before — 16th Century — 17th Century — 18th Century — 19th Century — 20th Century
	Miscellaneous	Children's Fashions — Men's Fashions — Armor — Military — Royalty — Stage — Uniforms
Entertainment	**Music**	Drums — String — Wind — Symphony — Singers
	Dance	Ballet — Ballroom — Stage
	Theater	Theaters — Dressing Rooms — Hollywood
	Miscellaneous	Radio Broadcasts — Radio Control & Technical — Television — Night Clubs — Restaurants — Parties — Carnivals — Circus
Art & Science	**Art**	Art — Color — Composition — Sculpture
	Science	Medical — Hospitals — Dental — Laboratories — Astronomy
Industry	**Stores & Offices**	Barber Shops — Beauty Shops — Department Stores — Drug Stores — Food Stores — Offices — Banks — Wall Street
	Farming	Farm Houses — Barns — Farm Equipment
	Industry	Chemical — Construction — Dairy — Factories — Mining — Oil — Steel — Wood
Foreign	**Europe**	England — France — Germany — Italy — Russia
	Asia & Africa	China — India — Japan — Egypt — Africa
	Islands	Bermuda — Philippines — South Seas — West Indies
	Miscellaneous	Arctic — Australia — Canada — South & Central America — Mexico
Miscellaneous	**Church & School**	Church — College — School — Weddings
	Disaster	Explosion — Fire — Flood — Storm
	Government	Police — Prisons — Post Office — U. S. Government — City & State Governments
	Regional America	California — Florida — New York — Washington, D. C. — East — Middle West — South — West
	Street Scenes	Street Lamps & Fixtures — Street Scenes — Bridges & Tunnels
	Miscellaneous	Fabric Folds — Fabric Patterns — Fabric Textures — Flags — Food — Holidays — Newspapers — Photographers — Telephones — War





The photo at the right is a typical "information shot" to record the actions and details of the models. After making sketches (such as the one above) to establish his picture composition and the action of the figures, the artist posed his models and improvised his props. A sawhorse and wooden post represent the rail and tall stanchion of a river-boat deck. The door was borrowed from a neighbor and the costumes were rented. In addition to this over-all shot the artist took close-ups of the models to record details. River-boat pictures from his scrap file furnished information he needed to paint an authentic scene.

Models, props, and photographs

In the early lessons of the Course you will be learning how to draw figures, heads, and hands so that they look real and have convincing action. As you study and practice, you must become increasingly observant of the people around you. You must apply what you are learning to real people. Models to study and draw from are readily available – your family, friends, the man at the filling station, the schoolboy next door – and yourself, in the mirror. Draw from live models every chance you get. Most people will be pleased and flattered to pose for you and you will be developing your powers of observation.

As you draw from these models you will discover the marvelous variety of actions, mannerisms, and expressions that the human family is capable of and the details that make up different character types. You will, or should be, tremendously impressed by what you see – the solidity of the form, the graceful or forceful gesture throughout the figure, the calm dignity of an older person, etc. – and you should work to capture these things in your drawing. You must think and feel as you draw – not merely make a casual copy of what you see. You must learn to select and emphasize the important shapes and details and eliminate the unimportant and the trivial. It's up to you to interpret with meaning the significant things you see in the model – those things which really say something to the viewer. Much of your Course is devoted to teaching you how to do this.

Intelligent use of models will help you to solve many problems in your illustrations – the tilt of a head, the drape of clothing, the gesture of an arm, the way the light strikes the forms. The study of actual people will give your work conviction and help you avoid the stiff, lifeless poses that often result if you rely solely on your memory.

Costumes and props

It is a great help to pose your models in costumes as close as possible to those you will show in your pictures. Many artists build up a collection of various types of hats, boots, coats, etc., to use in posing their models. You will not always have the exact article you need, but if you choose an appropriate one to give you the proper lines and draping, you can make the necessary changes in your drawing with the help of information from your research file or reference books.

Just as with costumes, it is always best to use authentic props to draw from. Keep a list of people you know who have guns, stuffed animals, sporting equipment, or other props you are likely to need in your pictures. You will find that most people are glad to help you locate what you need.

Of course it is not always possible to find the real article and you must often use imagination and ingenuity in making substitutions. For instance, you may have to pose your model on a sawhorse or the back of a sofa instead of a real horse – a broomstick may serve as a medieval lance – in another picture a plastic model may replace a real pistol. Most illustrators acquire an amazing collection of miscellaneous articles to use in this way.

Photographing the model

It is seldom practical to have models pose for the long hours it takes to produce a finished picture. This would be inconvenient and, in the case of professional models, too expensive. Many artists use the camera to record the information they need from their models. Also, the camera can capture many actions, poses, and attitudes—both subtle and violent—that your model could not hold long enough to be of any use to you. With the camera you can record the myriad details and fleeting expressions which would be hard to remember.

Of course it is best to try to find a model who most nearly fits the type of person in your illustration, but this is not always possible. You will find, however, that you can create many types from the same model, as we shall explain in detail later in the Course. In fact, you will probably pose for many of the characters in your pictures yourself.

When working with models you must be a sort of movie director to get the most from them. Sometimes it may be difficult at first to get a model to lose his self-consciousness and act the part you want him to, but you will find that almost anyone can pose effectively if given enough encouragement and the proper direction. The most important thing to keep in mind when posing a model is that you yourself must know what you want. Before taking any picture you should make a number of preliminary sketches to decide on the action, expression, mood, lighting, etc. You should then thoroughly explain to the model what the picture situation is – what he is supposed to be doing – what he is supposed to feel. It is a good idea to take the pose yourself and show him what you mean. When you yourself "get into the act" it helps relieve the model's embarrassment and gets him into the spirit of the thing. Don't hesitate to tell jokes, shout, ham it up – anything to get the poses you need. It is best to take a number of pictures for each pose. You may find that in one the body gesture is good, another may have better expression, or action in the hands. You can then get the information you need from the different shots.

Equipment

You can start with whatever type of camera is available to you. The reflex camera is popular with illustrators, and there are a number of reasonably priced ones on the market. The Polaroid Land Camera is also popular, as it produces a picture in a minute and you can see immediately if you have the information you need. Many top illustrators use expensive cameras such as the Rolleiflex, Leica, Contax, or Speed Graphic, but it is not necessary, particularly at the start.

You can shoot many of your pictures out of doors, being careful to choose a time when the light is appropriate for the pictures you wish. You will find, however, that you can control your lights and shadows better indoors using artificial lights. The simplest way to start is with two or three reflector-type bulbs. They come in different types: "flood" for general lighting, "spot" for concentrated lighting, and "medium beam," which is in between the two and is the most useful in shooting single figures. These bulbs can be used in simple lighting fixtures such as bridge lamps and desk lamps, or you can purchase inexpensive "clamp-on" lighting fixtures. These are quite versatile, as they can be clamped onto a door or piece of furniture to place the light at the desired height. If you wish to invest in studio lighting equipment your camera store can give you advice and literature on the subject. Naturally, just as with cameras, the more expensive equipment gives you more versatility and control, but you can get excellent results with the simple equipment described above.

Lighting the model

Keep your lighting as simple as possible. As a rule, you will have one main light to create the desired lights and shadows. Move this light around until it gives you the effect you have decided on in your preliminary drawings. A second fill-in light placed near the camera will help retain some detail in the shadow areas of the figure. Be sure that this light is not close enough to the model to break up the definite pattern of light and shade created by your main light. An exception would be if your picture calls for some type of unusual or tricky lighting.

A light background behind the model will help retain detail around the outline of the figure. A light-colored wall, screen, or door is fine. If your background is confused or cluttered you can use a white cardboard or bedsheet. A separate light directed onto the background from beyond the model will eliminate unwanted shadows there. As a rule this is not necessary, though.

Working from photos

The way you eventually use models and the extent to which you use photography will depend on your own working habits and needs. Some artists prefer not to use photographs at all, except to authenticate technical details, landscapes, etc. Others find photographs an extremely useful aid in producing their pictures. Some take their own pictures and do their own darkroom work, while others pay professional photographers to take shots under their direction. Norman Rockwell is one who has all his photographic work done by someone else. He feels that this leaves him free to devote his entire attention to directing his models. Austin Briggs and Jon Whitcomb prefer to do their own photographic work. Harold Von Schmidt, on the other hand, does not photograph his models at all. He draws and paints directly from life.

A word of advice

The camera is a useful servant but it can also be a very bad thing if you allow it to become your master. The purpose of the camera is to furnish you with information to study and select from. Don't make the serious mistake of thinking that tracing a photograph is a substitute for good drawing. Many an artist has lost his creative individuality by becoming too dependent on photographs, relying on them so much that he loses touch with the fundamentals of drawing and composition. Always remember that before taking photos to help you with an illustration, you must compose and plan your picture, sketch in just what action and mood you want to portray, decide what lighting will be best to accomplish this, etc. After taking your photographs you must be able to use or reject anything you see in them according to the needs of your picture. Throughout the Course you will see examples of how photographs should be used.

Photographs can give you lots of useful information and save you much time but they don't create pictures – you do. Don't become a slave to them – a mere photograph tracer. Always remember, you – not the camera – are the artist. You learn to draw by drawing – not tracing.

In this discussion of filing, photography, costumes, etc., we have touched on a number of subjects that may not concern you immediately. Our aim has been to give you a clear, complete picture of the studio set-up and working procedures of the professional artist – to furnish you with facts you can come back to whenever you need them.

You are now entering upon the study of a Course that you will find both exciting and enriching. This same Course has shown many serious students before you the way to a happy, creative career in art. We hope that it will do the same for you.

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Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

The artist's materials and how to use them

Lesson 1

Albert Dorne
Fred Ludekens
Norman Rockwell
Al Parker
Ben Stahl
Stevan Dohanos
Jon Whitcomb
Robert Fawcett
Peter Helck
George Giusti
Austin Briggs
Harold Von Schmidt

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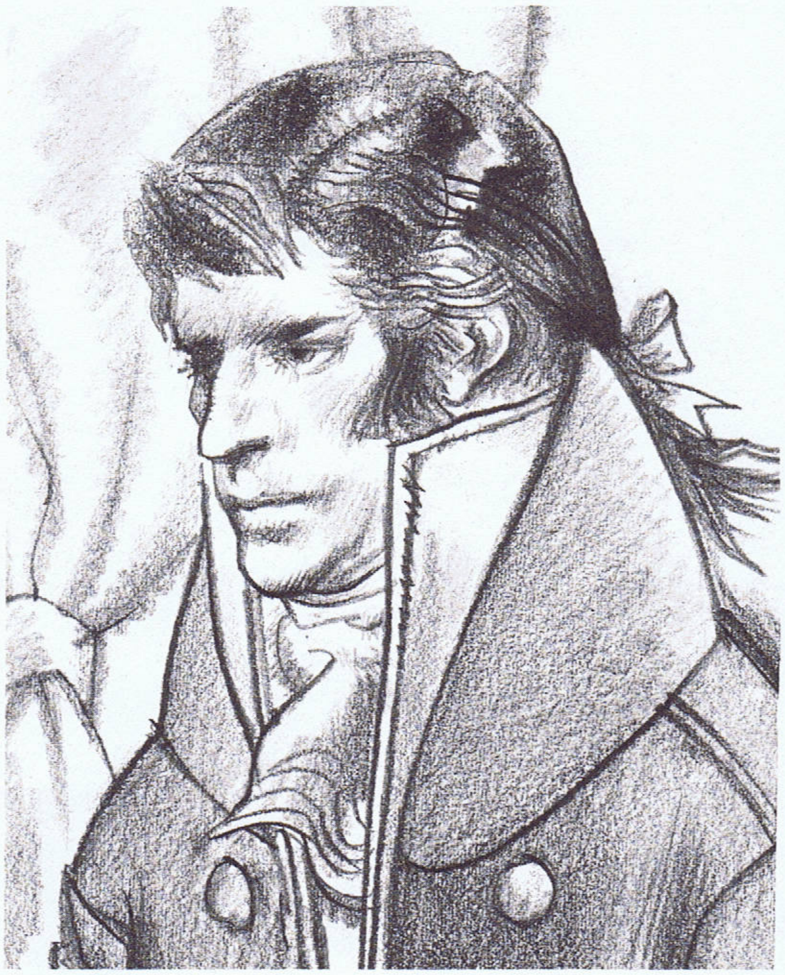
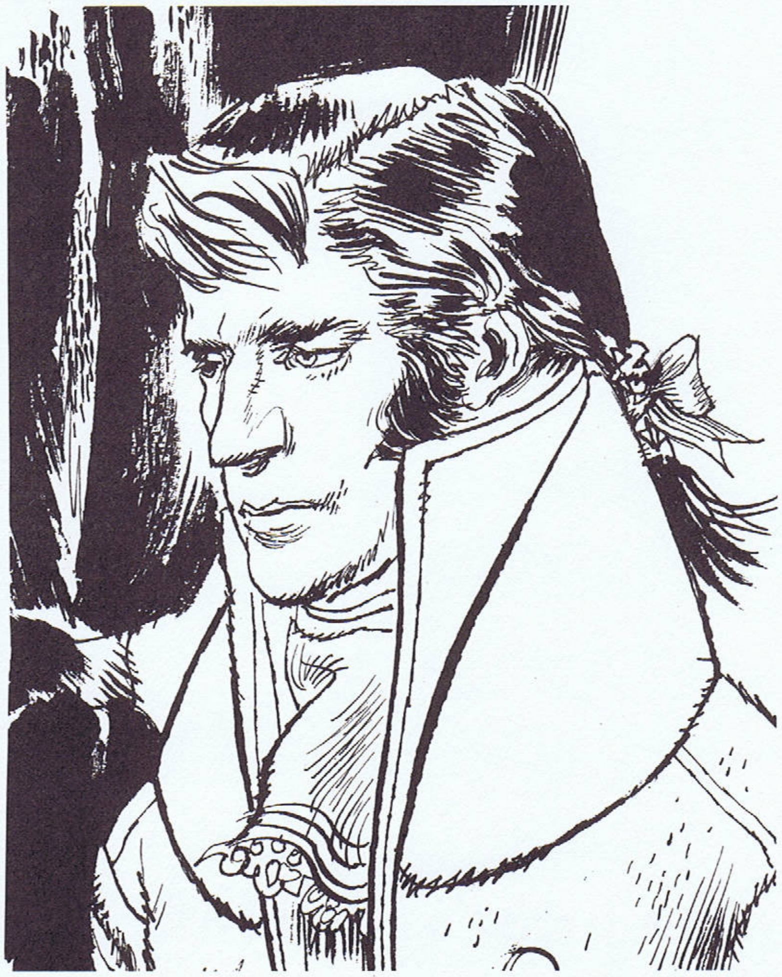
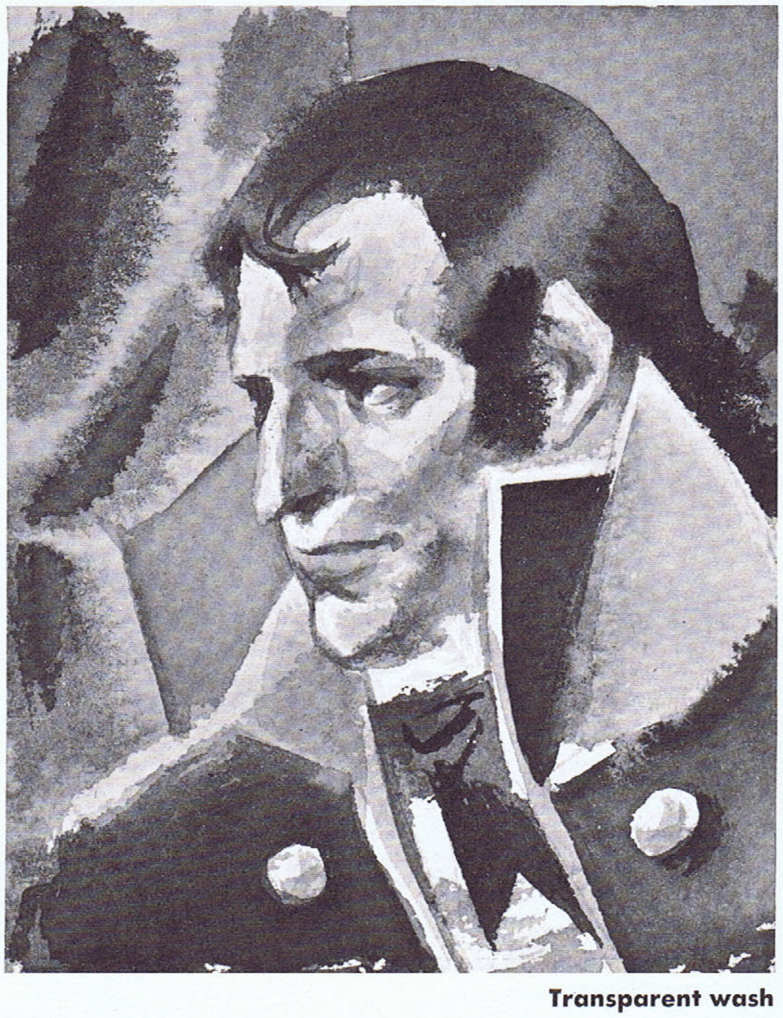


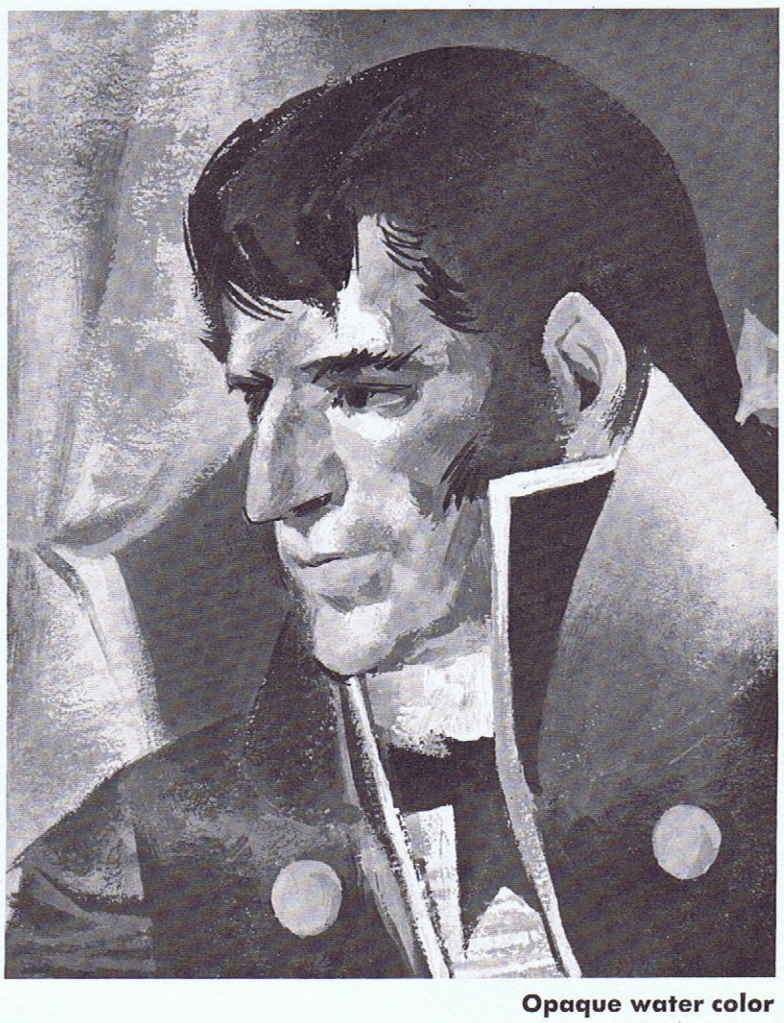
Pencil



Ink



Transparent wash



Opaque water color

Each of these pictures was made with one of the four mediums (art materials) most commonly used by commercial artists and illustrators. In this lesson we will introduce you to the use of these basic mediums.

Reproduced same size as original

This lesson is essentially a handbook of the four basic mediums, and was designed to be used and referred to throughout your entire training period. We do not expect you to become a master technician with all or any of these mediums right at the start—it will be enough, for this lesson, if you only acquaint yourself with these basic mediums and learn the simple fundamentals of handling them. You will have plenty of opportunity to improve your skill as you work with them throughout your Course.

The artist's materials and how to use them

All your life as an artist – no matter what kind of pictures you make, or how infinitely varied they are in style or technique – one thing will always remain constant: you will have to use art materials and the artist's tools to make your pictures.

The love of the artist for his materials is as old as art itself. Behind every good picture you see – whether it is an illustration in a magazine, a simple creative drawing for a booklet, or a major masterpiece of painting in a museum – there stands an artist with an expert knowledge of materials and methods. Without the artist's devotion to his materials, and his skill in using them, these pictures could not exist. That is why, all through history, the artist has worked to perfect his materials and his methods.

If you are a complete beginner, you may find your materials somewhat strange and confusing at first. Don't let that worry you – every beginning artist has had the same experience. Norman Rockwell, Al Parker, and all the other men who created your Course make pictures that command high prices and delight millions of people – yet when they first took pen or brush in hand, they did not know how to control these tools any better than you do now. The first strokes they put down on blank paper were hesitant and uncertain. The first pictures they drew were crude and unprofessional. These artists had to experiment with their materials and find out what they could do with them. They encountered many difficulties and frustrations, and had to discard much of what they did in the beginning.

But some difficulty is part of any exciting adventure of experiment and discovery. Before long, these artists felt more at home with their materials. Their pencils, pens, brushes, and paints no longer seemed to have a will of their own, but behaved like faithful, helpful friends. Soon these men were painting and drawing pictures as good as they had ever dreamed of doing – and better than they had ever dared to believe they really could.

This is only the beginning

You are about to embark on the same wonderful voyage of discovery that these famous artists did when they started out. On that voyage, do not look for short cuts. Don't try to force the natural time it takes your hand to get accustomed to handling these new tools and materials. Be patient – very patient – with yourself. No one is looking over your shoulder to embarrass you. We, your teachers, do not expect perfection from you, and we know from personal experience what your problems are. We will never judge you for lack of speed or perfection.

So, to begin with, relax. Lose yourself in what you are doing and have fun. Remember, this is just your first lesson – you are only beginning to learn the use of materials. All through your Course, as well as for the rest of your life, you will be working at perfecting yourself in the techniques to which we introduce you here. We do not expect you to become a master craftsman in one lesson. No artist ever did.

Experiment with your materials

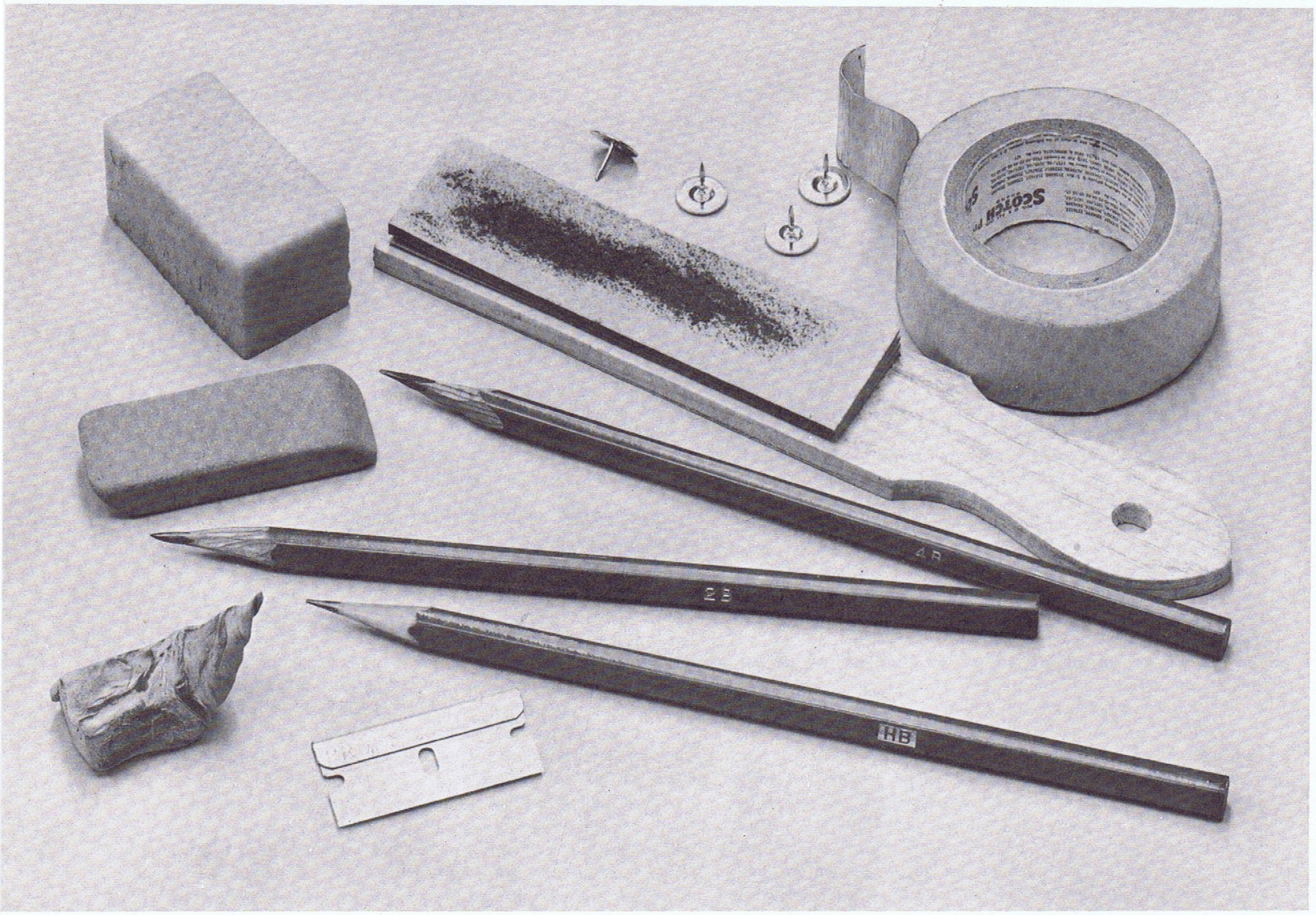
In this lesson you will find not only new knowledge but a new love as well – the love of the artist for his materials. As you experiment with the tools of your chosen craft, you will discover a great joy in handling them. Like every other artist before you, you will respond with pleasure to the positive, clean directness of the pen . . . the spirited, sensuous stroke of the brush . . . the delicacy and speed of the pencil, that marvelous "thinking tool" of infinite capabilities. You will find drawing in transparent wash a wonderful way to express vigorous, carefree feeling. And the myriad beautiful effects you will produce with opaque water colors will fill you with delight.

Experiment with these materials and effects, play around with them. Discover what they can do for you and what you can do with them. Above all, enjoy them. And remember that this first lesson is only the beginning. As you learn more about your materials, you will gradually become better able to express your ideas and achieve your artistic goals. You can eventually master these methods and materials as well as any other artist, no matter how distinguished he is. All it takes is practice and experimentation – plus the improved skill and better judgment that you will acquire with experience.

You learn to draw by drawing

As your skill with your tools and materials advances, you will begin to develop your own personal style as an artist. You will find which mediums give you the most pleasure to work with, and which techniques are best suited for the picture ideas you want to draw and paint. As you get further along in your training, we will explain more fully the things you must know and do in using these materials and techniques if your drawings are to reproduce well in newspapers, books, and all other forms of printing. We will give you all the knowledge you need to become a successful practicing commercial artist and illustrator.

Now you are on your way. We have made that way as straight and direct as we could. It will be far straighter than our own way was – but still it will not be easy. In art, even with the finest guidance in the world, you must still "do it yourself." You must experiment and practice – and you must accept and overcome the frustrations that will confront you. Every artist worth his salt has done so – and so can you. Always remember: You learn to draw by drawing.



These simple materials are all you need for drawing in pencil: three erasers (*from top to bottom:* Artgum, soft flexible eraser, and kneaded eraser), thumbtacks or masking tape for fastening your paper to your drawing board, three drawing pencils, a single-edge razor and a sandpaper pad for sharpening your pencils.

Pencil drawing

The most valuable tool you will ever use as an artist is your pencil. It is your "thinking" tool. Whether you finish your picture in ink, wash, color, or any other medium, you will start by planning or thinking it out on paper with a pencil.

The pencil is the most versatile of all drawing tools. With it you can make lines that are thick or thin, dark or light. You can create subtle grays or the richest blacks. There is almost no end to the exciting variety of textures and shading you can create with a pencil. If you wish to make a change in your drawing, pencil lines are easy to erase. Add to these advantages the fact that pencils are cheap and can be bought anywhere, and you can see at once why pencil is an ideal medium for the beginner as well as the professional.

Commercial artists and illustrators use the pencil almost every day of their lives. They make preliminary sketches and studies for their pictures with it. No matter in what medium they finish the picture, they first draw it in pencil. Sketches submitted to a client for approval are often drawn in pencil. It is equally good for making loose, sketchy studies or the most meticulous, detailed finished drawing. Many outstanding pictures in the history of art have been pencil drawings.

You and the pencil are old friends. You may never have done any drawing before, but you have been using a pencil to write with since your childhood. A few pencils, some sheets of paper, a sharp knife and an eraser, and you are ready to draw anywhere.

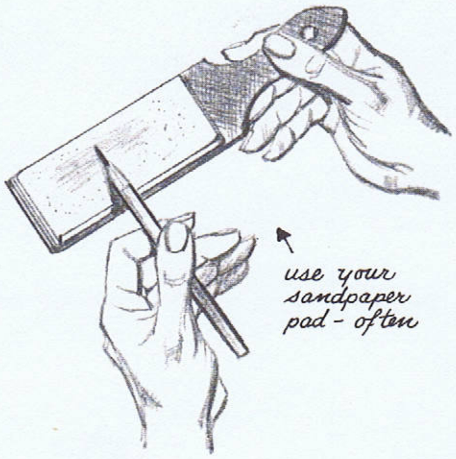
Your materials

For this lesson, you will need an HB, a 2B, and a 4B pencil. You may find one or two other grades helpful, but they are not essential. You will need some sheets of bond paper for practice, a single-edge razor blade or knife, a flexible soft rubber eraser, a kneaded eraser, a piece of Artgum and a sandpaper block for sharpening your pencil. A few thumbtacks or a roll of masking tape will be useful for attaching your paper to the drawing board.

Pencils

The pencils you will use the most are shown on the left. These are ordinary drawing pencils, and they come in different leads, classified from hard to soft. The softer the pencil the thicker the lead – and therefore the broader the line you can draw with it. The softest pencils make a black line, and the point is soon used up, so that it needs frequent sharpening. The harder the pencil the grayer the line it makes. Hard pencils can be sharpened to a very fine point, and hold their point longer. Because they are hard, they are likely to dig into your paper when you apply pressure. So, if you want a darker, richer line, don't bear down on your hard pencil – instead, use a softer one. Naturally, you can vary the darkness of your lines with any pencil by varying the pressure.

There are thirteen grades of pencils commonly used. Six are hard – ranging from H, which is only slightly hard, to 6H, which is extremely hard. Six of the grades are soft – ranging from B, which is moderately soft, to 6B, which is extremely soft. In between the hard pencils and the soft ones there is a medium one, the HB pencil. Examples of the lines these pencils will make are shown below. As a professional you will seldom use more than four or five different grades.



Sharpening your pencil

A regular pencil sharpener will give you consistently sharp, even points quite suitable for much of your pencil drawing. If you prefer, you can sharpen your pencil with a single-edge razor blade or a sharp knife and finish by shaping the point on a sandpaper pad. Roll the pencil between your fingers as you move it back and forth on the sandpaper.

If you want a chisel point (explained later), first sharpen your pencil with the razor and then rub your pencil on the sandpaper without rolling it.

Erasers and erasing

There are three good types of erasers for pencil work: the kneaded eraser, the Artgum eraser, and the flexible soft rubber eraser. All are popular with artists, and each is better than the rest for certain clean-up jobs.

Kneaded eraser. This eraser has two special features: (1) It picks up and absorbs the lead of your pencil work. It does not, like the other two types, leave tiny particles of rubber on your drawing. (2) It can be moulded into a point to clean up or "pick out" even the tiniest area or detail in your drawing. (You can make this eraser pliable by kneading it with your fingers for a few seconds.) These are the reasons so many artists find the kneaded eraser ideal for cleaning their drawings and making erasures while they work.

As you work on a drawing, you will occasionally get pencil smudges on it. You will need to remove these smudges without erasing any part of your picture. In such cases, rub your kneaded eraser gently over the surface. It will pick up the light film of dirt and only slightly lighten your pencil lines. If you rub too hard the lines will be erased.

At times you will find it necessary to erase a heavy black line or tone (shading) that you have made by pressing very hard on a soft pencil. To do this, first press a soft piece of kneaded eraser repeatedly on the line or tone. Bit by bit you will lift off the looser particles. When the eraser will absorb no more of the lead, you can safely start erasing, but be sure to use a gentle motion.

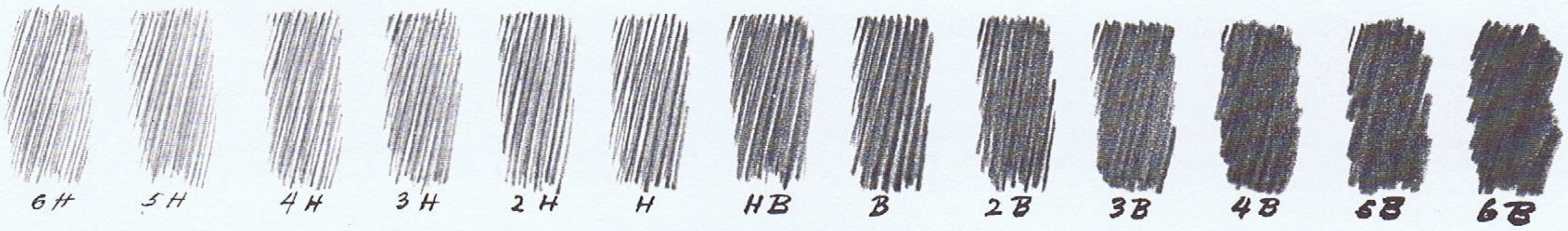
Because the kneaded eraser is soft, it will not always completely erase heavily drawn lines. In such cases, finish off with the flexible soft rubber eraser.

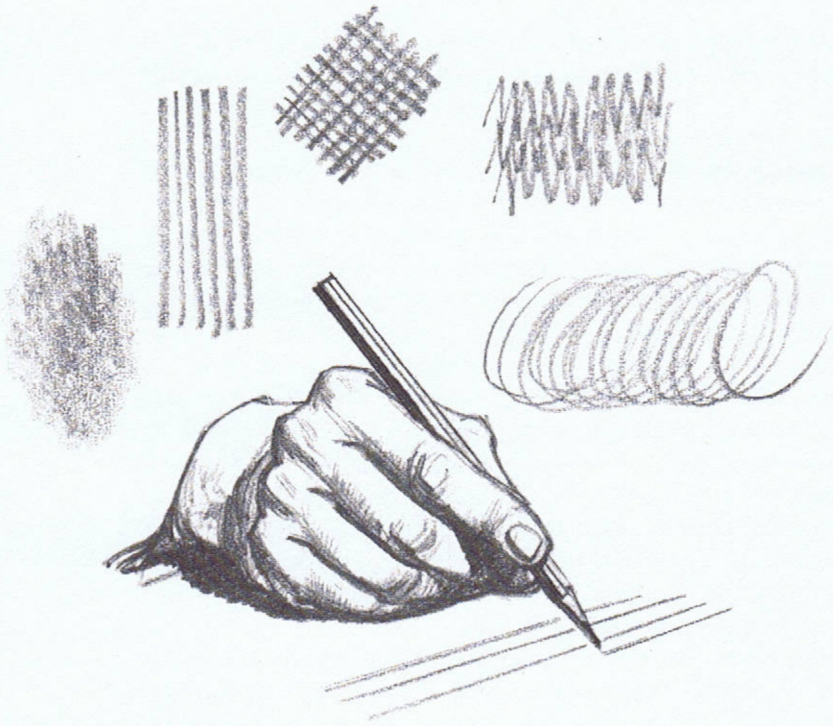
Flexible soft rubber eraser. This kind is often called the "ruby" eraser, though it also comes in pink, gray and other colors and has many different trade names. It is similar to the eraser on the end of the common writing pencil. Its main purpose is to enable you to erase completely lines made with heavy pressure. For erasing small areas, you can easily cut the eraser to a sharp, slanted point.

To avoid damaging the surface of your paper, erase slowly and carefully, with a gentle circular motion. After you finish, always remove any particles of eraser and grit by flicking or dusting off your drawing with repeated light strokes of a clean handkerchief or a piece of similar material. Don't rub or you may smear your drawing. If you do not remove the particles of eraser and grit, they will interfere with your pencil, and it will be impossible for you to add neat, clean lines to match the others in your drawing.

Artgum. This soft eraser is a favorite for cleaning up a drawing after it is finished. You will find it especially good for removing all the pencil lines when you have finished a pen and ink or brush and ink drawing. Artgum is firm enough to remove the pencil lines but not hard enough to injure the ink lines.

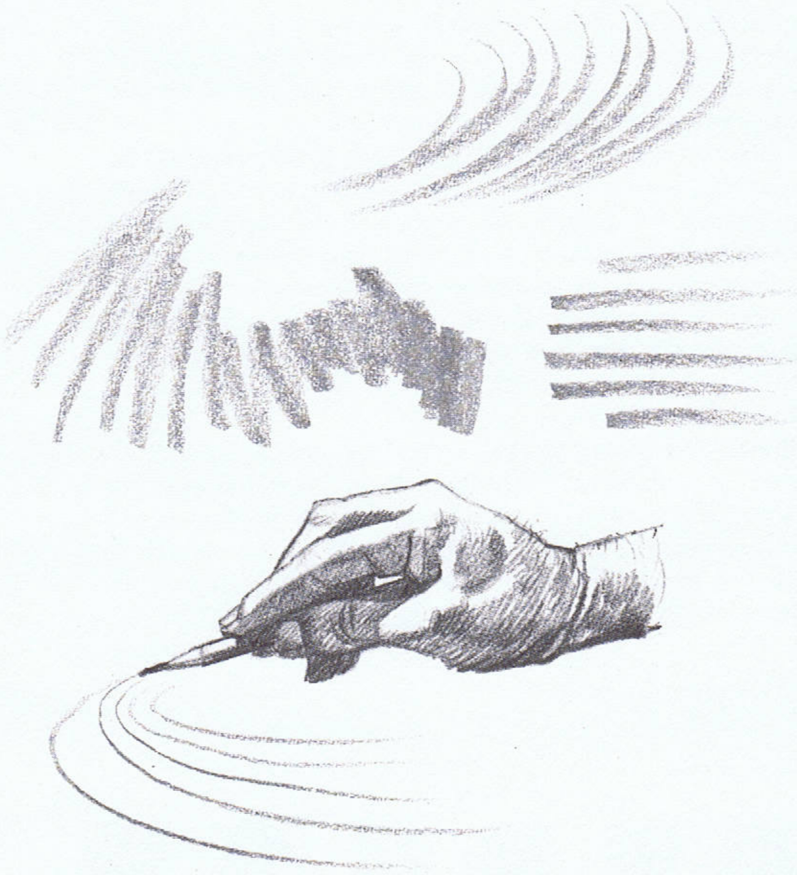
Grades of pencils used by most professional artists.





Hold your pencil any way you find comfortable

Hold the pencil in your normal writing position or any other way that feels natural and easy to you. Don't grip it too hard. For light lines, press lightly on your pencil — for heavy lines, press harder. This is a good position for drawing lines that must be carefully controlled, precise.

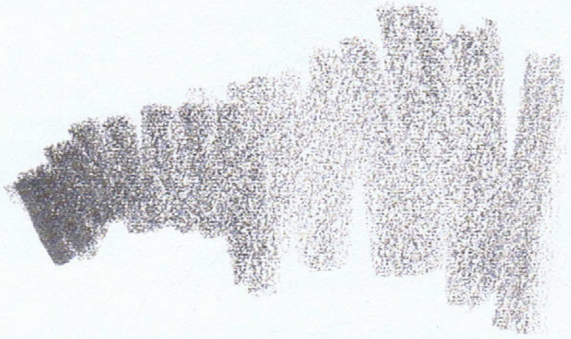


When working larger or more freely — as when sketching in the outlines of a drawing or putting in shading on a large drawing — you may find it very convenient to hold the pencil between your thumb and first two fingers, but under the palm.

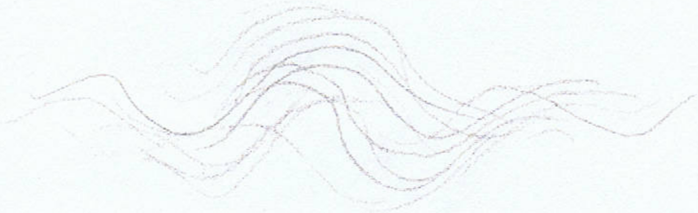
A variety of effects with the pencil

On these two pages you see a small sample of the many different effects you can get with your pencil. They reflect the wide variety of movements possible with the pencil — quick, light, heavy, slow, deliberate, etc. Examine these strokes and then try some of your own, but don't copy any of these exactly.

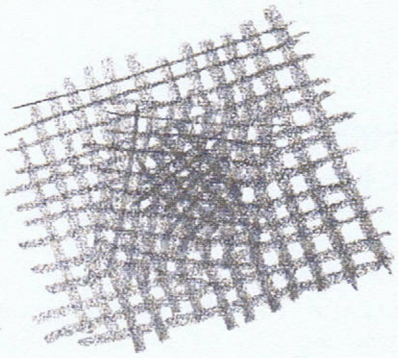
Experiments like these are not just doodling. They have a practical goal — to acquaint you thoroughly with the exciting possibilities of this versatile tool.



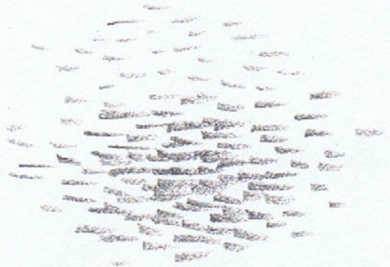
Vigorous up-and-down strokes made with the side of a soft pencil.



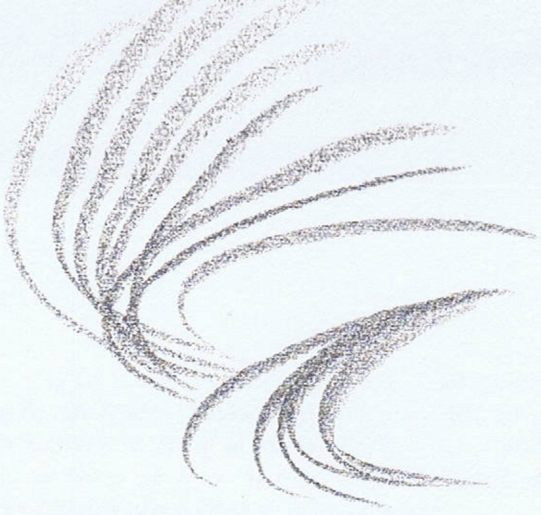
Series of free-flowing curved strokes (medium pencil).



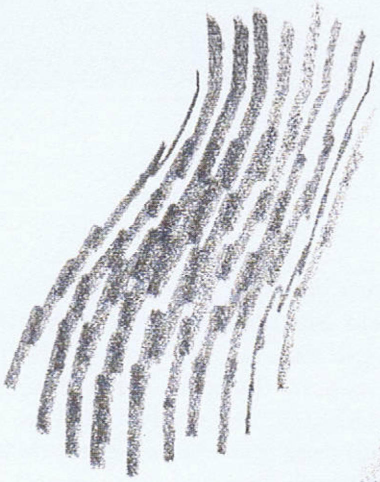
Crosshatched straight lines (medium pencil).



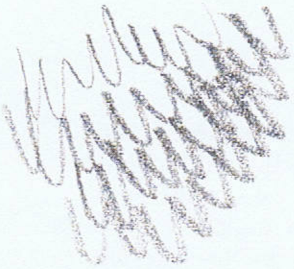
Short strokes, scarcely more than dashes. Amount of space between determines lightness or darkness of effect (soft pencil).



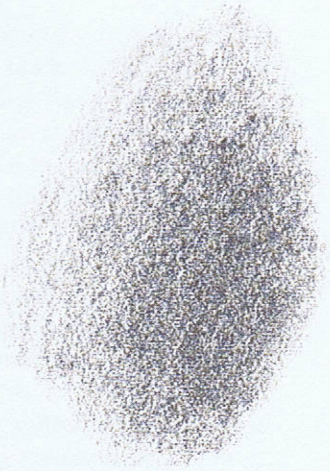
Swirls drawn with a vigorous, sweeping motion (very soft pencil).



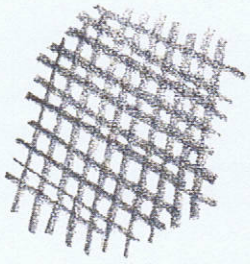
Jerky, dragging strokes, curved and varied in thickness (soft pencil).



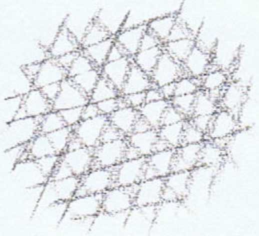
Made with a movement like handwriting — darkness or lightness controlled by pressure (medium pencil).



Overlapping circular scribbles of graded pressure created these tones (soft pencil).

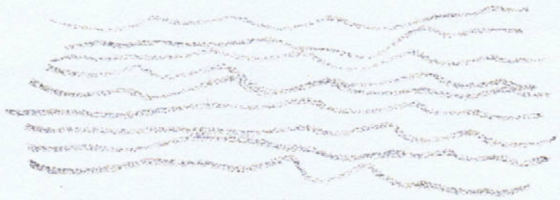


Crosshatched lines running in two directions (soft pencil).

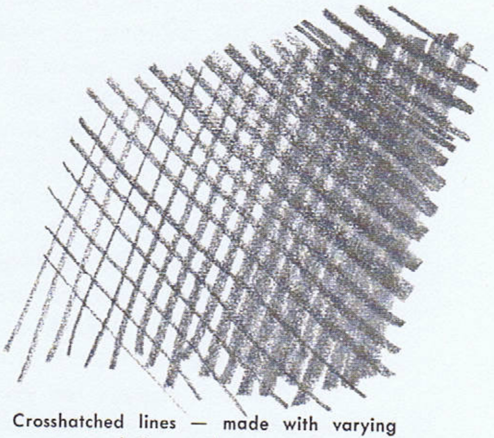


Crosshatched lines running in three directions — (medium pencil).

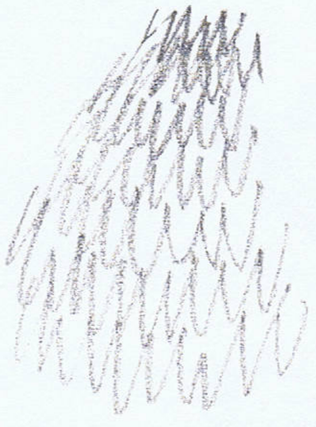
Up-and-down scribbling with chisel point, applying varied pressure (very soft pencil).



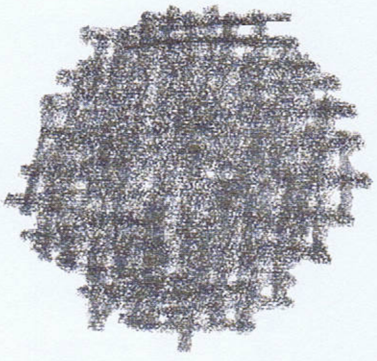
Light, wavy horizontal strokes (medium-hard pencil).



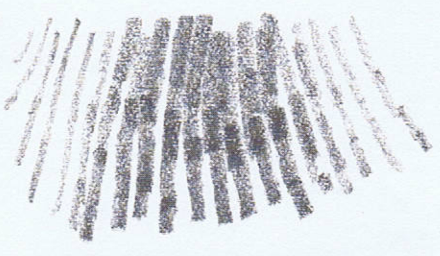
Crosshatched lines — made with varying pressure and distance between (soft pencil).



Handwriting movement — darkness or lightness controlled by pressure (medium pencil).



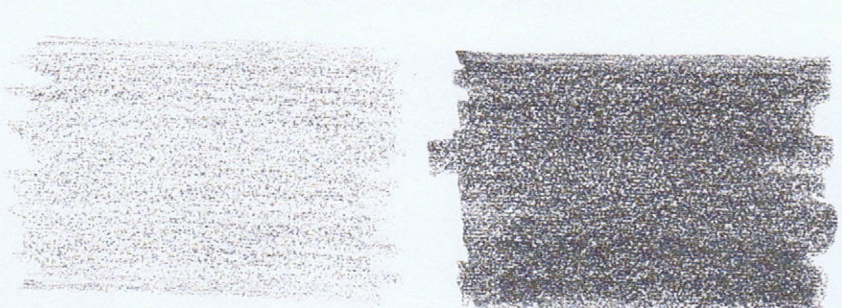
Crosshatching — strokes made close together (very soft pencil).



Jerky downward movement — varied pressure controls darkness (very soft pencil).

Series of short, overlapping strokes made with chisel point (soft pencil).

Series of short, open strokes (sharp-pointed medium-soft pencil).



Flat, even effects — made with smooth, even horizontal strokes (medium pencil and soft pencil).

Papers

There are many kinds of paper that are good for drawing in pencil. Most of them are inexpensive. Experiment with different papers until you find the ones which you like best.

When you select papers, there are three things you should consider: surface, thickness, and erasing quality.

Surface. For pencil work you want a paper that has "tooth"— that is, paper that is rough enough to take pencil. If the paper is too smooth or glossy, it will not take pencil well. A good general rule to follow is that the smoother the paper, the softer your pencil should be.

Thickness. The thinnest paper made for pencil work is tracing paper. You can see through it, and so it is ideal when you are tracing over another drawing. Visualizing paper (sometimes called layout paper) is thicker and whiter, but is still transparent enough to see and trace through. Bond paper – the kind commonly used for typewriting – is so thick that you can just trace very dark lines through it.

Ledger paper is thick and opaque – that is, you cannot see through it or use it for tracing. Another opaque pencil paper is Bristol board, which comes in several thicknesses, called plies. One ply, the thinnest, is slightly heavier than bond paper. Bristol board ranges up to five ply, but one, two, and three ply are most commonly used for pencil. It comes in many surfaces, from very smooth to quite rough.

The thickest drawing paper is illustration board, which is drawing paper mounted on cardboard to make it stiff. It, too, can be had in many surfaces.

Erasing quality. Papers range from very soft, such as newsprint, on which newspapers are printed, to very hard, such as high-quality Bristol board. You can erase well on the hard papers, but on soft ones it is difficult.

Good pencil papers for you to use. For practice work, use inexpensive papers such as ordinary unruled ledger paper and bond typewriter paper. White or light-colored wrapping paper such as your grocer uses will do, provided it isn't waxy or too soft. You can cut it to any size that is convenient for you.

For preliminary sketching, most artists use visualizing paper. This comes in pads of various sizes, has a good tooth, and is hard enough to take erasures. It is slightly transparent, and therefore is useful for tracing over a previous sketch.

For your finished work, try a paper similar to the kind on which this lesson is printed. It has a good tooth and will take pencil well. At the same time, it is hard enough to stand erasing, and it is thick enough not to bend or wrinkle when you handle it. Kid-finish Bristol board, which has a similar surface, is also excellent. Try one ply and two ply.

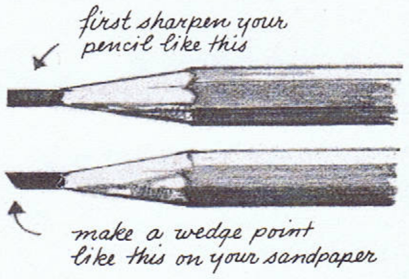
Don't draw with your paper resting directly on your drawing board. Any rough or uneven spots in the board will show up in your pencil lines. You should put several sheets of paper or a piece of smooth cardboard under the paper on which you are going to draw. This will give you a smooth, pleasant, even working surface.

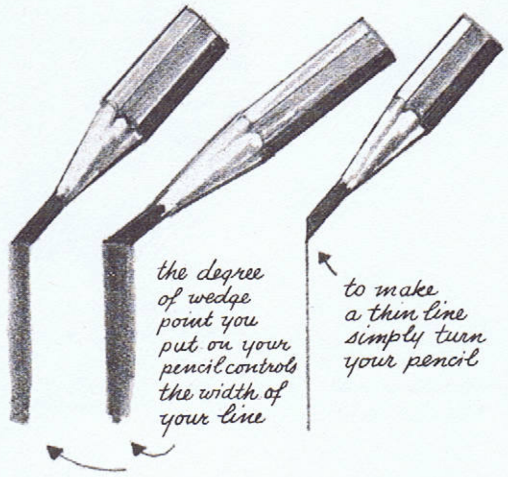
Study the pencil drawings on the following pages carefully. You will see that pencils can be used to create many different lines and tones of light and dark. Notice that some tones are made with many pencil strokes, and that these strokes are sometimes side by side, sometimes overlapping. Notice, too, that some of the lines are thin and light, while others are wide and dark. The amount of space between the strokes, the grade of pencil, and the kind of point all play a part in creating many exciting effects.

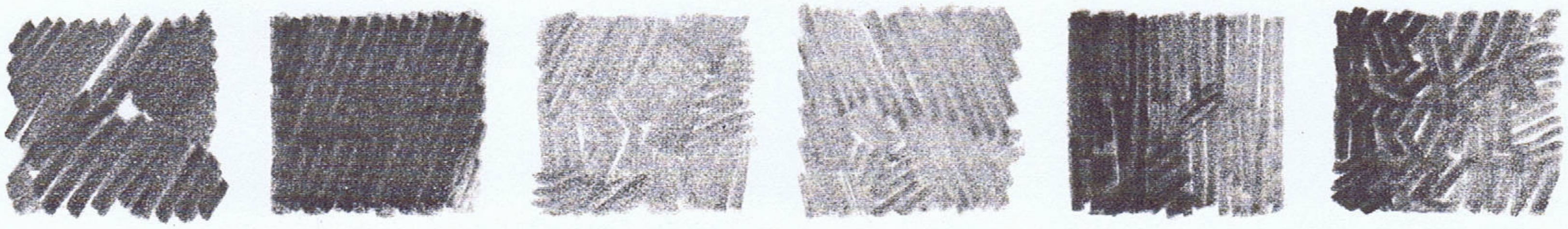
Chisel-point drawing

Besides drawing with your pencil sharpened to a fine point, you can use the chisel-point or broad-stroke method. This is a fine method for making finished pencil drawings because it enables you to obtain almost the quality of brush stroking in your work. Soft pencils such as the 3B or 4B should be used. The illustrations below demonstrate how to give your pencil a chisel point and how to draw both thin lines and thick lines with it.

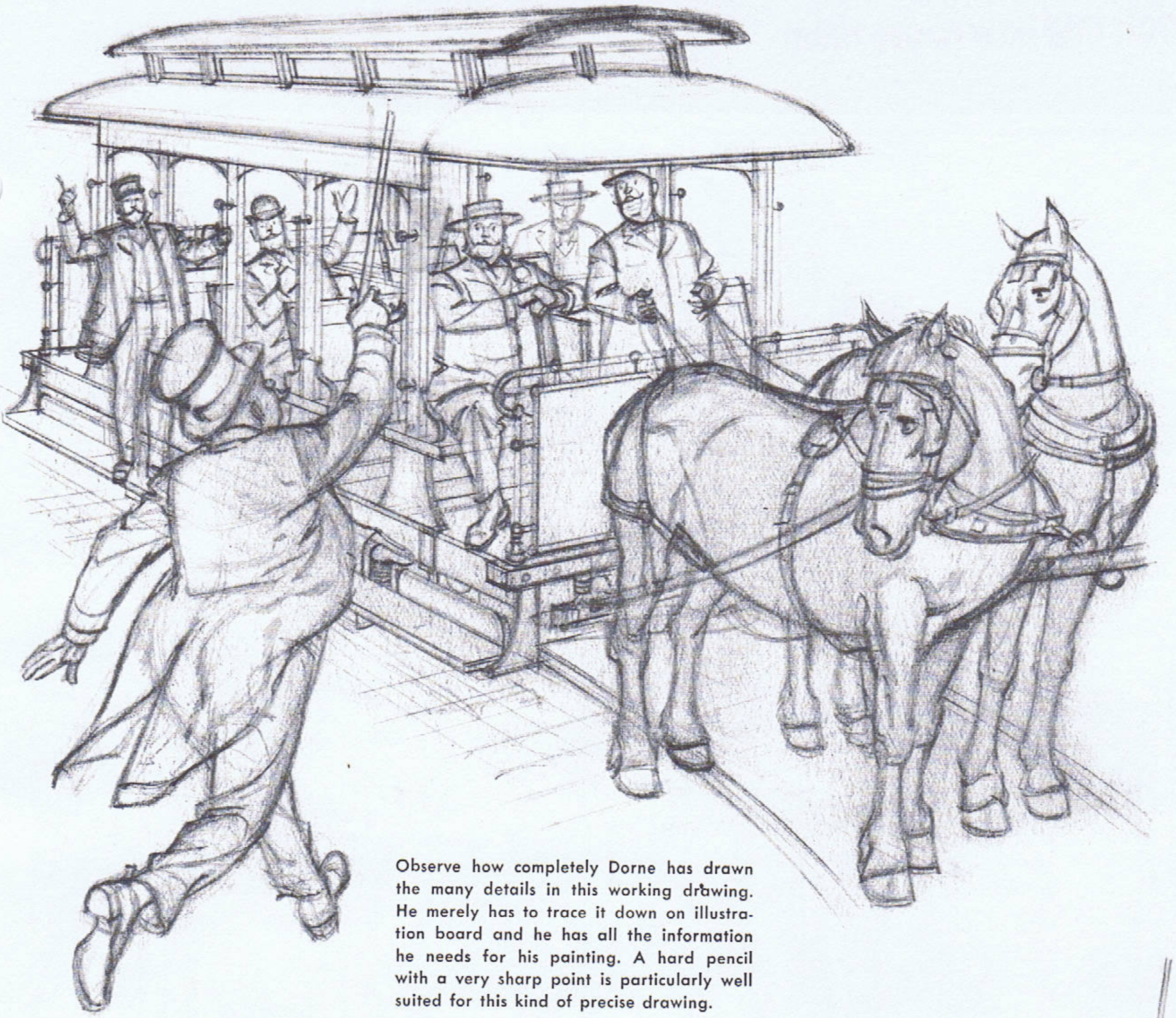
Chisel point or broad stroke


first sharpen your pencil like this
make a wedge point like this on your sandpaper

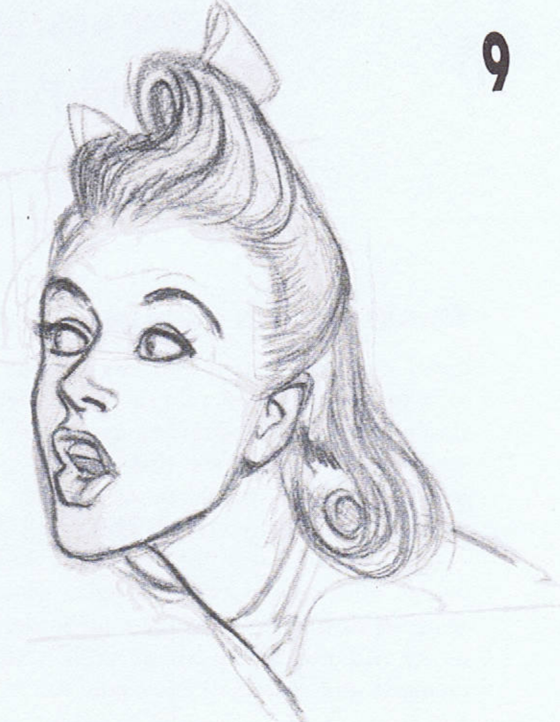

the degree of wedge point you put on your pencil controls the width of your line
to make a thin line simply turn your pencil



The broad strokes above were drawn the same size as shown, with a chisel-point 3B pencil. Practice these strokes and others to get the feel of the chisel point. Use your sandpaper pad often.



Observe how completely Dorne has drawn the many details in this working drawing. He merely has to trace it down on illustration board and he has all the information he needs for his painting. A hard pencil with a very sharp point is particularly well suited for this kind of precise drawing.

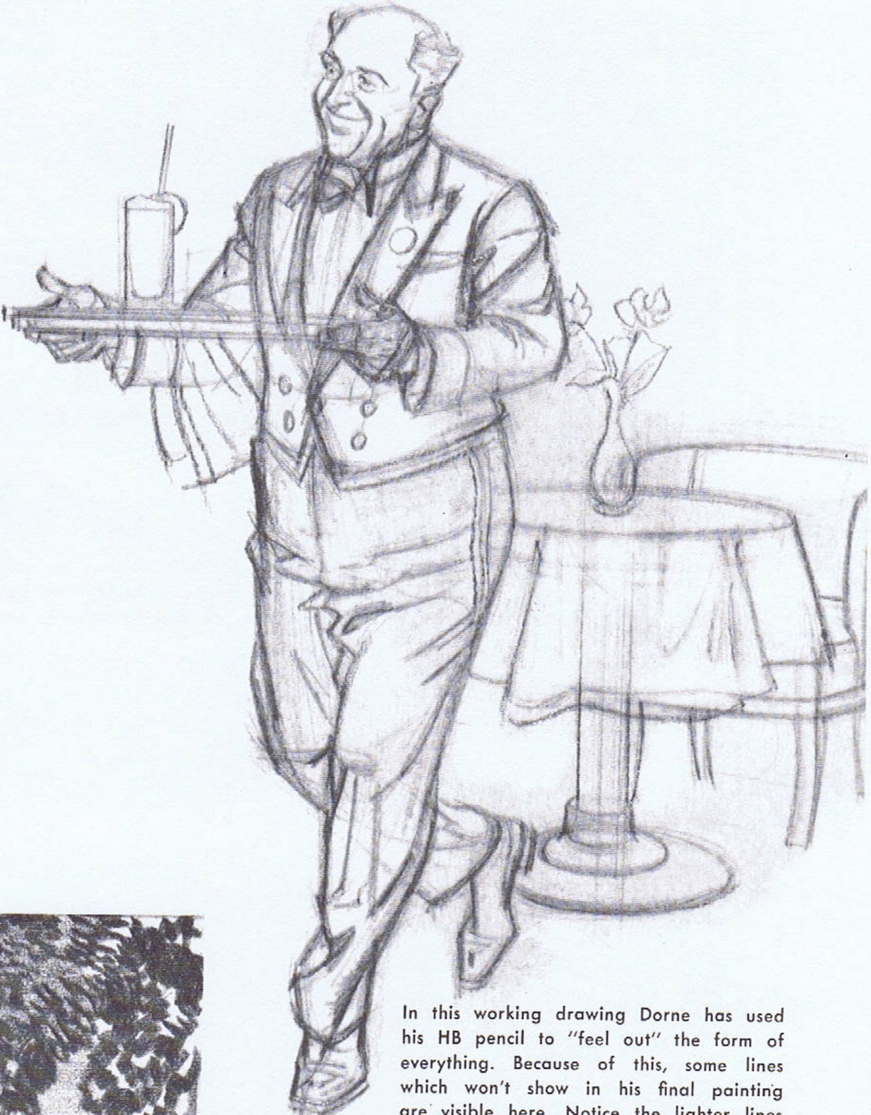


Dorne first drew the general form of the head and features with light pencil lines like those which locate the position of the eyes. He gradually made his lines heavier and more decisive as he worked out the correct size, shape, and position of the head and features.

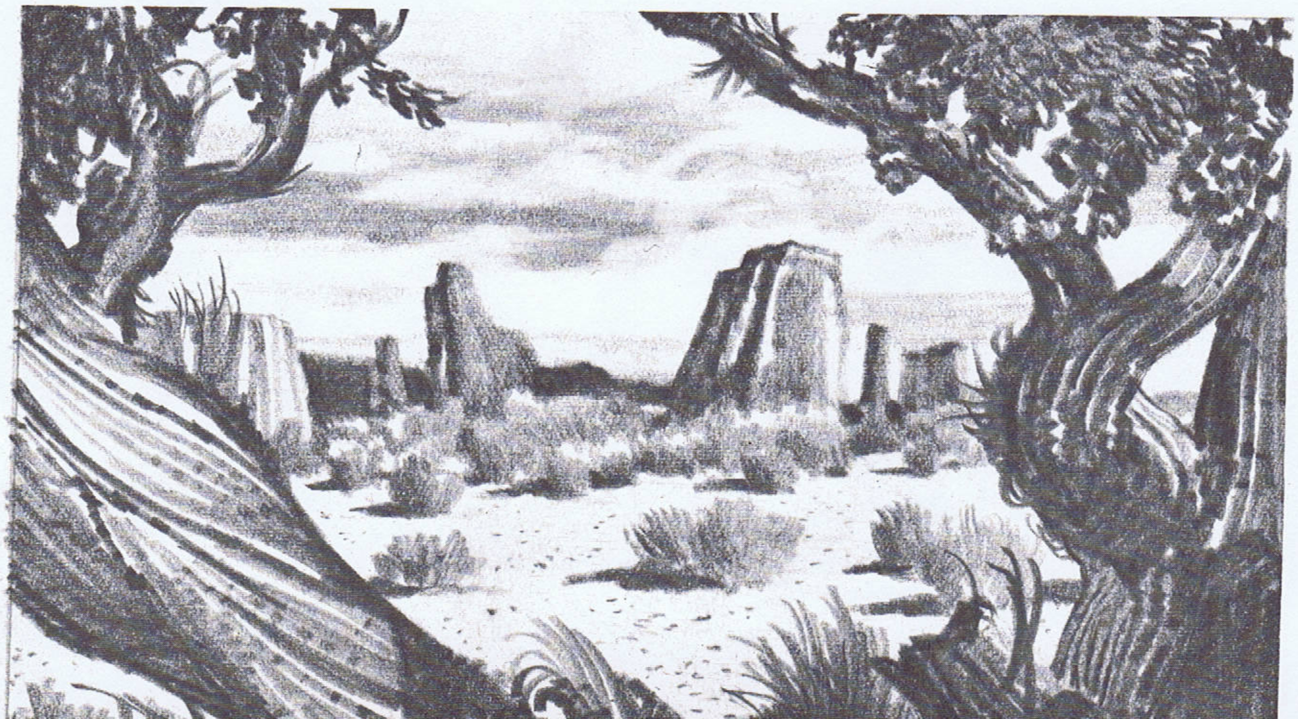
Drawing in pencil – for different purposes

Depending on the purpose you have in mind, you will work differently with your pencil – and use different pencils. The three top pictures here are working drawings, intended as a guide for paintings. Every detail has been carefully planned and precisely drawn on tracing paper with a hard, sharp-pointed pencil. There will be no need for changes in the painting stage because the artist has done all his thinking and drawing on his tracing paper. The desert scene at the bottom, on the other hand, is a finished pencil drawing. The artist made it with a soft pencil sharpened to a chisel point. This enabled him to get fine lines and thick lines where he wanted – to "paint in" the effects of light and dark by varying the pressure on his pencil.

All four drawings are the work of Albert Dorne.



In this working drawing Dorne has used his HB pencil to "feel out" the form of everything. Because of this, some lines which won't show in his final painting are visible here. Notice the lighter lines which locate the man's right arm and leg and the table base.

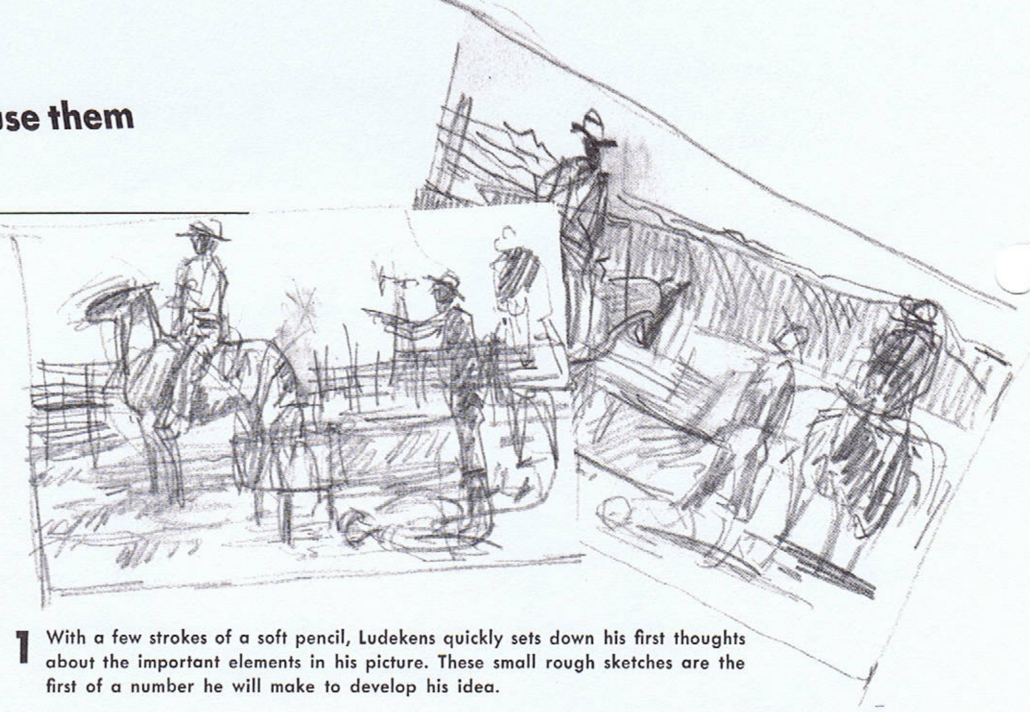


To make this desert scene, the artist used a chisel-point pencil, and varied his pressure on it for various effects. The dark shadow at bottom right, for example, was put in with closely spaced crosshatched strokes applied with strong pressure. The gray sagebrush was made with up-and-down strokes applied with varying pressure. Narrow strokes were drawn with the tip of the chisel point.

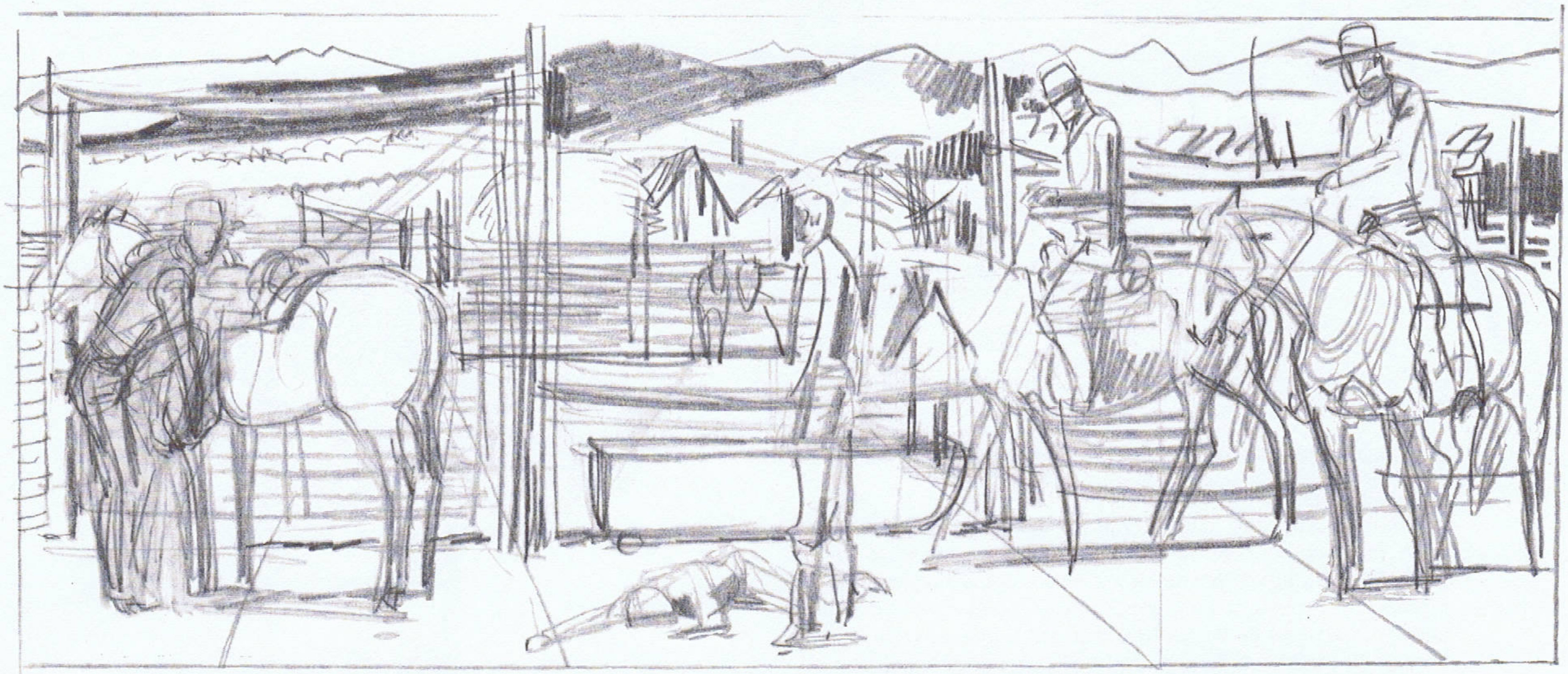
Thinking with your pencil

Good thinking is as important as good drawing in developing a picture. When you plan a picture, you want to record your thoughts in rough sketches as quickly and easily as possible. Your pencil is ideal for this — it can speedily create the many effects you need to think out before you can make a good picture. That's why we call the pencil your "thinking" tool.

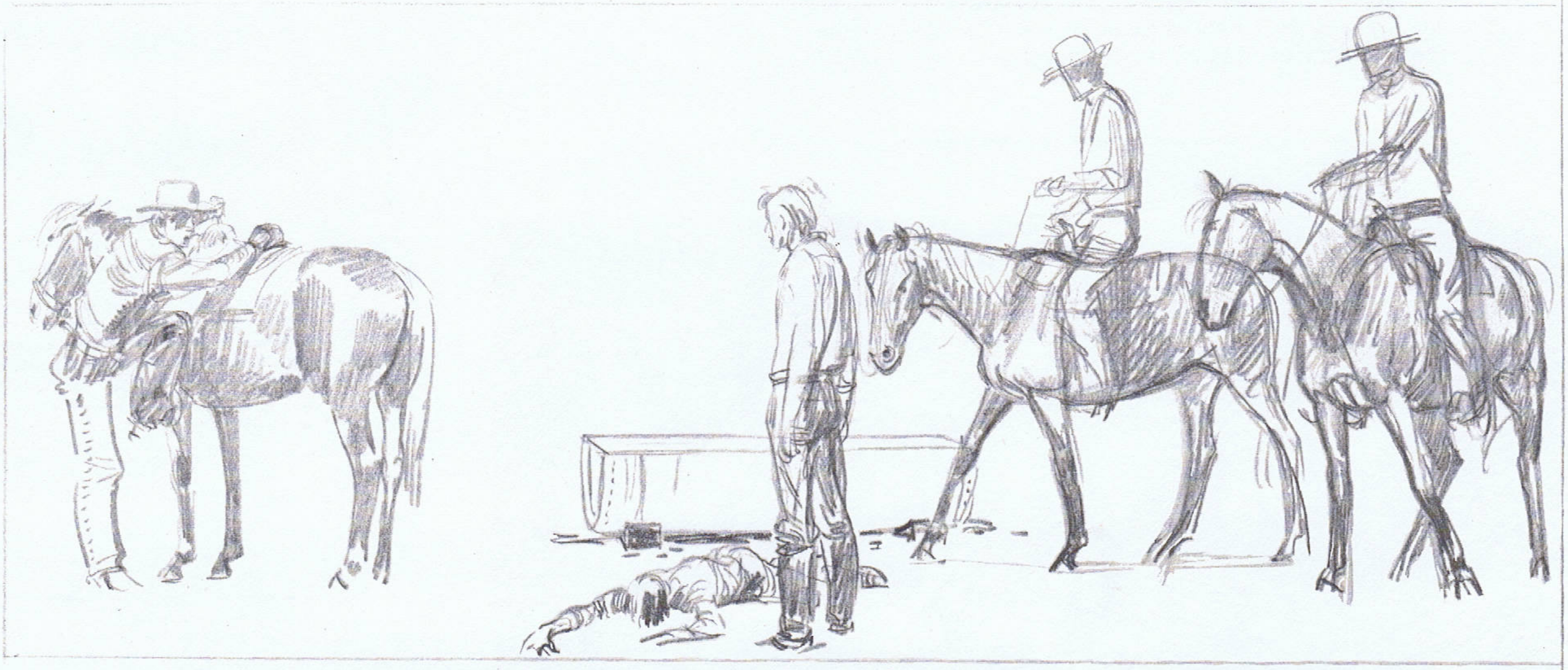
On this page you see how Fred Ludekens records and develops some of his early thoughts about a picture. These are working drawings — the artist made them for his own guidance, so he did not worry about their unfinished appearance. He changed and erased whenever he felt it would help his picture.



1 With a few strokes of a soft pencil, Ludekens quickly sets down his first thoughts about the important elements in his picture. These small rough sketches are the first of a number he will make to develop his idea.



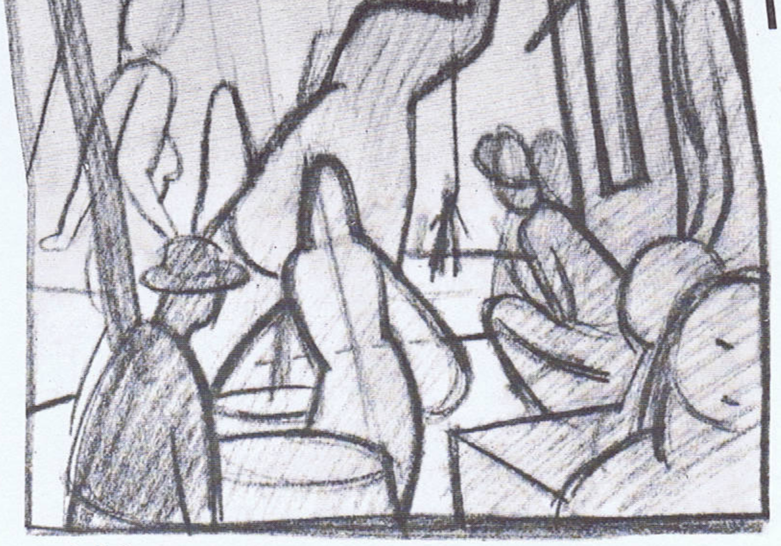
2 Working from his best sketch, Ludekens begins to establish the main action and the background of his drawing. With a few lines he indicates an entire mountain range, a figure, or a horse. Notice that he has been erasing and changing the figure on the left. He draws with a 2B pencil on visualizing paper.



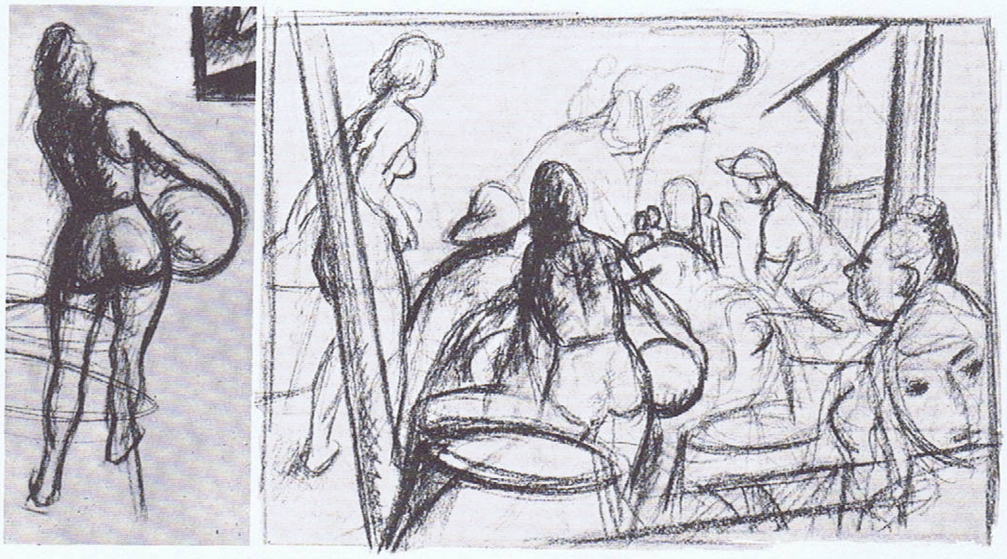
3 Drawing on visualizing paper placed over the previous sketch, Ludekens concentrates on developing his main figures. With his pencil he works out shapes and details more precisely, to make his picture more real and lifelike. The background will be put in later.

How Ben Stahl thinks with a pencil

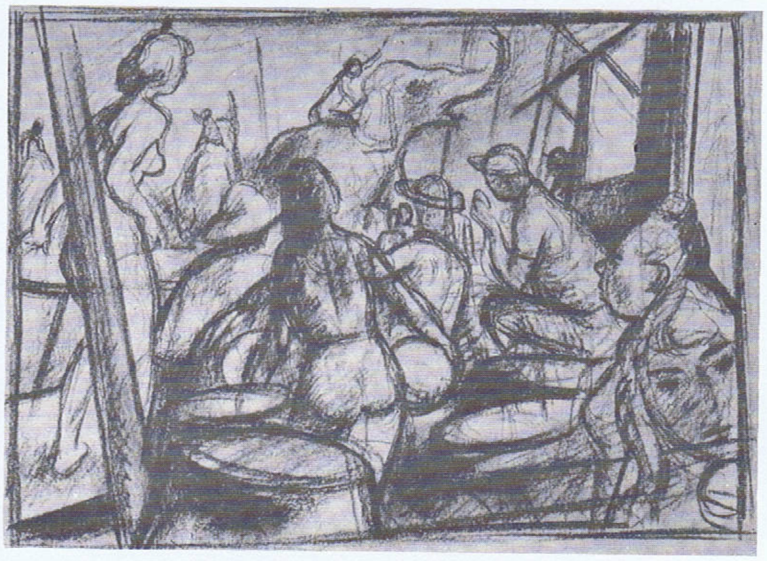
Although Ben Stahl's technique of painting is quite different from that of Fred Ludekens, he "thinks out" a picture with his pencil in much the same way. Here we show you how he develops a sketch on which he will base a painting. Stahl never hesitates to use his eraser to change figures in whole or in part, or to introduce new elements in order to achieve the best effect.



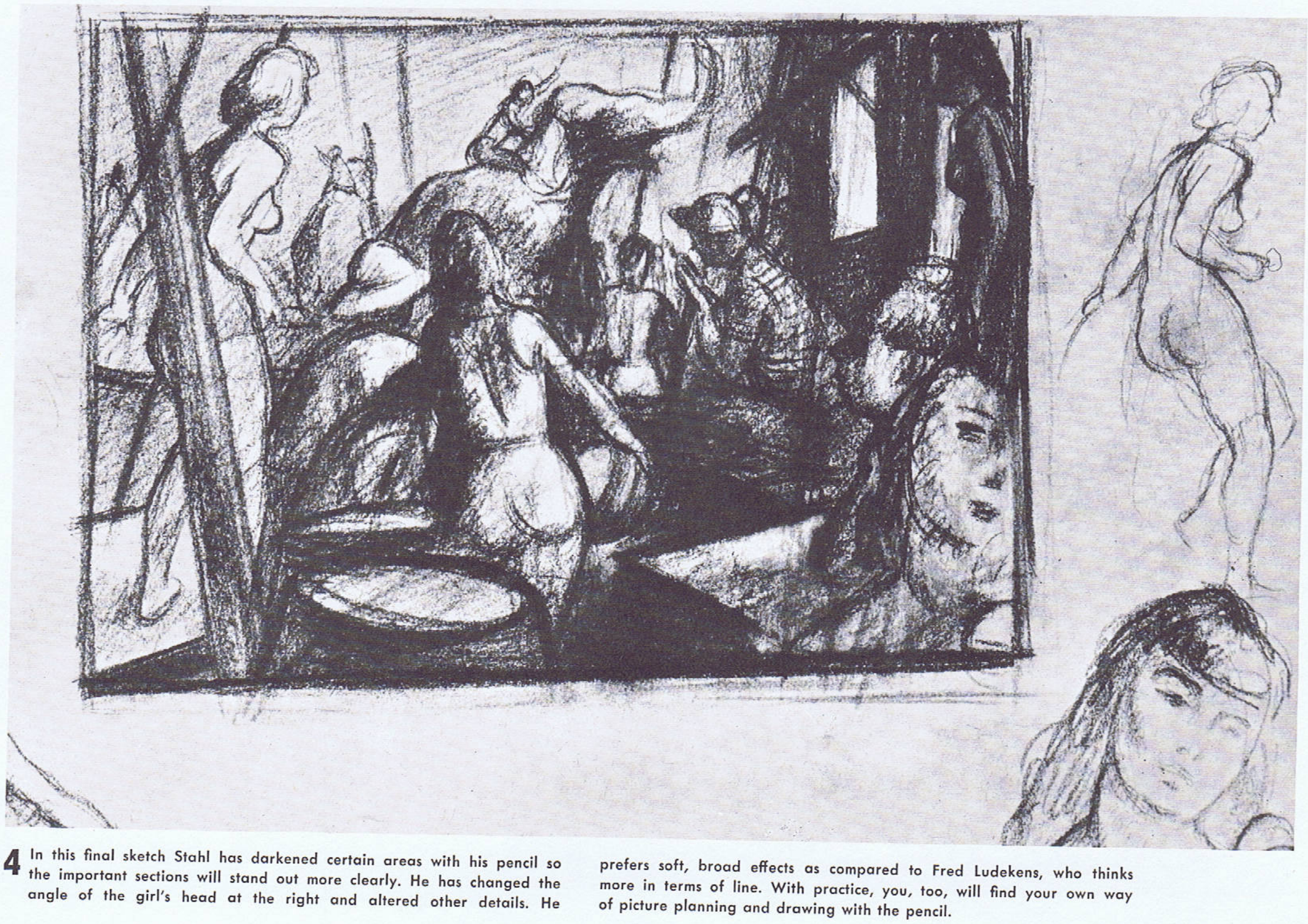
1 Stahl begins with sketches like this one, in which he roughly plans the main elements of his picture. Here he is feeling his way toward an effective arrangement of these elements. It is easiest to make changes at this early stage—though you will notice Stahl makes them at later stages, too.



2 Here, on another sheet of paper, Stahl develops the best of his sketches, making more changes as he works. The figure outside the left margin is a more detailed version of one of the figures in the drawing. You can easily work out individual parts of your pictures with pencil this way.



3 Stahl is now using his pencil to give the elements of his drawing greater solidity and detail. Shapes become rounder and more real as he adds shading. New elements are still being introduced, such as the second elephant in the background. The circus is coming to life before our eyes.



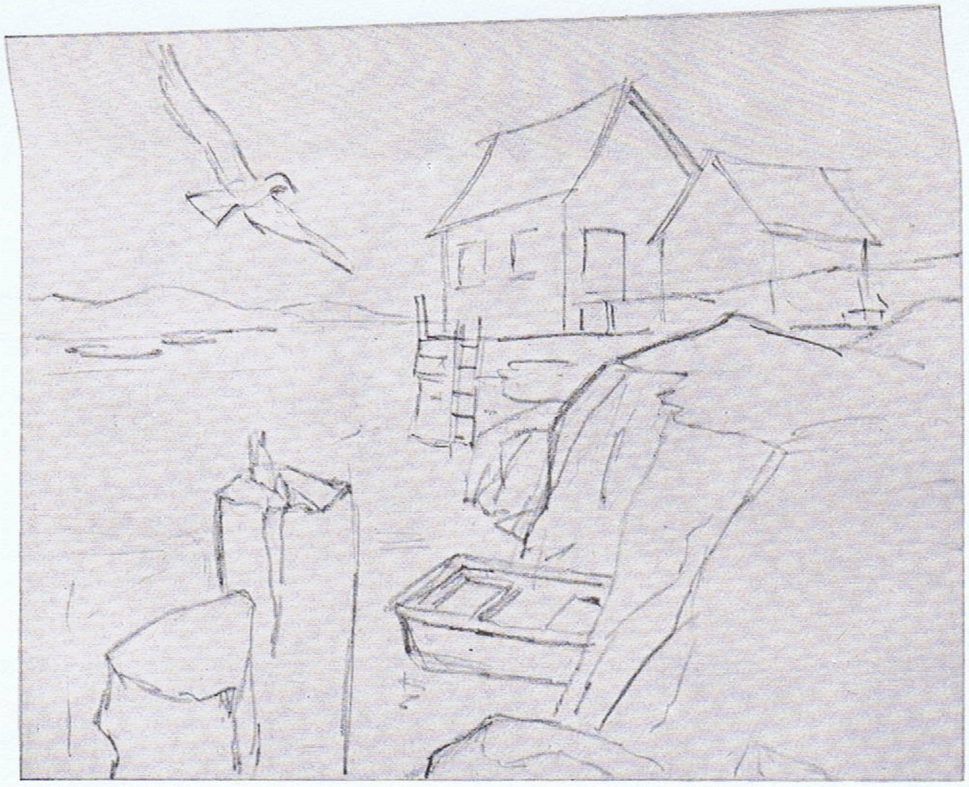
4 In this final sketch Stahl has darkened certain areas with his pencil so the important sections will stand out more clearly. He has changed the angle of the girl's head at the right and altered other details. He prefers soft, broad effects as compared to Fred Ludekens, who thinks more in terms of line. With practice, you, too, will find your own way of picture planning and drawing with the pencil.

Making a pencil drawing

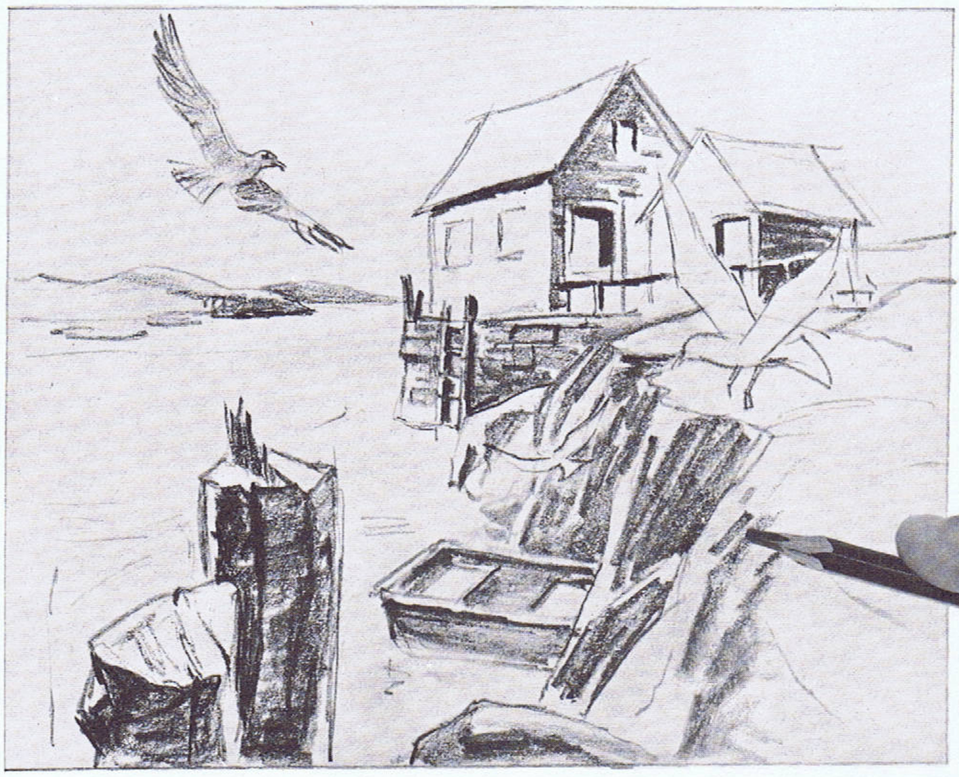
This demonstration shows you a logical, orderly way to make a finished pencil drawing. In the first stage you sketch in the main shapes of your picture. If their positions or proportions have to be corrected, now is the time to correct them – it is much easier to erase your first light pencil lines than to change the more detailed drawing later on.

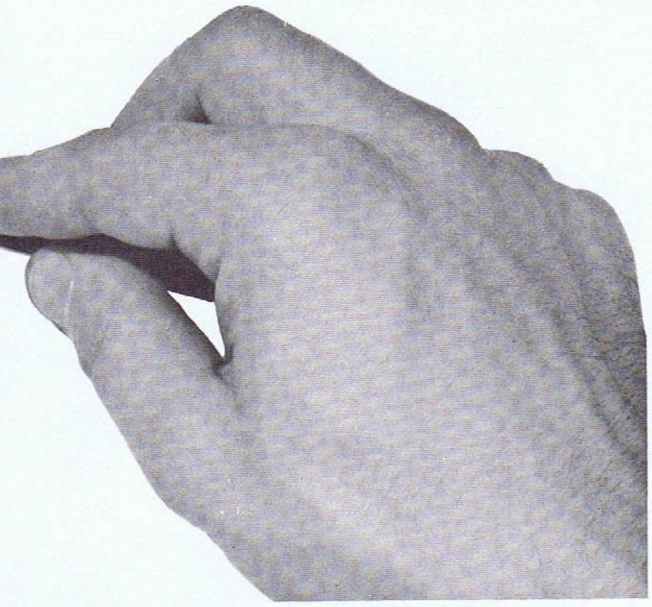
In the next stage, you develop your "values" – the lightness or darkness of the things in your picture. In the later stages you give them their final shape and draw in their textures and details.

Put in the main shapes first, the details last, when you make a picture – whether in pencil or any other medium.

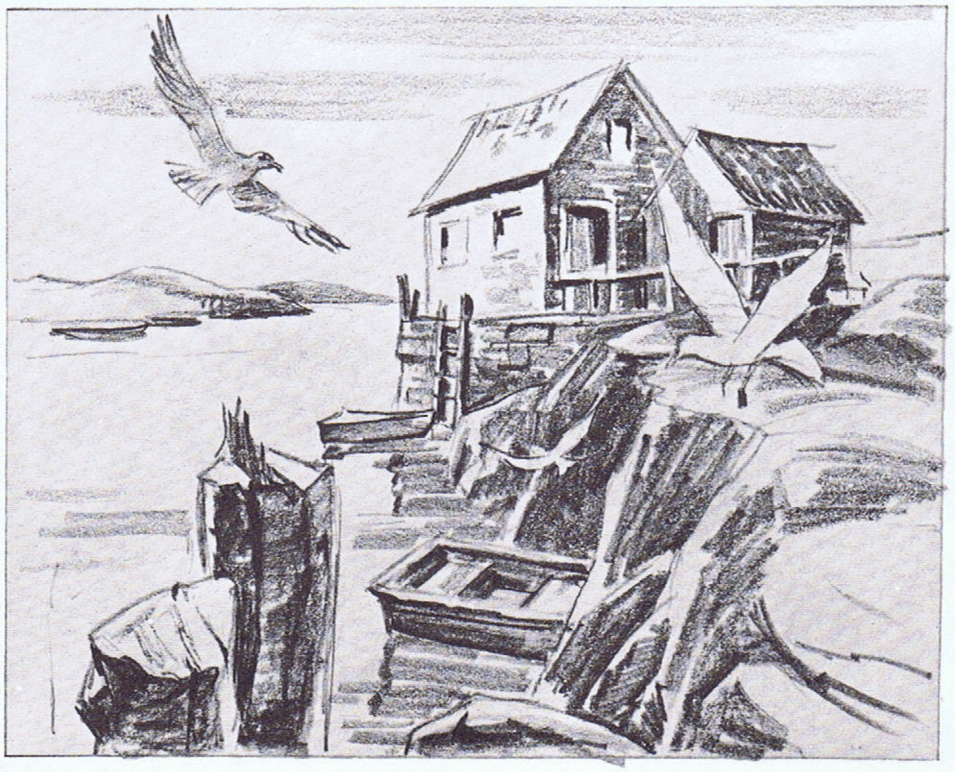


1 First, sketch in lightly the main lines of the large objects in the picture. Work broadly over the whole picture and avoid drawing any details. These lines were drawn with an HB pencil.

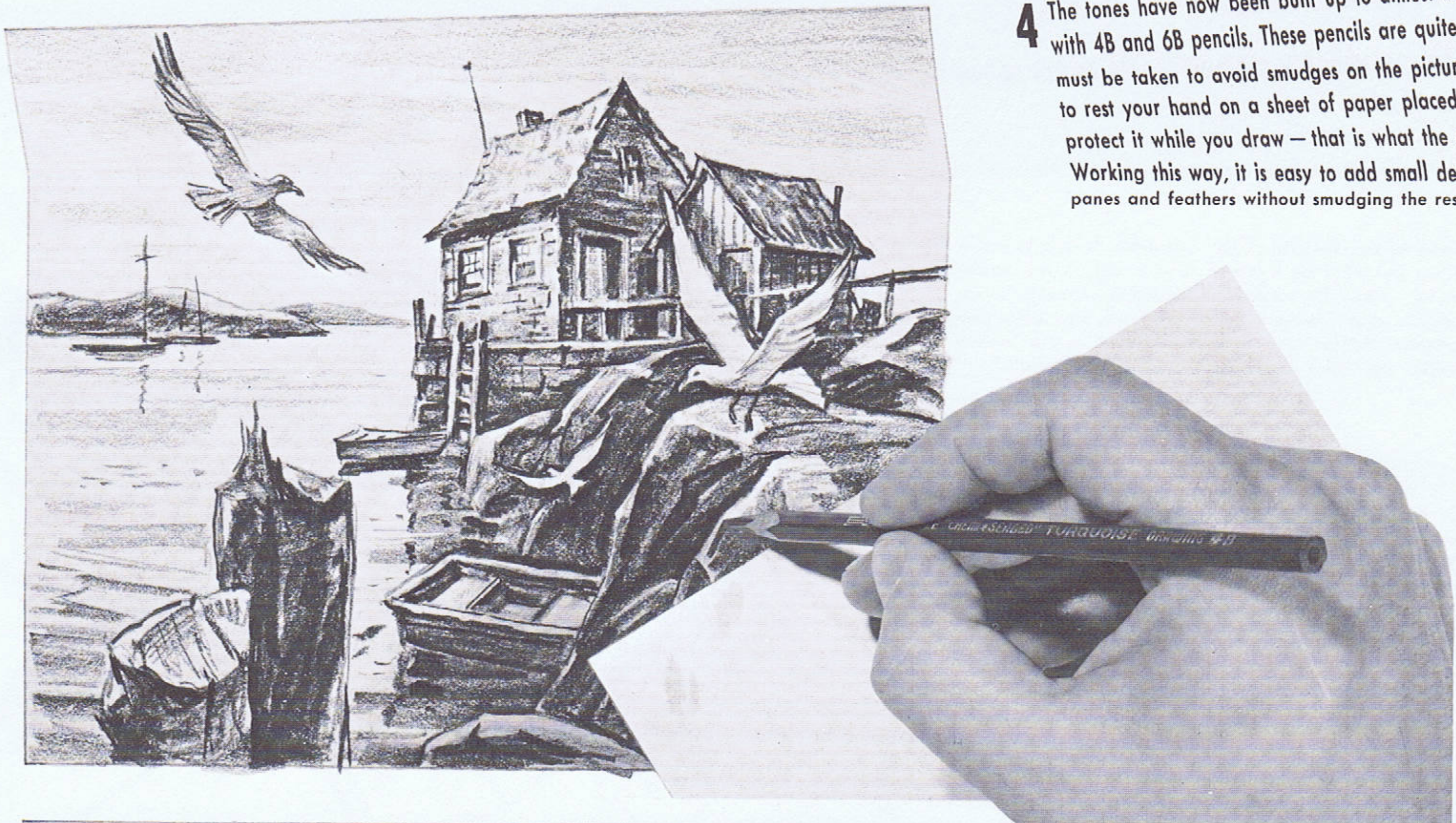




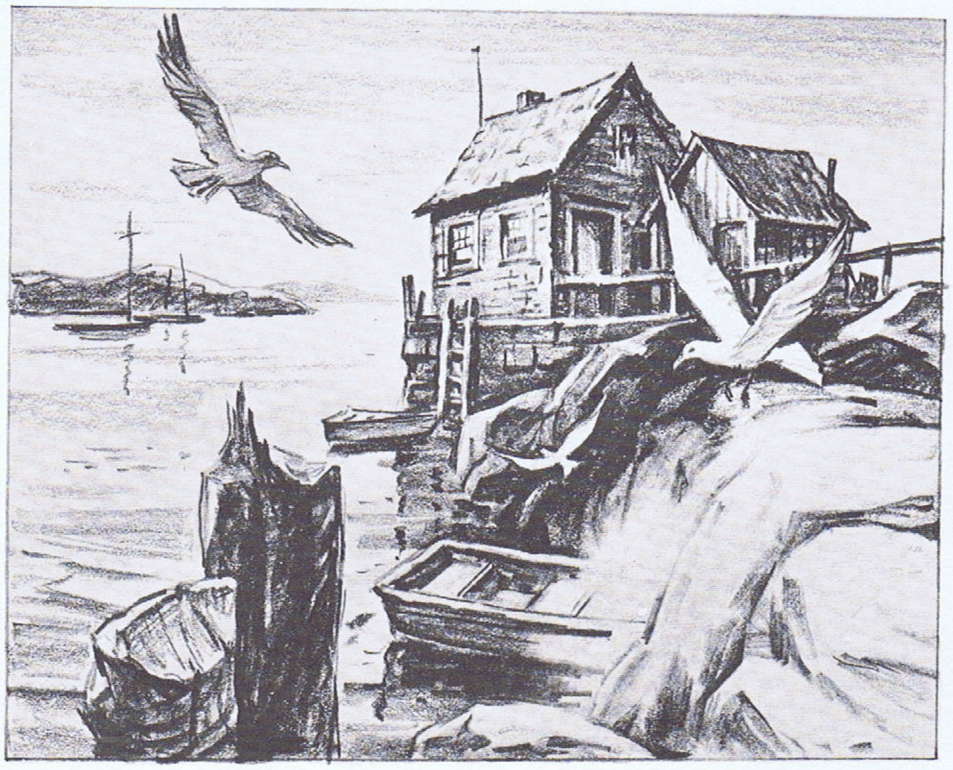
2 After the main lines are drawn, put in the tones or shading. These tones were made with strokes of a 2B pencil sharpened to a chisel point. We've added two more seagulls.



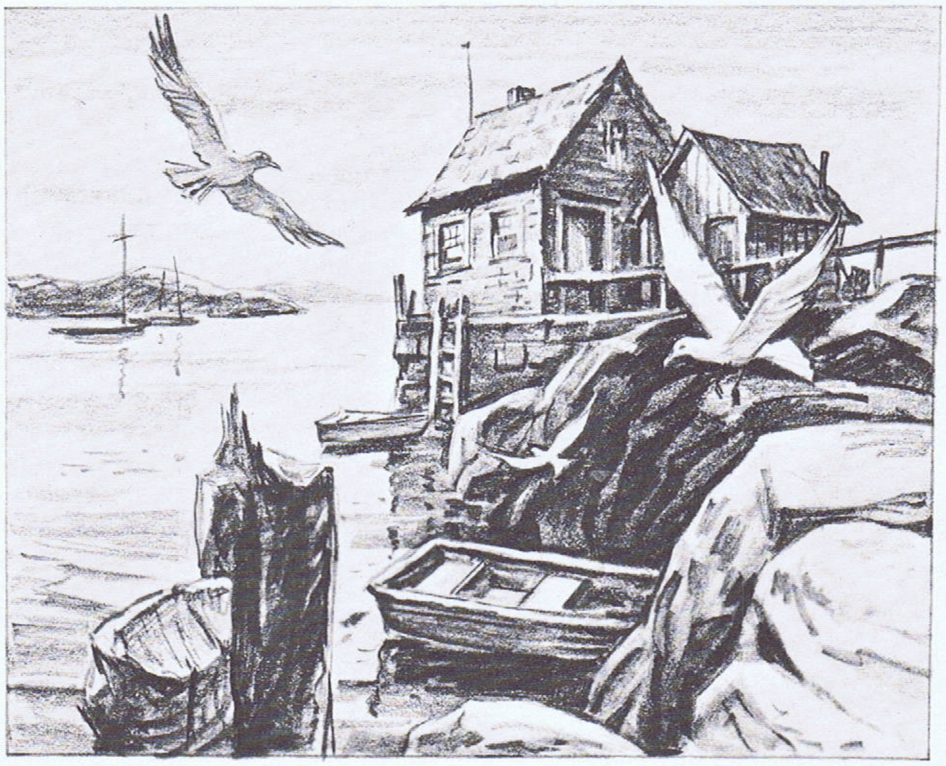
3 Now, more has been added. The short chisel strokes on the roof suggest the uneven texture of old shingles. Longer chisel strokes change direction with the planes of the rocks. The clouds are drawn with long horizontal strokes of the chisel-point pencil. We still keep the tones broad and avoid details. Since the general pattern of light and dark is worked out, we now use a 4B pencil to make the tones richer and darker.



4 The tones have now been built up to almost their finished values with 4B and 6B pencils. These pencils are quite soft, so more care must be taken to avoid smudges on the picture. It's a good idea to rest your hand on a sheet of paper placed over the picture to protect it while you draw — that is what the artist has done here. Working this way, it is easy to add small details like the window-panes and feathers without smudging the rest of the drawing.



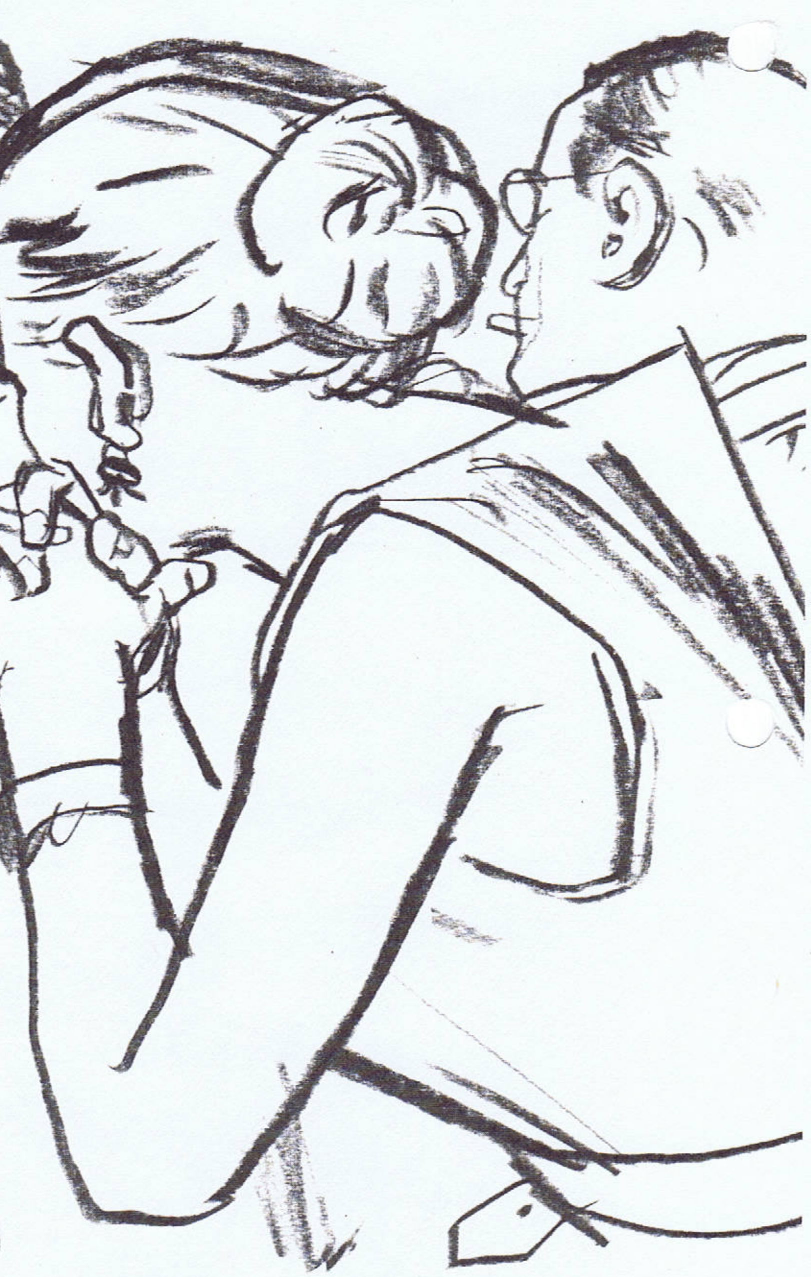
5 Even with the picture almost complete, sometimes a change may seem necessary. To simplify a confusing area around the boat, we picked up some of the pencil tone with a kneaded eraser. The eraser is first pressed down and lifted off to remove as much tone as possible without smearing. The tone that is left is then erased in the usual way.



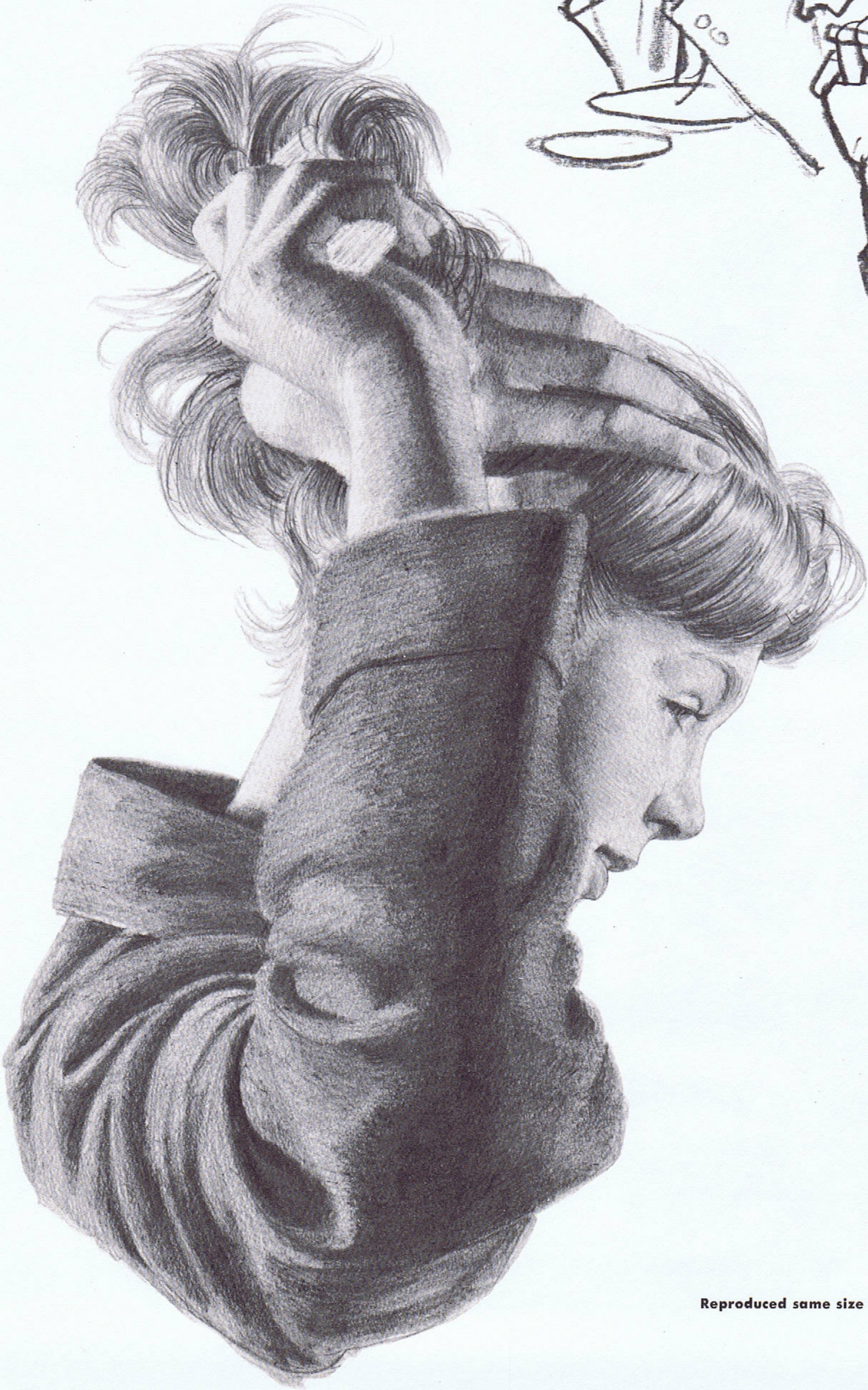
6 The finished sketch, with final details and accents. Throughout this demonstration you can see the flexibility of the pencil as a drawing tool. It is easy to think with. It gives you a variety of effects according to the way you sharpen it and how you hold it. Last, but not least, it also gives you the opportunity to make changes when they are necessary.

You learn to draw by drawing

Austin Briggs, because of his experience, is able to make us see just what he wants us to with only a few pencil strokes. Simply by varying the thickness of the lines, he suggests form, creates a feeling of depth, and adds rich contrasts. Briggs used a carbon pencil, which makes darker, less shiny lines than the usual lead pencil.



This drawing by Al Parker was made on plate-finish Strathmore, using graphite pencils HB, 2B and 6B. The artist has carefully built up his tones with thousands of easy, casual pencil strokes which follow or "model" the contour of the form and create a very detailed, realistic picture.



Pencil Style

On these two pages you see five pencil drawings, each by a different artist and each in a different style. These pictures show that there is no one best way to use your pencil – each artist works in his own personal style, which he develops through experience.

To develop your own style, you must experiment and practice. Try different grades of pencils, pencil points, strokes and papers until you find the best combinations for the drawings you are called on to do. It is not enough to pick up a few tricks and use them over and over again.

With the help of the knowledge you will get in this Course, and your honest attempts to put on paper your own thoughts and observations, you will develop your individual style. If you have something interesting and personal to say in your drawings, you will find a personal way to make your pencil say it.

Reproduced same size as original

Here are the assignments you are to send in

Assignment — TREE (Plate 1)

Copy the pencil drawing of the tree, fence, mailbox, etc. on Plate 1. Work directly within the outlines on the drawing at the right. We've included an extra plate for you to practice on.

Our purpose in having you make this copy is to free you from problems involving drawing and composition and permit you to concentrate fully on how to use the pencil. This plate has been carefully designed to help you demonstrate how well you can control the pencil.

Assignment — LIGHTHOUSE (Plate 1-X)

In pencil, complete the drawing of the lighthouse scene. Use the printed outlines as a guide for your drawing. Draw directly on this plate. Shade the tower, buildings, rocks, trees, sky, etc. as though it were a sunny day. Follow the working procedure shown on pages 12 and 13. Try for a variety of pencil strokes to show the roundness and texture of the forms. Review pages 6 and 7.

In criticizing this assignment, we will be chiefly interested in the variety of strokes and effects you make with your pencil and how well you control the tones of the picture.

IMPORTANT — SEND IN BOTH PLATE 1 AND PLATE 1-X AT THE SAME TIME

Here is the practice work you should do

First read thoroughly and study pages 2 through 15 for an overall understanding. Combine your study with actual practice. Reading alone is not enough — you must try out your pencil and apply what you study. Practice various strokes similar to those on pages 6 through 8.

Make pencil drawings or sketches of simple objects, especially those on which you can use different stroke patterns to show grass, wood, bark, foliage, etc.

Materials you will need

Three pencils for drawing — HB, 2B and 4B. Some sheets of 11 x 14 white drawing paper.

How much time to spend on these assignments

These assignments for Lesson 1A were designed so you could do them after several evenings of study and practice. We expect you to mail them to us within two weeks after receiving your Course.

It is important for you to get our constructive criticism of your first assignment as soon as possible because it will be of great help to you in getting off to a good start in this Course. Also, it will help you receive the maximum benefit and satisfaction from the lessons and assignments that follow.

We realize you are learning many things that are new to you. Don't let this worry you. Do the best you can and send your assignments in for our helpful criticism. Don't expect your work to be perfect at the start — we don't.

While you're waiting for this work to be criticized and returned to you, go ahead with the student work for Lesson 1B on how to do ink, wash and opaque drawings.

Before mailing

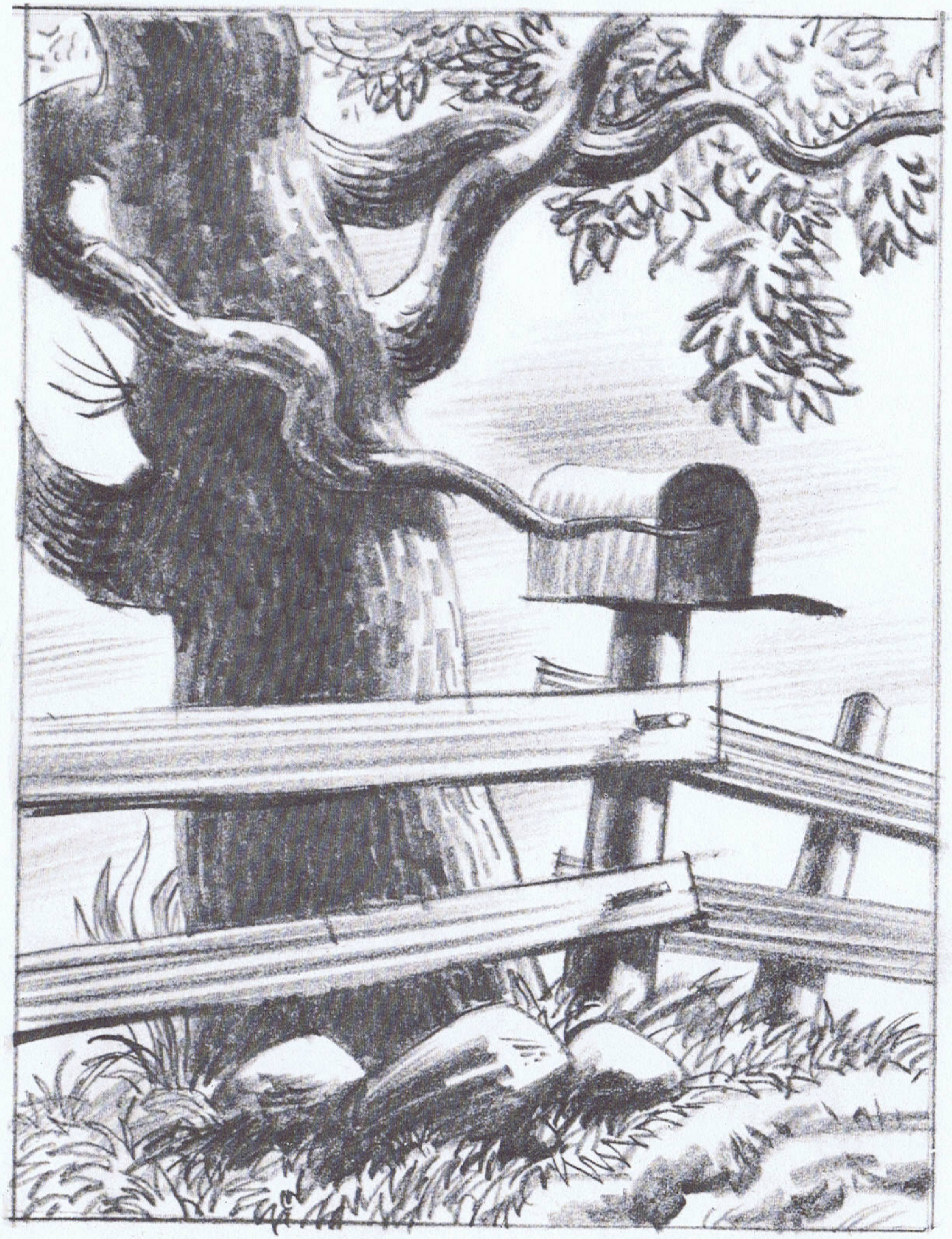
Print your name, address, and student number carefully in the lower left-hand corner of each plate. (Do this with each of the assignments you send in.)

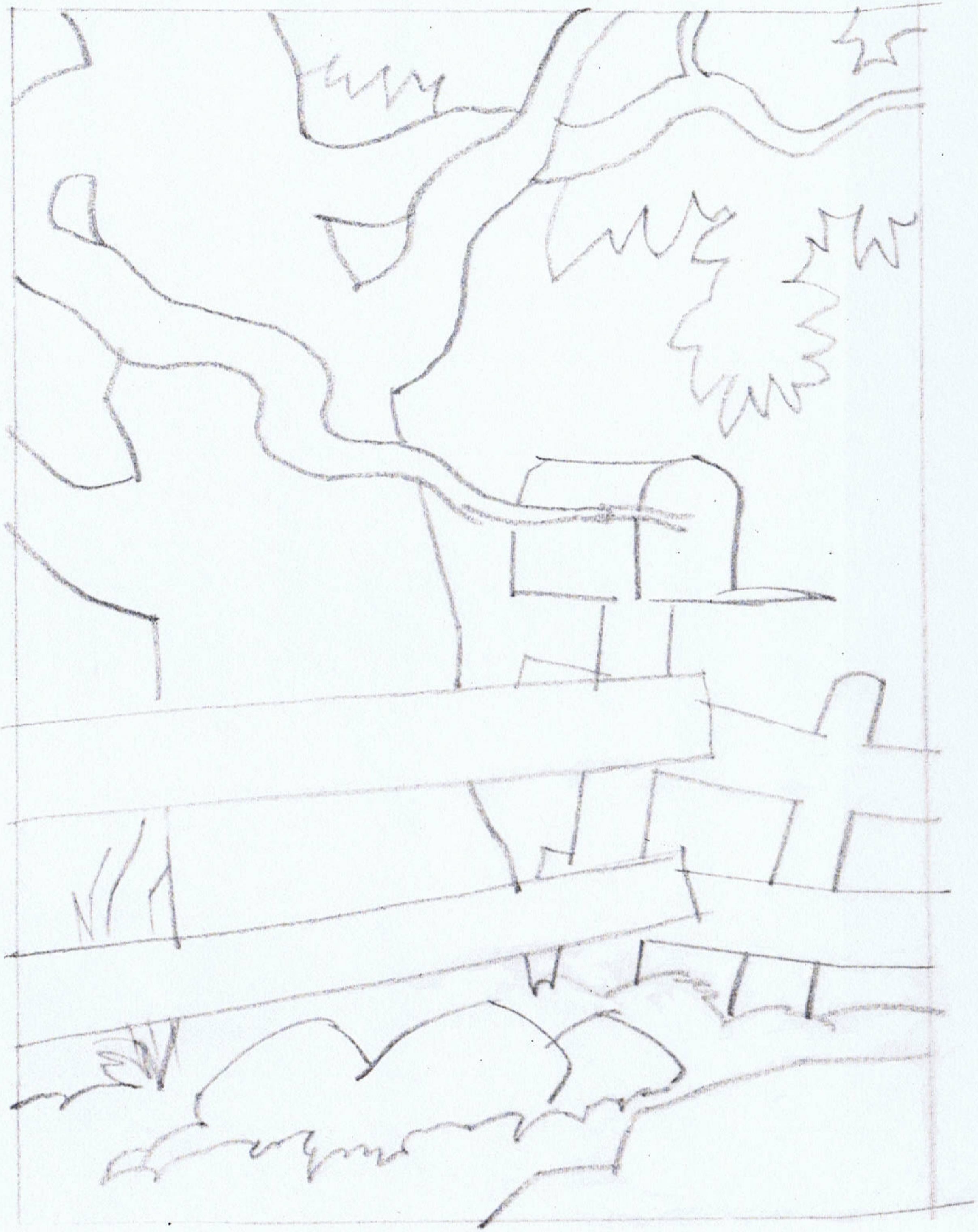
Your lesson carton should contain:

Assignment — TREE (Plate 1)
Assignment — LIGHTHOUSE (Plate 1-X)
1 Return shipping label filled out completely

Mail this carton to:

Famous Artists Course
Westport, Conn.





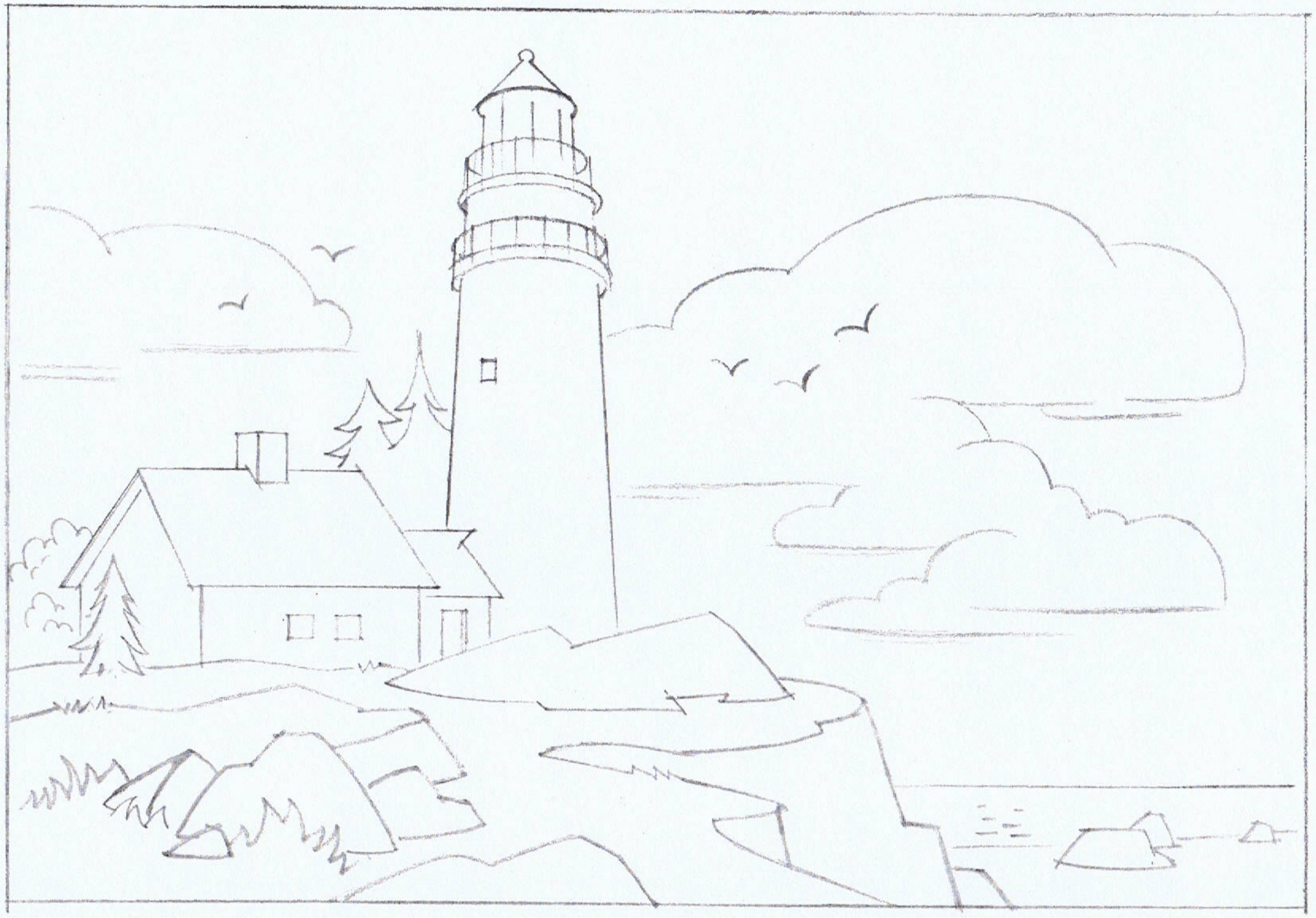
Pencil

Before you draw, compare the type of pencil strokes that have been used for different objects — fence, tree, grass, etc. Study the length, width and direction of these lines and note the differences in tone.

Lesson **1** Famous Artists Course

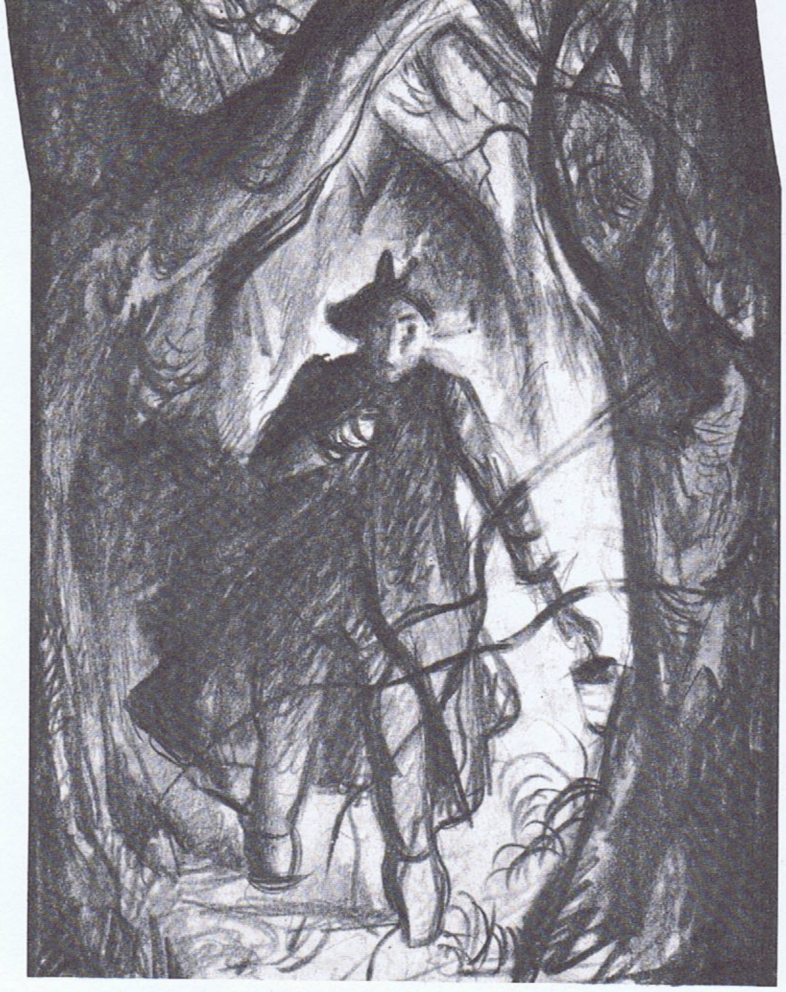
Assignment drawing

Plate **1-X**

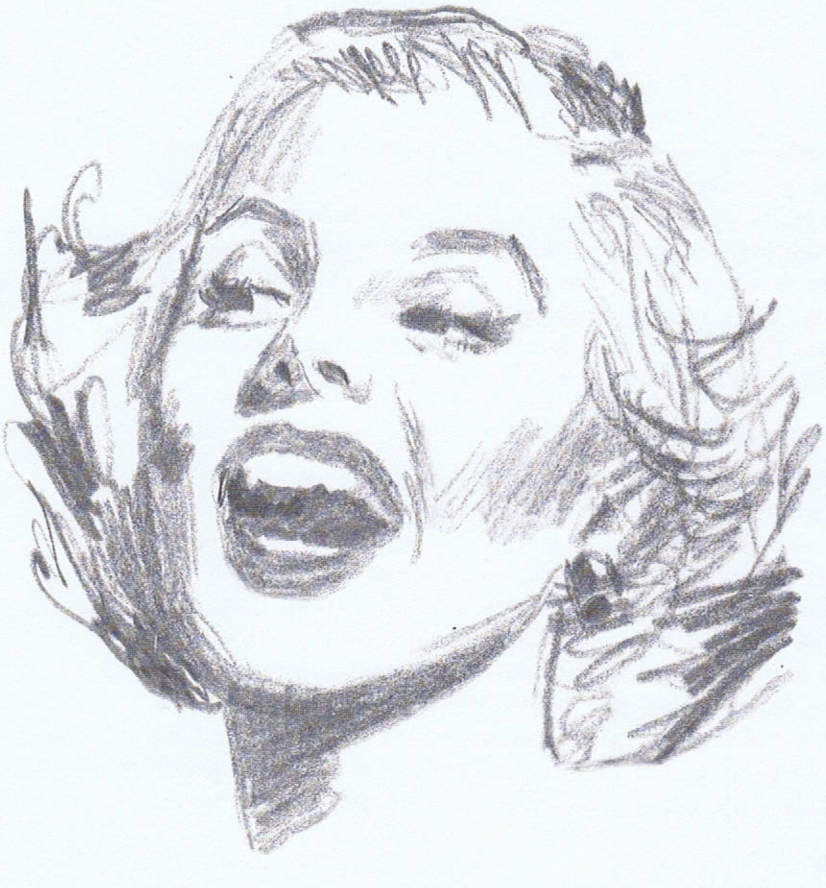


Pencil

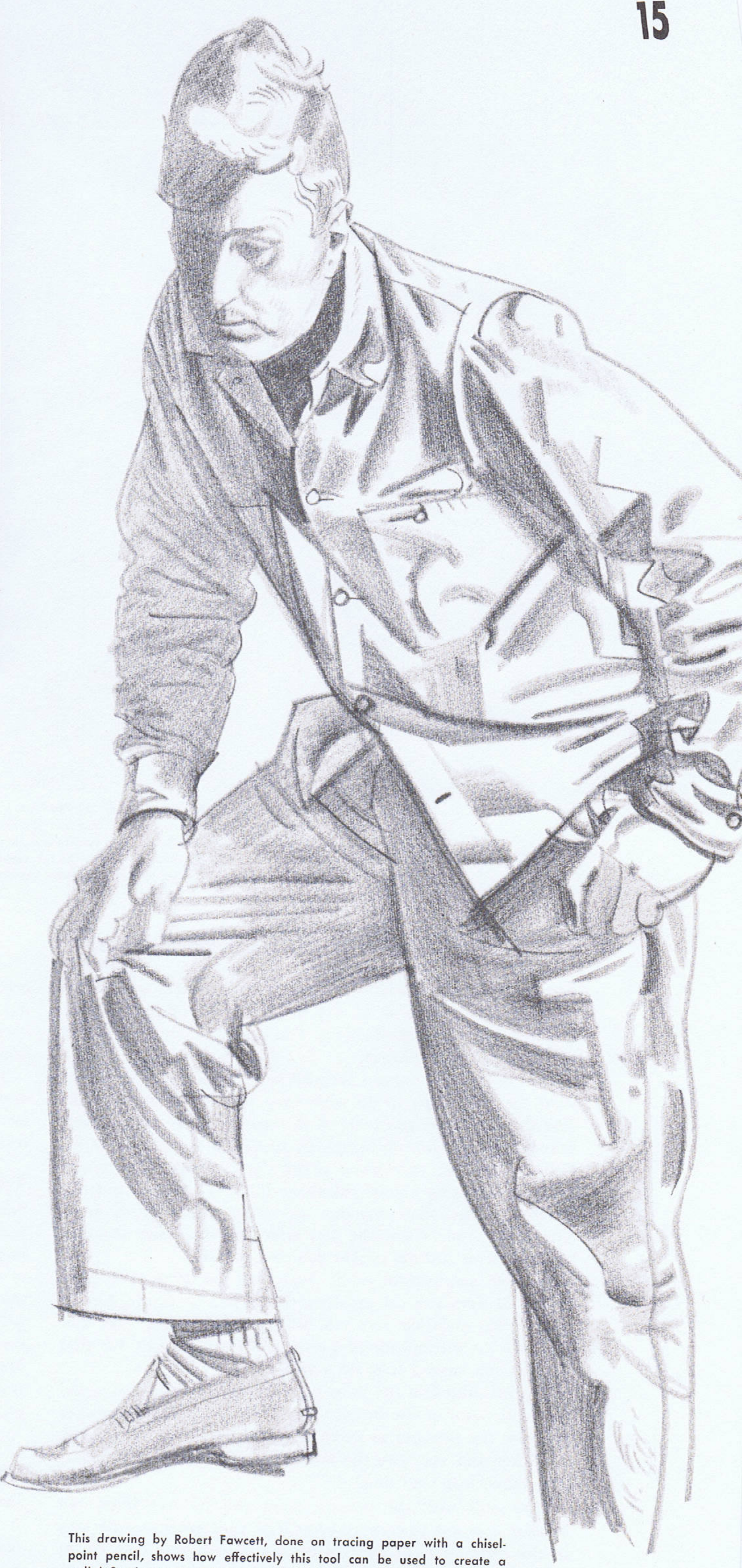
Working directly on this sheet in pencil, make a complete shaded drawing using the outlines as a guide. Follow the working procedure shown on pages 12 and 13.



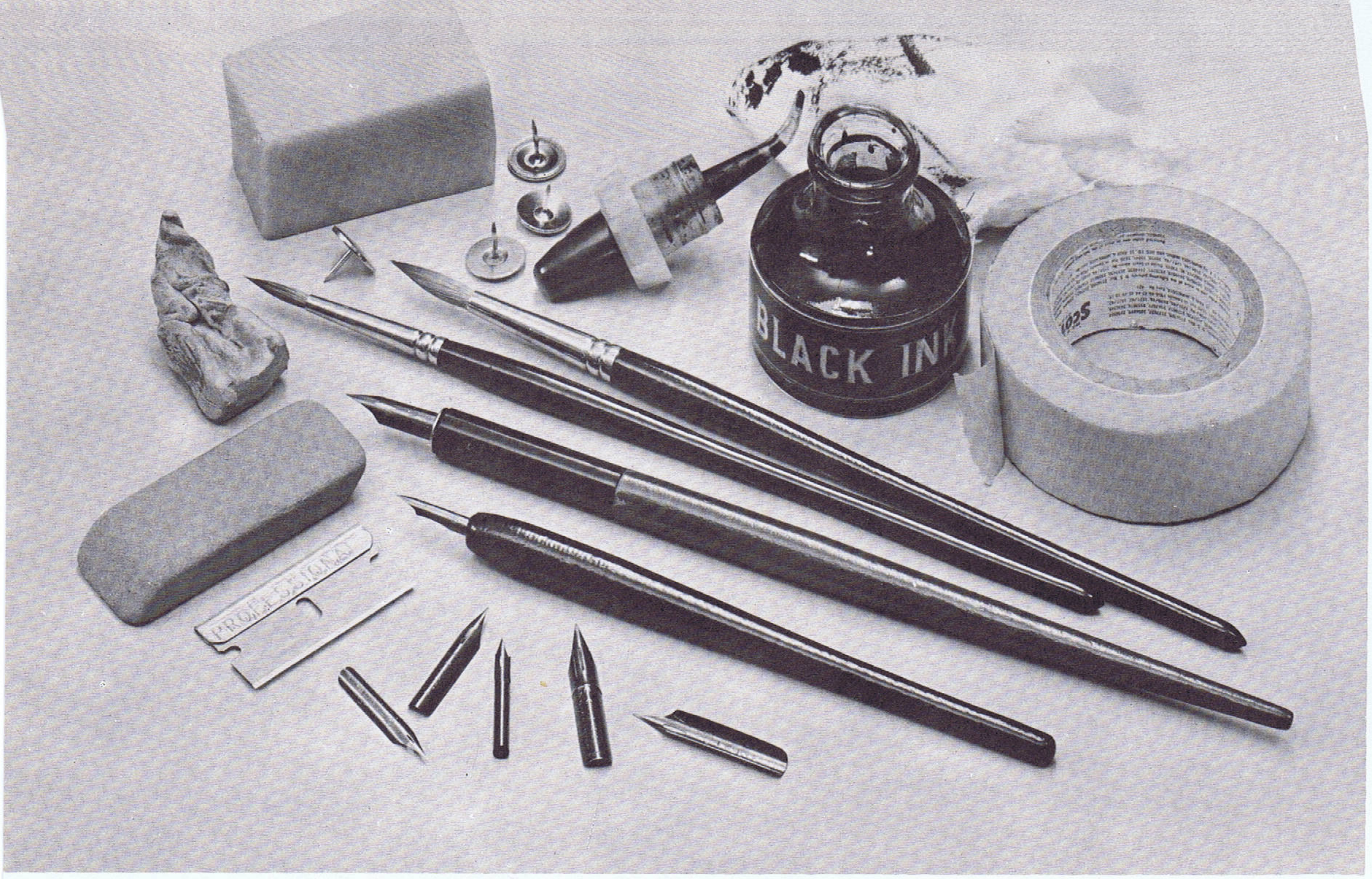
Ben Stahl prepared this loose pencil sketch as a "preliminary" for a painting. He worked with a soft pencil and then rubbed the tones with his finger. This gave him the soft, diffused edges we see here.



The loose, sketchy handling of this head by Jon Whitcomb contrasts sharply with the more studied drawing by Al Parker on the facing page. The treatment here is informal and leaves much to the imagination. In order to increase impact, the artist has purposely left out descriptive detail. The drawing was done with a very soft graphite pencil.



This drawing by Robert Fawcett, done on tracing paper with a chisel-point pencil, shows how effectively this tool can be used to create a well-defined pattern of lights and darks. The lines indicating the details and the dark accents were made by turning the chisel point so the sharp edge or point touched the paper.



Both pens and brushes are used in ink drawing. The brushes here are pointed sable water-color brushes, Numbers 3 and 5. For your pen lines you need a crowquill pen with its special holder (the smaller one here), coarse, medium, and fine pens, and a holder for them. The ink should be black, opaque, and waterproof. Three erasers — Artgum, kneaded eraser, and sand eraser — will do your cleanup jobs, and the single-edge razor is useful for removing splattered dots of ink and keeping a slanted point on your sand eraser. A lintless cloth comes in handy as a penwiper, and either the thumbtacks or masking tape will fasten your paper securely to your drawing board.

Drawing in ink with pen and brush

Pen or brush and ink drawing has been a favorite with many of the greatest artists in history because of its simple, graphic qualities and many satisfactions. You, too, will find it a direct and fascinating technique.

Most of us enjoy doing a lot with very little. This is certainly what you can learn to do with your pen or brush and ink. The drawings that you make with these tools are called "line drawings." In a line drawing you can make only solid black lines or areas on your white paper — you cannot make grays. But you can make a good substitute for gray tones by putting many fine lines close together to create the effect of gray. The closer your lines, the less white paper shows through between them and the darker your gray looks.

Another satisfaction you'll have will be from the great variety of lines you can create with the pen or brush. As you become more skilled you can draw a smooth line that will look like the soft outline of a girl's cheek, or a rough line that suggests the rugged bark of a tree.

You will also find the same pleasure others do in the actual feel of the pen or the brush. As you move it across the paper you ease the pressure to make a thin line, you press to make it thicker and you vary the movement slightly to give variety and character to your line.

Your skill with the pen or brush will be very important because it is apt to earn you much of your income, especially in the early years of your career. It is with this type of art work that most artists start. Line drawings are in great demand, since they can be reproduced more easily and cheaply than any other kind. They print well on all sorts of paper, especially soft newsprint. They can be reproduced and used successfully where pencil, wash or opaque drawings cannot. The medium is a favorite one for newspaper and all other forms of advertising and printing where economy is important. But it lends itself equally well to making exquisite line drawings for fine books, the highest grades of magazines and deluxe advertising.

There is almost no limit to the number of uses for line drawings, so it will pay you to develop your skill with this medium. Throughout your career, your ability as a line artist will be one of your most valuable assets.

Your materials

For this lesson you will need three pen points — coarse, medium and flexible — a penholder for them, and a crowquill pen and holder and brushes (see page 22). You will also need a bottle of black waterproof drawing ink and a penwiper, which you should use often — any small piece of soft cotton cloth that is free of lint will do. Your paper should have a fairly smooth surface and be hard enough so that your pen will not pick up fibers when you draw. Kid or plate-finish Bristol board or illustration board is good for your finished work. For practice, have plenty of good-quality bond typewriter paper or ledger paper. Accidents will happen occasionally, so have a few blotters handy.

Pens

Pens are classified according to the thickness of line they make. A "coarse" pen makes a broad, thick line. A "medium" pen makes a somewhat thinner line. The word "fine," as applied to a pen, does not refer to its quality; it means that this point makes a thin line. Some pens are "flexible," others are "stiff." If a pen is flexible, a little pressure on it will enable you to make a much broader line. A crowquill pen is especially good for drawing very fine lines.

There are many manufacturers who make excellent pen points. The same type of point is given a different number by each manufacturer, so a chart has been included to help you select pen points similar to the ones mentioned in the lesson. For example, a Gillott 404 is approximately the same point as a Hunt 56, or an Esterbrook 358. It makes very little difference which brand you use: it is what you do with it that counts.

Use a penholder that feels comfortable. Most artists use one that is about as thick as or a little thicker than a pencil. The crowquill pen is quite small and has a special holder.

Ink

Always use a black ink that is opaque – that is, thick or dark enough to hide or cover the paper completely. If the ink is too thin it will look gray and will not reproduce properly. Blue ink will not reproduce at all. Waterproof ink will not run when you paint a wash over it as described later on in this lesson, under Ink and Wash Technique. The ink can be applied with a pen or brush just as it comes from the bottle. Always keep your ink bottle well corked when not in use or the ink will thicken and not flow easily. If it becomes too thick, thin it with a few drops of water.

Using the pen

Before you use a new pen, dampen it a bit with your lips, then wipe it dry. This will help the point hold the ink and make it flow better from the pen. With a little use a new pen is soon "broken in."

Don't dip your pen too deeply in the ink or you will pick up too much and it may blot and spoil your drawing. Whenever the ink starts to cake on your pen, clean it with your penwiper. Wash your pen points occasionally. Don't handicap yourself with defective or worn-out pen points – throw them away. New ones are cheap and easy to buy.

To draw with your pen, hold it in your fingers in a natural way – just as you would for writing.

Comparative chart of pen points
(Approximate relationship)

	Gillott	Esterbrook	Hunt
Coarse	404	358	56
Medium	303	357	22
Fine	170	356	99
Very fine and flexible	290	354	100

Erasures

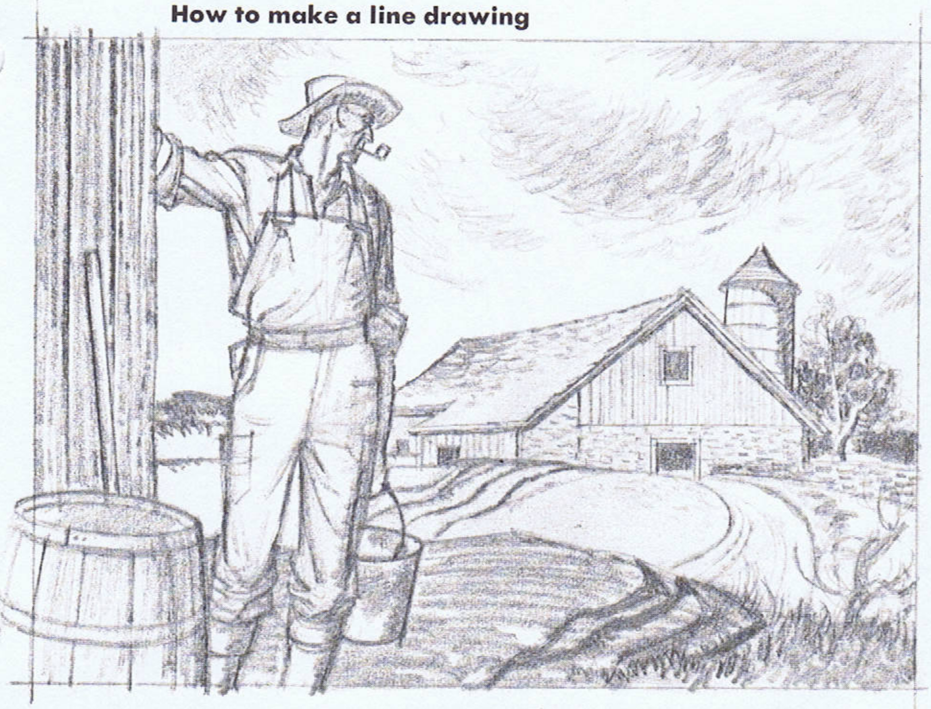
Ink lines can be erased with a sand eraser – a hard eraser similar to the kind used by typists. Keep one end cut to a sharp, slanted point so that you can get into small areas. In using the sand eraser, be very careful not to rub too hard or you will ruin the surface of the paper. Where possible, use a gentle circular motion and always dust the grit off your drawing before putting the pen to the paper again. It is easier to erase on the better grades of paper without spoiling the surface.

Instead of erasing, you can paint out unwanted ink lines with opaque white, which is explained later in this lesson. However, you cannot draw new lines over the opaque white.

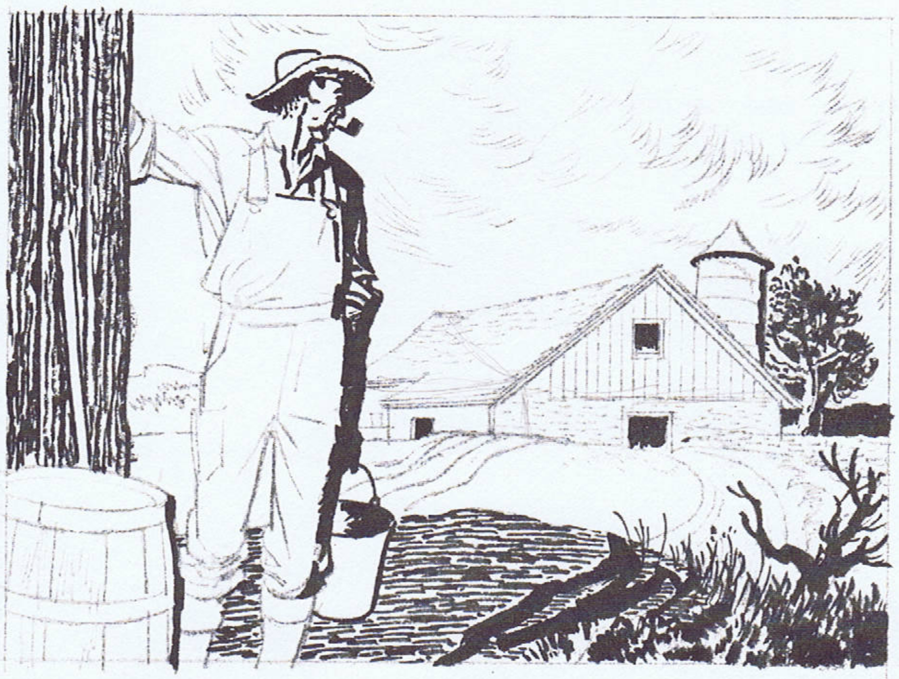
When you make a pen and ink drawing, first draw your picture in pencil. Then do your ink drawing right over the lines of your pencil drawing and add textures and tones as needed. When the ink is thoroughly dry, use a piece of Artgum to erase over the entire picture. This will remove all pencil lines and dirt without injuring the pen lines and give you a clean, workmanlike line drawing. (An alternative method of drawing, using tracing paper, is pictured and described below. Here, too, you will have to clean up afterward.)

Don't be afraid to make mistakes, because you will make many before you master the pen. Practice a lot with pen and ink so you will gain the skill and assurance necessary for this precise but fascinating and rewarding medium.

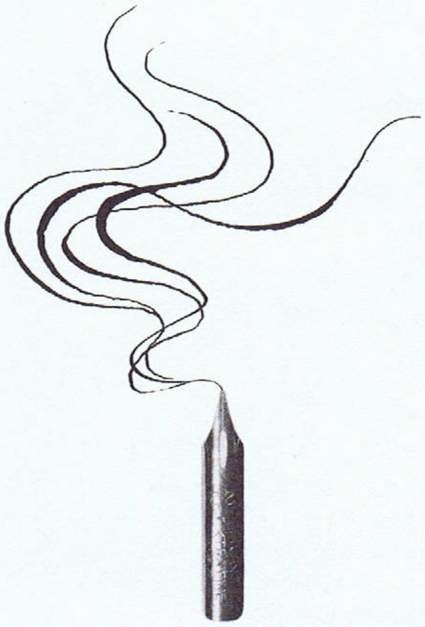
How to make a line drawing

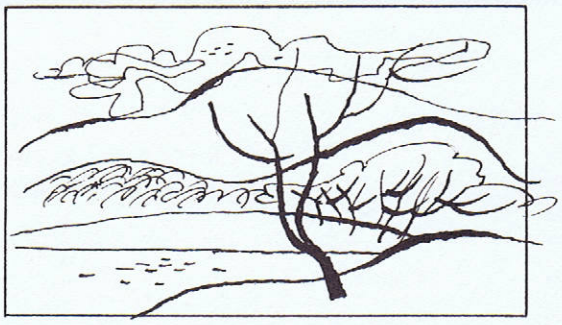


1 Because it is hard to make changes in an ink drawing, start by thinking out your picture in pencil first. Working on tracing paper, establish your forms, light and shade – and, just as important, the type, size, and direction of your lines. Make your drawing complete down to the last detail you will have in your finished picture.

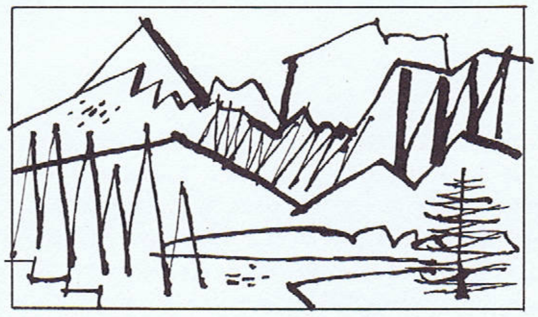


2 Next, turn over your tracing-paper drawing and blacken its other side thoroughly with a soft pencil. Now turn the drawing back and fasten it in place over your Bristol board or illustration board with Scotch tape or thumbtacks. Run a sharp hard pencil over the outlines of the drawing – the pressure will transfer the lines to the board below. With your thinking and drawing accomplished, all that remains is to ink in the picture with pen or brush. This partially finished picture shows you how simple it is to ink in a well-planned pencil drawing.

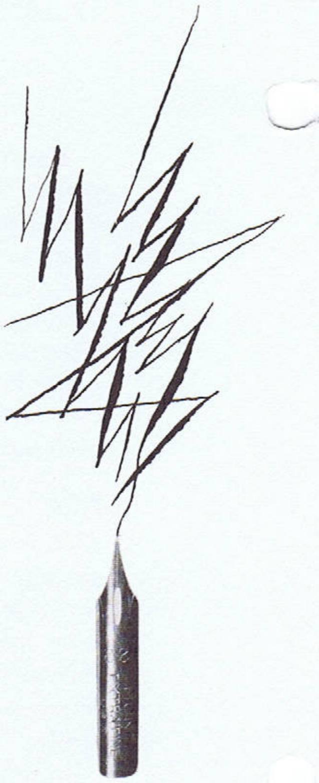




Use the type of pen line that best expresses the character of the subject you are drawing. Smooth, graceful, curving lines would be appropriate for a peaceful, poetic scene.



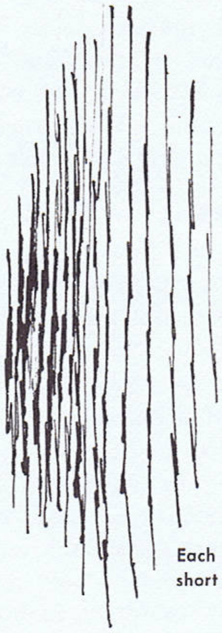
Sharp, jagged lines and angles would be right for a harsh, rugged landscape. Notice how dramatic the shapes are compared to the calm lines in the sketch at left.



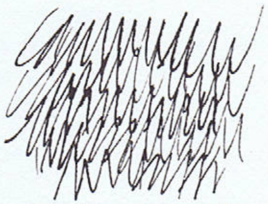
Experiment with your pens

With different kinds of pen points you can create many varied effects. Here we show you just a few of them. Notice that some of these lines are smooth and clean and others are varied in thickness. Pay particular attention to the length, width and direction of the strokes and the amount of white space between them. The wider the strokes or the smaller the amount of space between them, the darker the effect. When you draw crosshatched lines, be sure your first set of lines is dry before you cross them with the next set.

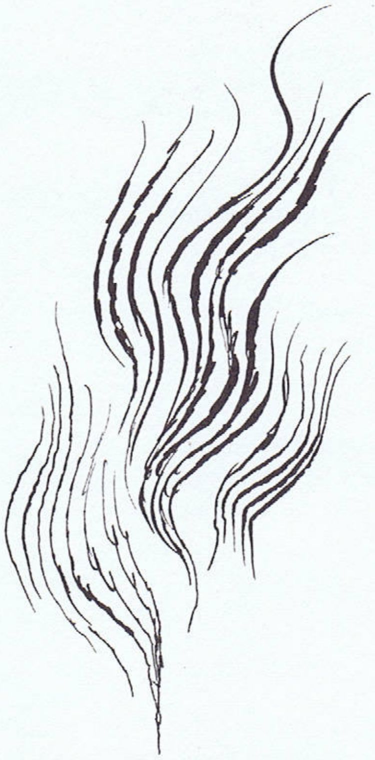
Throughout the Course you will be making line drawings. They will give you an opportunity to try out these and many other kinds of lines and effects. In this way you will discover the ones you can use best for each purpose and will develop your own style with the pen. (The effects you see here were made with Gillott pens of the numbers indicated. See the Comparative Chart of Pen Points, page 17.)



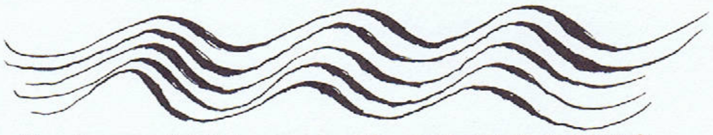
Each line made up of short strokes (170).



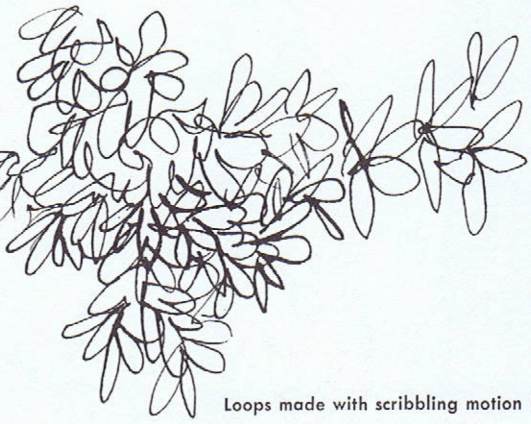
Scrawling motion, as in handwriting (crowquill).



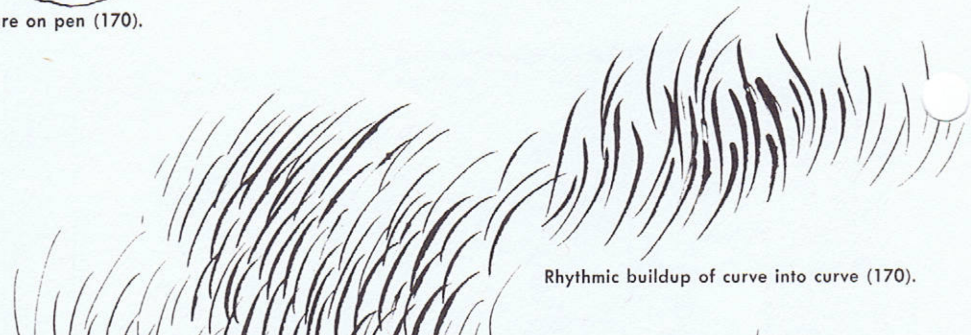
Swirling lines — broken strokes (170).



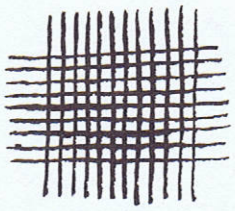
Wavy lines — varied thickness produced by varied pressure on pen (170).



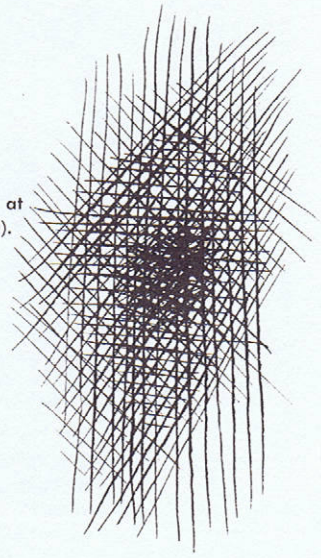
Loops made with scribbling motion (170).



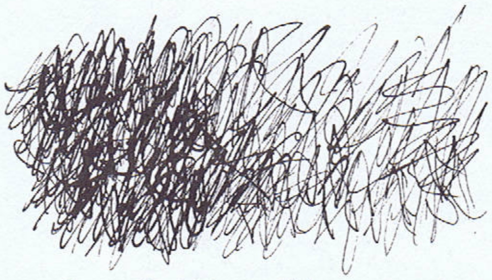
Rhythmic buildup of curve into curve (170).



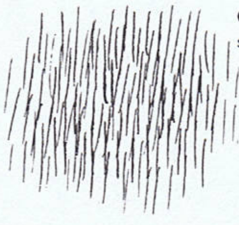
Crosshatching with rigid strokes (404).



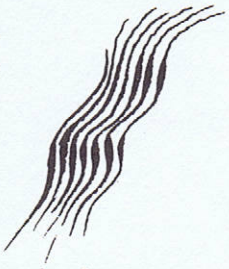
Crosshatchings made at different angles (170).



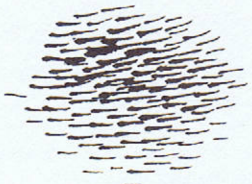
Lines made with free, scribbling motion (170).



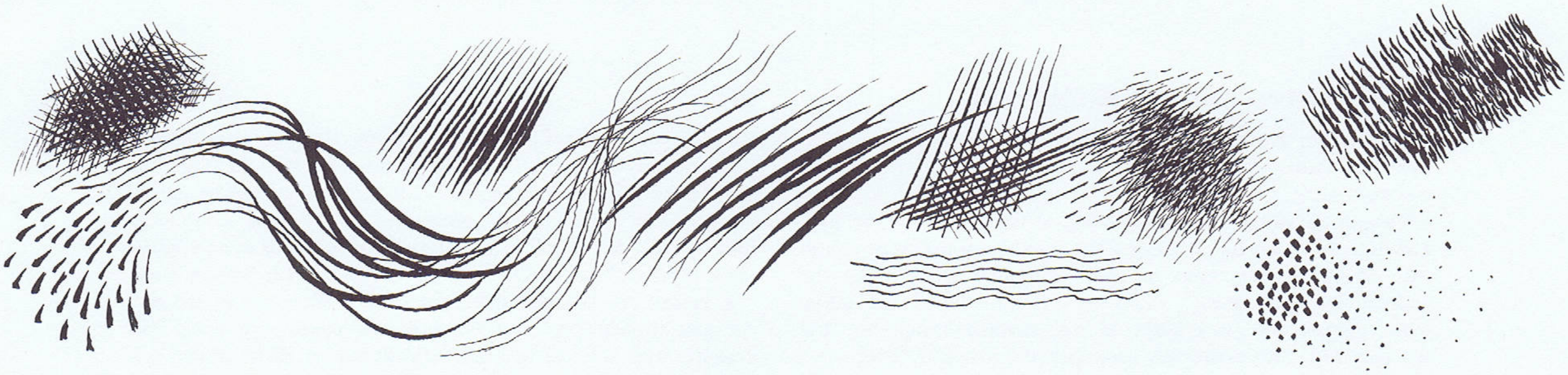
Over-all pattern of short strokes (404).

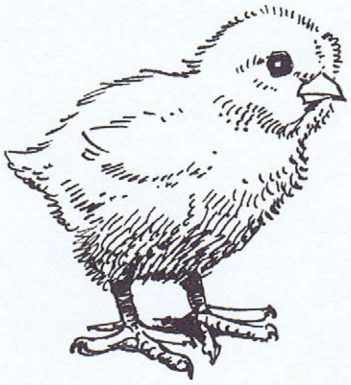


Zigzag lines — changing pressure causes varied width (404).

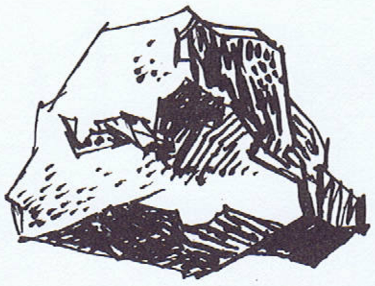


Short, fine strokes (170).

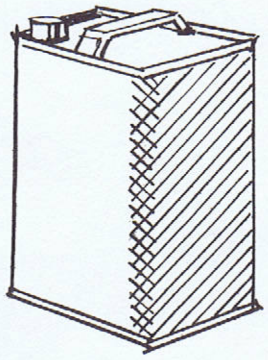




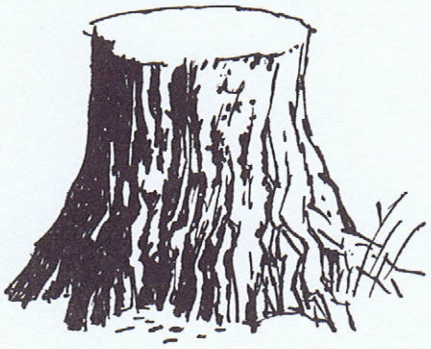
Short pen strokes suggest the soft down covering the chick's body.



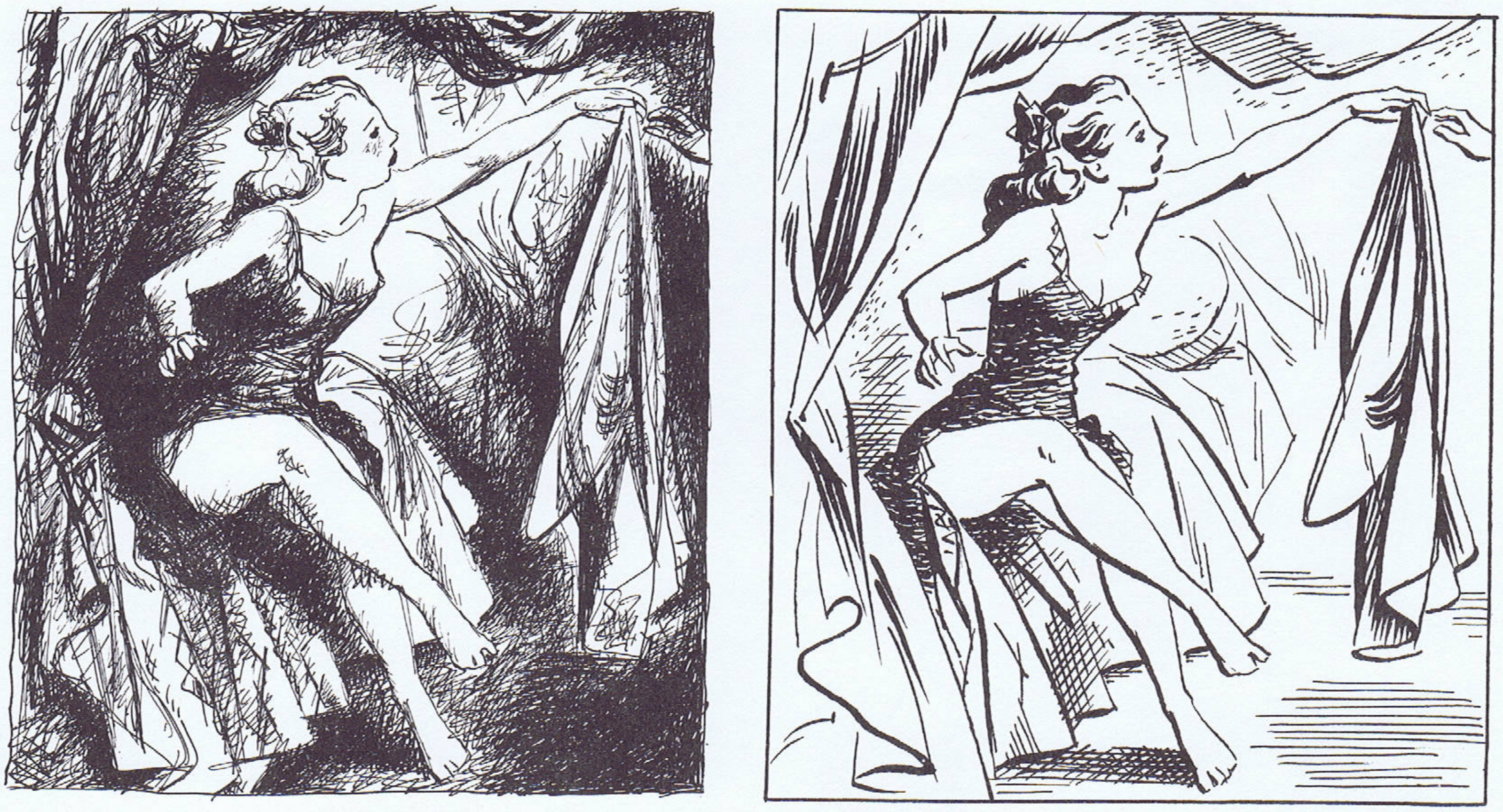
This rock is drawn with harsh, jagged lines which are appropriate for the rough form.



Crisp, evenly spaced strokes give the feeling of this hard, smooth metal can.



Rough, choppy strokes suggest coarse bark. Compare the strokes in these four drawings — each subject suggests its own treatment.



Pen techniques

Here are two pen drawings of the same subject — each one different, yet each one effective in its technique. These pictures prove there is no one best way to use the pen. Depending on the subject of your picture, its mood, and its purpose, you should use different techniques. Don't consciously attempt to create a personal style of pen handling. Just as your own style of handwriting developed naturally from much writing, so your own style with the pen will develop from making many line drawings in different techniques. If you simply do your best to make good drawings and good pictures, it should not be long before you find yourself developing a style of your own quite unconsciously.

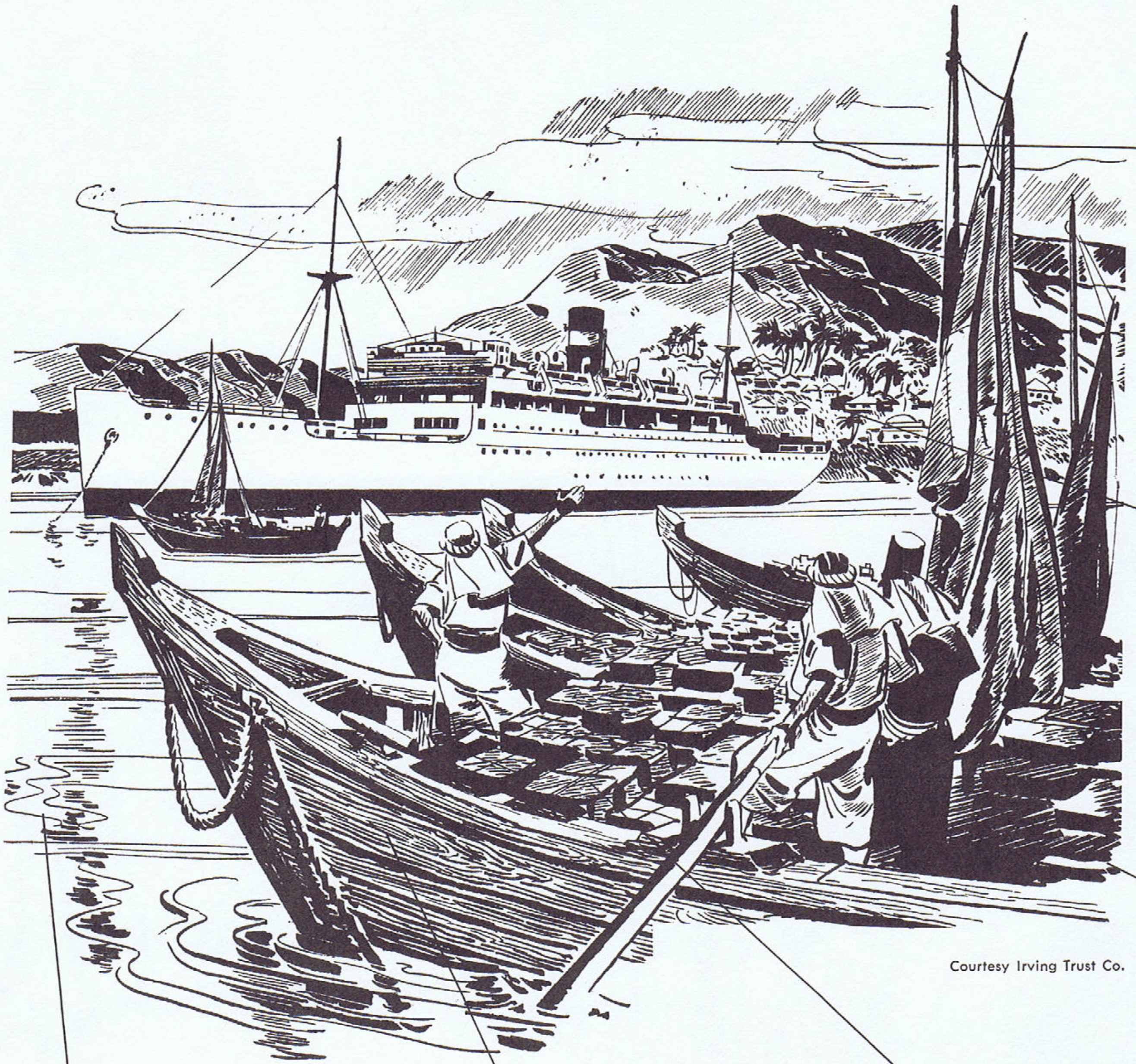
Many textures with a single tool

This picture, drawn by Albert Dorne for a newspaper advertisement, shows some of the many effects you can obtain with pen and ink.

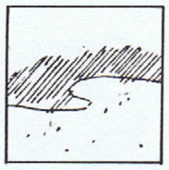
First of all, notice the wide variety of lines made by the pen, and how the artist has suggested the textures of different things with them. On the boat in front, irregular lines make the texture of rough wood, while clean, hard lines and white space suggest the sleek sides of the modern vessel. For the sky and hills the artist has used parallel straight lines – but on each of these subjects he has made them a bit different.

Dorne has used his lines most economically – he does not draw everything in full detail. With just a few lines he clearly says "clouds" – with a few more, "water." A few well-placed lines beyond the big ship are enough to make us see an entire town. Throughout his picture he suggests a lot with a little.

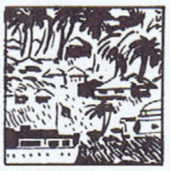
Examine the patches lifted out of this picture and see how the pen strokes (and the white of the paper) are used. The drawing and the patches are reproduced in their actual size.



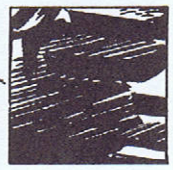
Courtesy Irving Trust Co.



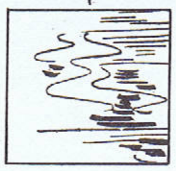
Thin, even, parallel lines give sky tone.



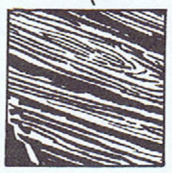
A few lines, thoughtfully chosen, suggest an entire town.



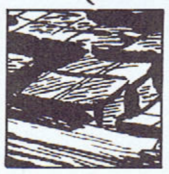
Blacks and deep shadows are put in with a brush.



Rhythmic, flowing pen strokes give movement and reflection to the water.



Coarse, irregular pen strokes create the grain of the wood.

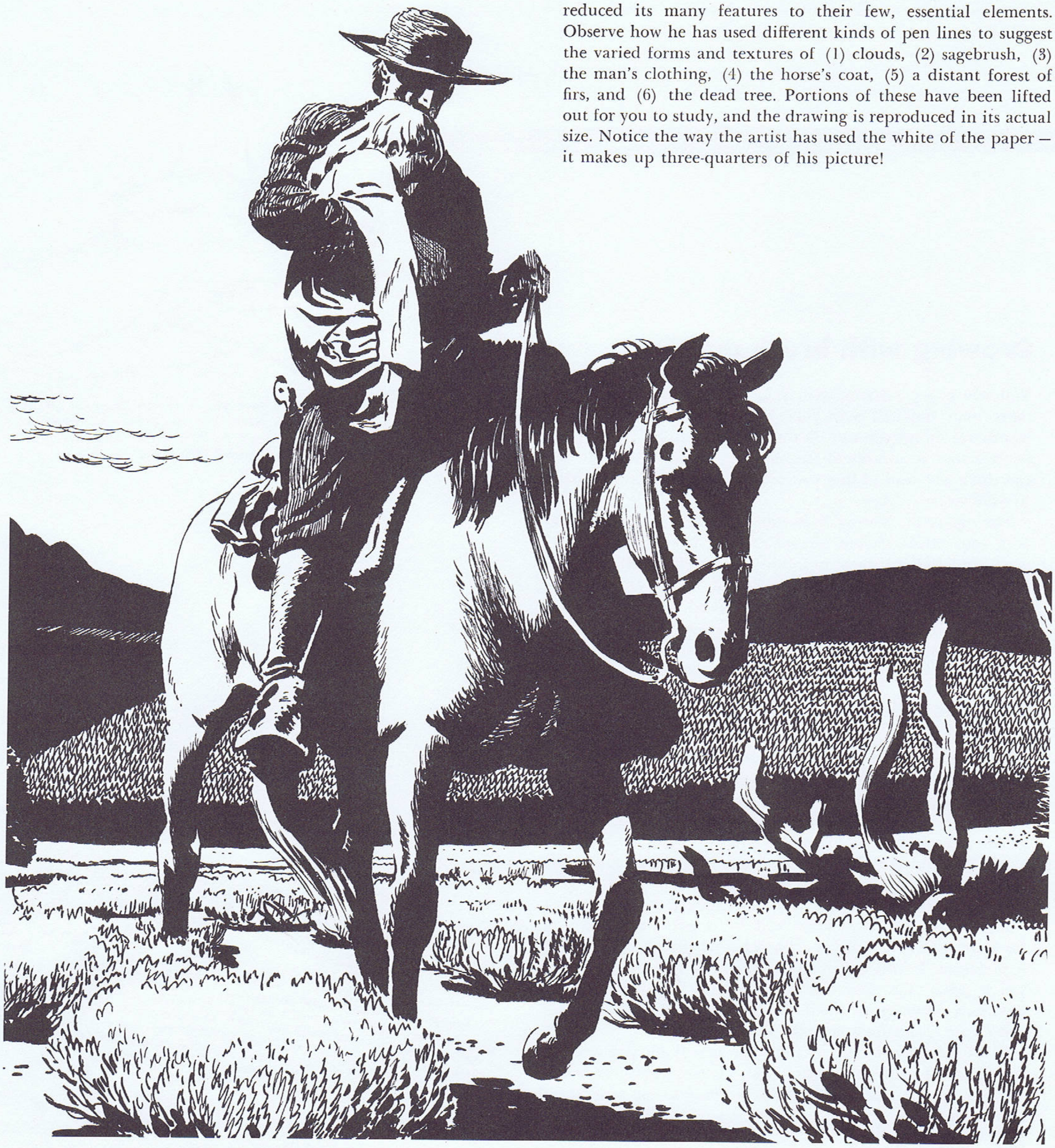


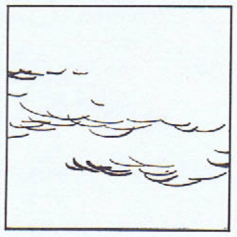
The light parts here and elsewhere are the white paper.

Reproduced same size as original

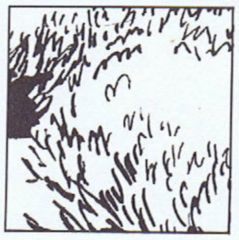
A well-planned line drawing

Here Fred Ludekens has taken a large, complex scene and reduced its many features to their few, essential elements. Observe how he has used different kinds of pen lines to suggest the varied forms and textures of (1) clouds, (2) sagebrush, (3) the man's clothing, (4) the horse's coat, (5) a distant forest of firs, and (6) the dead tree. Portions of these have been lifted out for you to study, and the drawing is reproduced in its actual size. Notice the way the artist has used the white of the paper – it makes up three-quarters of his picture!

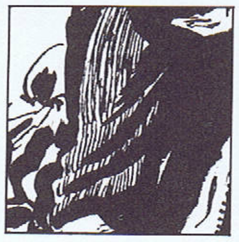




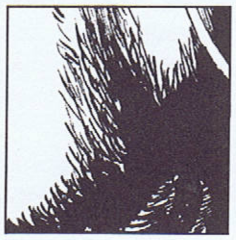
Delicate, irregular lines suggest the underpart of the light, fleecy clouds.



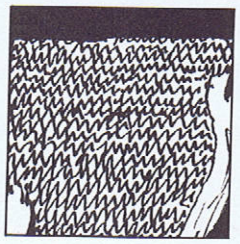
Short, curving strokes suggest the detail and texture of the sagebrush.



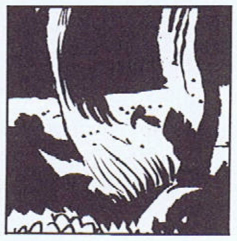
Irregular pen lines, unevenly spaced, represent the soft texture of the man's trouser.



The lines suggesting the texture of the horse's coat follow the contour of its body.

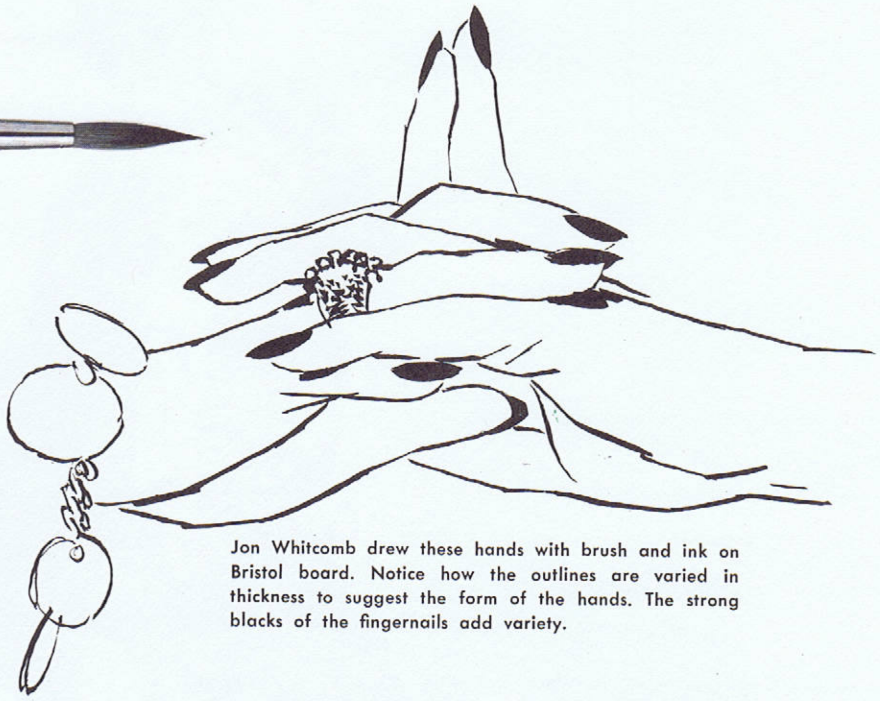


Short up-and-down strokes represent the tops of the more distant pines.



Shadows are solid blacks put in with a brush.

Reproduced same size as original



Jon Whitcomb drew these hands with brush and ink on Bristol board. Notice how the outlines are varied in thickness to suggest the form of the hands. The strong blacks of the fingernails add variety.

Drawing with brush and ink

You will enjoy working with your pencil and pen – but not more than you will with your brush, once you discover the wonderful things you can do with it. The brush is so soft and flexible that it answers to the slightest pressure. With it, you can draw any kind of line you want, from the lightest hairline to wide, heavy strokes.

Fine, graceful, flowing lines can be made almost effortlessly with your brush. If your picture calls for large areas of darks, your brush will put them in solidly and effectively. It can make drawings that only an expert can tell from pen drawings. Brush and ink pictures can be reproduced just as easily and economically as pen and ink drawings, too.

By all means, learn to draw with both the pen and the brush. You can use a combination of these tools in the same picture.

Your materials

Brushes come in a great variety of sizes, shapes and materials. The smallest brush is an 000. As the numbers increase, the brushes get bigger and thicker. Numbers 2, 3, 4 and 5 are excellent all-around sizes for line drawings. They hold more ink than the smallest brushes and yet can make a line almost as fine as an 000. (Too fine a line will not reproduce well.)

The best brushes for line drawing are pointed sable watercolor brushes. It pays to buy good ones – you can get better effects with them and they last much longer.

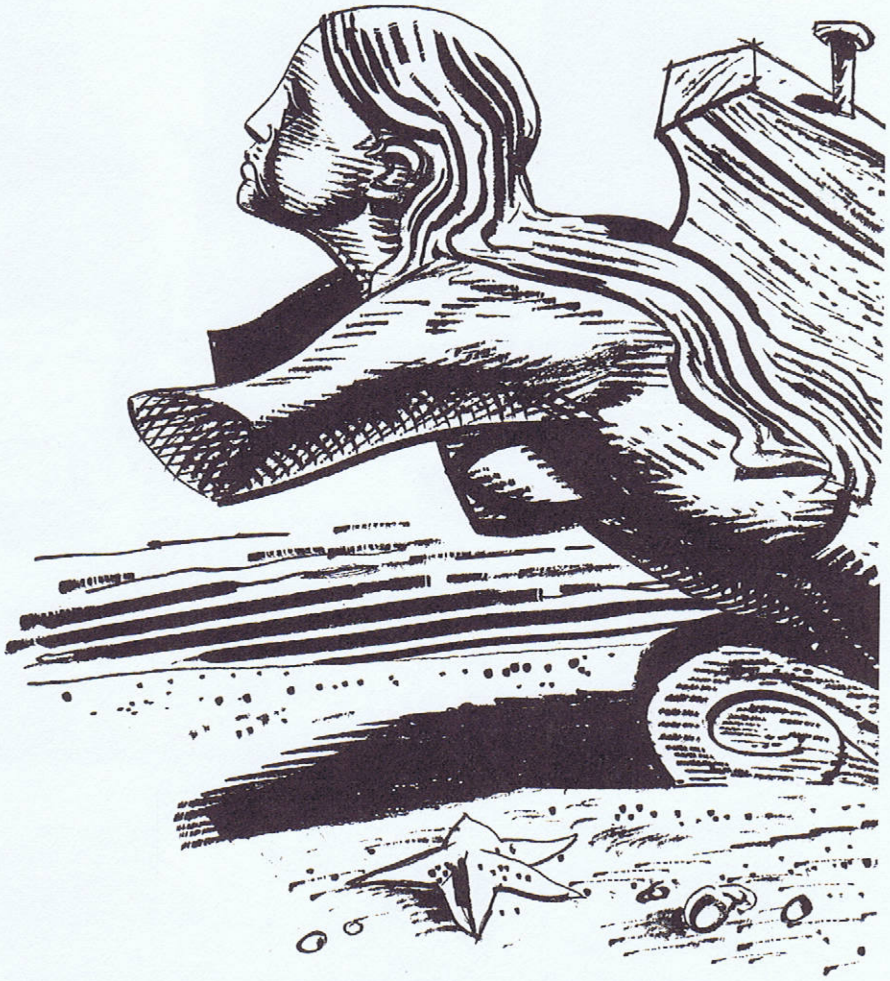
Paper and ink. Papers that will do for pen and ink will do for brush and ink. A paper with a kid or slightly rough finish is preferred. It will hold or take more ink and therefore give you a richer line than a smooth surface. The brush can be used on a softer paper, where the pen would pick up the fibers and create rough lines or make a blot.

Black waterproof drawing ink – the same kind you use with your pen – is ideal for brush work. To make erasures or corrections, use the same materials and techniques we recommend for pen and ink.

Using the brush

Follow the same procedure as with pen and ink. First lightly trace the lines of your preliminary sketch on your paper and then start inking over them with a brush. As in pen and ink, don't just go over the pencil lines with your brush. Use your brush to develop the lines and give them character.

After dipping your brush into the ink, always press it gently against the inside edge of the bottle neck to remove excess ink. Before touching the brush to your drawing, try it on a piece of scrap drawing paper. A piece about 4 x 12 inches, tacked to your drawing board, will be very convenient.

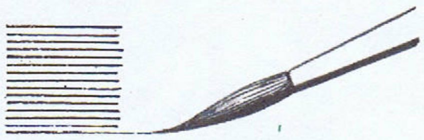


Robert Fawcett drew this weather-beaten ship's figurehead with brush and ink on medium-smooth illustration board. Observe how he varied his brush strokes to suggest the textures of wood and sand. Notice, too, the strong pattern of light and shadow created on the figure by crosshatched brush strokes and black areas.

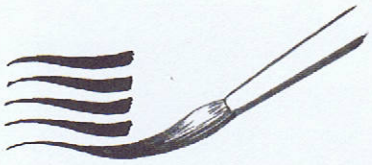
You should hold your brush in the same easy, normal way you hold the pencil or pen. Hold it lightly, for the brush is a very sensitive, responsive tool.

Never let ink dry in your brush. When you are through drawing, wash the brush by gently rubbing it on a cake of soap until you have a lather, then rub it in the palm of your hand. Repeat this operation several times until the ink is removed. Rinse the brush in clear water, flip it to remove any excess water, shape the point carefully between your fingers and then put the brush away to dry.

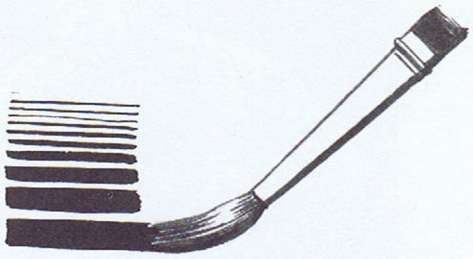
Ink is very hard on brushes, but if you clean them thoroughly they will last a long time.



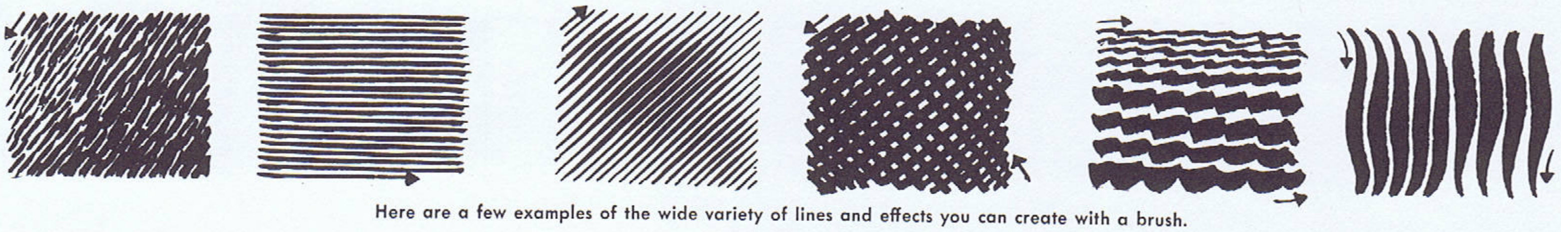
Press lightly for this line.



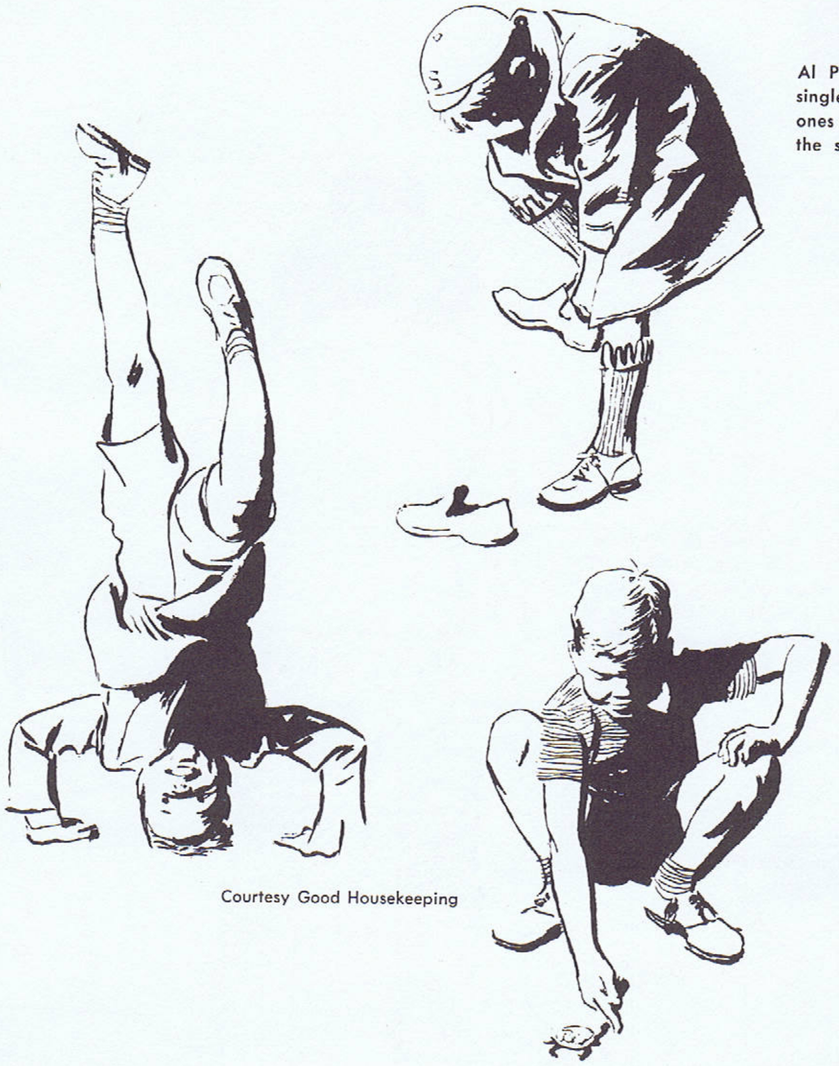
A little harder to vary the line.



Press hard and you get the full width of the brush.

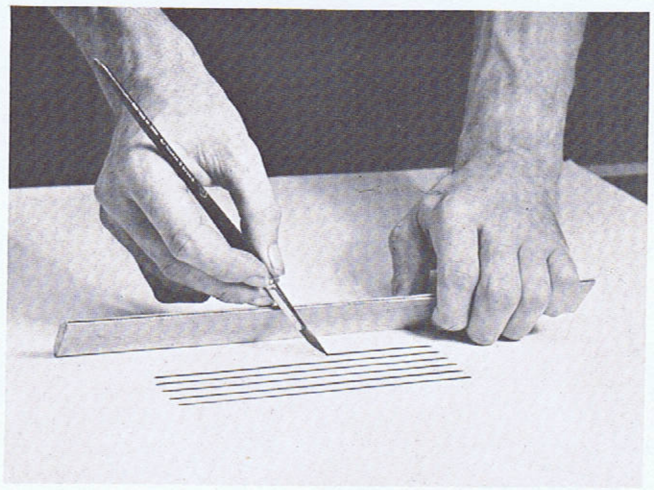


Here are a few examples of the wide variety of lines and effects you can create with a brush.



Al Parker drew all of the lines in these pictures with just a single brush. They range from thin, regular strokes to heavy ones of varying thickness. He painted in the solid blacks with the same brush.

Courtesy Good Housekeeping



You can make straight, accurate lines with a brush and a ruler using the method shown here. The ferrule (metal band holding the hairs) of your brush rides along the edge of the ruler, and the thickness of line varies with the pressure on the brush. It will take practice, but eventually you will be able to rule lines with remarkable precision.

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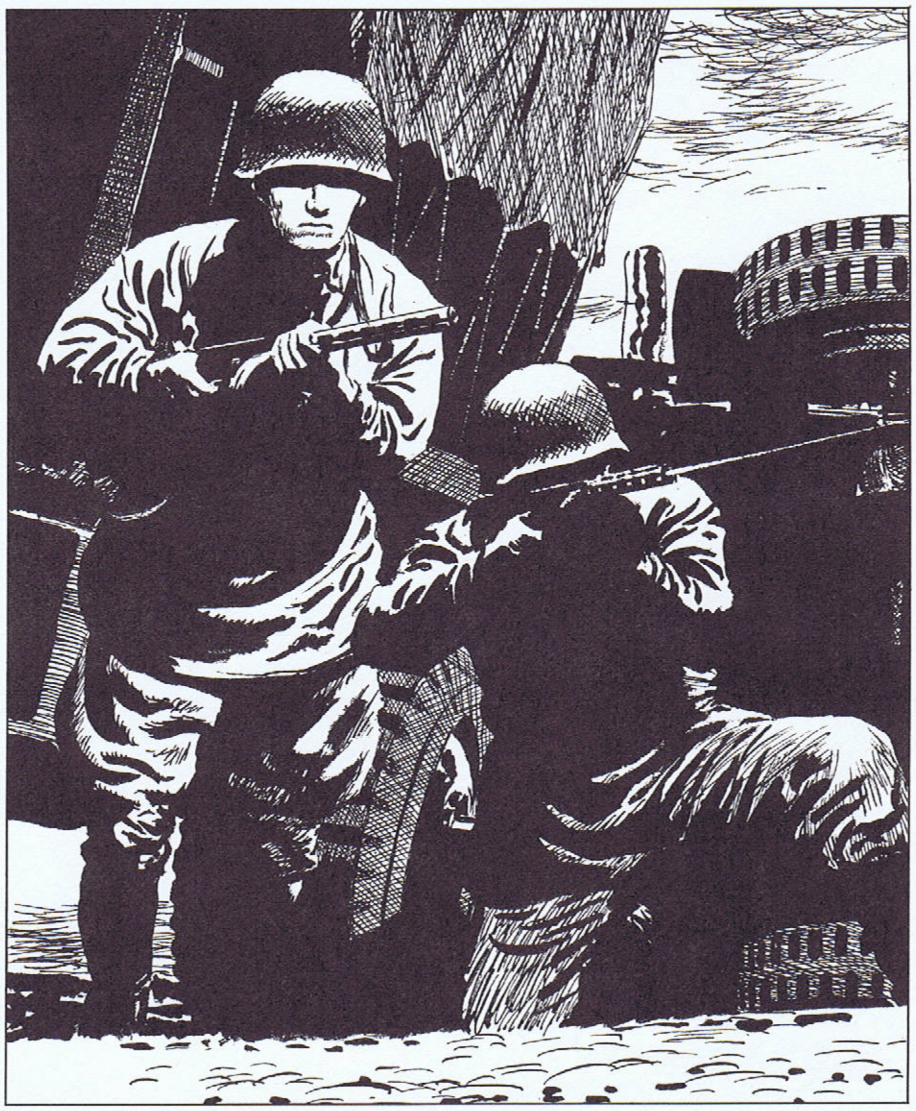
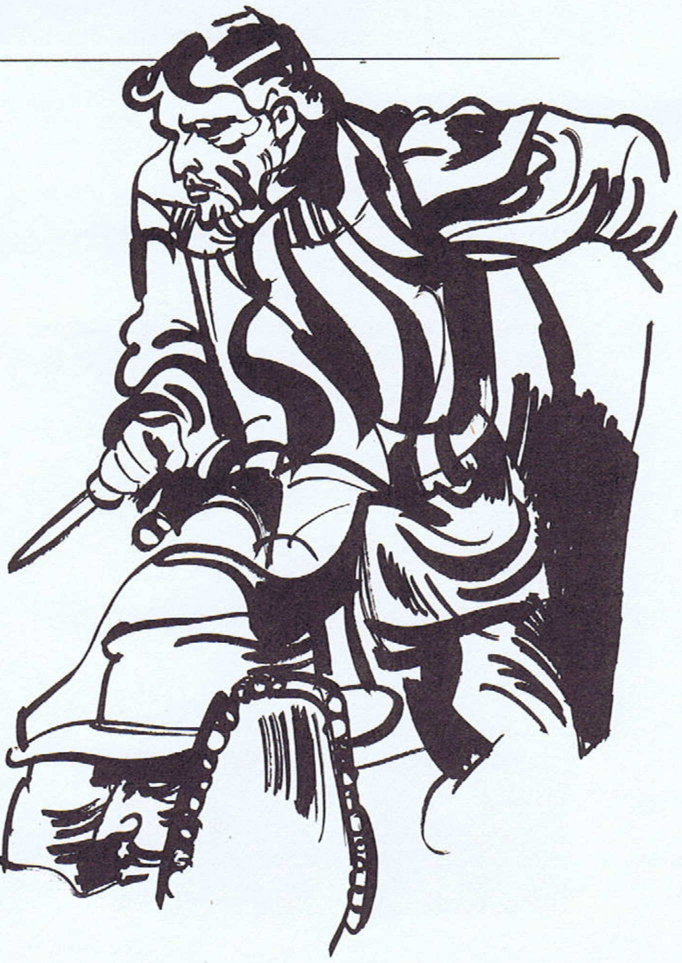
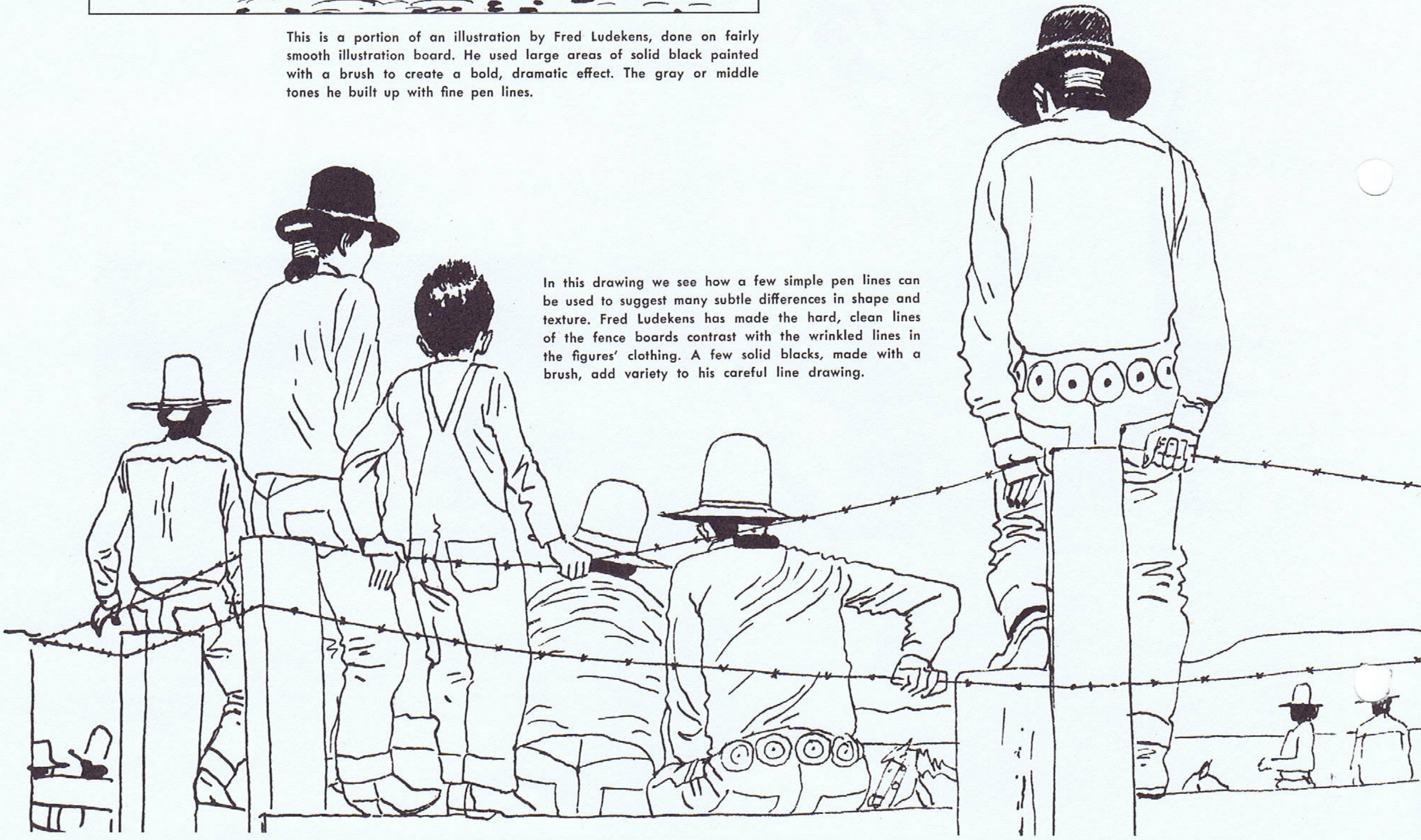


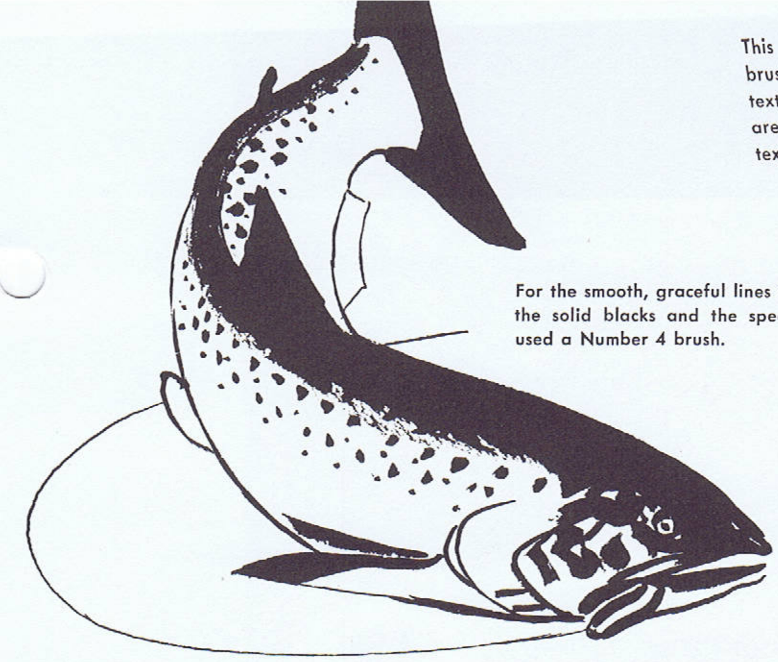
This is a portion of an illustration by Fred Ludekens, done on fairly smooth illustration board. He used large areas of solid black painted with a brush to create a bold, dramatic effect. The gray or middle tones he built up with fine pen lines.



This picture by Robert Fawcett shows the fine results that can be obtained with a brush used in a broad, free manner.

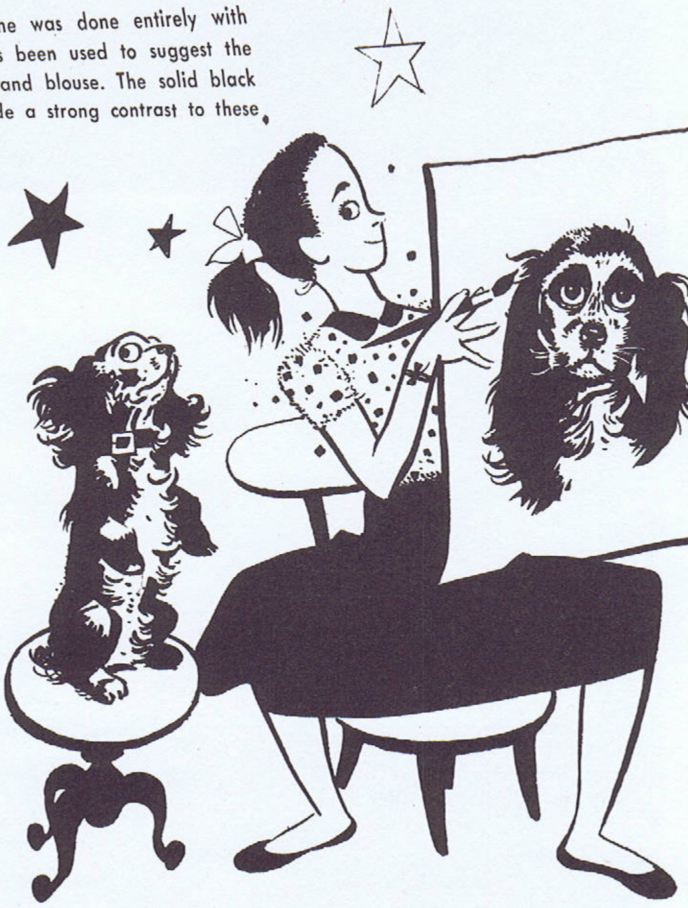


In this drawing we see how a few simple pen lines can be used to suggest many subtle differences in shape and texture. Fred Ludekens has made the hard, clean lines of the fence boards contrast with the wrinkled lines in the figures' clothing. A few solid blacks, made with a brush, add variety to his careful line drawing.



For the smooth, graceful lines of the fish, as well as the solid blacks and the speckles, Fred Ludekens used a Number 4 brush.

This eye-catching drawing by Albert Dorne was done entirely with brush and ink. Notice how the brush has been used to suggest the textures of the dog's fur, the girl's hair and blouse. The solid black areas of different sizes and shapes provide a strong contrast to these textures and the white paper.



Pen and brush drawings

All of the drawings on these two pages were done in ink — some with pen, some with brush, and some with a combination of both. They show a wide variety of treatment, ranging from sensitive, simple outlines to bold light-and-dark effects. The technique varies in each case according to what the artist felt was appropriate to his subject. All of these pictures are reproduced the same size they were drawn.

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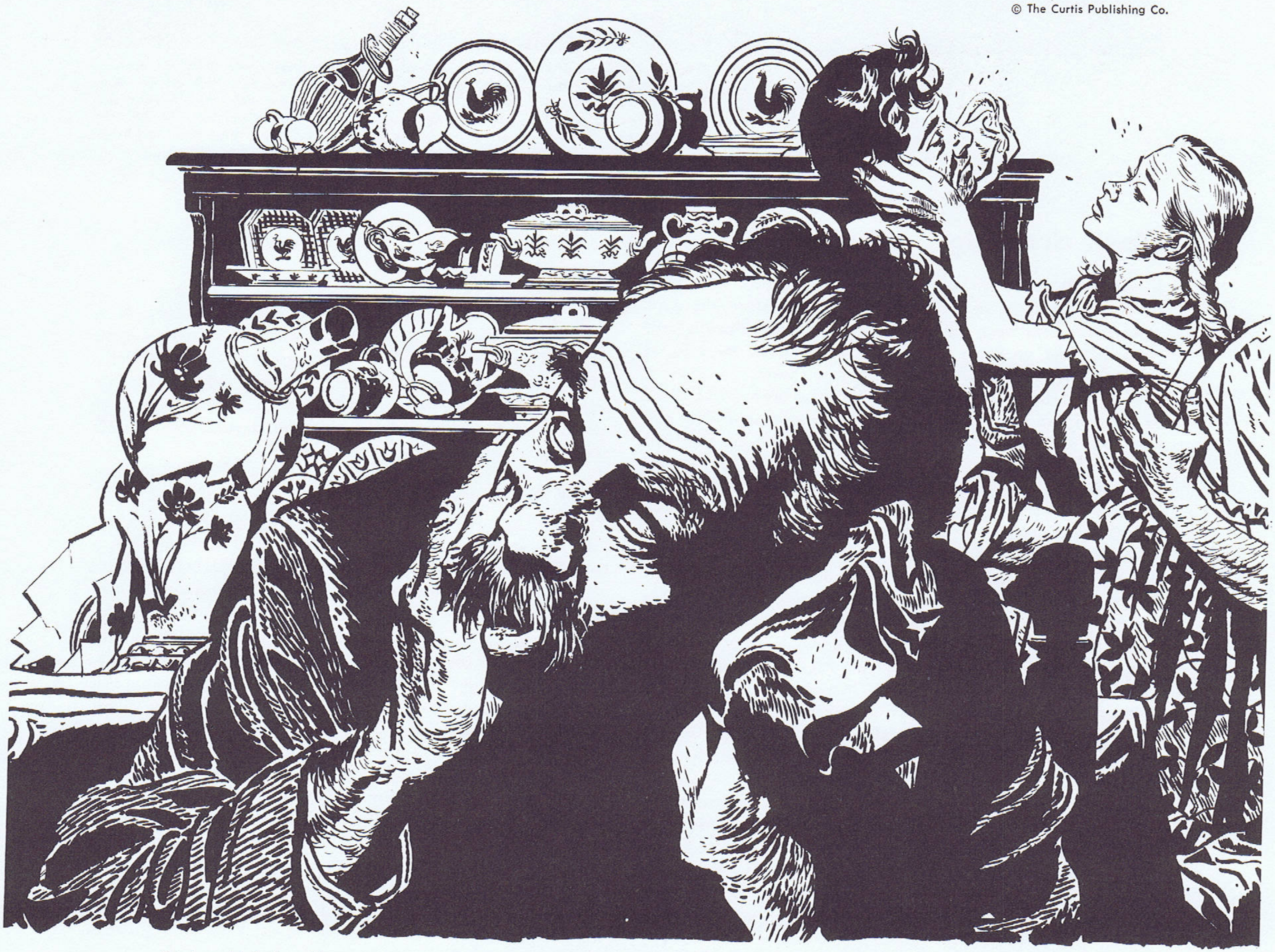
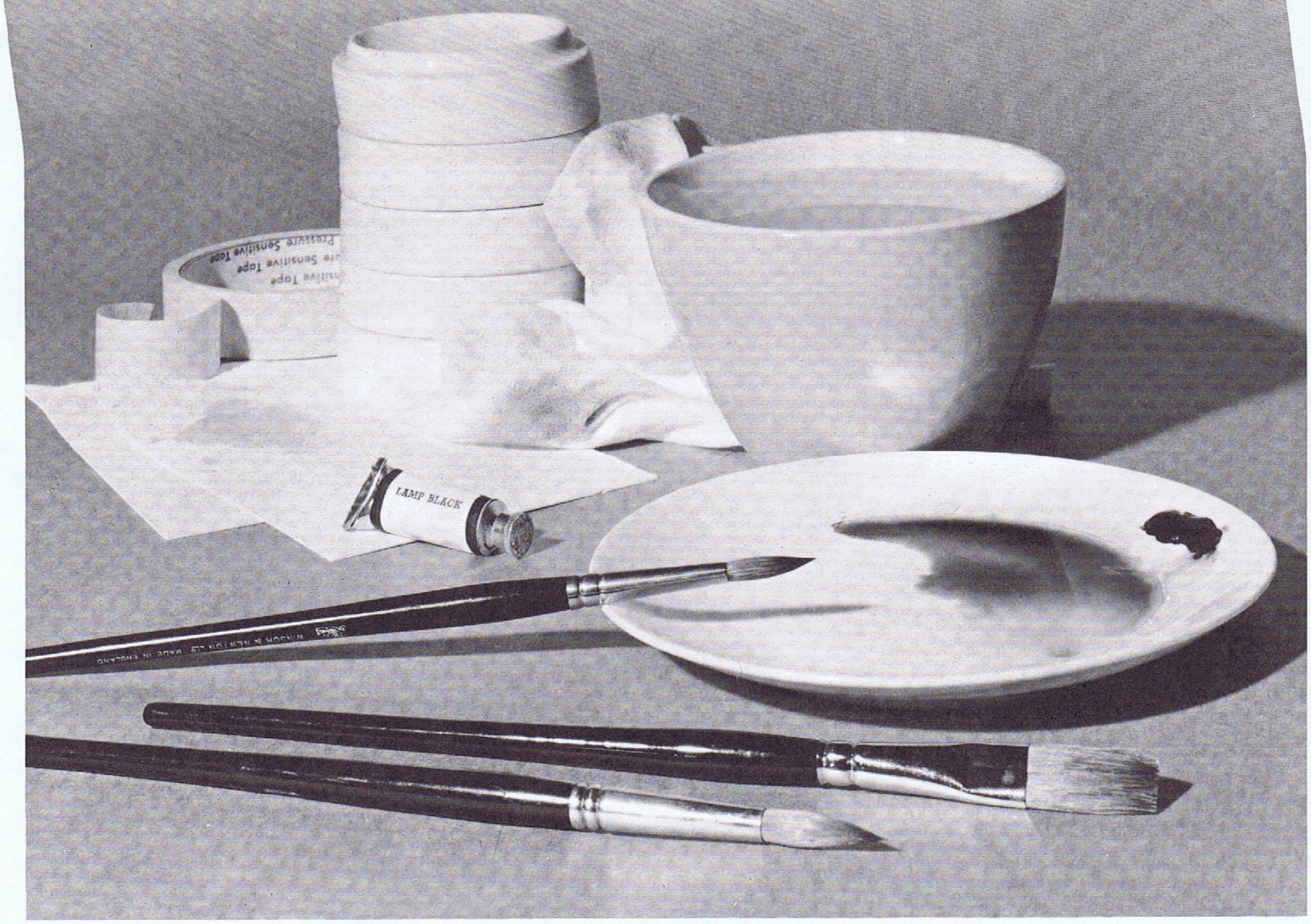


This is a detail of an illustration by Albert Dorne. It is reproduced actual size to show you the many different kinds of lines he drew with a Number 4 brush. Study the lines in terms of their direction, distance from one another, and thickness — particularly the way some of them vary from thin to thick. Note, also, how few lines the artist drew in the face of the girl on the right. Only in the large head of the man did he use many lines. Beginning artists often put too many lines in small drawings of heads. Keep yours simple.



To draw in wash, you need a tube of water-color lampblack and a bowl of water. You mix your lampblack and water in a plate or other palette — the nest of individual palettes shown here is especially useful for preparing different tones. The blotters (under the palettes) may be used to lift excess wash from your drawing and to lighten tones; the cloth, and the blotters, too, are used for drying your brushes. The same brushes with which you draw in ink — Numbers 3 and 5 are pictured here — will do for wash, provided you clean them well. A flat sable brush is handy for moistening your drawing surface. The masking tape does two jobs for you — it fastens your paper to your drawing board and keeps your picture margins clean.

Wash drawing

If you have never worked with this exciting and sometimes frustrating medium you have a thrilling adventure ahead of you. Artists who have had experience with wash drawing are warm in their praise of this medium, which can be used in so many ways to create so many different effects.

Wash drawing has a full range of values, from solid black to the white of the paper, and you can control it to give any effect you desire, exactly as in water-color painting. You can use wash for every degree of finished drawing, from flat, decorative effects to three-dimensional realism that is hard to distinguish from a photograph. On the other hand, it is a fluid, spontaneous medium — the wash flows freely as you work with it, and suggests ways to create pleasing and exciting effects. You don't have to wait long for it to dry, either.

The fluid and rapid-drying qualities of wash make it possible to work fast — and this makes wash a favorite choice of many artists when they have to do a tone drawing. It is especially fine for quickly covering large areas such as a sky or a background in a picture.

Wash reproduces well. When handled simply and in flat tones, it can be reproduced on all but the poorest newsprint. When handled in its full range of tones, it is excellent for reproduction in the finest publications.

It will take a lot of practice and experimenting before you will know how to make a good wash drawing. It won't be easy, so don't be too critical of yourself if your first results don't come off the way you think they should. Remember, once you have mastered wash, you will like the ease and speed with which it works, and the rich tonal effects you can produce with it. Patient effort is the clue to success here.

What is wash?

Wash is made by mixing a black pigment with water. It is applied to white paper. The lightness of a tone depends upon how much of the white of the paper shows through the wash. This is controlled by the amount of water mixed with the pigment — (1) much water for light tones, (2) less water for medium tones, (3) very little water for dark tones, and (4) almost pure pigment for solid black.

Your materials

The materials you need for wash drawing are very simple — a tube of water-color lampblack, several round sable brushes, a flat sable brush, illustration or Bristol board, a porcelain palette or plate, a large bowl of clean water, a wad of cotton, a blotter and a paint rag.

Water-color lampblack in a tube is the only pigment you need for wash drawing. Other blacks such as ivory black, gamma black, and illustrators' black also can be used. Most artists prefer lampblack. (On page 40 we'll tell you about opaque white and opaque gray, which you can use to touch up mistakes and put in high lights.)

Brushes. Your most useful brush will be a round sable. It will be good to have Numbers 3 and 5. For large wash drawings you will find it convenient to have one or two even larger ones. Change your brush to fit your need. The general rule is — large brushes for large areas, and small brushes for little areas, details and fine lines.

For putting in large, flat areas of wash, as well as for moistening areas with pure water before painting, a flat sable brush is best. One ⅜ or ½ inch wide will meet most of your needs.

It will pay you to buy good brushes and take good care of them by thoroughly but gently washing them when you are through painting.

Paper or illustration board. Your choice of paper is extremely important because of the major role it plays in wash drawing. One kind of surface will take the wash one way while others will give different effects. Experiment with various textures to learn what you can do with each.

If you put a wash on paper, it will "buckle" or wrinkle. That is why you should work on illustration board – a paper that has a heavy cardboard base that keeps it stiff. It comes in three general surfaces – smooth, medium and coarse – sometimes called "hot pressed," "cold pressed" and "rough." Use inexpensive illustration board for your practice work. Although it costs more than paper it is well worth it because the surface stays flat and the wash flows on smoothly and easily.

Palette. A white porcelain butcher's tray is a favorite palette with many artists. Some also use regular white china plates or saucers. Also available are nests of small individual palettes. You can mix a different tone in each. They stack on top of each other to save space – and also to save the mixtures of wash. You can try various types of sectional palettes, too.

How to make a wash drawing

As with pen and ink, first lightly draw with an H, HB or B pencil on your illustration board the outlines of your picture. Remove any excess lead from the drawing by very gently rubbing your kneaded eraser over it.

Now, moisten the illustration board by going over the surface several times with your cotton wad or flat sable brush full of water. Let the board dry thoroughly – you should see no water when you hold the board so that light reflects from the surface. Right before putting in a tone, it is good to moisten once again the precise area to be covered, using a cotton wad or a large brush with clean water. Only practice will teach you how moist the surface must be for different effects.

Mix your washes in your palette, as shown in the picture on the facing page. Always mix more tone than you think you will need, for while painting an area you cannot stop to mix more wash thoroughly so that the tone will be even.

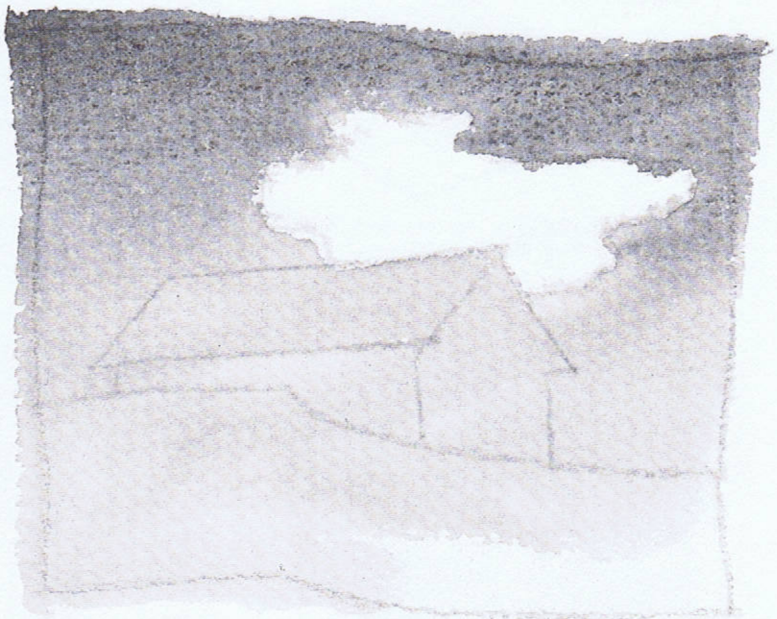
Use as large a brush as you can in the area you are painting. With a large brush, more work can be done without loading up again with wash. With too small a brush, the wash area will dry before you can cover it up, and repeated applications of tone will fill it with streaks and sharp, dark edges.

To load your brush, dip it into the wash until it is full. Then gently press the brush on one side of your palette so that about one drop of wash comes out. This will usually leave your brush "just right" and full enough for painting.

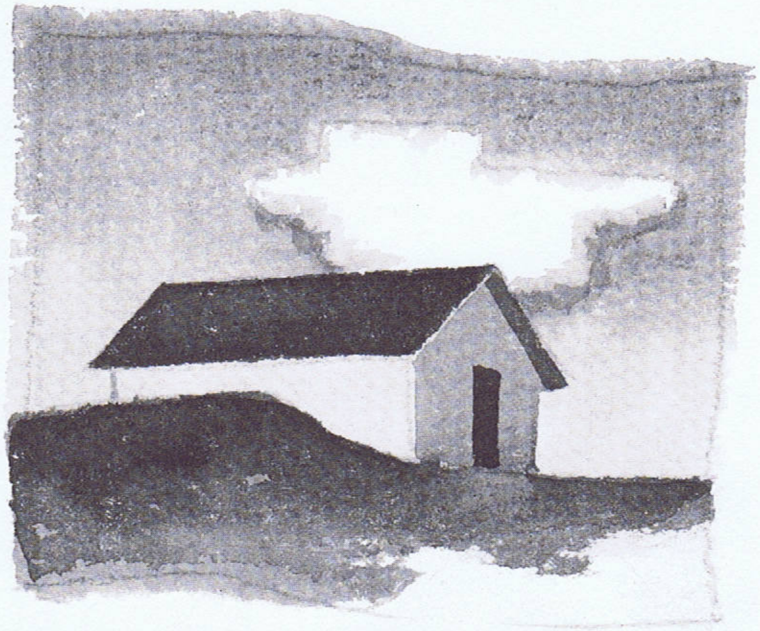
Clean your brush in your water bowl. Refill it often with clean water. The larger the bowl the less frequently you will have to change the water.

Never try to paint a wash with a brush that is too dry. Before starting to paint, it is a good idea to tack, in a corner of your drawing board, a strip of drawing paper about 4 x 12 inches. This is helpful for testing tones and for making trial strokes before actually putting your brush to the drawing. If you can get the correct value of light or dark with one wash in an area, your drawing will have a freshness not possible when you use several washes, laid one over the other, to get the right shade.

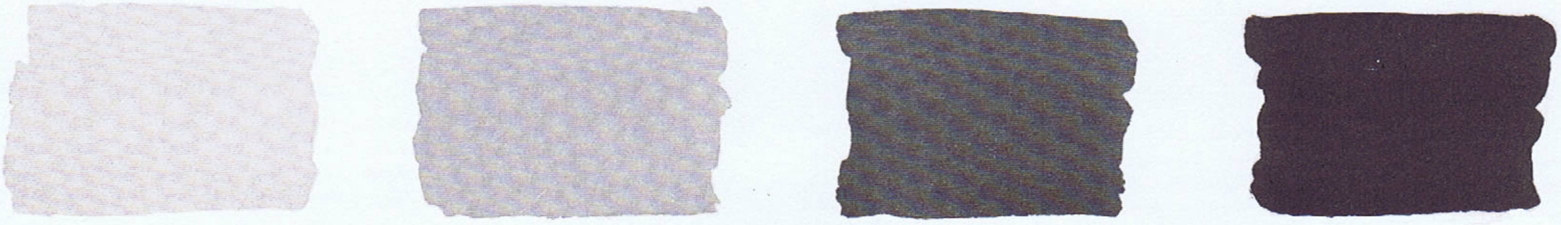
Three basic qualities of wash



These two pictures of the development of a simple wash drawing show you three features of the medium: (1) It is transparent, (2) it blends naturally from one moist tone to another, and (3) tones are built up from light to dark. Here the pencil lines show through the first coat of light wash. The sky has been blended from dark at the top to light at the horizon by adding water to the wash.



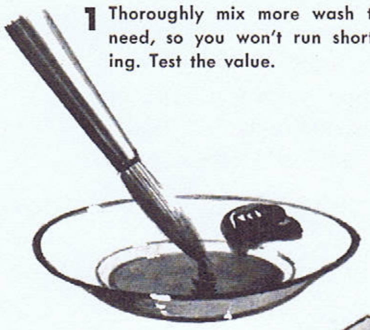
Now the shadow on the end of the house has been built up by painting a second coat of wash over the first when dry. The roof and ground were painted in the same way with a much darker coat of wash.



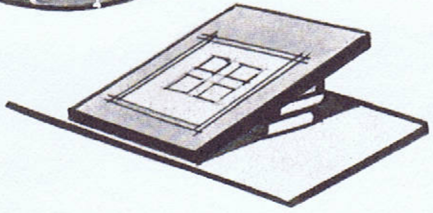
You can control the value (lightness or darkness) of a wash by the amount of pigment you mix with the water. Add pigment to darken tones, add water to lighten them.

Painting a flat wash

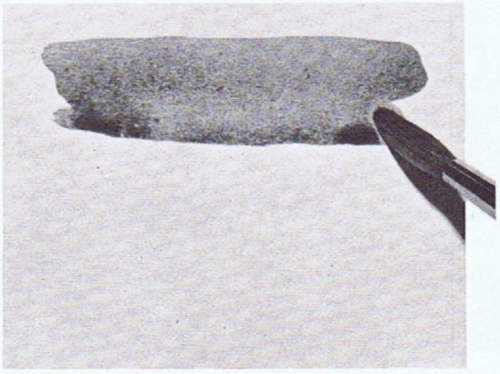
Frequently, in a picture, you will need to paint a smooth, flat tone, all of one shade or value. Begin by moistening your paper with clean water, using a brush or piece of cotton. When the paper has absorbed the water until none of it shows on the surface, you can proceed as shown. Once you've started, keep working steadily – don't stop and don't work back into the painted area even though it looks uneven. When dry, it should be smooth and flat. Naturally, your results will improve with practice.



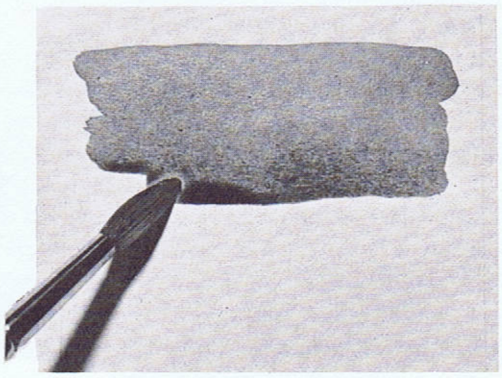
1 Thoroughly mix more wash than you will need, so you won't run short while painting. Test the value.



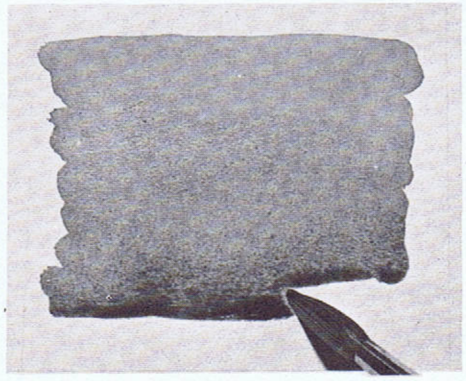
2 Tilt board slightly so you can guide wash gradually from top to bottom.



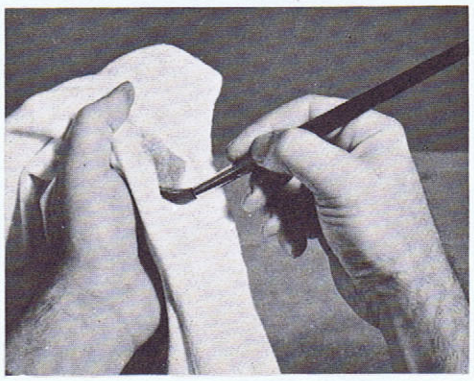
3 With brush full of wash, start puddle across top and begin at once to guide it down paper with smooth back-and-forth movement.



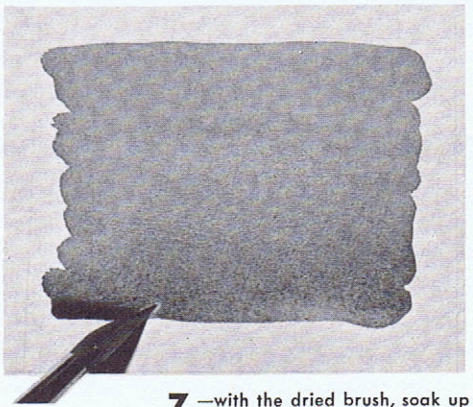
4 Reload brush as often as necessary to keep a puddle at all times. If puddle is too small, paper may dry, causing streaked tone; if too large, it will run down paper.



5 Continue back-and-forth motion, gradually and steadily floating wash down paper. Never work back into finished area while it is damp.



6 When you get to bottom you will have a puddle – so dry brush quickly on rag and –

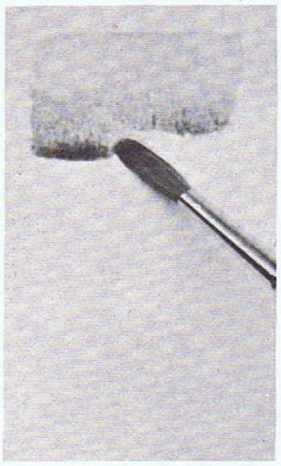


7 —with the dried brush, soak up the puddle of wash.

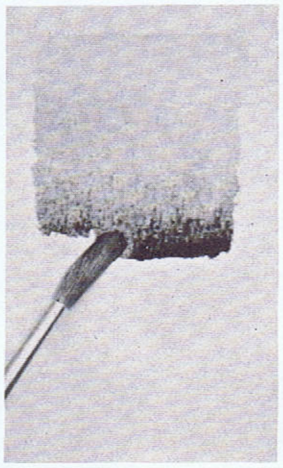
Painting a graded wash

One of the fine things about wash is the ease with which you can blend a tone from light to dark or from dark to light. A wash blended this way is known as a graded wash. There are two basic ways of painting these graded washes: (1) Working from light to dark and (2) working from dark to light. Before starting a graded wash, moisten your paper with clean water and tilt your board as for laying a flat wash.

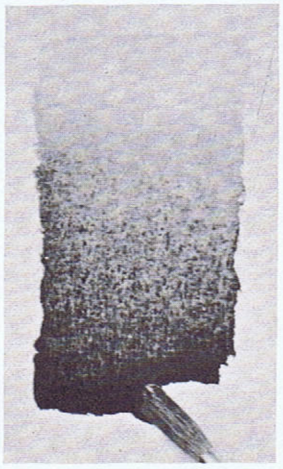
Light to dark



1 Make puddle (not deep) of light gray wash across top of paper. Work it slowly down the paper with a back-and-forth movement.

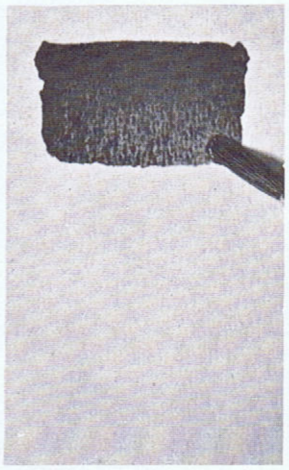


2 Add a little darker wash to puddle and keep floating it down paper. It will blend with lighter wash. Further down, add some darker wash.

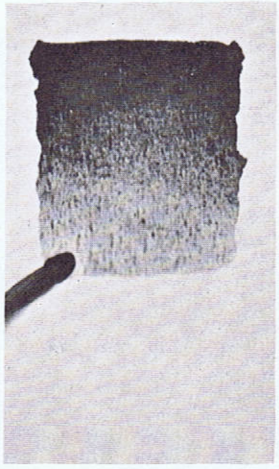


3 At bottom, wash should be as dark as planned. Dry brush on rag and pick up remaining puddle. Don't paint back into wet area!

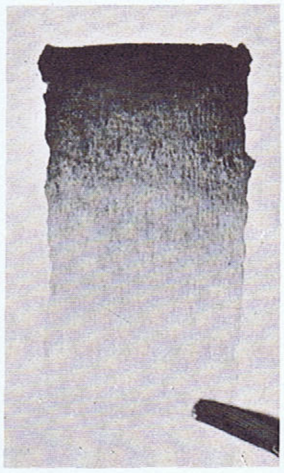
Dark to light



1 Start with puddle of dark tone and begin working it back and forth down paper.



2 Add small amount of lighter wash to puddle. It will blend with darker value. Keep wash wet and moving.

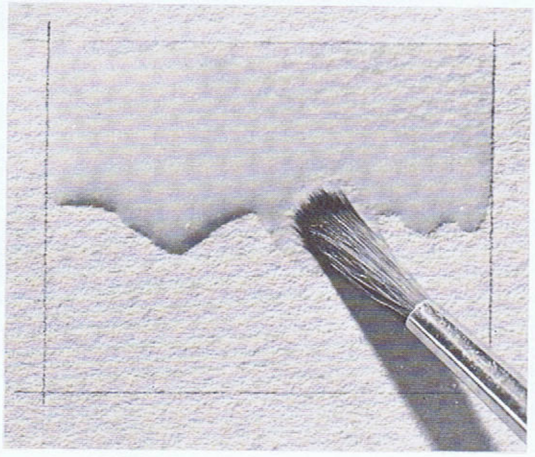


3 Add water as you work down paper. Keep a puddle. At bottom, pick up remainder of puddle with dry brush.

Indefinite blending or "wet-in-wet" technique

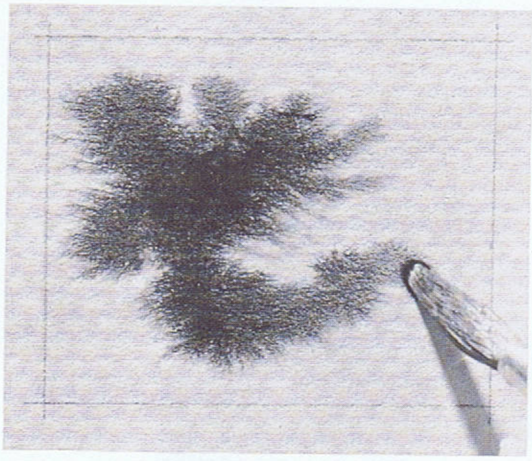
In indefinite blending, you first float clear water or a wash over the entire area to be painted. Then into this wet area you paint one or more darker tones. These "bleed" or blend themselves out into the wet surface and produce an "indefinite blend" or "wet-in-wet" effect.

Many interesting effects and textures are produced by indefinite blending. This technique is especially useful for creating soft blended edges — as on fleecy clouds, fur, or water. Be sure, however, that the tone you add to a wet area is much darker than you intend the final effect to be, because this tone will lighten considerably as it blends with the water or wash already on the paper.



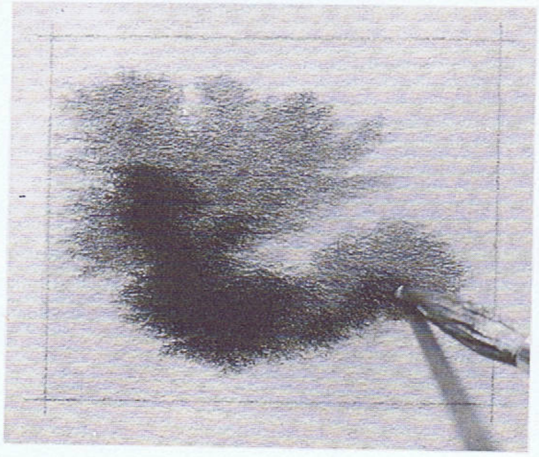
1

Having mixed your wash, wet the entire area with pure water. Make sure you leave no dry spots, because streaks and hard lines will form on them when you apply a tone of wash to the paper.



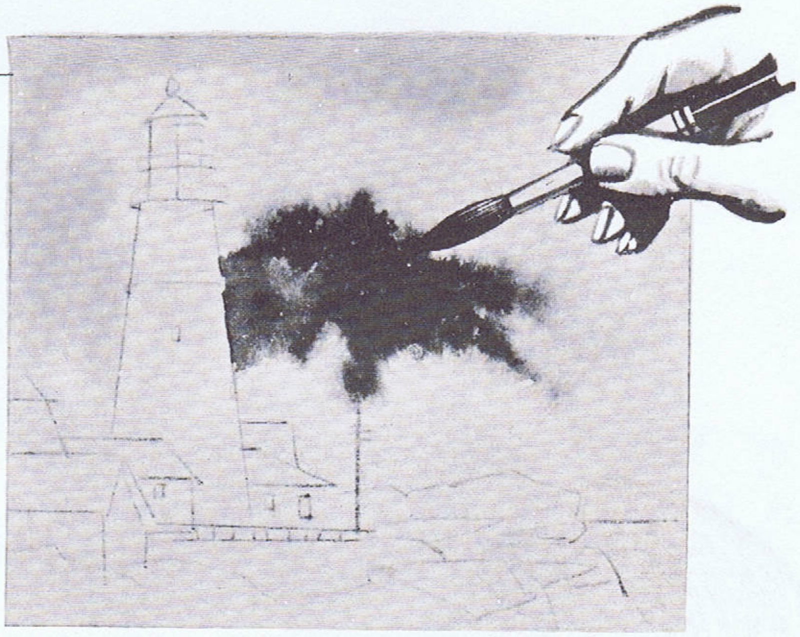
2

Paint into the wet area with the wash. It will "creep" out into the wet area, making interesting effects whose general shape and value you can control. (The wet surface will thin your wash, so always mix it much darker than you intend it to appear.)

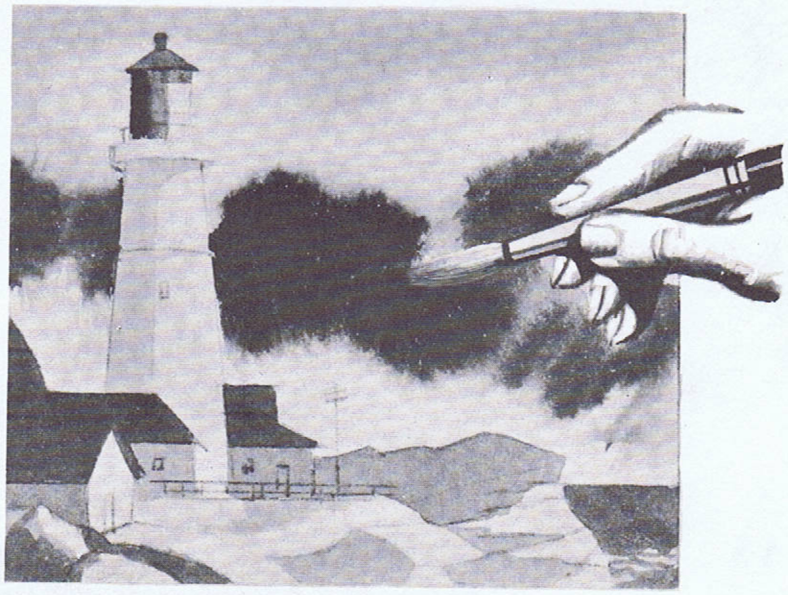


3

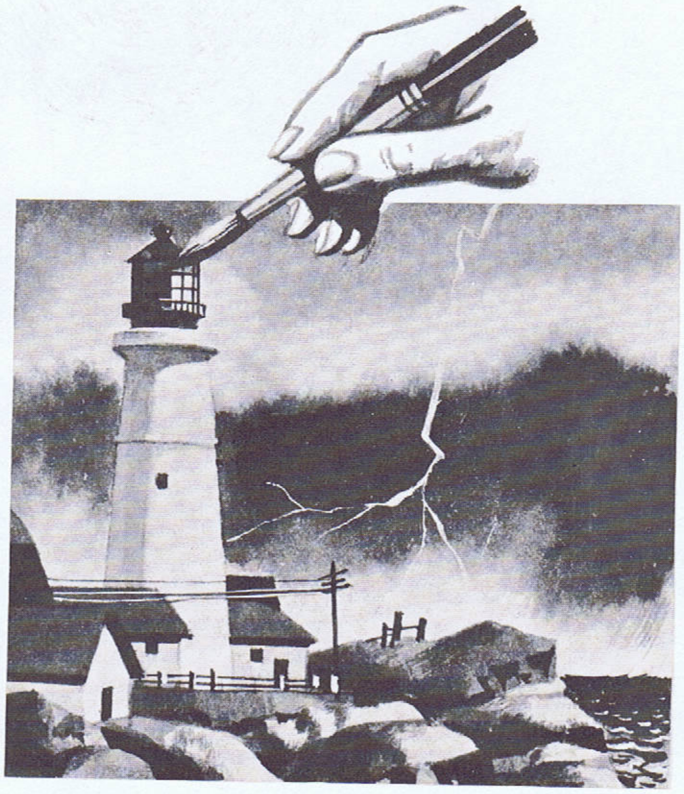
Add darker tone to the first wash quickly — while it is still wet. If it starts to dry, stop and let the whole area dry completely. Then wet it again and continue adding tone.



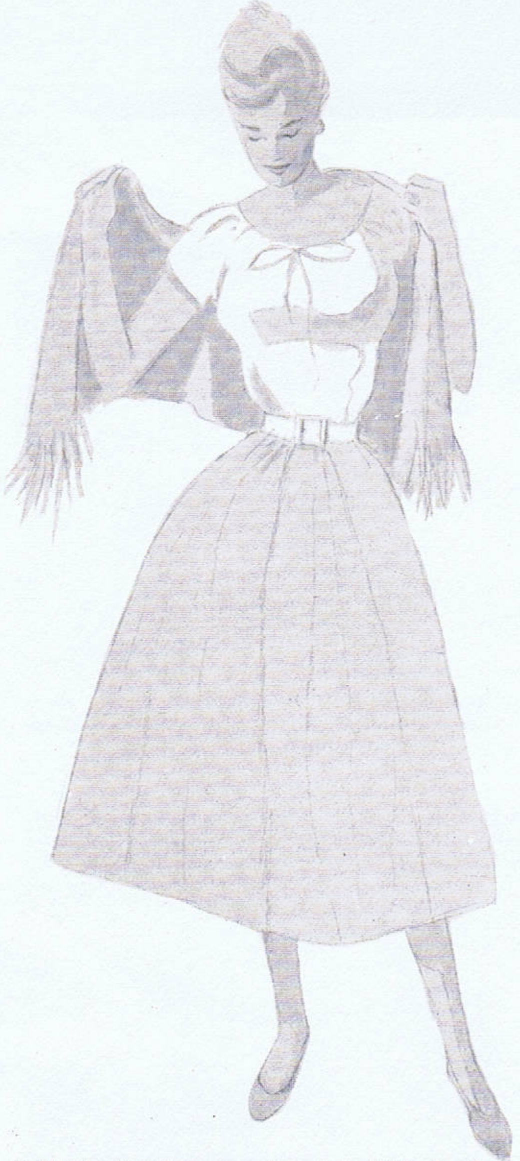
1 First cover the entire area to be painted — in this case it is the sky — with pure water. Then paint into this area the various tones you desire and allow them to creep out and blend into the wet surface.



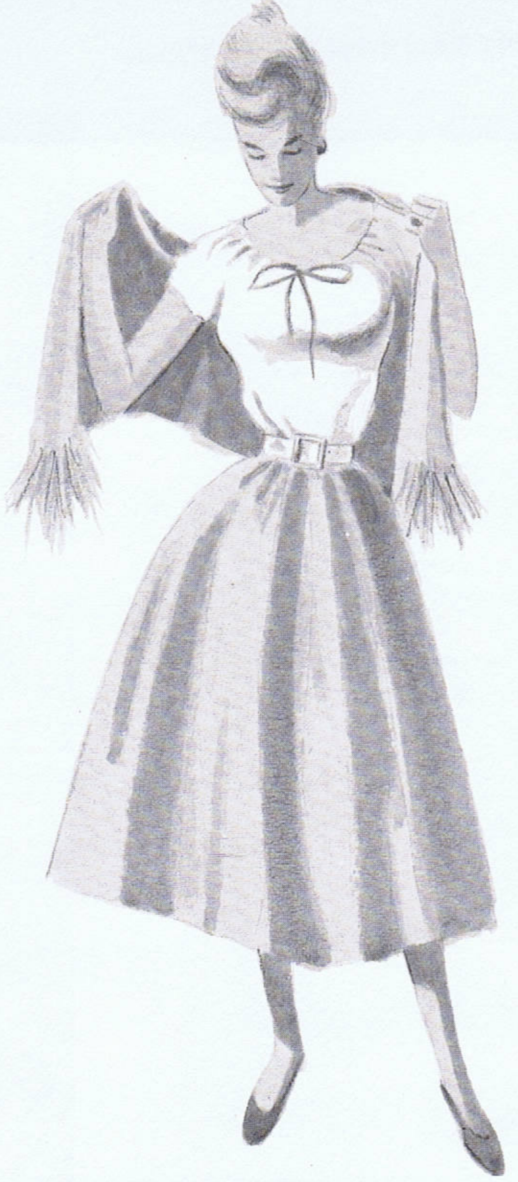
2 Continue as before, until the sky has the value you want. Then paint in your other grays — the shadow side of the lighthouse, rocks, buildings, etc. Build up the darker grays, allowing each tone to dry before painting over it.



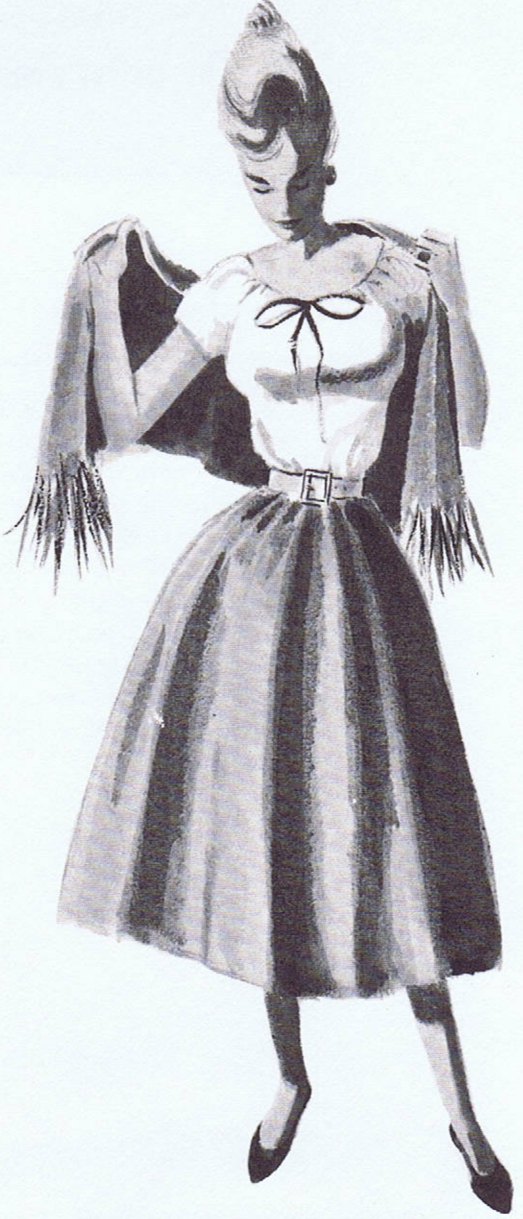
3 Carry the drawing as far as you can with these washes, then put in the deepest tones. With opaque white and opaque grays (described later), put in your high lights. You can correct mistakes with opaque color matching the tone to be corrected.



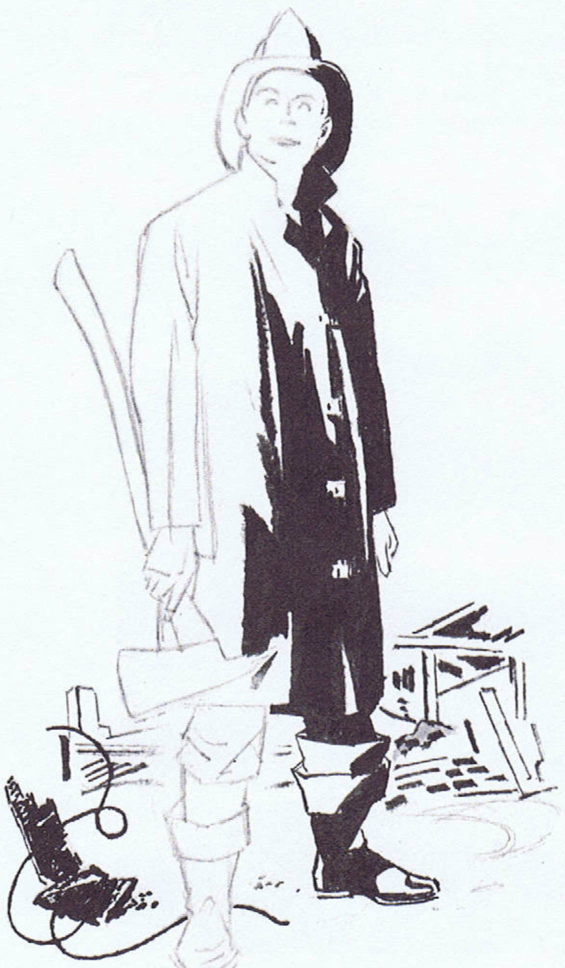
1 **Wash drawing—step by step:** With the figure carefully penciled, simple flat values are painted in. Notice that some areas are left bare — the white of the paper will be used for much of the blouse.



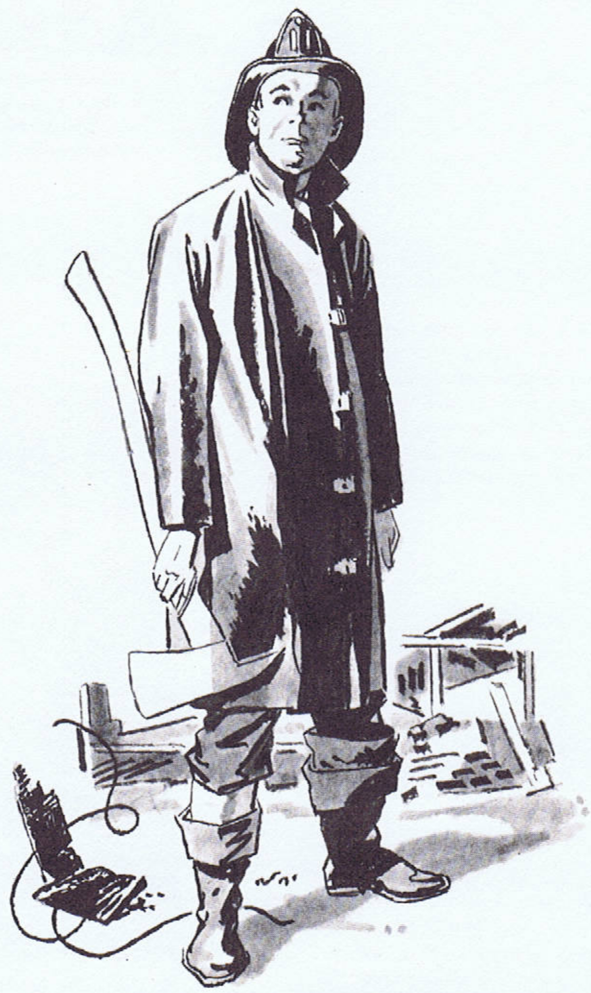
2 Next, the darker values are built up to give a feeling of light and shade and show the form of the skirt. Be sure to let each wash dry before applying the next.



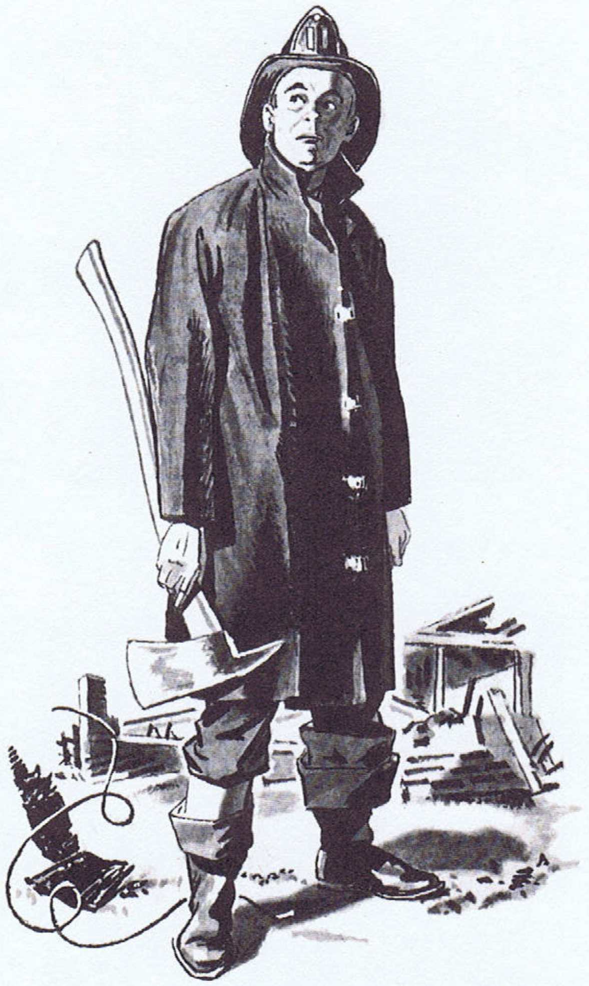
3 Here the solid blacks have been added and the small details finished. Opaque white and grays can be used for high lights and minor corrections when necessary.



1 **Ink and wash technique:** Over a pencil drawing, the black lines and solid blacks are put in with waterproof ink to establish the shadow pattern on the figure. Darkest darks in background are indicated.



2 The black lines are now completed and washes of medium value have been added after the ink is dry. The areas which will be lighted in the final drawing are left as white paper.

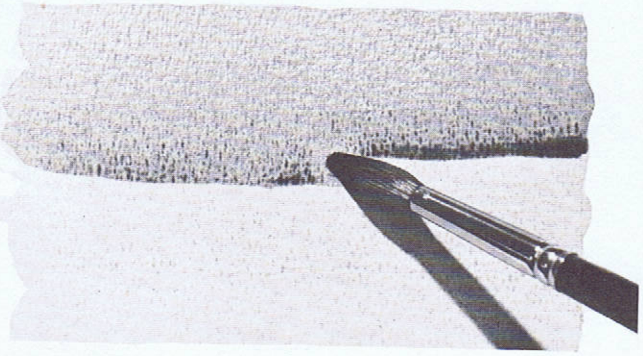


3 Darker grays are put in and details finished. Opaque white has been used to highlight the eye and coat buckles, and to separate the axhead from the coat.

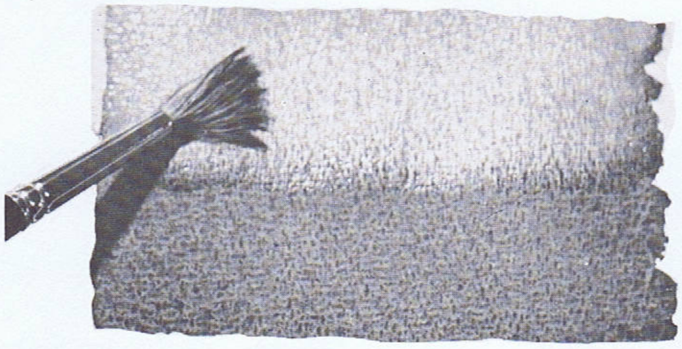
Helpful suggestions

At first, wash may seem hard and strange to you. But if you apply the suggestions we give you here, and if you experiment and practice enough, it will soon become easier, and you will find it one of the most useful mediums.

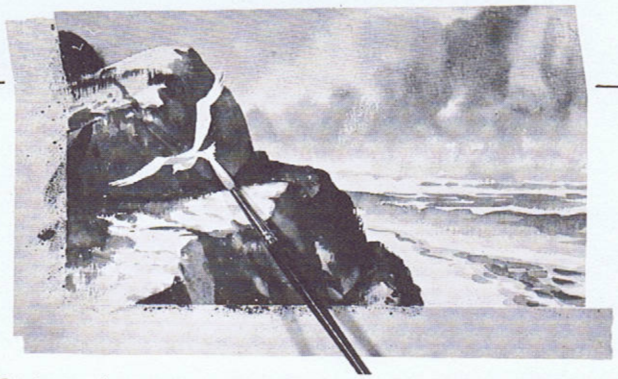
On the next few pages we give you detailed, step-by-step demonstrations of different ways of making wash drawings. We do not expect you to master all of these methods right here and now. This lesson is actually a basic handbook of art materials and methods, and you should turn back to it for reference, study and review all through your Course. Don't forget, you learn to draw by drawing — and that is also how you will learn to make good wash drawings.



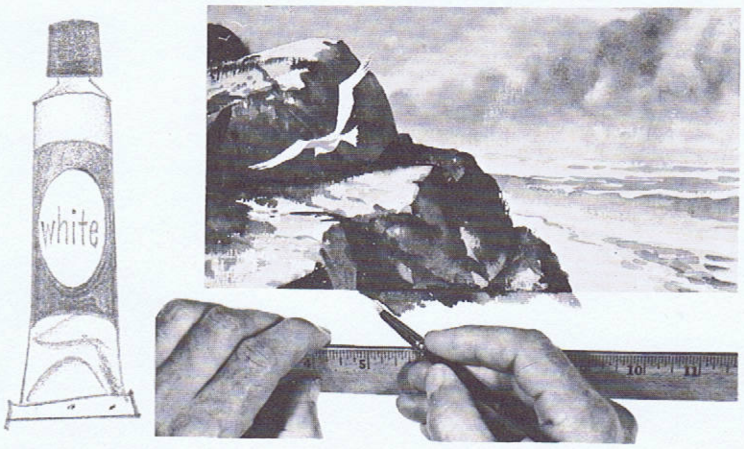
1 Wash dries lighter than it looks when wet — sometimes lighter than you want it. You can darken a wash by floating another wash over it. Be sure to wait until the first wash is completely dry before you apply the second. To avoid making streaks, use the tip of the brush and very little pressure.



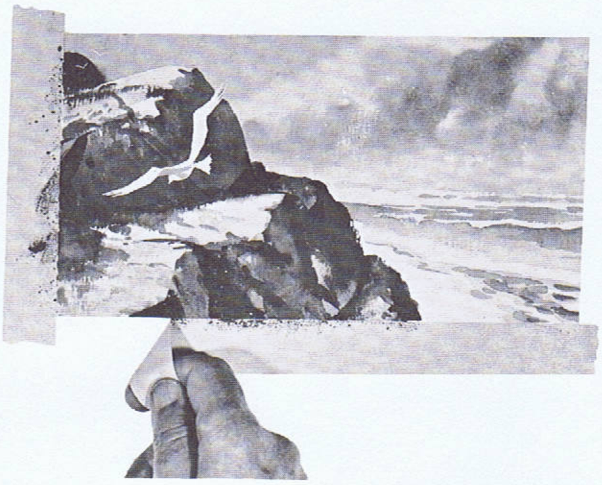
2 Sometimes the wash will dry darker than you intended. Go over it with a brush full of clean water. Then, pick up the water with a clean, dry brush. You can do this several times, until the area is as light as you want it. If your wash is much too dark, you can press a blotter on while it is still wet.



3 As a rule it is better to leave the paper bare where you wish white areas in your picture. However, for very small details or minor corrections it is often easier to use opaque white or grays.

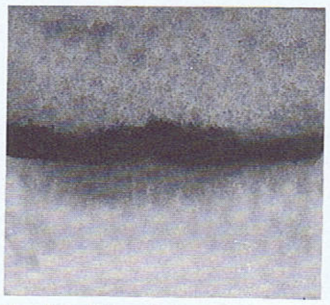


4 It is hard to keep your margins clean and even when you are making a wash drawing. Often it is easier to work freely — and then clean up the edges of your finished picture with opaque white. To give your picture a straight, even border, hold the top edge of your ruler up from the paper and run the ferrule of your brush along this edge.



5 Another method of keeping borders of your drawing clean is to frame your picture with masking tape before you begin to paint. Don't worry if the washes run over the tape. When the painting is dry, carefully remove the tape by pulling it slowly in a diagonal direction away from the picture edge. Professionals prefer this method.

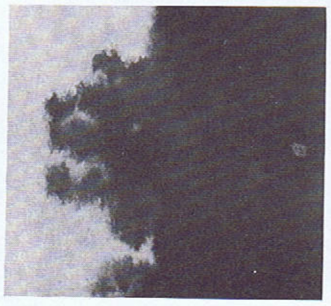
Common faults



Streak in flat wash tone

Cause: Attempting to match a partly dry tone with a new mixture.

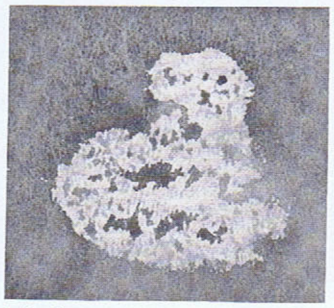
Cure: Be sure to mix more wash than you will need to cover an area — and don't stop painting until it is covered.



Unwanted "bleeding" along edges of tones

Cause: Painting a second wash tone while the first is still partly damp.

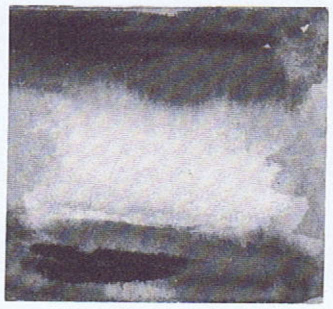
Cure: If you want a clean edge, be sure your first wash is completely dry before you paint in a second.



Splotches or unwanted irregularities

Cause: Dirt or fingerprints on paper or illustration board.

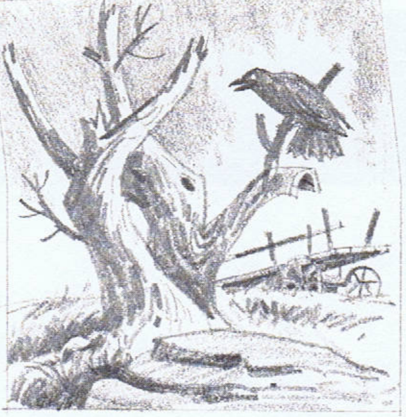
Cure: Erase any dirt on your paper and mop the surface gently with a wet cotton wad or brush. Then let the surface dry. Moisten it again before painting.



Unwanted streaks in wash tones

Cause: Not enough mixing, so that there is pigment on the brush — or painting with too small a brush.

Cure: Stir your mixture thoroughly to get all pigment dissolved. Use the largest brush convenient for the area you are painting.

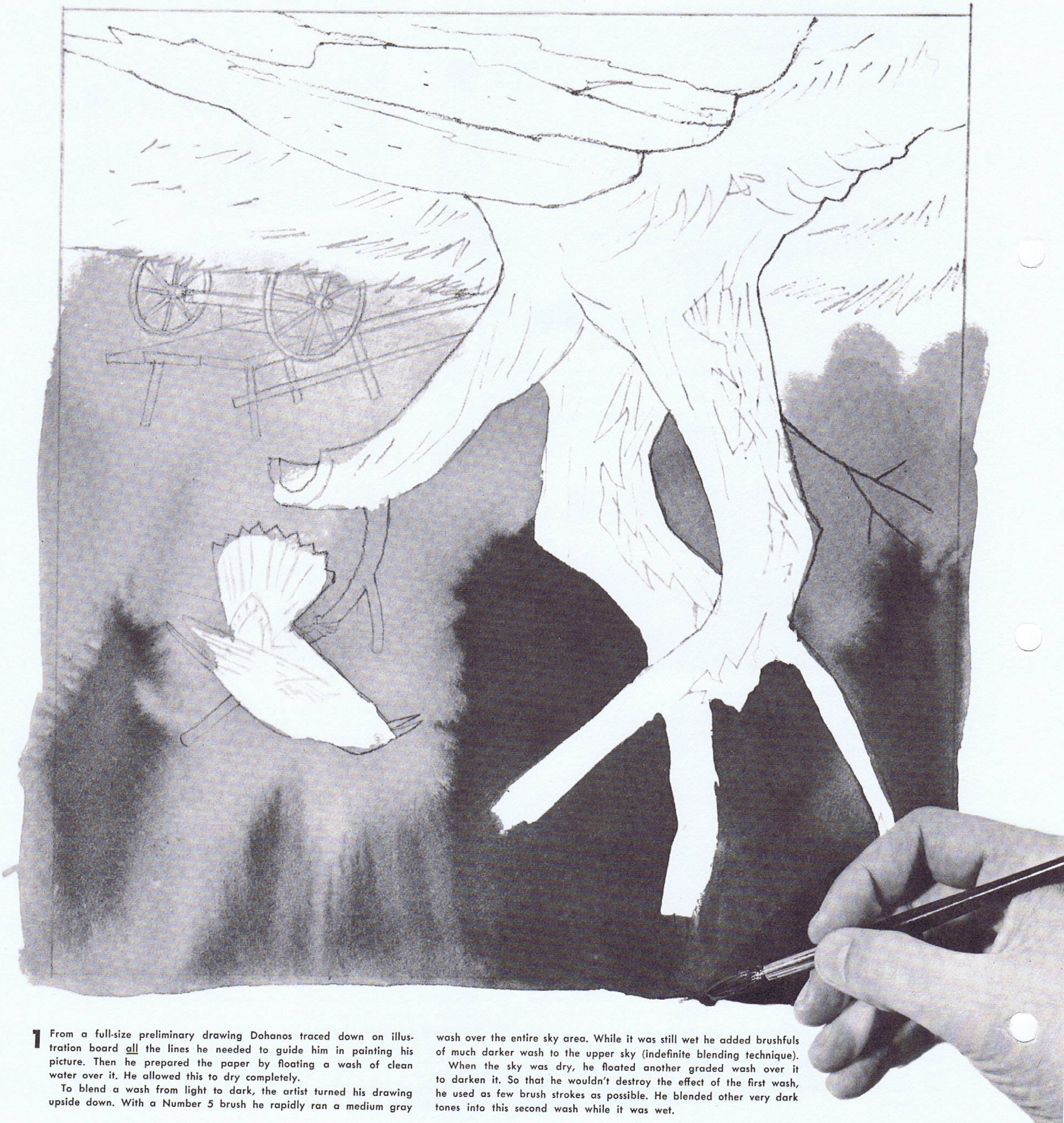


The preliminary sketch, showing the tones for the wash drawing.

Making a wash drawing—step by step

In this demonstration Stevan Dohanos shows you how he makes a wash drawing. Starting with a preliminary pencil sketch, he carries you through each stage to the finished picture.

The success of this picture depends on two things. One is the artist's knowledge of how to control wash, and the other is a careful working plan of just what steps to follow to get



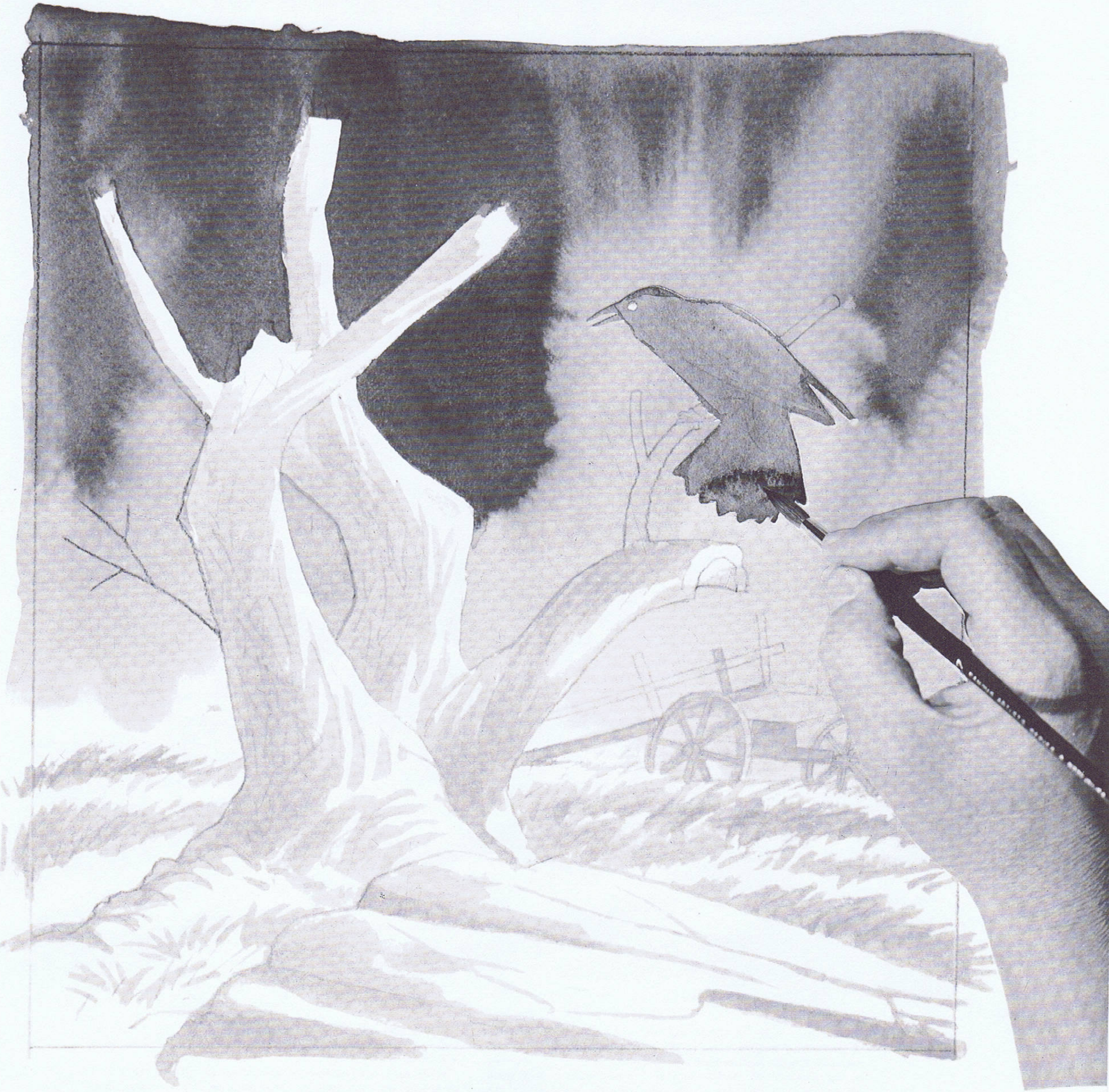
1 From a full-size preliminary drawing Dohanos traced down on illustration board all the lines he needed to guide him in painting his picture. Then he prepared the paper by floating a wash of clean water over it. He allowed this to dry completely.

To blend a wash from light to dark, the artist turned his drawing upside down. With a Number 5 brush he rapidly ran a medium gray wash over the entire sky area. While it was still wet he added brushfuls of much darker wash to the upper sky (indefinite blending technique).

When the sky was dry, he floated another graded wash over it to darken it. So that he wouldn't destroy the effect of the first wash, he used as few brush strokes as possible. He blended other very dark tones into this second wash while it was wet.

the effect he wants. Examine the little pencil sketch at the upper left on the facing page and you will see that it contains all the elements which appear in the finished picture, including the general areas of darks and lights. It enabled the artist to proceed in an orderly way without fumbling. This orderly procedure is what produces professional-looking work.

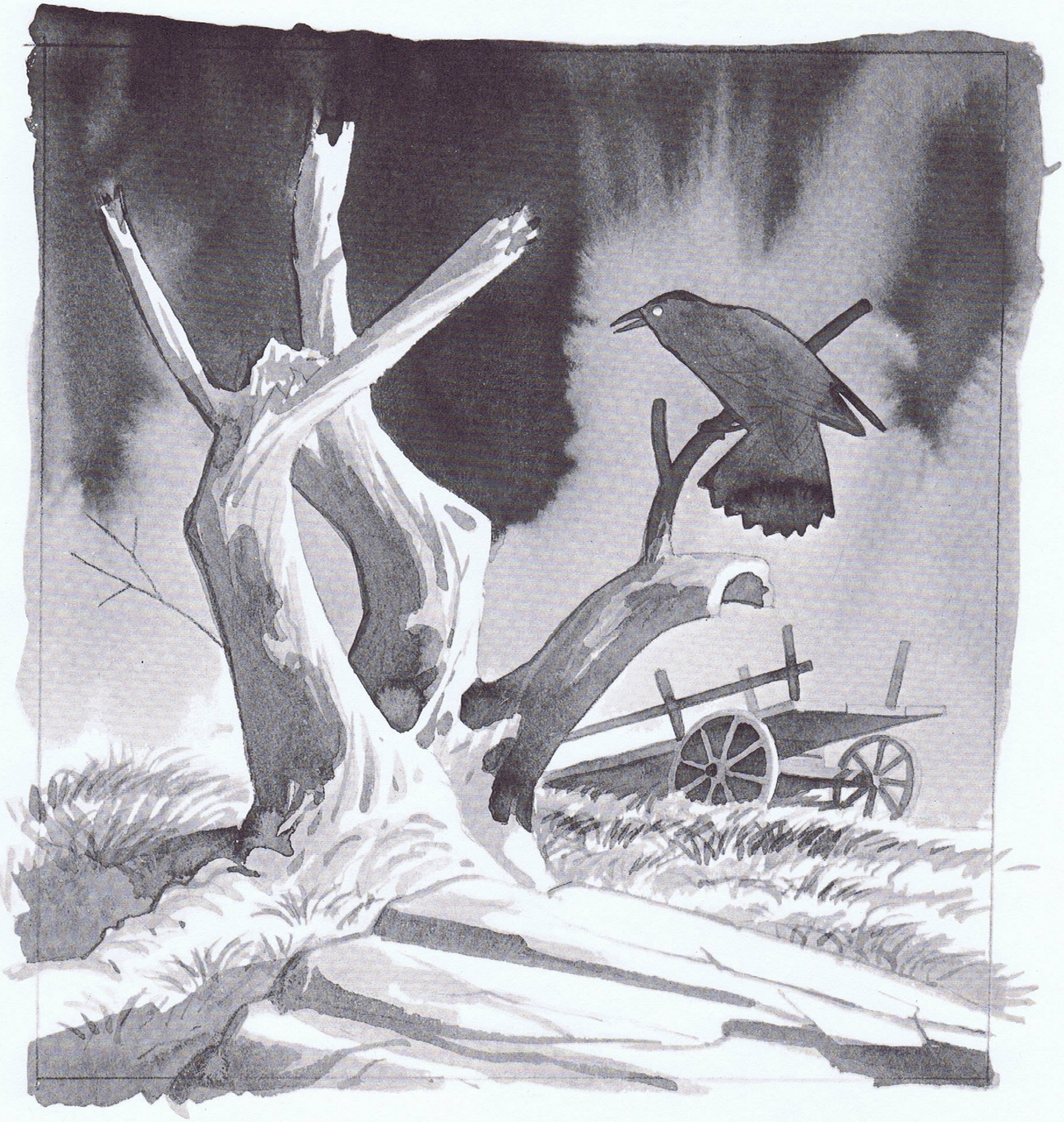
Stevan Dohanos



2 Now the picture is right side up. The artist did not turn it until the wash was dry and the dark tones could not run down into the areas he wanted to keep light. Here he starts on the next important step — establishing the range of tones in all parts of the picture. He lightly paints in the shadows on the tree, rock, wagon, and grass, and then he paints the dark crow. It will now be easier for him to judge how dark to make the rest of the tones he paints.

Notice that in some places the sky wash ran over the pencil lines. These overruns will disappear as he continues to work on the picture.

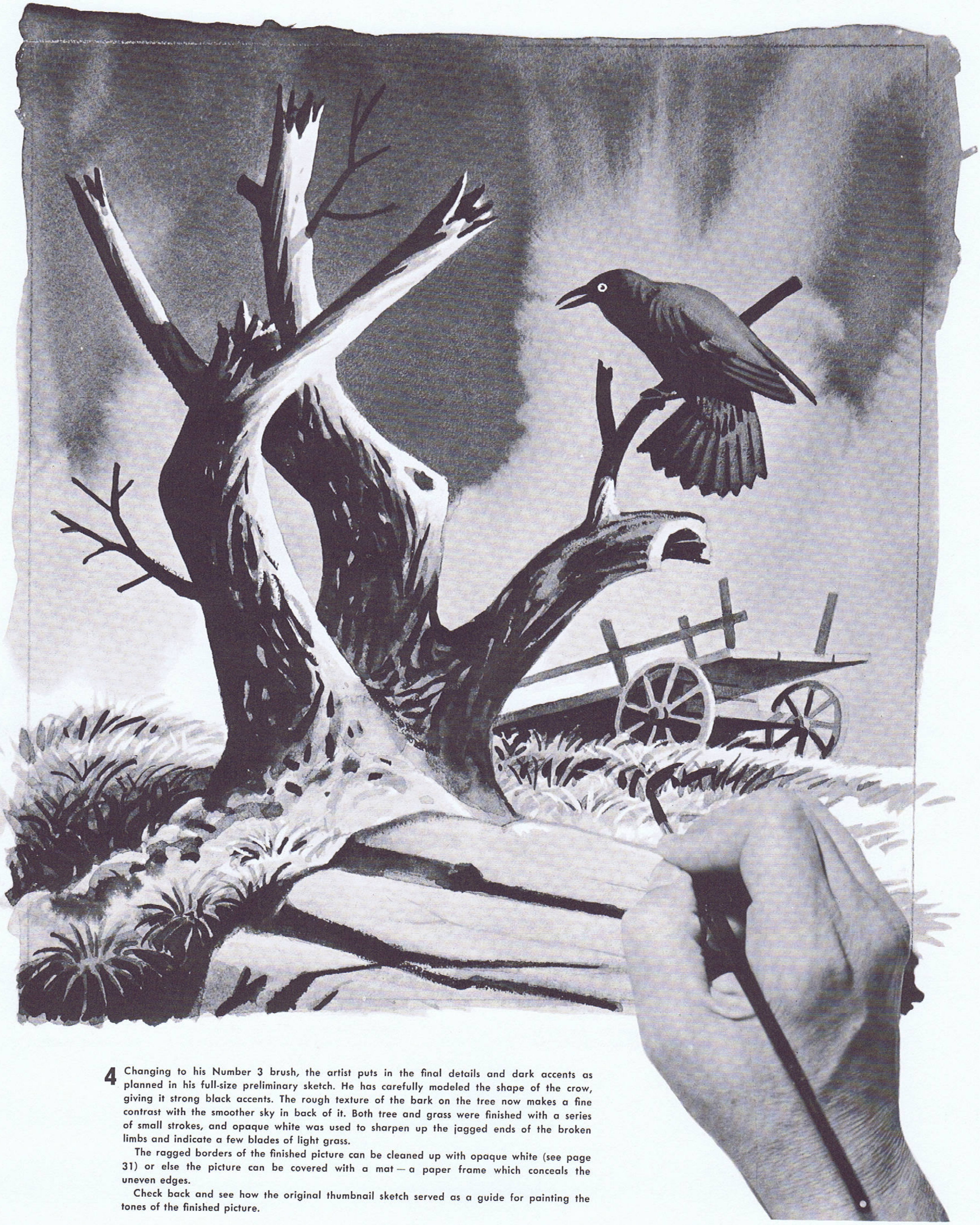
Because he is painting large areas, he still uses his Number 5 brush.



3 Now Dohanos "pulls his picture together." He adjusts the relationship of his tones by making some of them darker. He also makes some of the tones contrast more strongly with those next to them. For example, he has darkened the shadow sides of the tree trunks so they stand out from the sky, while leaving the sunlit sides the pure white of the paper. In doing this he has begun to create the rough bark texture.

With a dark wash he has painted the wagon, making it look solid and real against the sky. He has also strengthened the tones of the foreground shadows.

While some detail shows now, he has not yet given it the finish he plans — he has been more concerned with painting the large, simple areas until their tones have the correct relationship.



4 Changing to his Number 3 brush, the artist puts in the final details and dark accents as planned in his full-size preliminary sketch. He has carefully modeled the shape of the crow, giving it strong black accents. The rough texture of the bark on the tree now makes a fine contrast with the smoother sky in back of it. Both tree and grass were finished with a series of small strokes, and opaque white was used to sharpen up the jagged ends of the broken limbs and indicate a few blades of light grass.

The ragged borders of the finished picture can be cleaned up with opaque white (see page 31) or else the picture can be covered with a mat — a paper frame which conceals the uneven edges.

Check back and see how the original thumbnail sketch served as a guide for painting the tones of the finished picture.

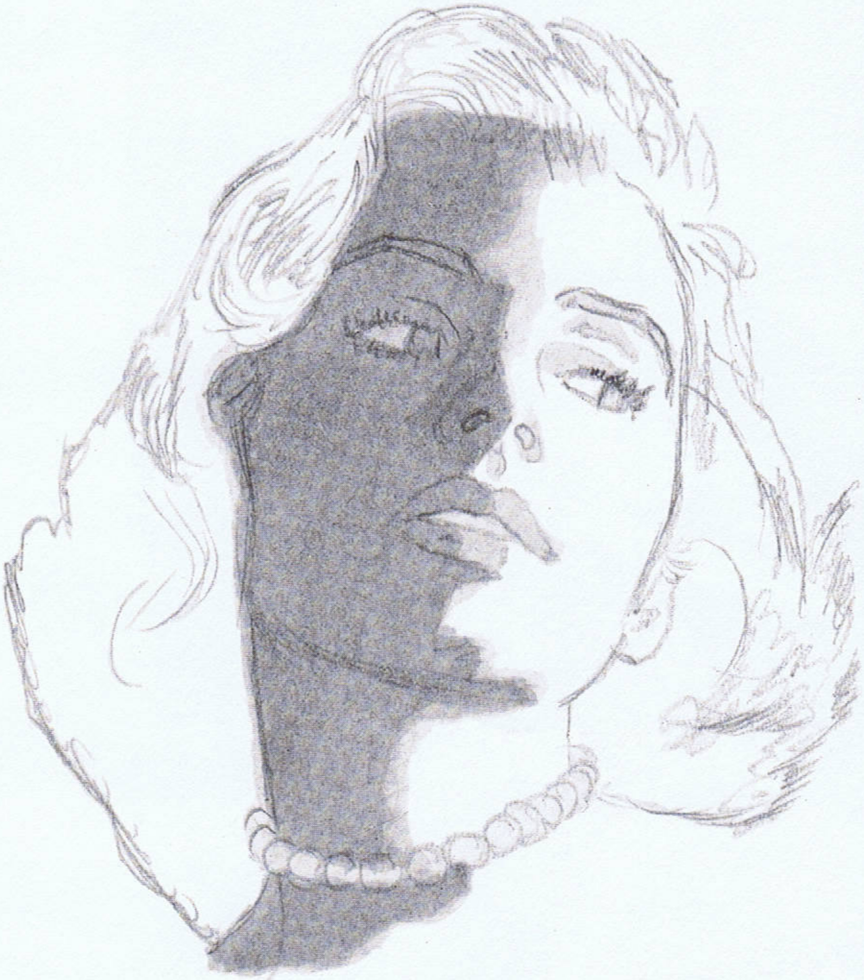
How to paint a head in wash

Jon Whitcomb

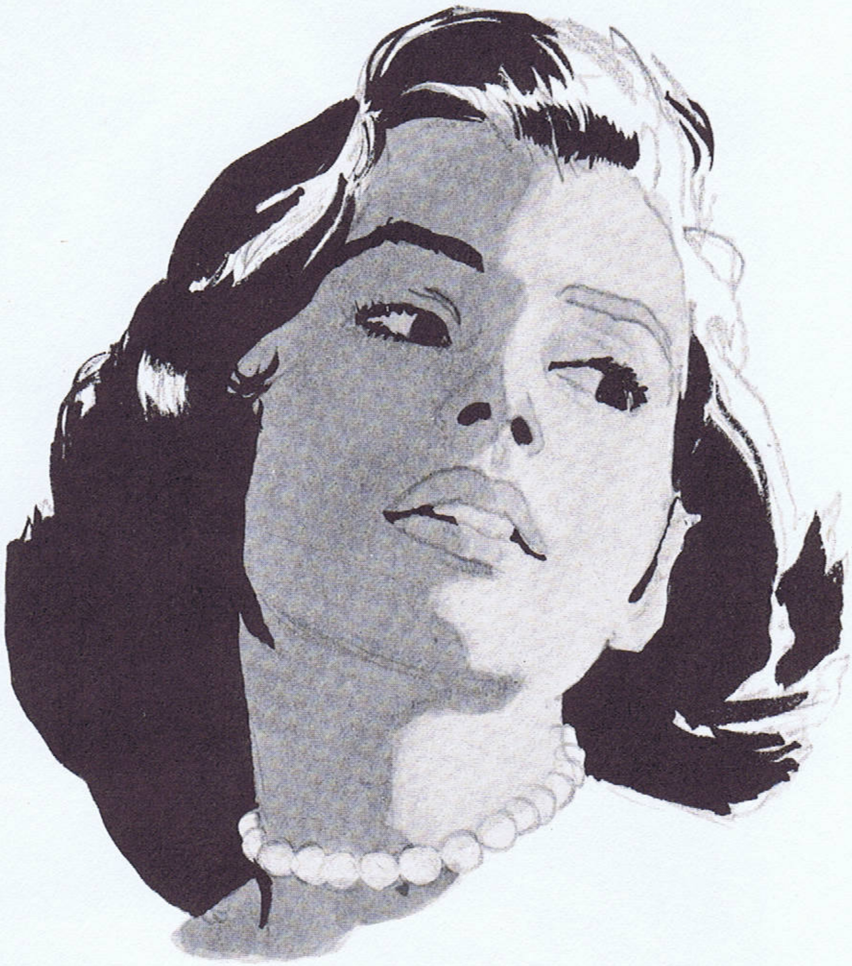
In working with wash, it is fairly easy for beginners to lay in smooth flat tones, as on a sky or the side of a building, or to get interesting effects with indefinite blending. But the subtle gradations and details needed to make a head require more planning and ability to control the wash.

Jon Whitcomb's step-by-step demonstration shows you how wash can be used to obtain even the most delicate effects. Once you learn how to control it, you can create just the details and changes in light and shade you need in a face or any other kind of figure or form. But it does take practice.

Look at Whitcomb's finished picture — the last in the series. At first it may seem rather complicated to you. If you study it for a moment, however, you will see that it actually contains very few details. It is effective chiefly because Whitcomb chose



1 Over softly penciled outlines, Whitcomb paints a light gray tone, which begins to establish the shadow area of his picture. After this has dried completely, he paints a medium gray tone over it, but stops short of the edge of the first wash. This light edge — you can see it on the forehead and neck — tends to soften the division between the light and shadow areas.



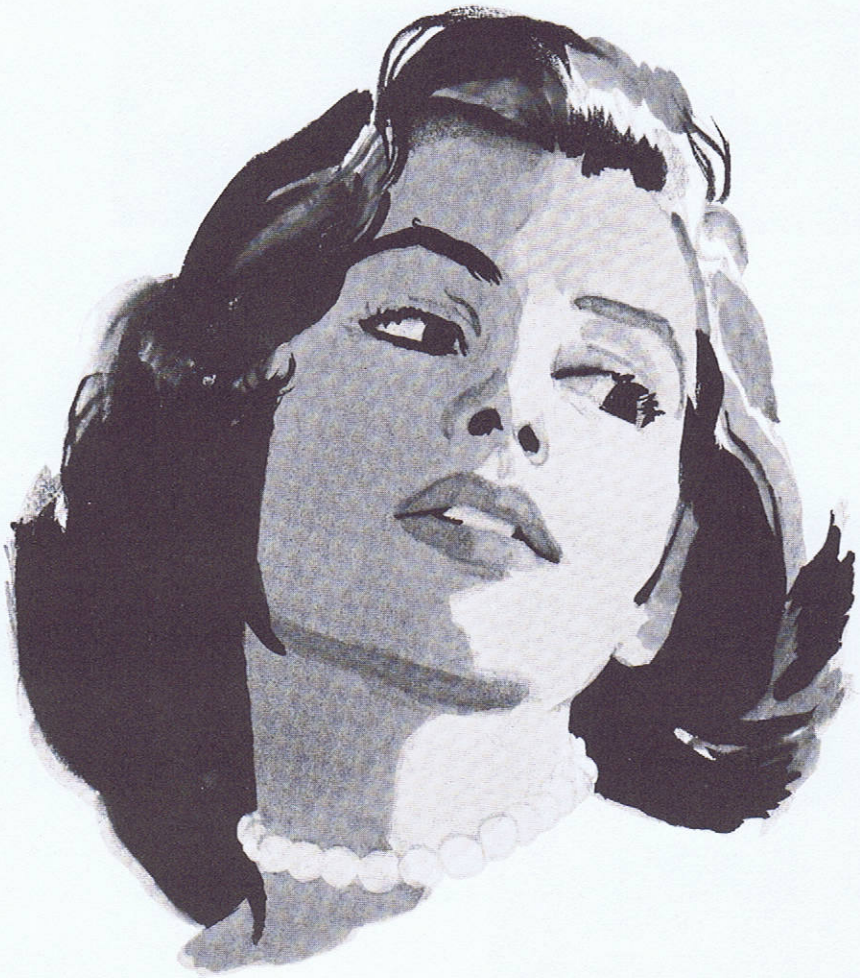
2 Whitcomb establishes the over-all tonal effect early. First he paints a light wash over the entire skin area, the eyes, and teeth. Then, with ink, he paints the blacks: hair, eyebrows, eyes, nostrils, and corners of mouth — just as was done on the fireman on page 30. He has left the light-struck areas of the hair white because he is still working in bold, flat areas of tone, with no serious effort yet at modeling.

the correct values or shades for the large, simple areas. Step 3 proves this. Aside from the fact that the large values have been progressively built up, it contains no more details than Steps 1 and 2, yet it looks almost as finished as the final picture.

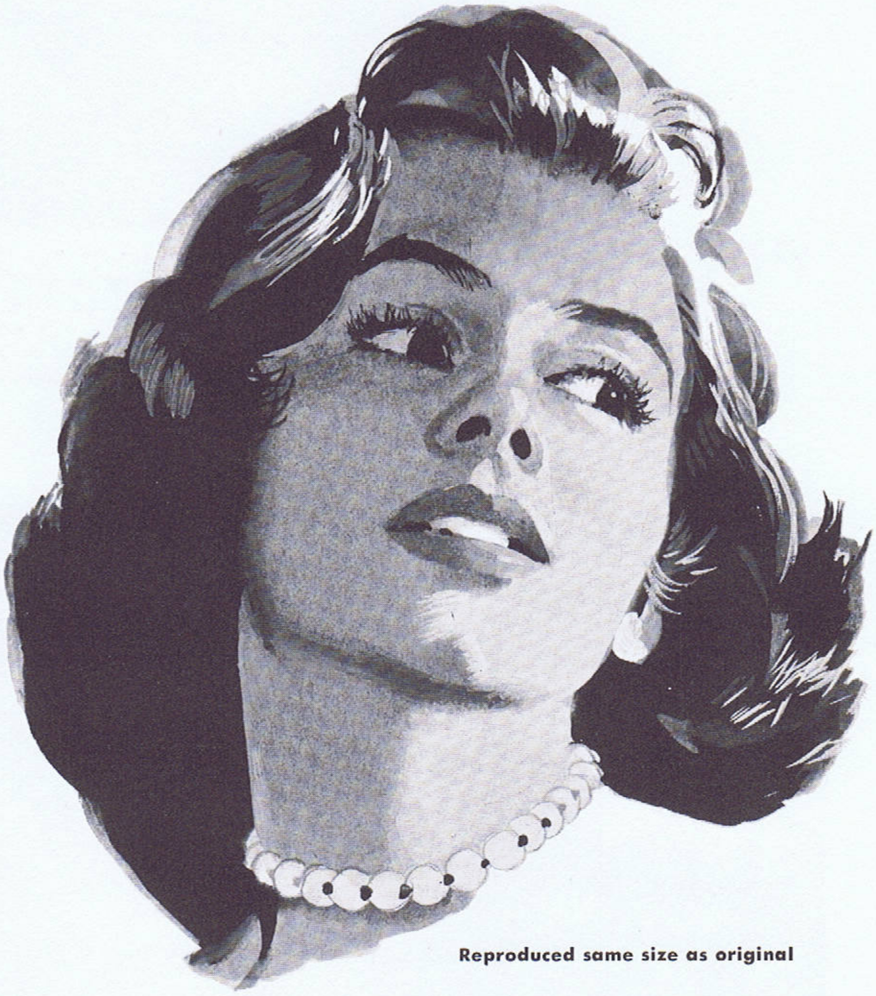
Besides pointing out the importance of controlling wash, these pictures demonstrate the value of careful, preliminary planning – of having a good basic drawing and a well-thought-out plan for whites, grays and darks.

Always remember that the more carefully you plan your drawing, the more directly and boldly you can paint.

Mr. Whitcomb did this demonstration on illustration board, using a tube of lampblack, ink and two water-color brushes, Numbers 3 and 5. Opaque white and grays were used for high lights and corrections.

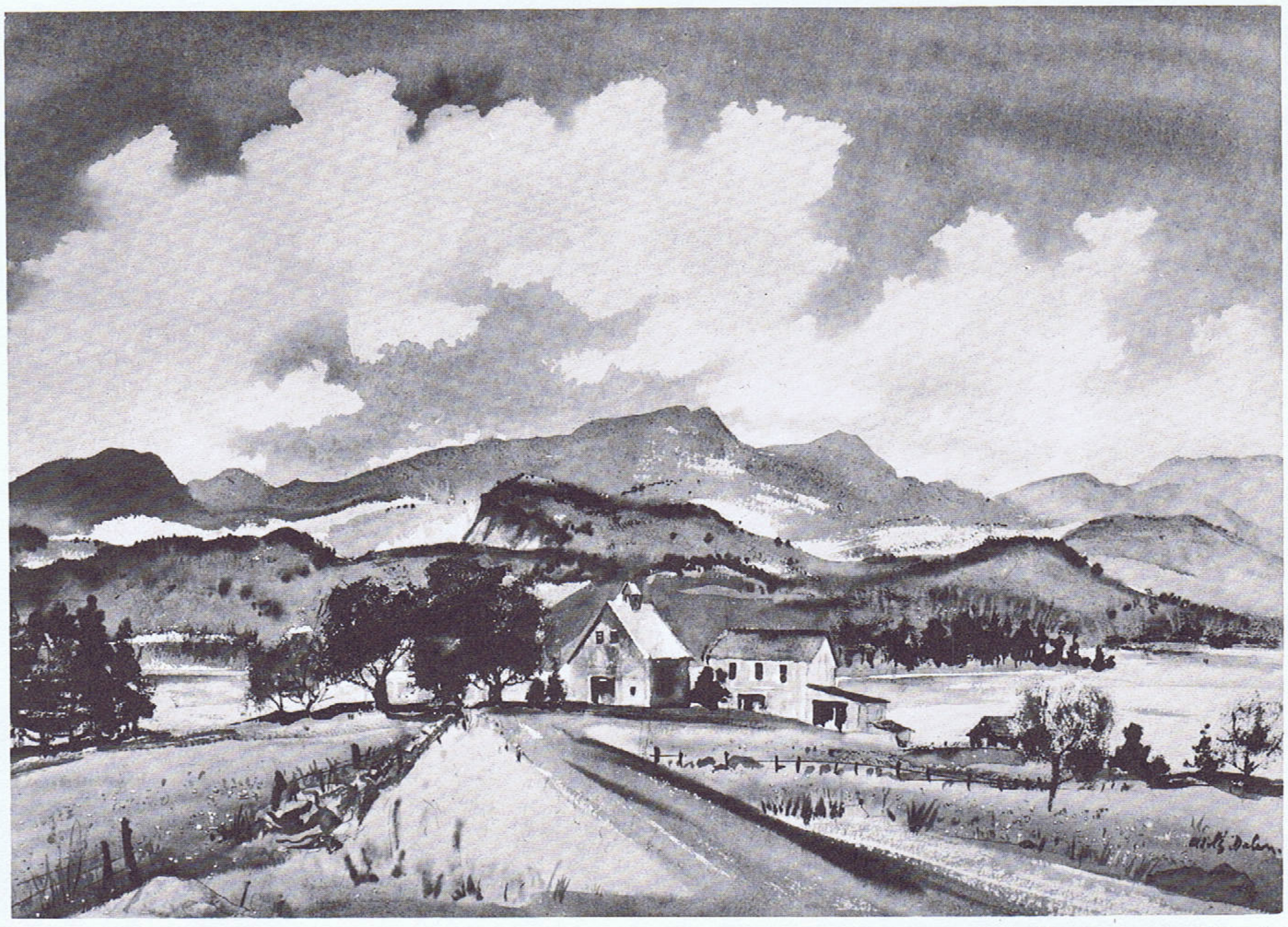


3 Now that the light and dark areas of the drawing are definitely established, the artist starts working within these areas to model such forms as the jawbone, nostrils, lips, etc. Observe how he uses the graded wash to suggest the rounding of the forehead. He also starts modeling the hair in the light areas, leaving the white of the paper in places for high lights.



Reproduced same size as original

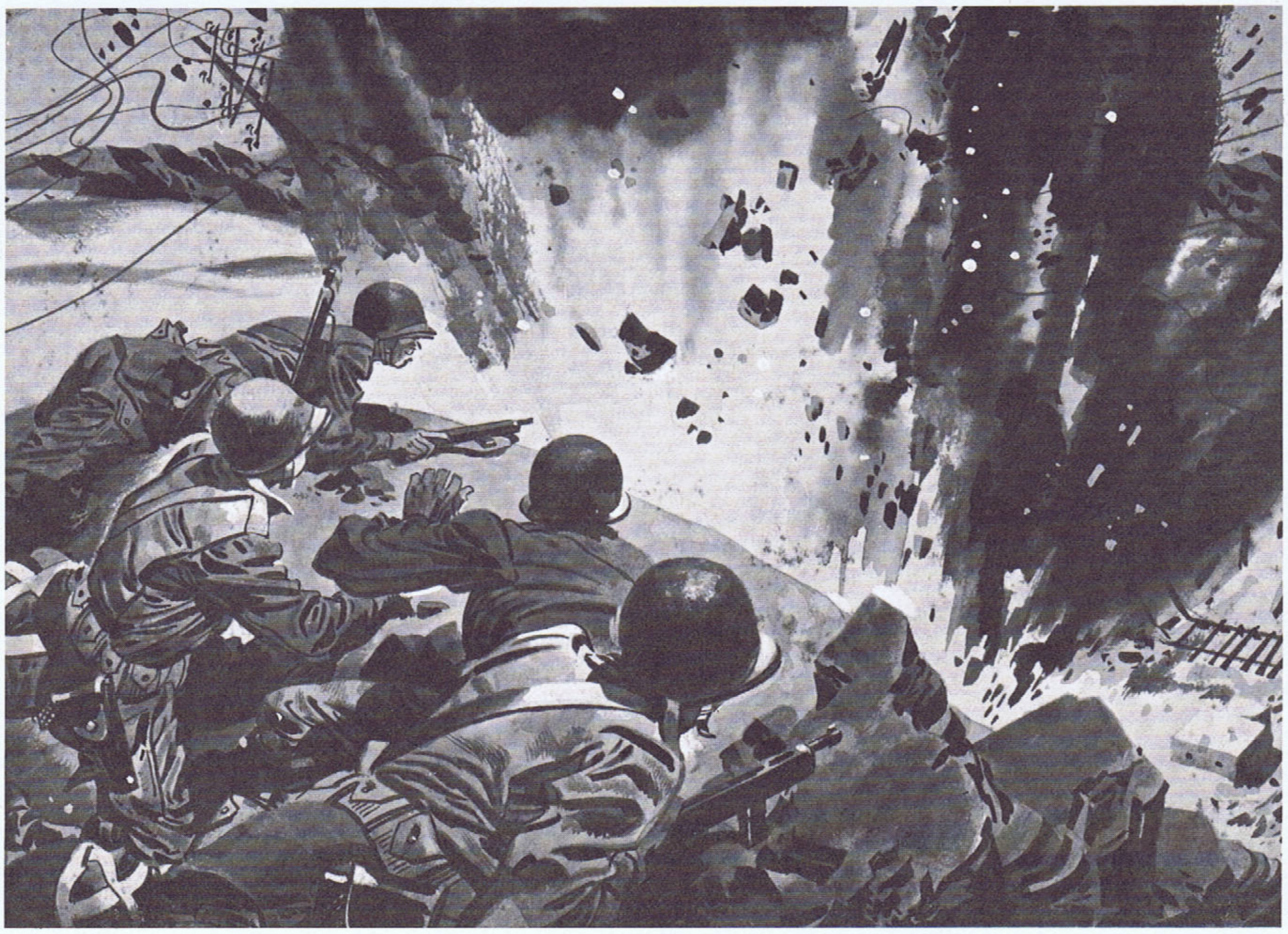
4 The modeling is completed, but Whitcomb has not lost his strong, simple pattern of whites, blacks and grays. Notice the subtle modeling on the girl's lighter cheek. Some edges of the hair he has softened with a damp brush. With small touches of opaque white and grays he has added sparkling high lights. He has softened the edge between light and shadow on chin and neck with touches of thin opaque.



Adolf Dehn

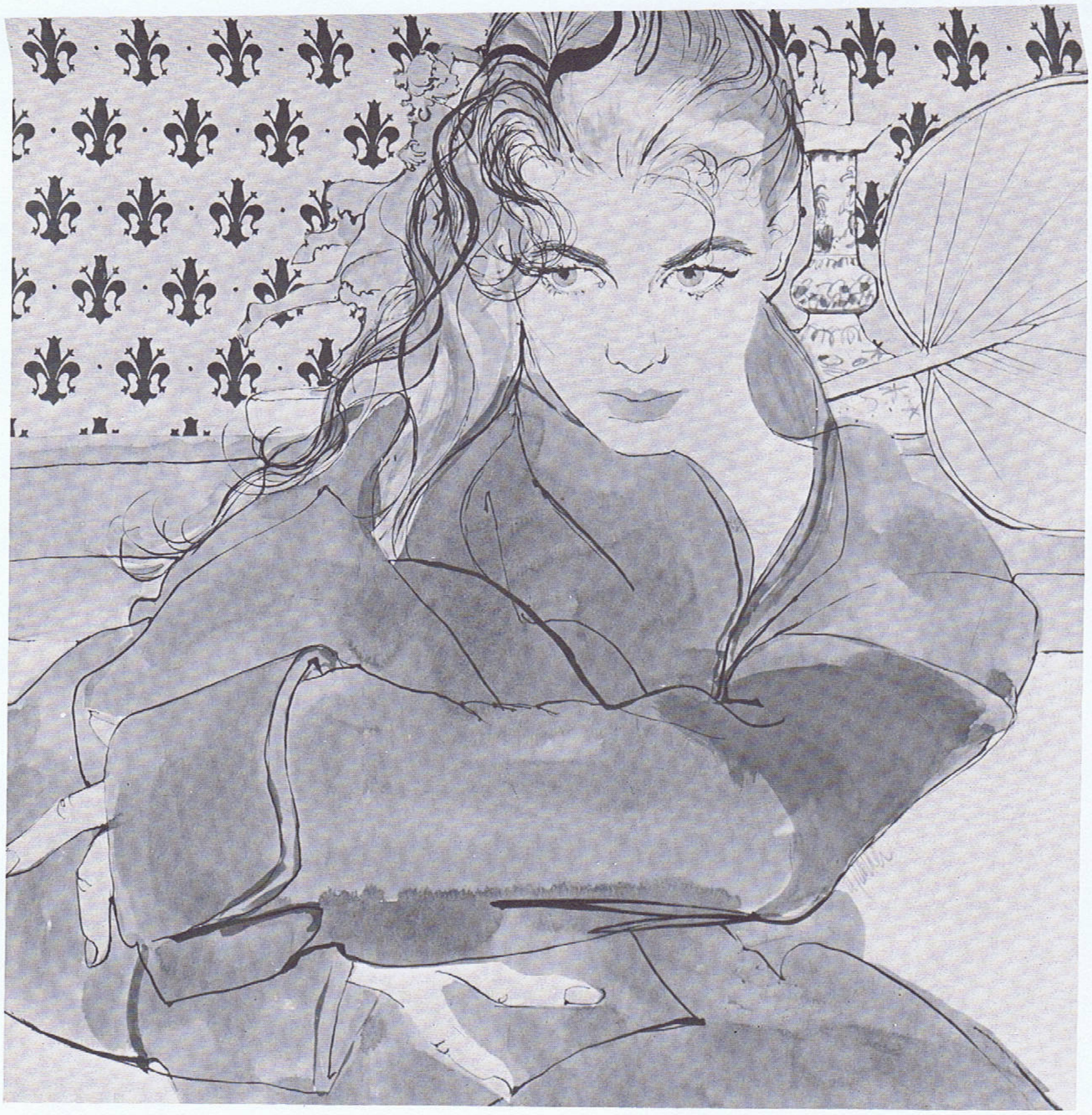
In this landscape by Adolf Dehn you see more effects you can get with wash. The artist began by wetting the entire sky area. When it was partly dry, he washed in the dark sky at the top, leaving white paper for the lightest clouds. When the wash accidentally ran into the clouds, he quickly blotted it with a wad of facial tissue. Where he wanted a soft cloud edge, however, he allowed the wash to run. When the sky was dry, he painted the distant mountains. Note the indefinite blending in the foothills and foreground. There's a "dry-brush" effect here, too — in some of the trees and the field to the right — created by quickly "dragging" a lightly loaded brush over the rough surface of the dry paper. The white flowers in the fields were scratched out with the corner of a razor blade.

Courtesy Look Magazine



ALBERT DORNE

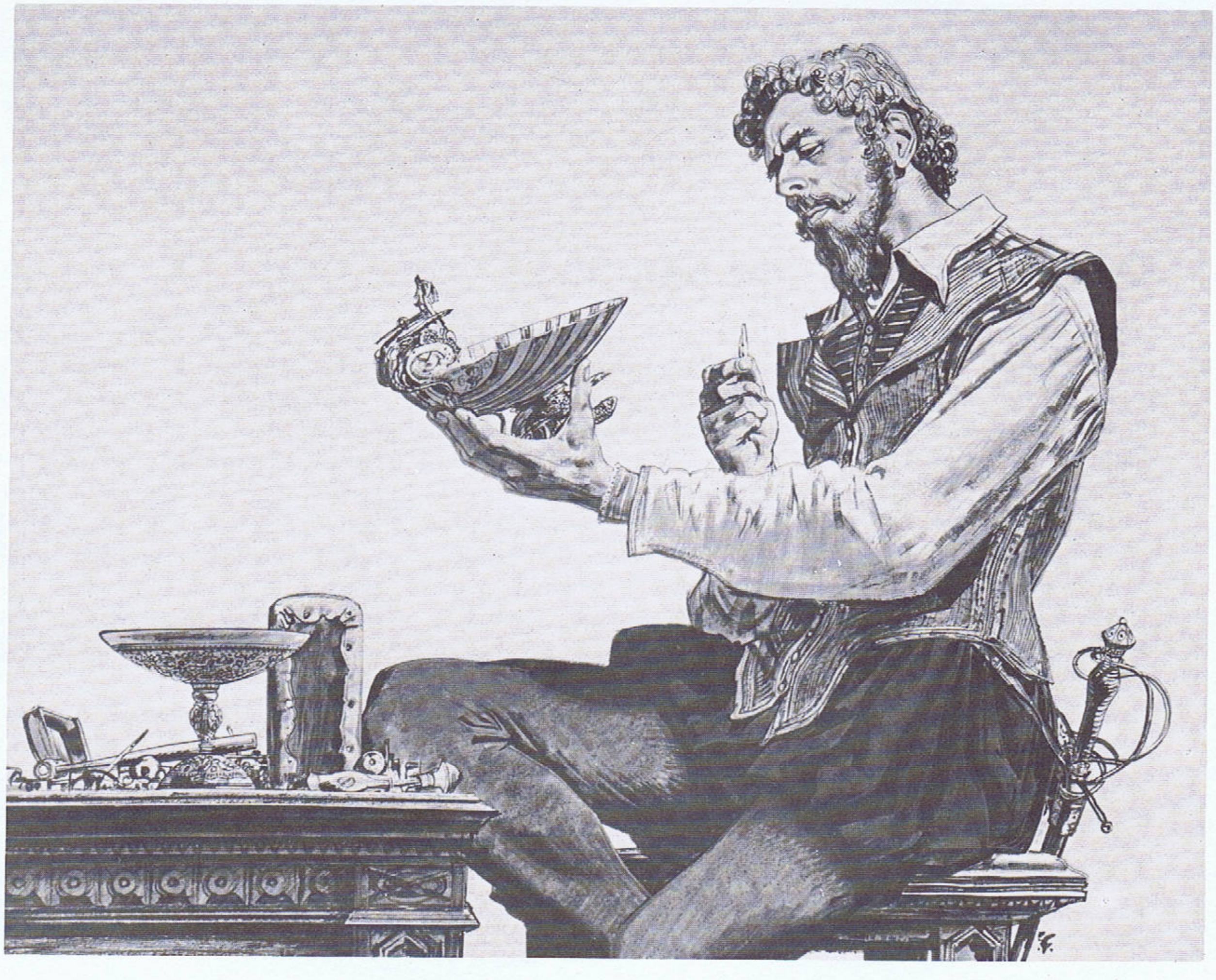
This realistic picture of an actual battle called for a more controlled handling of wash than in the scene above. Here, Albert Dorne uses the same technique shown in the picture of the fireman on Page 30 — black ink lines are first drawn with a brush, then the wash tones are added. He painted the soldiers, their equipment, and the rocky foreground with meticulous care. In striking contrast with this crisp technique is the indefinite blending he used to create the smoke of the explosion. A few high lights and accents are painted with opaque white. The picture is reproduced in its actual size.



© The Curtis Publishing Co.

al parker

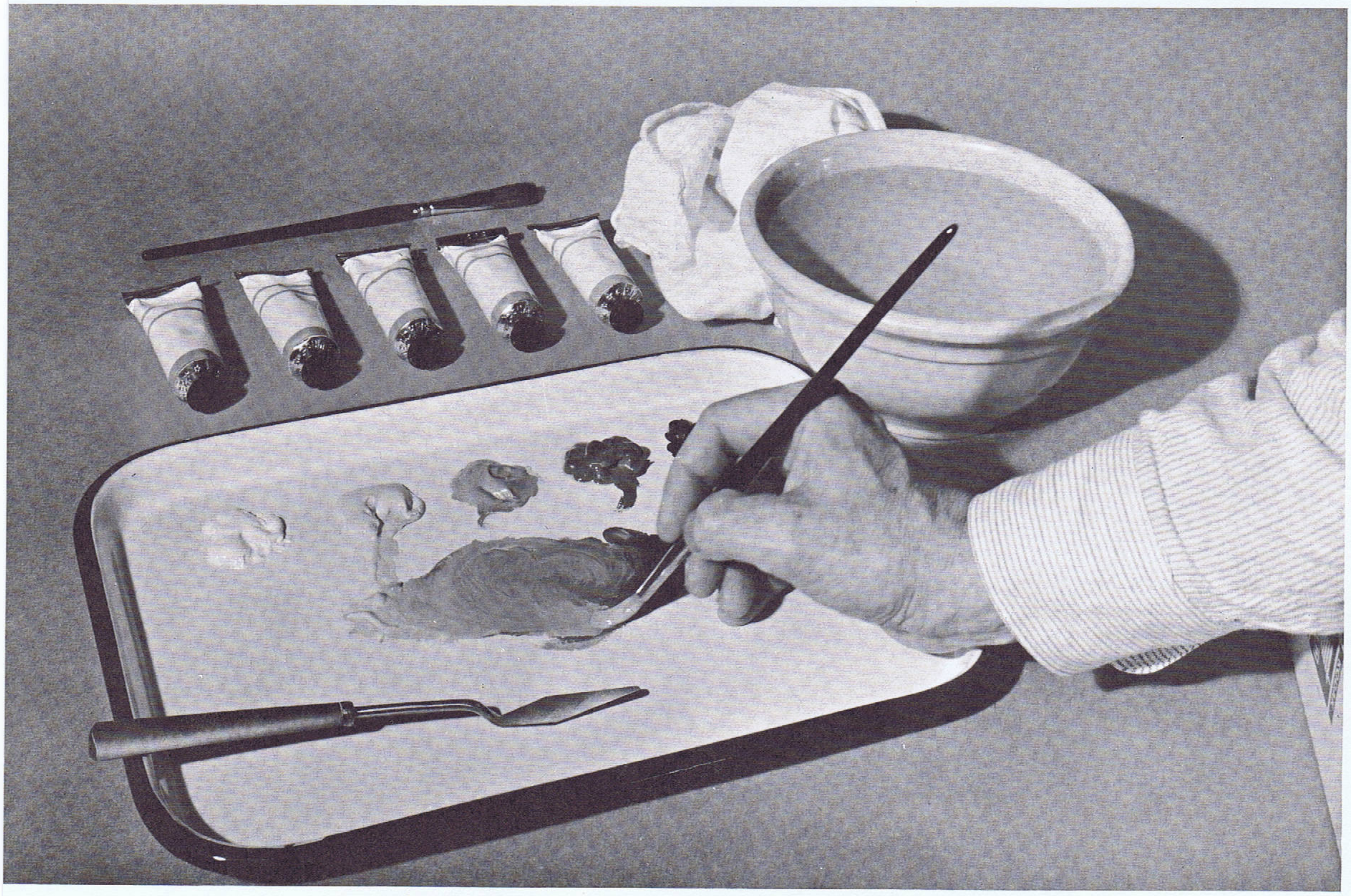
There are few ironclad rules about wash — it can be used in many ways, to create countless effects, as demonstrated in this illustration of Al Parker's. Notice particularly the treatment of the wash in the robe. It is quite free and loose, and exploits fully the accidental effects obtainable with a very wet wash. This wash has a fresh, spontaneous feeling: once put down, it was not worked over.



Courtesy Bur-Mil

R.F. **(Robert Fawcett)**

In preparing this advertising illustration, Robert Fawcett started with a carefully planned and highly detailed ink drawing. The complex pattern of light, shadow and line on the figure and table stands out sharply against the flat wash Fawcett used on the background. This picture is much more precise and disciplined in its treatment than any of the others on these two pages. Compare it with them — especially with the free, loose illustration above.



Five tubes of opaque water colors ("prepared opaque grays") — ranging in value from white to black — are basic equipment for opaque painting. Squeeze a pile of each tone on your palette (here, a butcher's tray) and you can prepare any in-between tone you want by mixing paint from these with a palette knife or brush. Round sable water-color brushes Numbers 3 and 5 are used with opaque, and a flat sable brush helps you to paint in large areas rapidly. A good-sized water bowl and a paint rag complete your equipment.

Opaque water-color painting

Opaque water color is one of the most widely used mediums in commercial art and for this reason it deserves your careful study. Most beginners — and professionals — enjoy it because of its unique qualities. You can make changes readily on opaque, it dries quickly, and it can be controlled at all times.

Many artists like opaque painting for the purely physical satisfaction it gives. You will enjoy the "pull" of the paint as you brush it on large areas, and you will thrill to the sparkling effects you create with light, delicate touches of the brush as you put in high lights, dark accents or details. Opaque has reproduction qualities similar to those of wash.

Here we will show you some practical ways of handling opaque. Your greatest pleasure, of course, will come from your own experiments in applying and manipulating the medium. Only your personal experience of working with opaque can give you a true understanding of its versatility.

Your materials

The materials you need for working in black and white opaque are very simple: a set of prepared opaque grays, brushes, a palette knife, a palette, paper, a large bowl of water, and a paint rag for cleaning your brush and palette.

Opaque grays. You will need five tubes of good-quality opaque water color. Get a tube each of white, light gray, middle gray, dark gray and black, as shown in the photo above. These grays — they are generally called prepared grays or retouch grays — also come in jars, but most artists find it more convenient to use tubes from which they can easily squeeze the exact amount of paint they need. These paints can be had in "warm" or "cool" grays. (Cool grays are slightly bluish — warm grays are very slightly brownish.) The warm grays are best for reproduction.

Brushes. For opaque, use the same Number 3 and 5 sable brushes you use for transparent wash. You will find your flat sable brush ideal for painting large, flat areas. The same principle of brush sizes applies, too: large areas — large brushes; smaller areas — smaller brushes.

Palette knife. Many artists find a palette knife useful for mixing different grays. It is not essential. You can use your brush for this purpose.

Palette. There are many types of porcelain palettes available, but the most satisfactory one is a butcher's tray, shown in the photo on page 40. You can also use a white dinner plate.

Paper. Use a heavy paper that has a slight grain or tooth that will hold the paint. Illustration board is best here, just as for transparent wash, because it is heavy enough not to buckle. For small drawings you can use a heavy kid-finish Bristol.

How to paint with opaque

In the last few pages you have been studying how to paint in wash, which is transparent. For your light tones you used a light wash which allowed much of the white of the paper to show through, and for your dark tones you added more lampblack, thus letting less of the white show through. Opaque water color works very differently.

When we call something opaque, we mean that we cannot see through it. Opaque water color is water-color paint that covers the paper, or any other surface you paint on, and allows nothing to show through.

In transparent wash, you lightened your color by adding more water. In opaque, however, you lighten a color by adding white.

In wash drawing you used lots of water, but with opaque you use only enough to make the paint spread smoothly with your brush. Never try to lighten opaque by thinning it with water. Lighten it by adding white.

In opaque painting you paint in your light tones as well as your dark ones. You do not depend on the white surface of the paper for your high lights as you do when making a transparent wash drawing.

Set palette

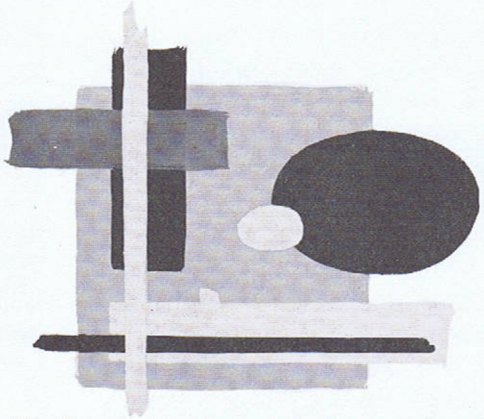
The proper way to prepare for working in opaque water color is to arrange what is called a "set palette." This consists of a series of tones ranging from white to black, from which you will choose the tones you need in painting a picture. Arrange the tones along one side of your palette or tray in little piles, as shown in the photograph on page 40. For your general practice these five tones should be enough to start your work. When you need "in-between" tones they can be mixed by taking paint from two side-by-side tones and mixing them on another part of the palette.

How to mix your own grays

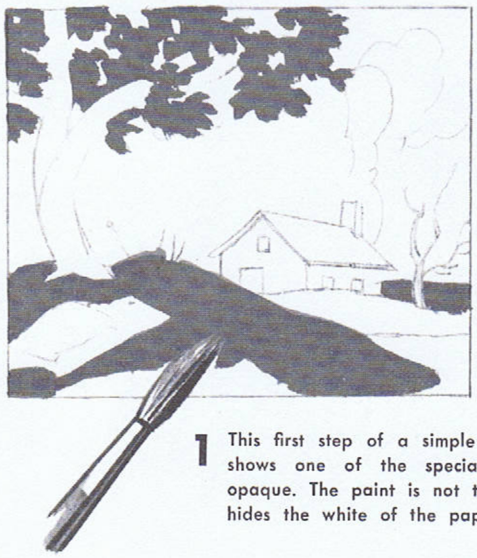
Although it is much more convenient to use the prepared grays — almost everyone does — you can, if necessary, mix your own gray tones. Simply mix opaque white and lampblack together. Vary the amount of white or black for lighter or darker tones.

You will notice that the mixture has a slightly bluish cast. This is not important except when you are doing a picture that is to be reproduced. The bluish cast makes it hard for the engraver to achieve a good reproduction. To get rid of the bluish cast, add a touch of yellow ochre or burnt umber.

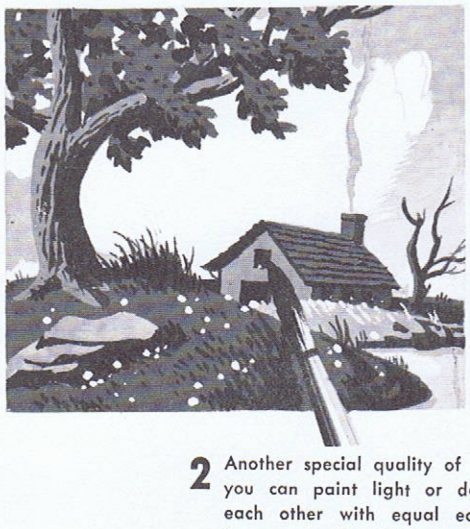
How opaque paint works



This diagram shows how opaque tones can be painted one over the other, each tone completely concealing those underneath. In this case the large middle-gray square was painted first and allowed to dry. The other tones were painted over this square, each one being allowed to dry before another tone was painted over it.



1 This first step of a simple demonstration shows one of the special qualities of opaque. The paint is not transparent — it hides the white of the paper completely.



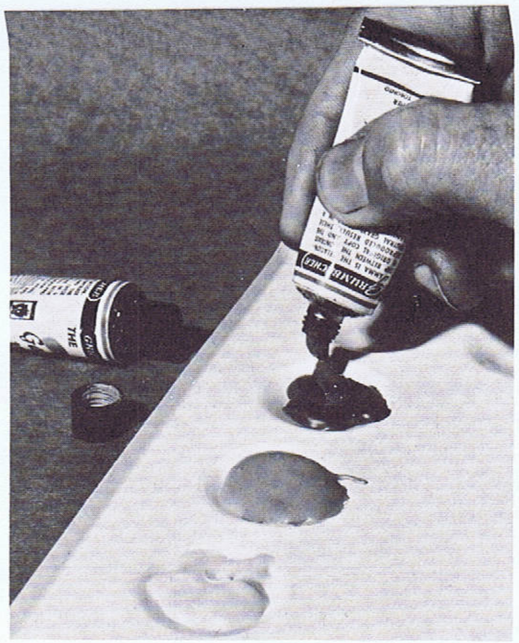
2 Another special quality of opaque is that you can paint light or dark tones over each other with equal ease. You don't have to use the white paper for the whites and high lights of your picture — you paint them in when and as you need them.

How to mix opaque water colors

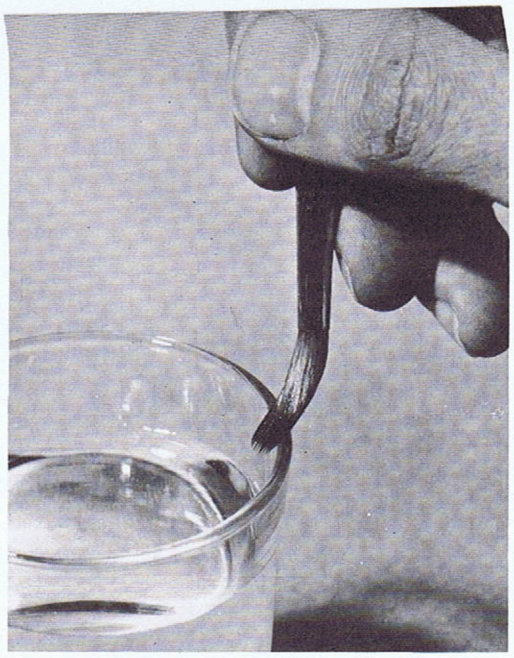
Two of the most important things you must learn to do with opaque are (1) mix the tone you want and (2) give it the right consistency to cover your paper well.

When properly mixed, opaque paint is about as thick as rich cream, brushes on your paper easily, and completely covers pencil lines or other paint.

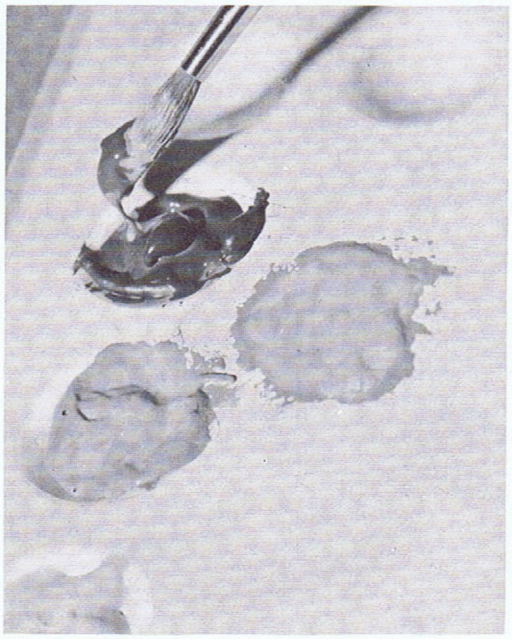
These pictures show you, step by step, how to mix opaque to the right tone and thickness. It will take much practice, but it is only through practice that you learn.



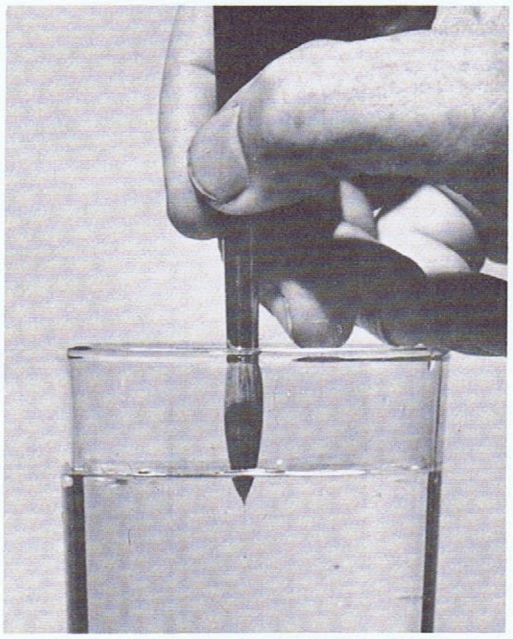
1 First squeeze your colors in the "set palette" arrangement shown on page 40. The palette shown here has wells, or hollows, for the paint. Any clean dish or porcelain tray will do, however. Put a drop of water on each pile of paint to keep it moist.



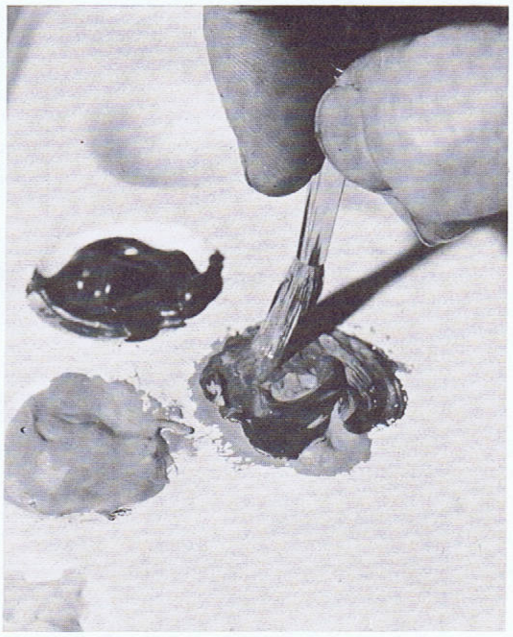
2 Wet your brush in clean water and press it against the side of your water container until most of the water runs out. Use only enough water to make your opaque the right creamy consistency. It is easy to add more water — but you can't take it out.



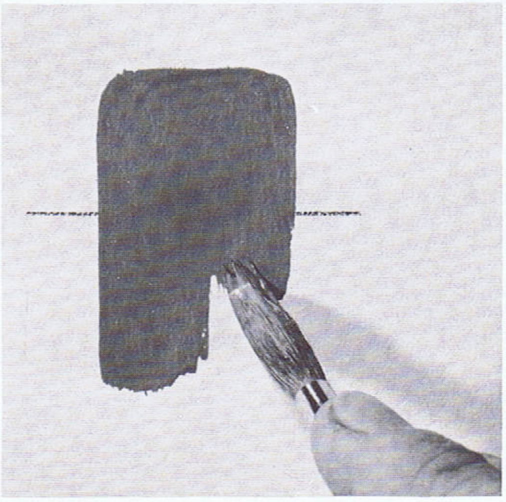
3 To mix an in-between tone, lift some paint from the lighter gray pile and put it on the palette, rubbing most of it off your brush. Then lift some paint from the darker gray pile, but don't streak the lighter gray into it. Mix both brushfuls of paint together.



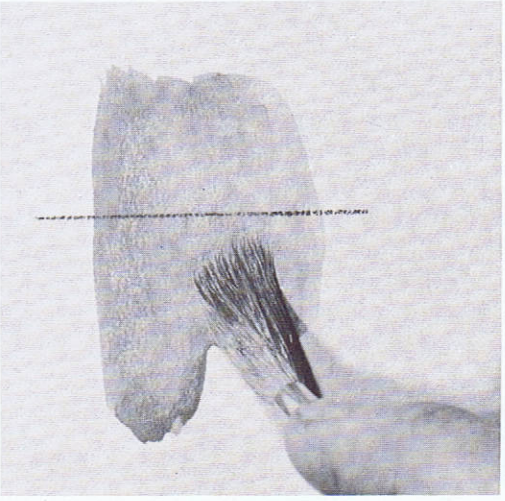
4 If the new mixture is only a little too thick to work into a smooth, creamy consistency, add a little water. Dip the tip of the brush into your water, soak up a small quantity and mix it into the paint. If you still need more water, repeat the process.



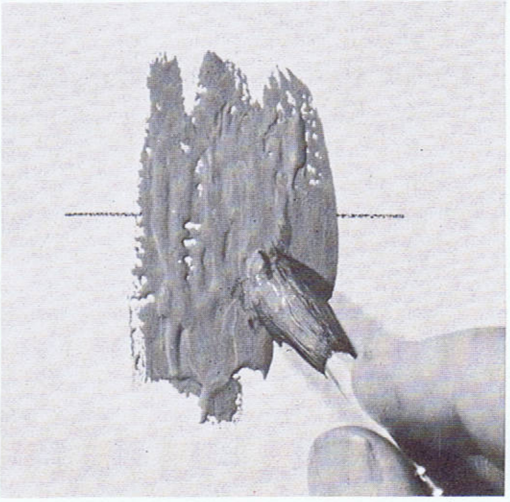
5 In this picture you can still see streaks of the two original tones. Continue stirring until your mixture is smooth, creamy and even-toned. When it has the proper consistency, the paint will barely run when the palette is tipped sideways.



6 This opaque has the right thickness. It brushes on easily, and completely covers the pencil line. This is the key to successful handling of opaque paint.



Too thin: The paint is streaky and it does not cover the pencil line. It looks more like transparent wash than opaque. Add more paint.



Too thick: Too little water. Although it has covered the pencil line, the paint is so thick it will not handle well. Add more water.

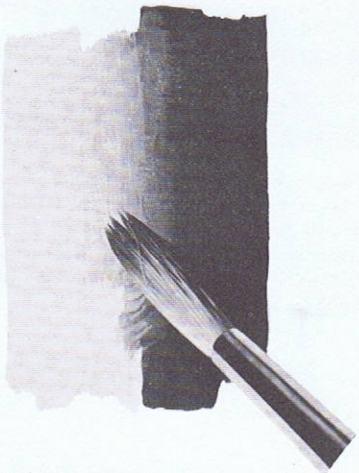
Two ways to blend opaque

If you paint one tone of opaque next to another of a different value, you get a "hard" edge between them. When painting a rounded form – such as a tree trunk, a silo, or a head – it is necessary to soften this edge by blending one tone into the next. There are two methods of doing this: wet-brush blending and dry-brush blending. Each method has its advantages, and you should practice both until you are thoroughly familiar with them.

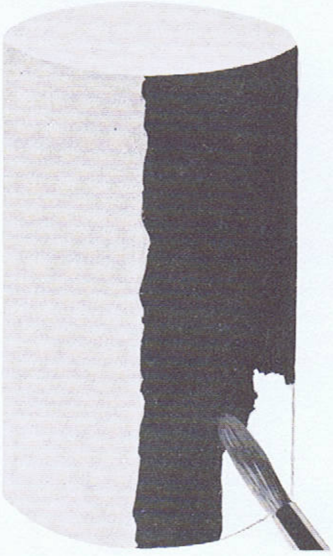
Only experience can tell you how much water, paint or pressure to use on your brush.

Wet-brush blending

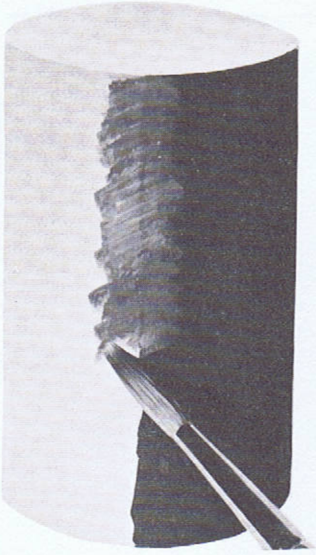
In this method you blend different values by working them into each other with a wet brush. Remember that opaque paint looks slightly different when dry. If you are in doubt about a value, let the paint dry before you rework it. Don't work over any area too long.



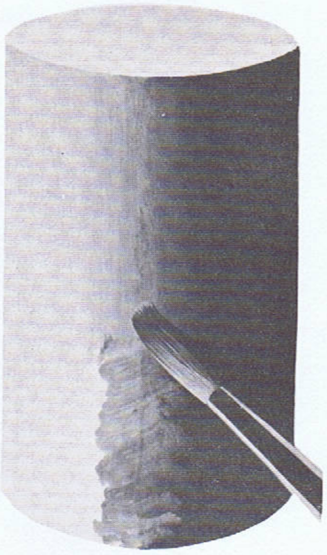
This close-up view shows the smooth, rounded effect you can get with wet-brush blending.



1 Mix your paints to the consistency of heavy cream and lay in the flat values next to each other. Only two values are shown here, but there could be more. Don't make the edge between them too straight.



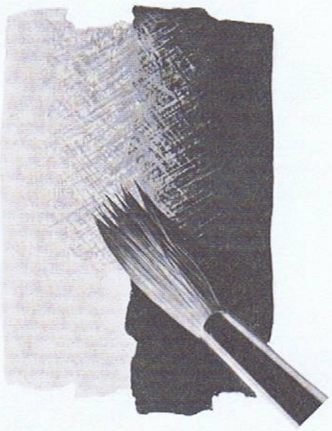
2 Now run a fairly wet clean brush in a back-and-forth stroke down the edge between the values to be blended. The mixing of the light and dark paint will make a value about halfway between them.



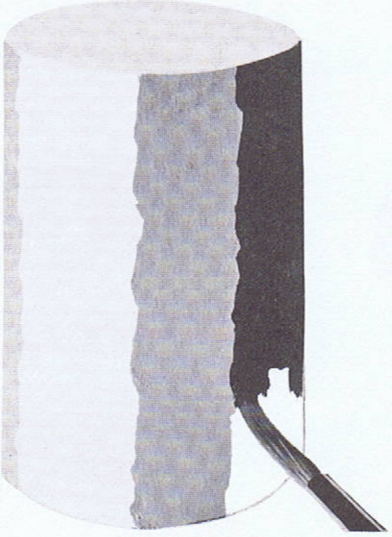
3 Light, vertical strokes will create this kind of gradation or "soft" edge between the values. Don't use too wet a brush and don't press too hard, or your brush will pick up the paint from the surface.

Dry-brush blending

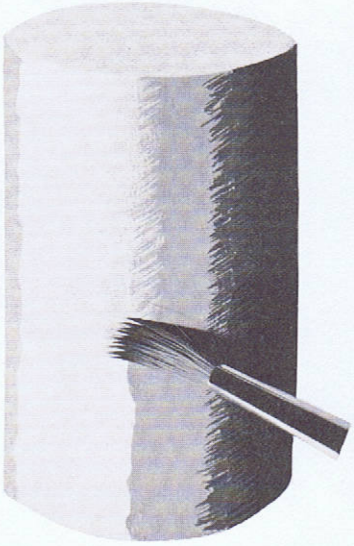
For dry-brush blending you mix a tone halfway between the two tones you want to blend. You apply this tone over the "hard" edge between them with a dry brush.



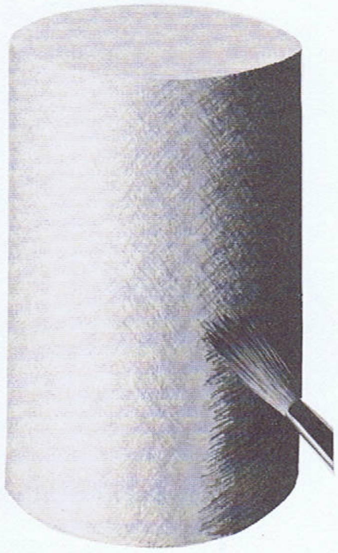
In this close-up view you see how the in-between tone is applied over the hard edge between two values in order to soften it.



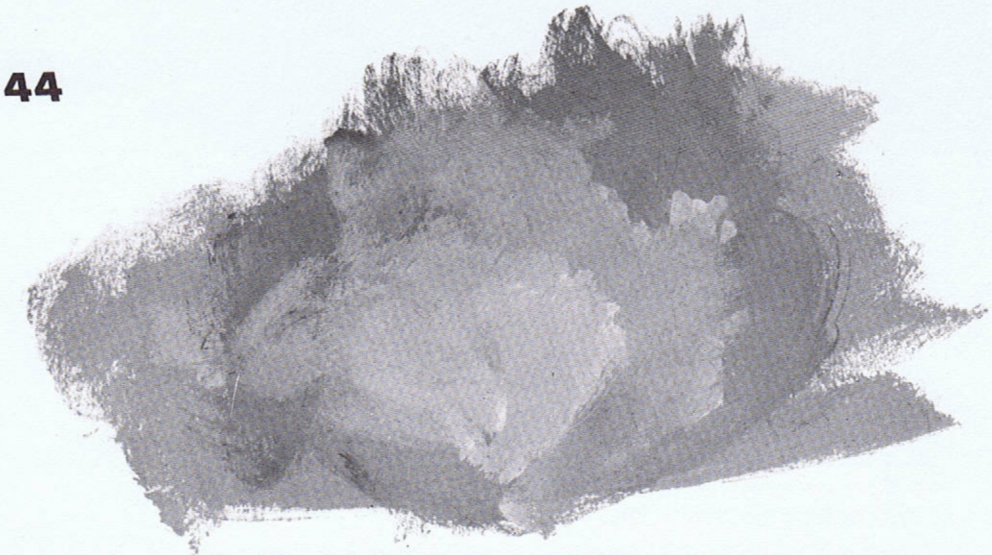
1 Don't try to make a neat, straight edge as you paint your tones next to each other. Cover the area completely. The lightest tone here is white paint – not white paper.



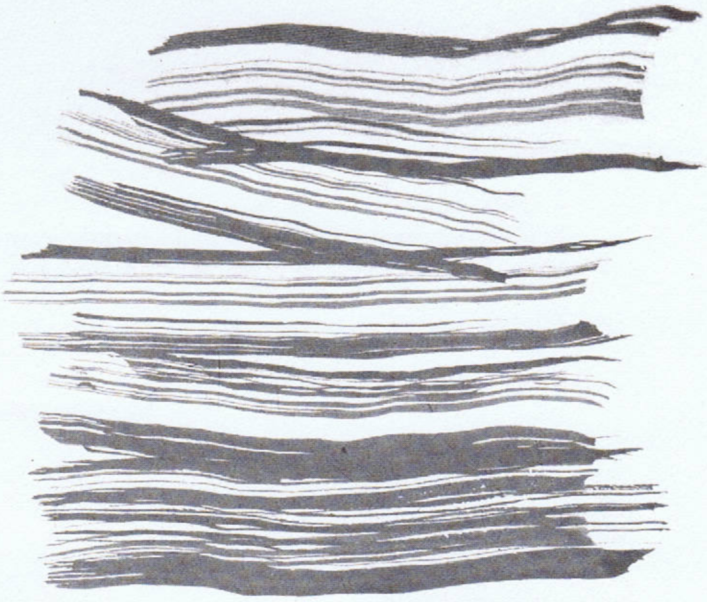
2 Now prepare a few in-between tones, each one about halfway in value between the light and dark side of an edge to be softened. Use a blotter or cloth to dry your brush and, with the tip "feathered" as shown, apply the paint lightly.



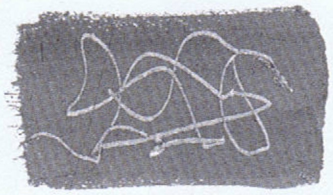
3 Varying the direction of the strokes and working back and forth will create this effect. Lighten or darken your in-between tones to make one value pass smoothly into the other. These blending strokes will dry very quickly, allowing you to check the values without delay.



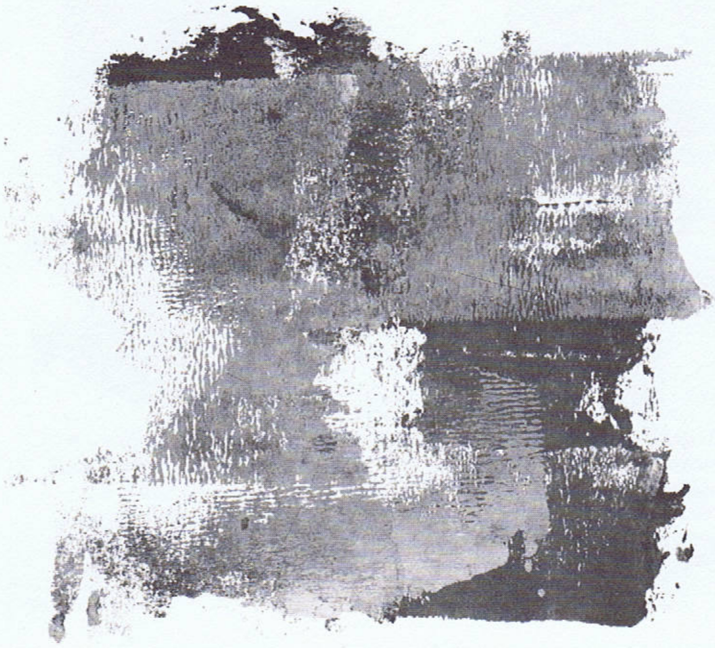
Scumbling technique: Opaque tones of different values are brushed on, one on top of the other, with a "scrubbing" motion while the paint is still wet. This way of handling paint is known as scumbling.



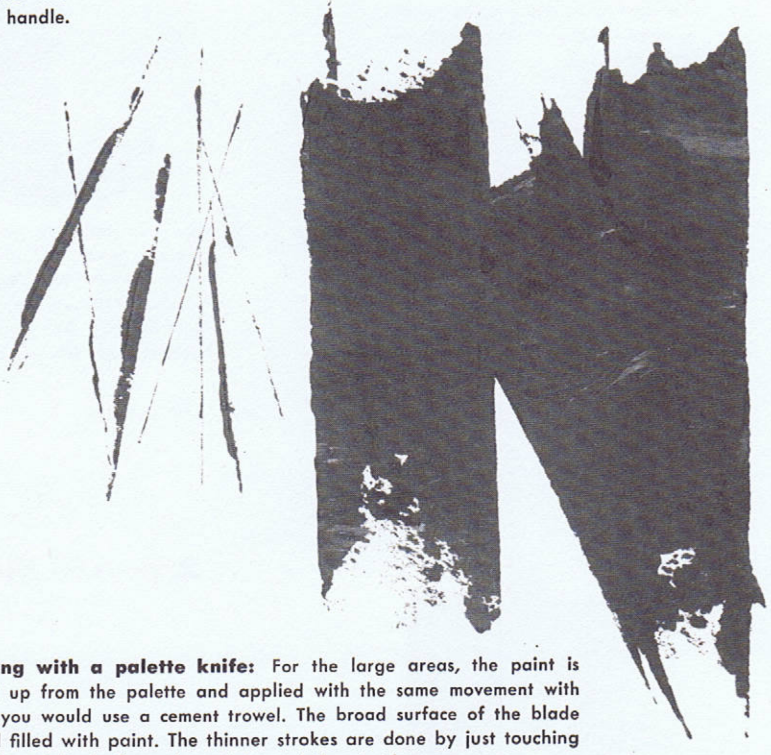
Split-brush technique: A brush well loaded with paint is brushed back and forth on a dry piece of paper until the brush hairs split to form several points. Then, with the brush held at right angles to the paper, the tips of the split hairs are dragged lightly over the surface.



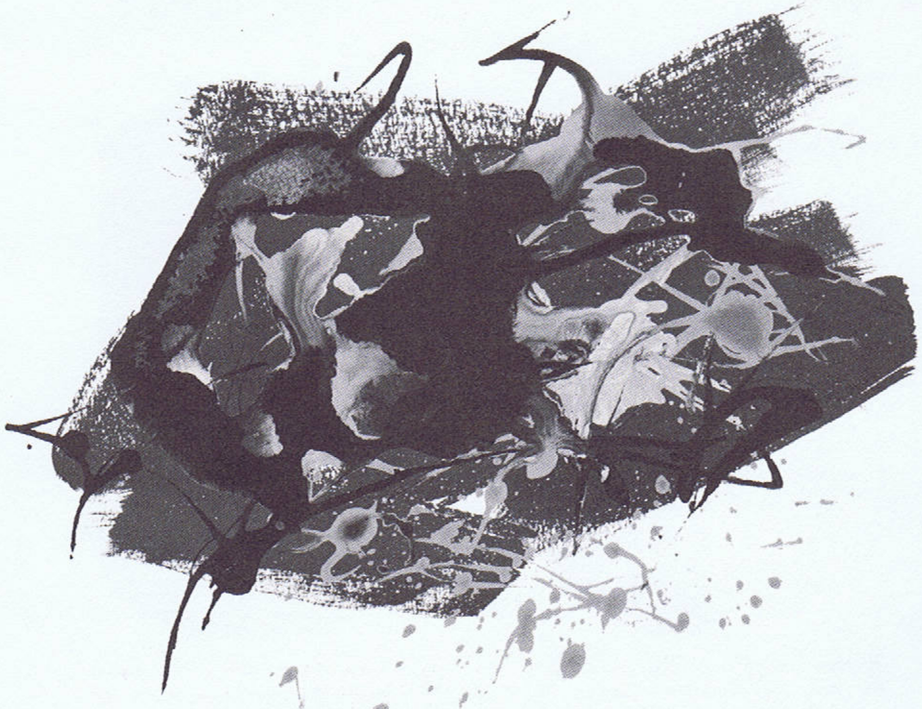
Scratching into wet paint: First, a fairly thin opaque tone is brushed on — then lines are scratched into it with the tip of the brush handle.



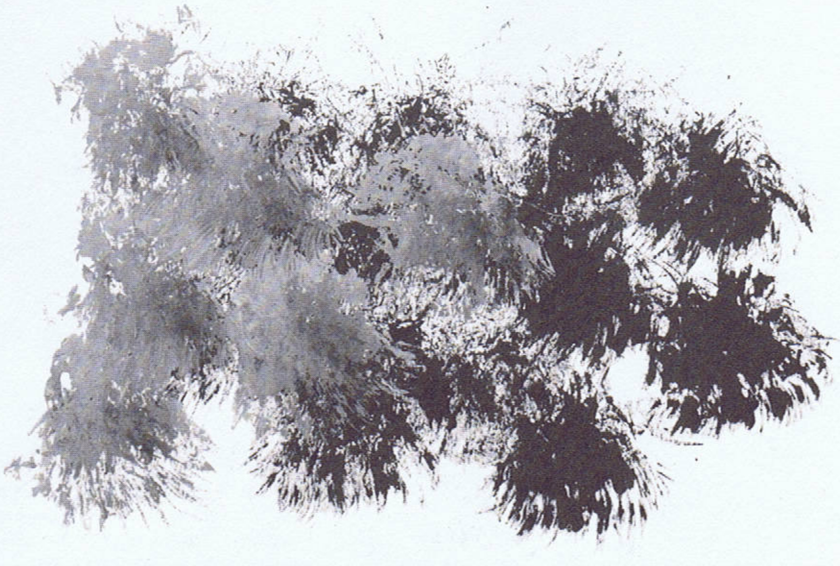
Using a paint roller: The paint is picked up from the palette with a small rubber roller and applied to the paper. In this case light tones are put over dark tones, and the direction of the roller is varied.



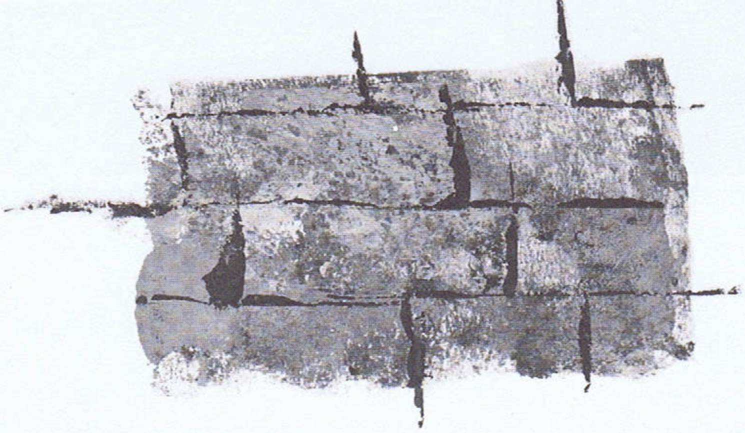
Painting with a palette knife: For the large areas, the paint is picked up from the palette and applied with the same movement with which you would use a cement trowel. The broad surface of the blade is well filled with paint. The thinner strokes are done by just touching the edge of the knife to the palette and then to the paper.



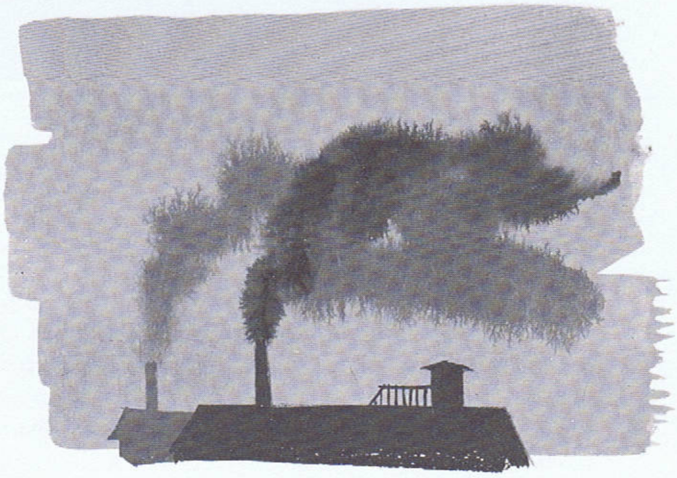
Dripping the paint on: Here is a completely free and accidental effect. This technique is guaranteed to reduce your fear of handling opaque. First a middle tone is brushed on quite freely. Then the other tones are picked up and dripped from the tip of the brush to create the effects you see here. With practice you will learn to control these accidental effects and get the results you want.



Stippling: A pointed sable brush, well loaded with paint, is pushed or jabbed at the surface of the paper. Under pressure the hairs fan out to create the texture you see here.



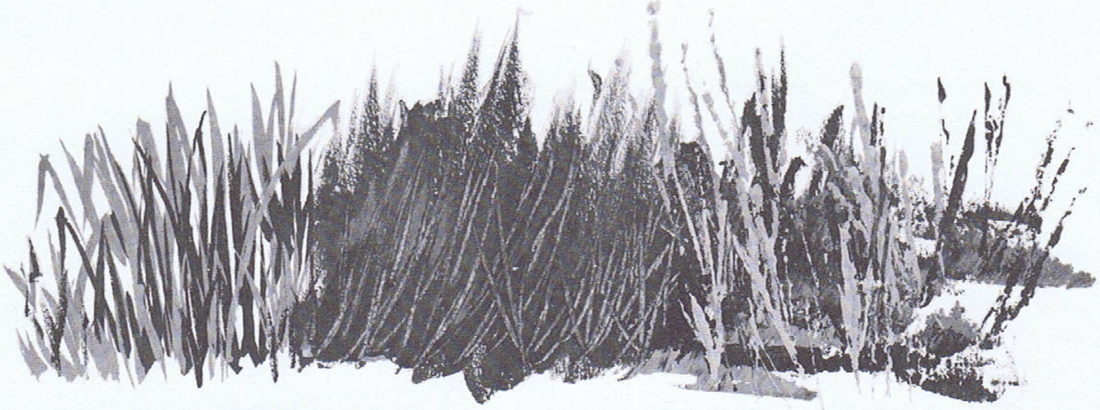
This brick wall is a combination of the roller technique and strokes applied with the edge of the palette knife.



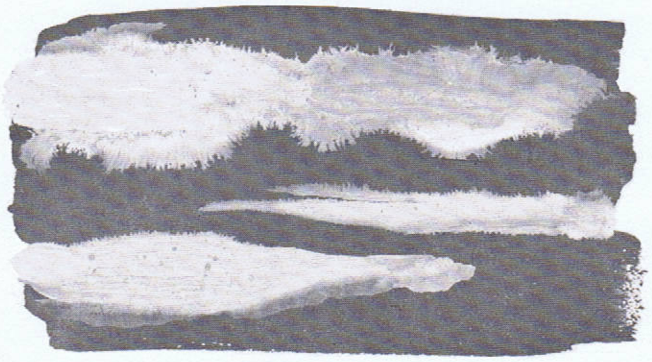
First the sky is brushed in with a light gray tone. While this is wet the smoke tones are dropped into it, creating the "bleeding" edge of the smoke. The buildings were painted after the sky had dried.

Get acquainted with opaque

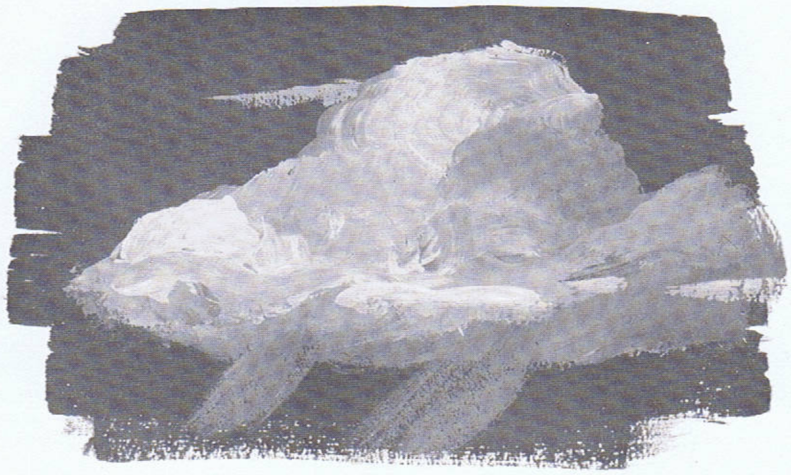
Here you see some of the infinite varieties of textures and effects that can be obtained with opaque water color. The examples on the opposite page have been done quite freely. On this page you see how these effects and some others may be used to paint realistic forms. Try these textures and effects, and also see how many of your own you can create. Experiment . . . experience . . . discover. This is the surest way to learn how to use opaque effectively.



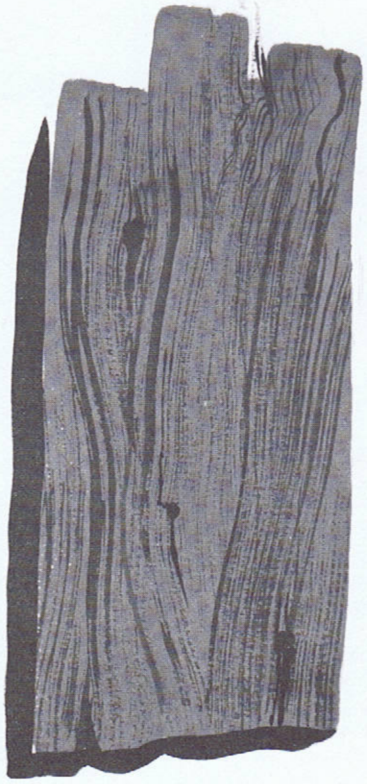
Here are three different ways you can suggest a texture like grass. The area at the left is done entirely with strokes of a small pointed sable. Some are dark — some very light. The center section shows the effect of scratching into a tone with the tip of the brush handle. On the right side, both light and dark streaks were applied by just touching the edge of the palette knife to the surface.



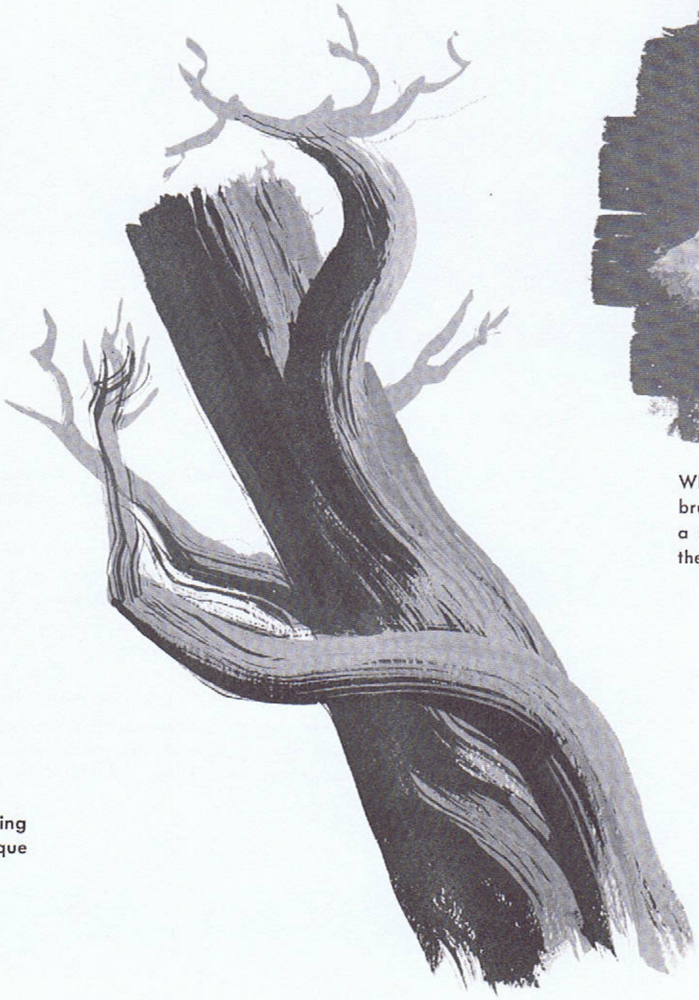
These cloud effects are painted with the same basic wet-in-wet method as above, but light tones are dropped on the wet surface.



While the background sky is still wet, the darkest part of the cloud is brushed over it. Then, thicker layers of lighter colors are built up with a scumbling technique. Don't be timid when you work this way — push the paint around freely.



Texture of wood grain is created by using the split-brush technique over a flat opaque tone which has been allowed to dry.



This tree demonstrates the use of the split brush to indicate bark texture. Both the shadow side and the light tones are painted in quite solidly. The split-hair effects are most obvious along the edge between the light and shadow tones.

A simple opaque demonstration

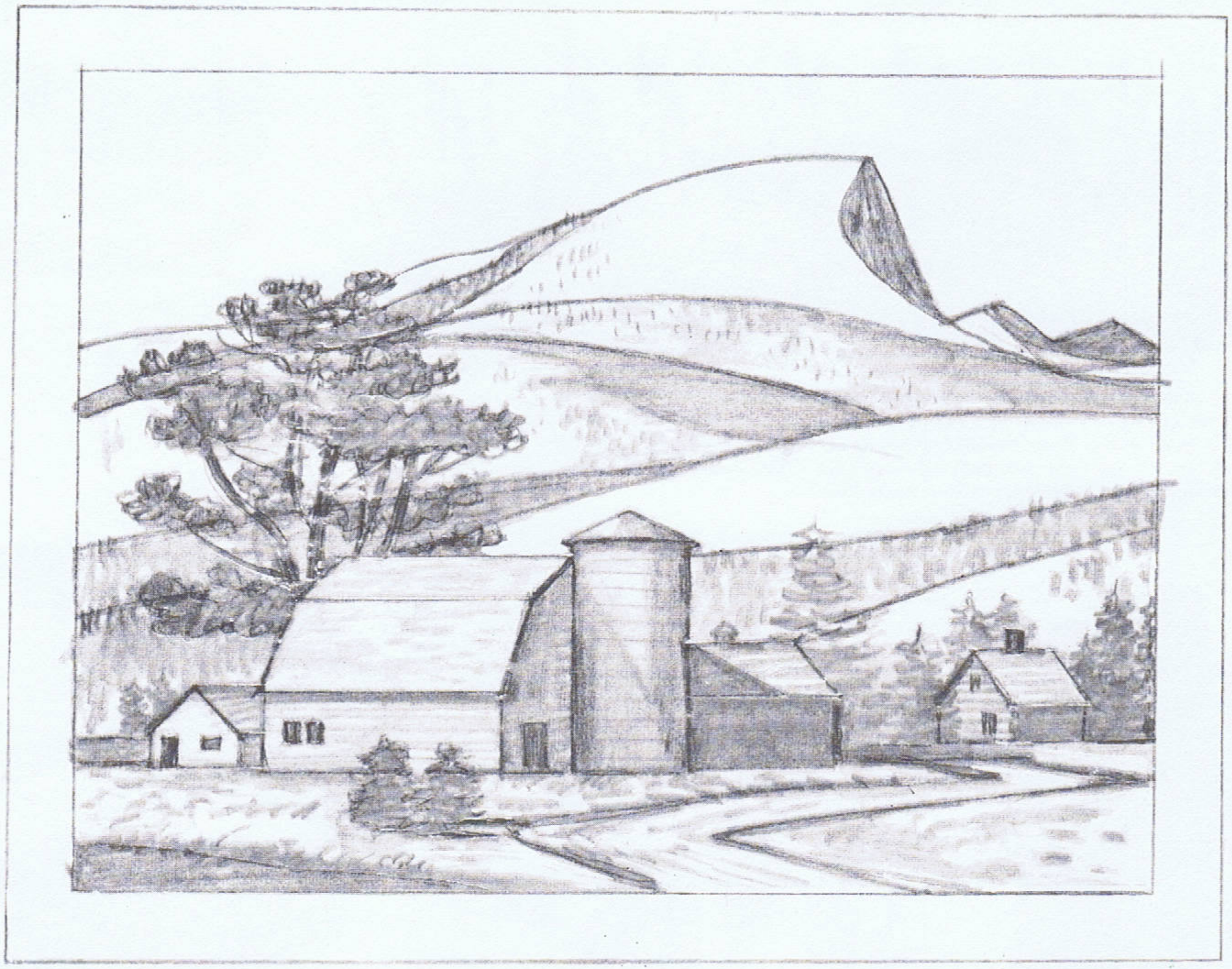
You can use opaque in many different ways, depending upon the kind of picture you want to make. Here we show you how it can be used to paint a carefully designed and rather formal picture. Neither the method nor approach here is difficult.

Much planning went into this picture. Before the artist started to paint, he worked out all of the details as well as the large shapes of his design in a pencil drawing. He decided at this stage which parts of his picture would be light, dark, or medium — and to what degree. He determined the precise steps he would take when he began to paint with the opaque. While actually painting, he followed this plan closely.

His procedure, as you will see, was fairly simple. The steps he took were few. But through them he was able to build up a painting that appears surprisingly rich in detail.

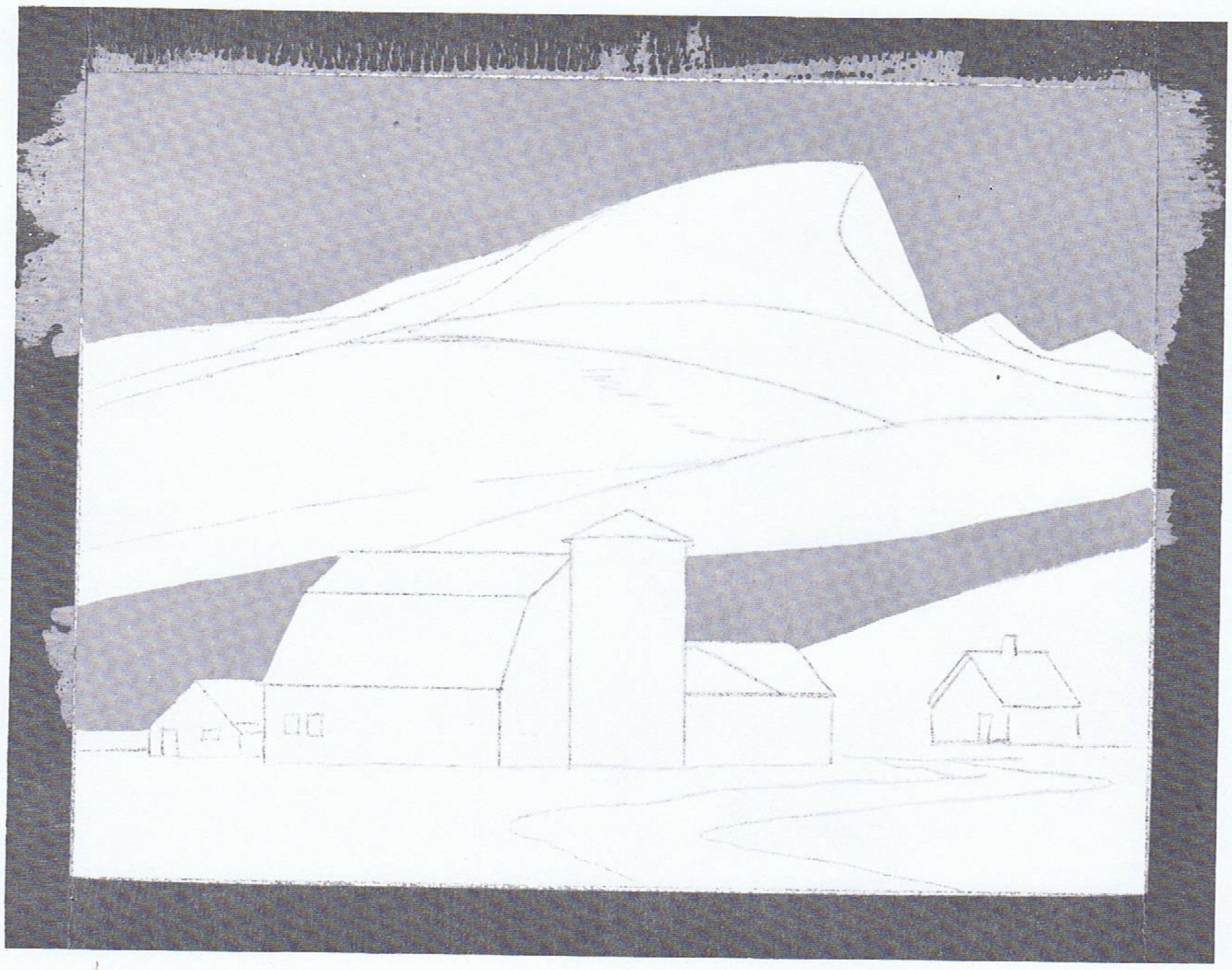
The key to making successful pictures like this is to prepare a careful preliminary drawing — plan the steps in which you will paint the picture — and apply the paint according to the rules we have shown you.

We urge you to do some painting in this manner for two reasons. First — some jobs require it. And, second, the procedure will teach you much that can help you to control the medium and use it effectively in other styles of opaque painting.



1 This is the preliminary pencil drawing on tracing paper. You should carefully work out your picture problems at this stage, before you start to paint. The basic design comes first — and the general size, shape and position of your major light, dark and middle tones. Then add detail. Next, turn the drawing over and thoroughly blacken the back of the sheet with a soft pencil. Turn the drawing back over your illustration board and run a sharp hard pencil over the outlines. The pressure will transfer them to the board below.

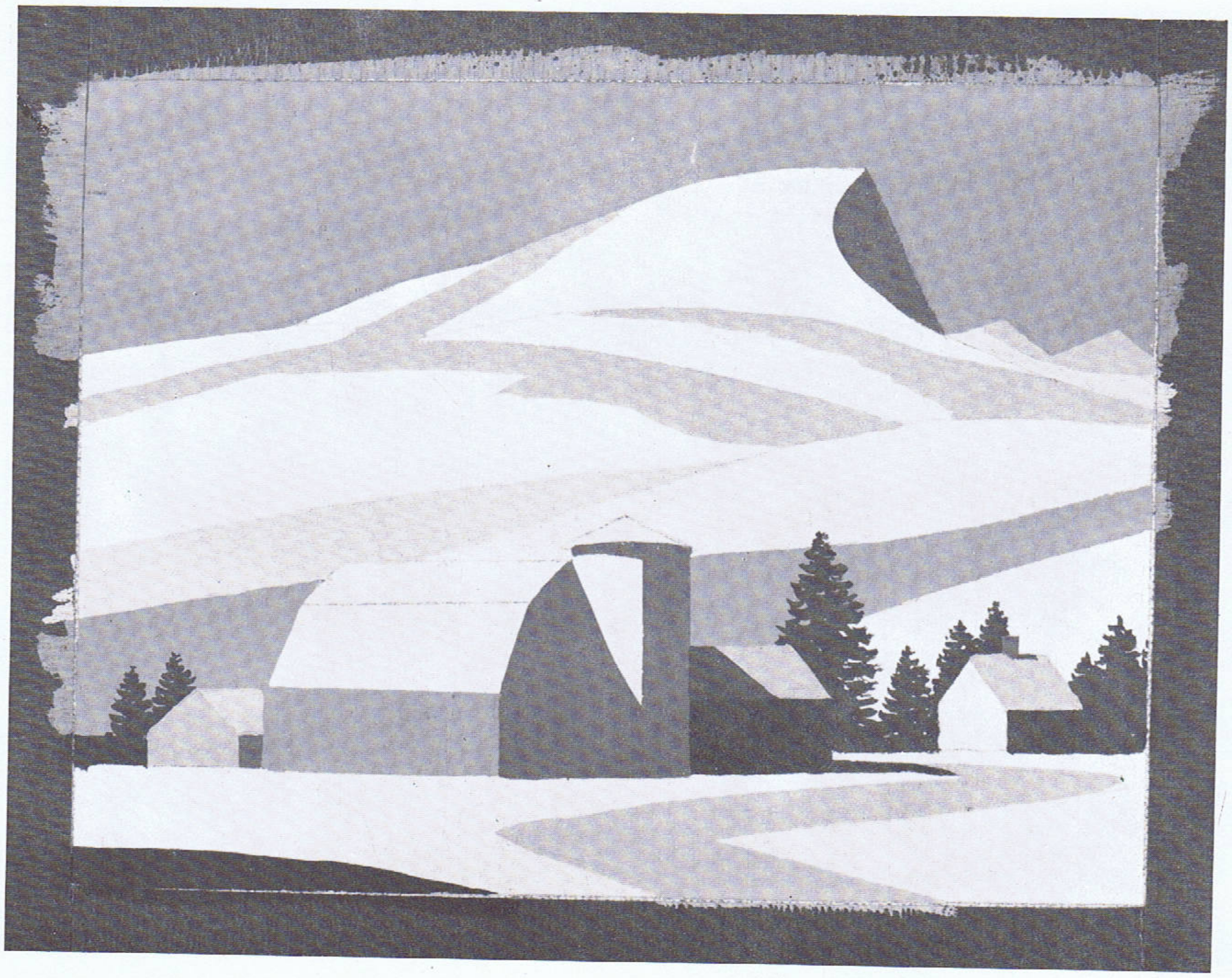
It's a good idea, at the very start, to fit your tracing accurately over your illustration board, then fasten the tissue to your drawing board with masking tape. Trace down the main lines of the picture and then turn the tracing back and paint. When you need to trace more detail, simply turn the tracing down over the picture. Be sure the paint is dry.



2 Here you see the preliminary pencil drawing traced down and the first gray tones painted in. Trace only the important outlines, not the entire drawing. You should omit details for now — otherwise they will be covered with opaque when you paint the large areas, and would have to be traced down again later on.

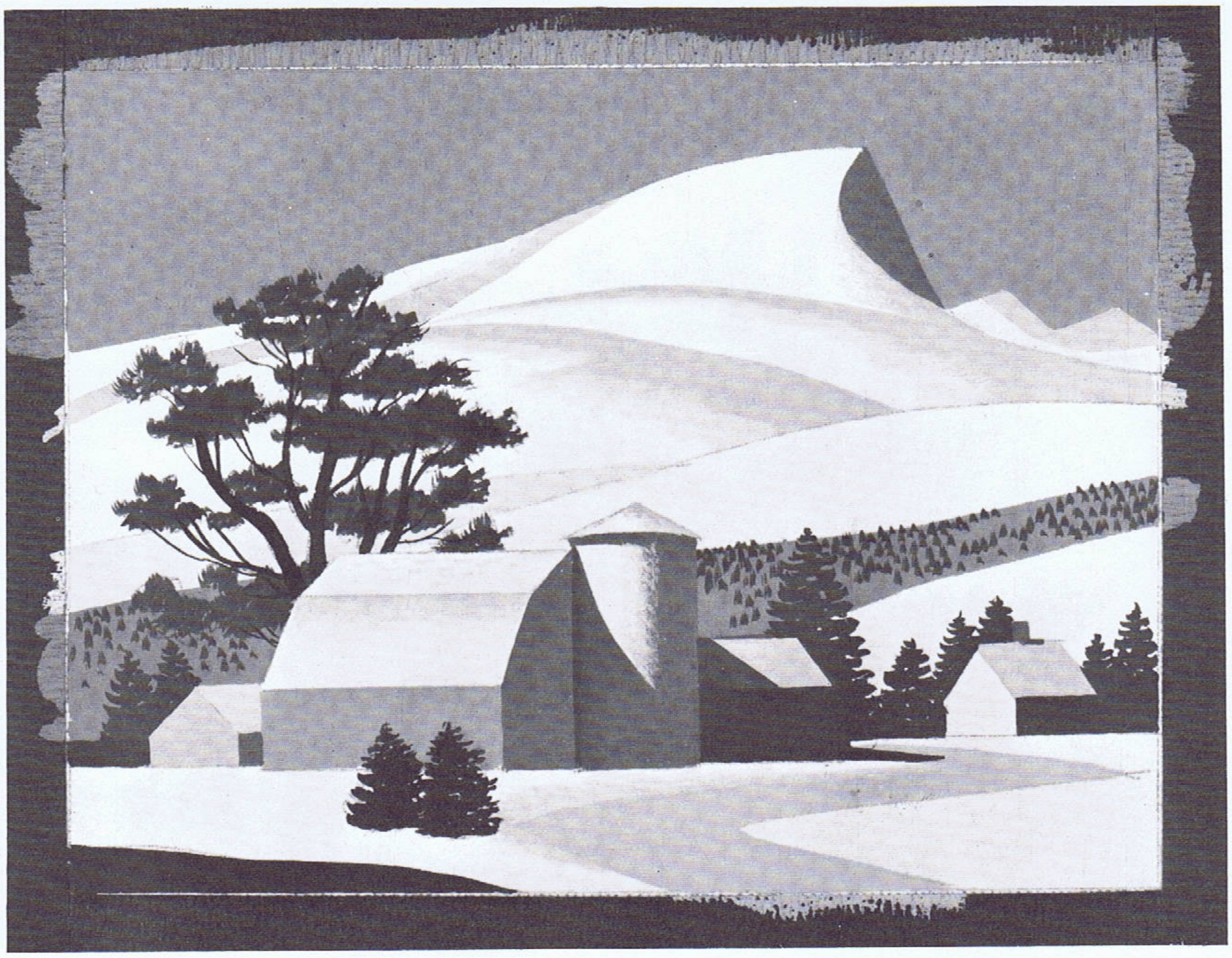
The tone or value of the sky in a landscape is very important, so you usually establish it first. Here the gray sky tone is also used on part of the mountain. Keep the color creamy in consistency and brush it out fairly smooth — avoid a watery or washlike effect. At this stage, concentrate on the flat tone. It is a mistake to go back over the color when it begins to dry; the brush will "pull" and cause the surface to roughen. Put on your opaque quickly and neatly — then leave it alone.

Notice that the edges of the picture are covered with masking tape. If you use this, you can paint freely and quickly, letting your strokes go right over the tape. When you remove it, the borders of your picture will be completely clean.



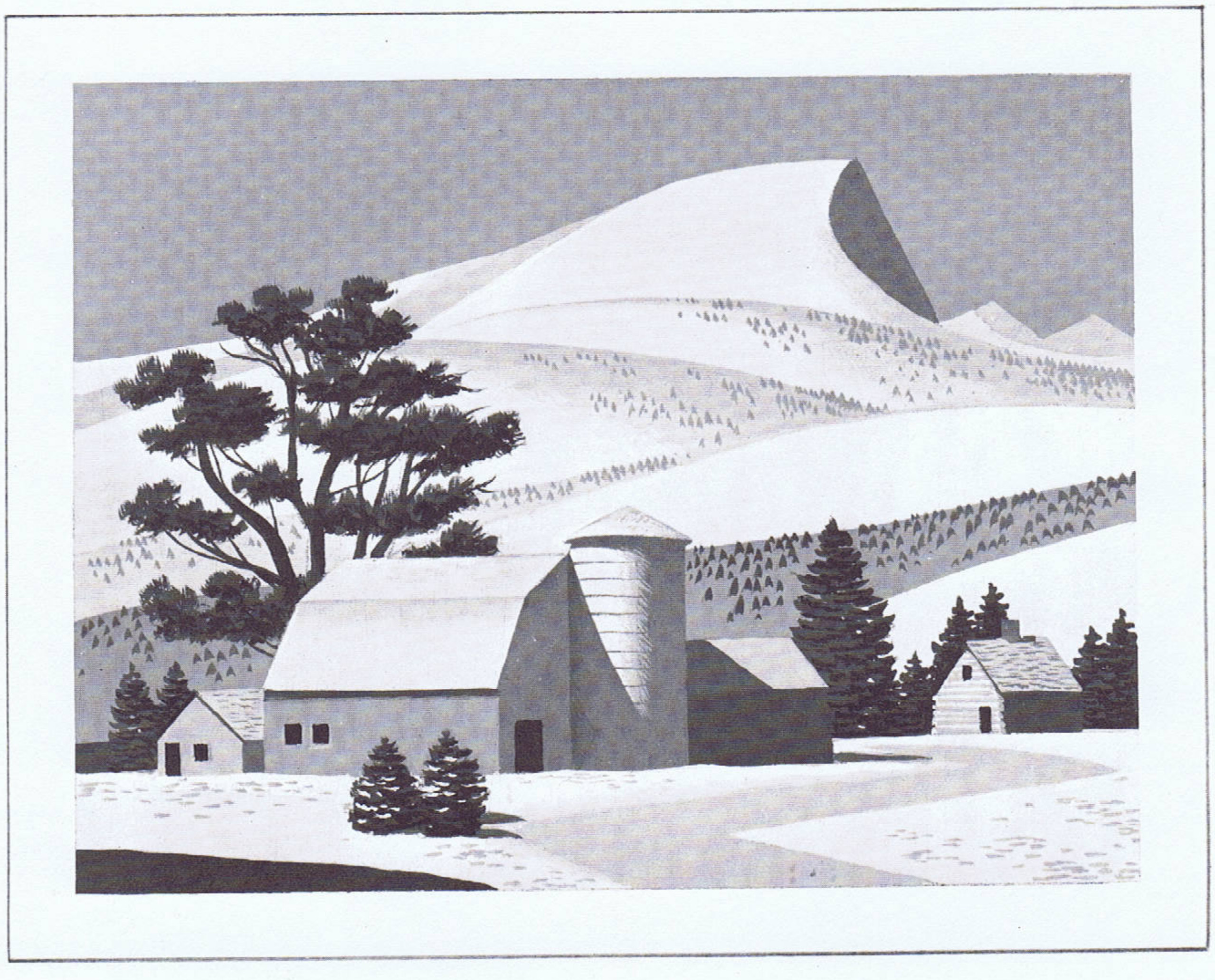
3 Now the first darks are established, along with more grays. Darks are important in a picture and, if you paint them in early, you have a better basis of comparison for your light and middle tones. As your picture progresses, use your tracing-paper sketch to trace down detailed forms directly over the dry tones. The dark trees were added this way.

Notice that there is no attempt to make the silo look round. It is painted in a flat shadow; the edges will be blended later. Some of the grays on the mountains will also be blended at a later stage, but, for the present, only flat areas of tone are painted, and subtleties of form or modeling are ignored. Make very certain at the beginning that you mix up enough paint for each tone, so you won't have to stop, remix, and match grays later.



4 More details, like the large tree and the two small ones, have been traced down on the underlying tones. The large tree was painted with a dry brush, using many small strokes. For this kind of work, keep a blotter tacked to your board and, after you fill your brush with color, wipe it out a bit, flattening the tip at the same time. This gives each stroke an edge made up of many fine lines. This type of edge is much softer than one produced with a full wet brush. It is easy to suggest the uneven edges of the foliage with a dry brush.

Notice that some of the edges are modeled, and darks have been added. A dry brush made the soft edges of the shadows on the silo. On the lower part of the mountain, a series of small dot-like strokes of a fairly dry brush suggest distant forests. On the barn roof, a soft, graded tone makes more definite the separation between the two planes of the angle. The top edges of the silo and barn are modeled in the same way. Areas can also be separated by a single line.



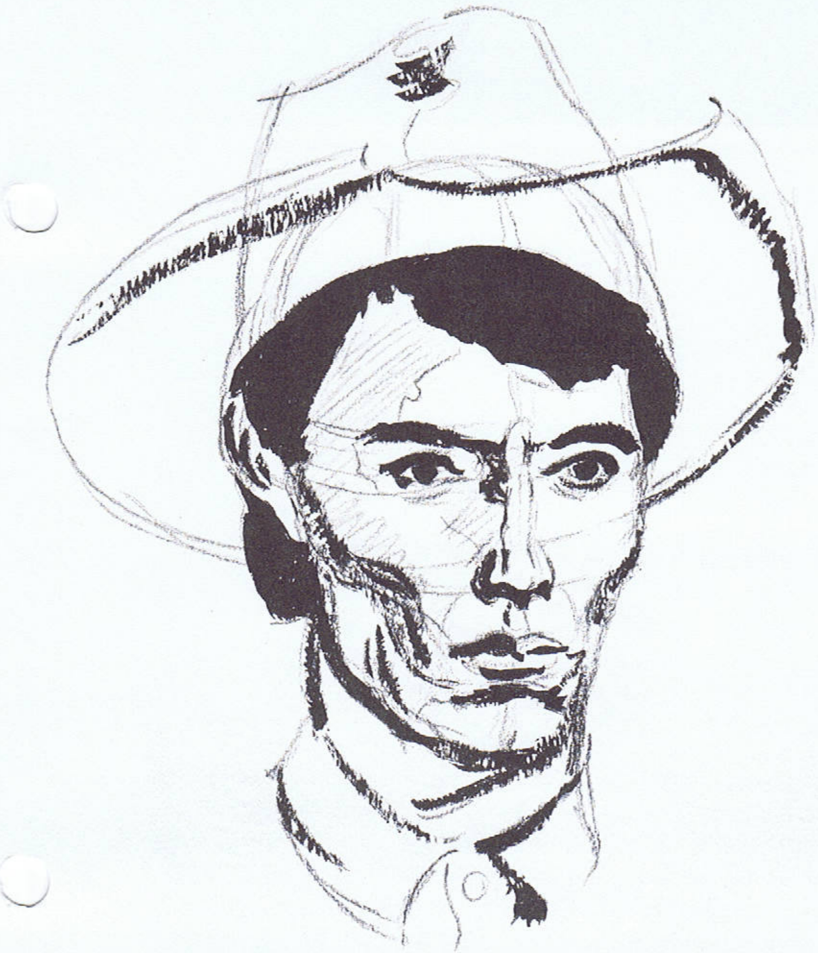
5 Here is the finished picture. Once the large areas have been established, it is a simple matter to add details. Remember, add only those details that will help the picture — don't overdo it.

In order to add variety, texture has been given to several more areas of flat gray and white. Finally, some pure blacks were put in the trees. These blacks not only model the branches and suggest light and shade — they also have a definite place in the whole scheme of values. These little solid blacks are crisp, dynamic notes that add punch. The picture, reproduced actual size, was made with just two watercolor brushes, Numbers 3 and 5.

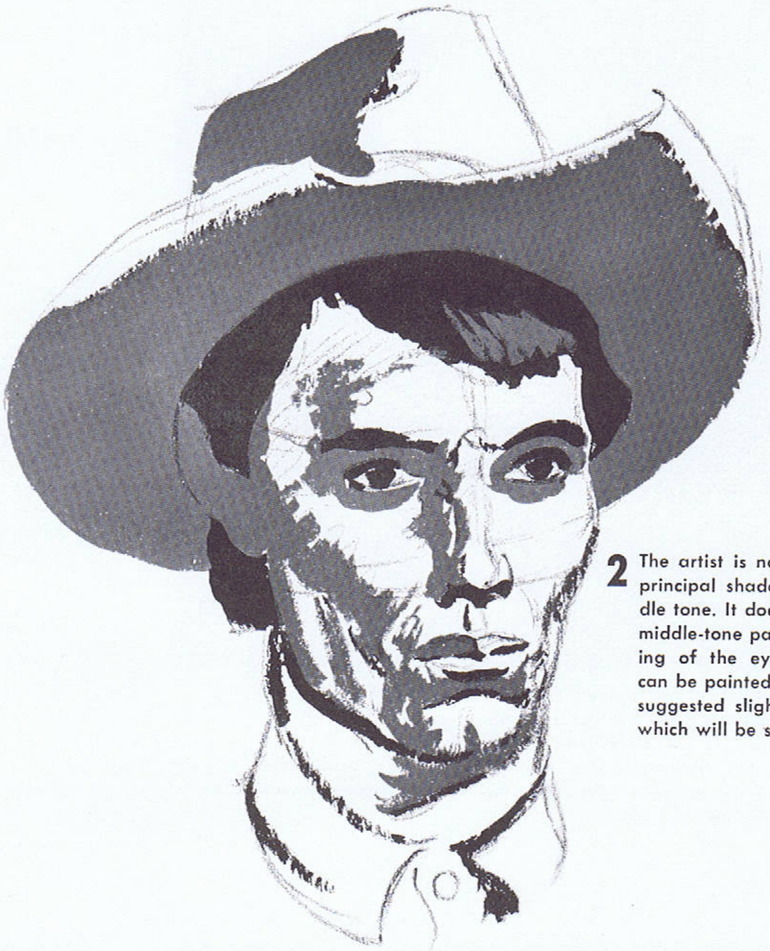
To take off masking tape without damaging the surface of the illustration board, remove the tape slowly, pulling it away from the picture edge. Pull it diagonally back over itself — not up. Next, go over any rough edges with opaque white.

Painting a head in opaque

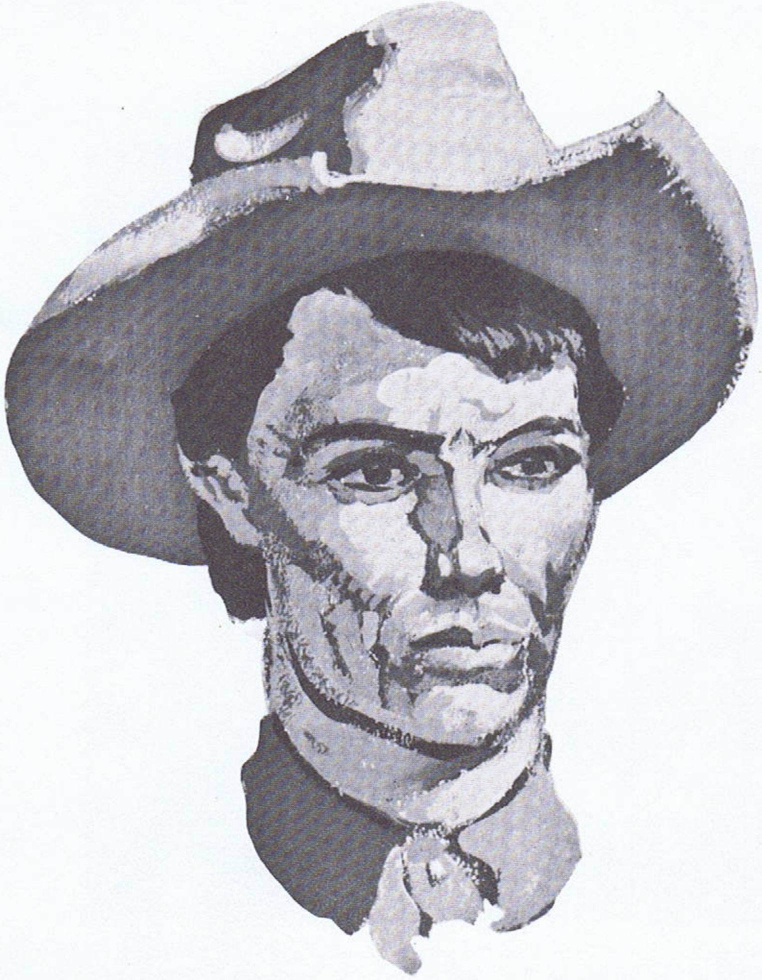
In these step-by-step pictures Harold Von Schmidt demonstrates how he paints a head in opaque. In the first drawing you can see that he has indicated lightly in pencil the areas which will be the principal shadow tones. Gradually he establishes a pattern of light and dark. As he works he constantly thinks in terms of where the light is falling on the head. He is literally modeling with light and shadow.



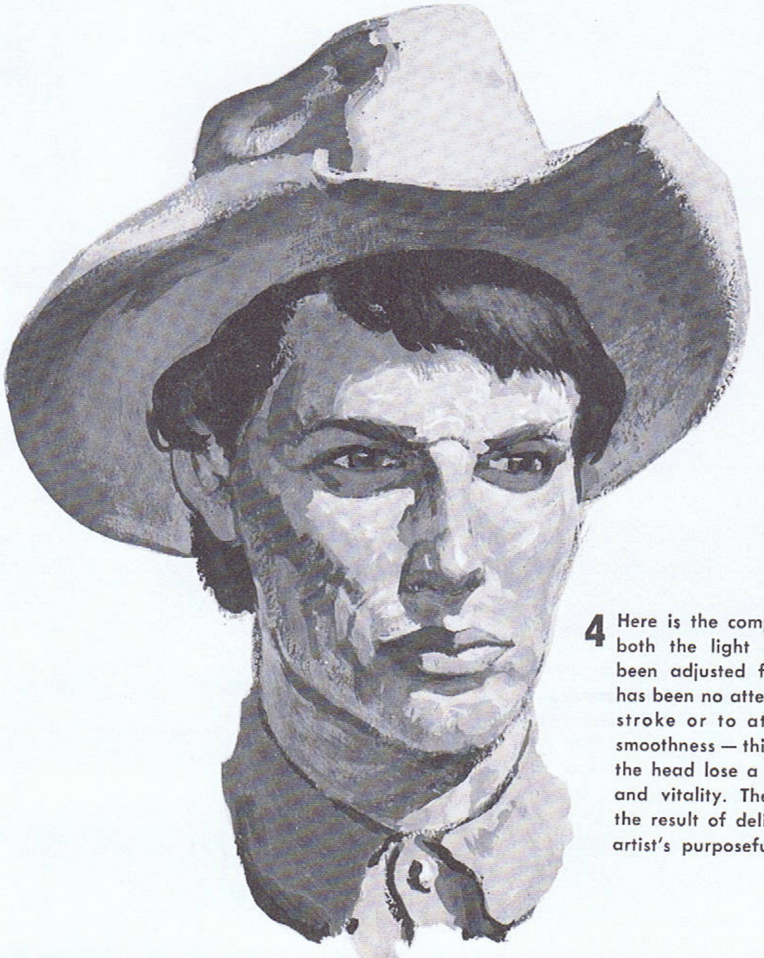
1 Von Schmidt has started painting in the principal black areas over the pencil drawing. He is actually drawing with his brush to fix the placement of the various features and the principal bony forms of the skull. He has painted the hair solid black — since he is working in opaque, he can go back later and paint in the high-light portions. The brushes used are Numbers 3 and 5.



2 The artist is now painting in some of the principal shadow areas with a dark middle tone. It does not matter if some of this middle-tone paint covers part of the drawing of the eyebrows and eyelids — they can be painted in again later. He has also suggested slightly the portion of the hair which will be struck by light.



3 The shadow tone has now been filled in and the modeling has been started in the light areas of the face. It is important to establish your tones over the entire face, for until you do this it is very difficult to decide what the exact final tones should be. Some of the shadow tones here will be painted darker, as you can see in the final picture.

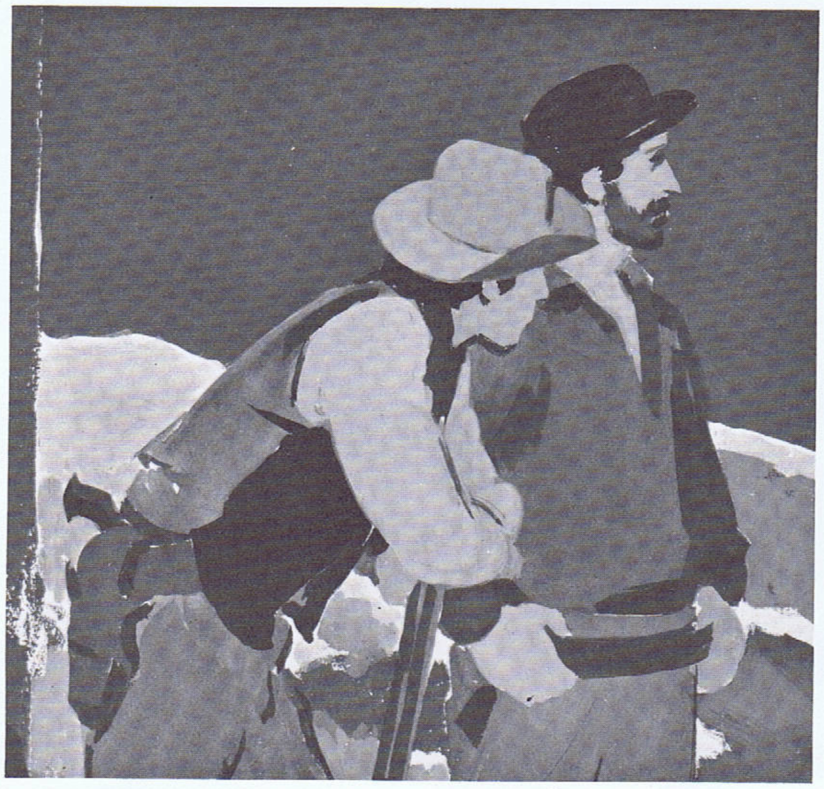


4 Here is the completed head. The tones in both the light and shadow areas have been adjusted for the best effect. There has been no attempt to "hide" every brush stroke or to attain a "photographic" smoothness — this would only have made the head lose a great deal of its strength and vitality. The picture's success is not the result of delicate blending, but of the artist's purposeful choice of values.

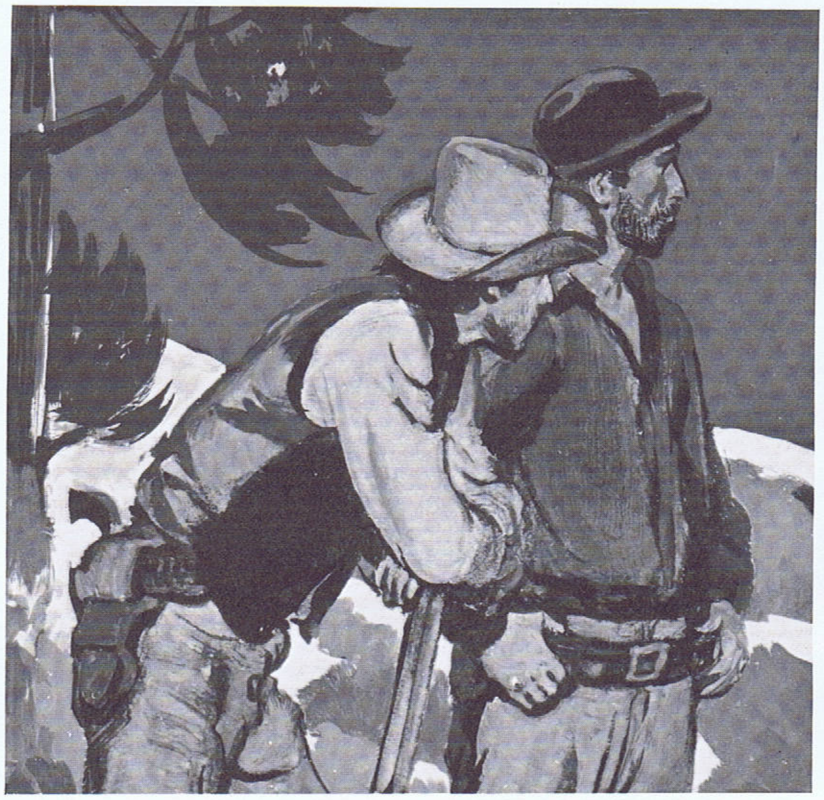
Using opaque in a story illustration

HAROLD
v o n
SCHMIDT

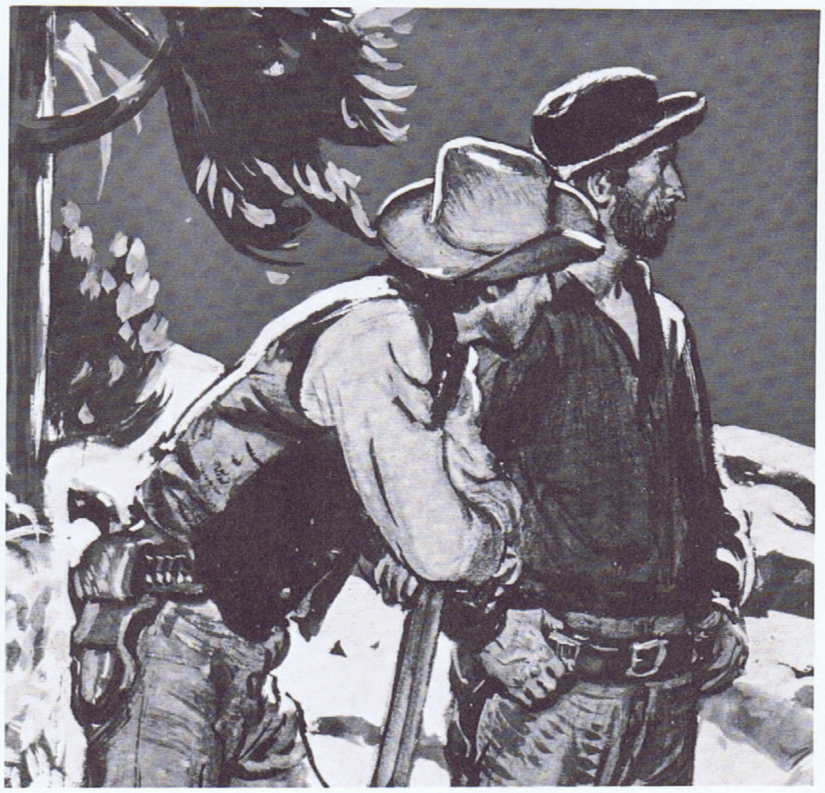
On this page Harold Von Schmidt shows you how he paints a story illustration in opaque. Study this demonstration carefully and you will see that he uses not one, but a combination of the methods we have explained, in order to achieve solidity, texture, detail, and the effect of sunlight. As he goes from step to step, observe particularly how he uses the opaque to cover both light and dark tones. His materials are the same ones we have recommended for you — opaque grays, together with black and white, and a Number 3 and a Number 5 water-color brush. His painting surface is illustration board, on which he lightly sketched the drawing at the start.



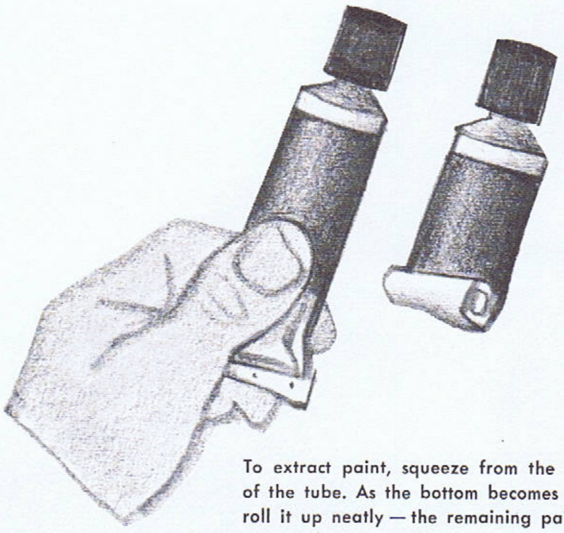
1 Von Schmidt quickly covers the entire picture by painting its main areas with almost flat tones of opaque paint. He can then see if each is the right tone and looks effective next to the neighboring tones. He does not attempt to put in details — they will come later. As soon as the paint is dry he can take the next step of lightening or darkening the tones that need it, and start working on modeling and details.



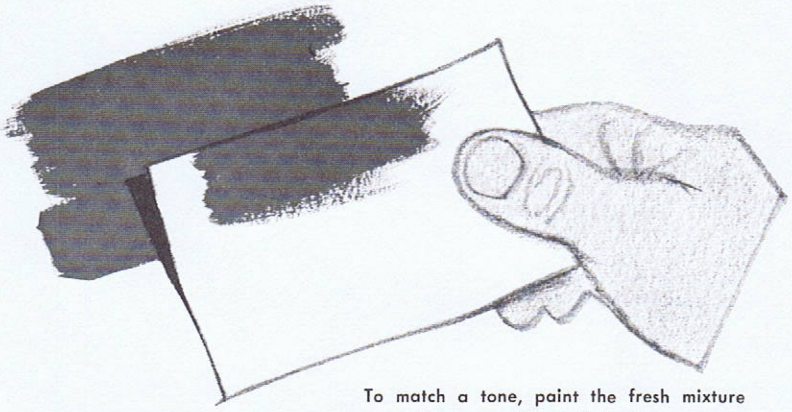
2 Here he has started modeling, using both wet-brush and dry-brush methods of blending. Notice the dry-brush strokes on such areas as the hat of the man at the left and on the faces and necks of both men. Where a smoother transition was desired, as on the light shirt sleeve and some of the flesh tones, the wet-brush blending method was used. The foliage and branches have been painted over the flat sky area, and the background shadows developed.



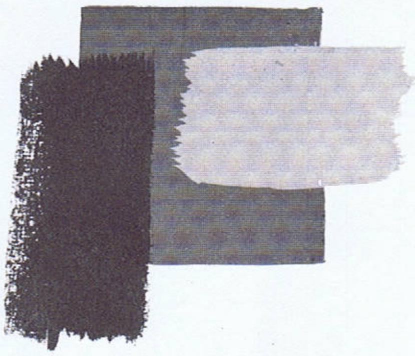
3 In this final stage Von Schmidt has added brilliant lights on the men's hats and shoulders and the foliage. He has "bathed" the rocks in the background in bright sunlight. Observe particularly the high lights on the buckle, cartridges and pistol. Accents and details have been added throughout, using both the wet-brush and dry-brush methods. Always save the final details and high lights for the last — and don't put in any more of them than needed.



To extract paint, squeeze from the bottom of the tube. As the bottom becomes empty, roll it up neatly — the remaining paint will stay in better condition.



To match a tone, paint the fresh mixture on scrap paper. When it is dry, compare this strip with the tone on your picture.



Changes are easy to make with opaque paint. When it has the right consistency, you can completely cover any tones with lighter or darker paint.

Helpful suggestions

Opaque water color dries rather rapidly on the palette. For this reason it is a good idea to add a drop of water to each pile of paint from time to time. Be sure not to add too much water, however, or the paint will become too thin. Experience will have to guide you, as the speed of drying depends both on atmospheric conditions and on the thickness of the paint.

Don't squeeze out too much paint — it will dry up. It is better to squeeze a fresh batch occasionally.

If you have difficulty unscrewing the cap on a tube of paint, warm the cap with hot water or a match. Before replacing a cap, be sure it is clean and that any excess paint is wiped off the tip of the tube. This will help prevent the cap from sticking.

Occasionally you will open a tube of paint and find the liquid has separated from the pigment. In such a case it is best to allow this liquid to drip onto a piece of scrap paper in order to get rid of it. Too much of this liquid in your paint mixture will prevent it from drying properly.

When opaque paint dries on your palette it is possible to moisten it and carefully work it into the proper soft consistency, but it is best to start with a fresh batch of paint each time you work.

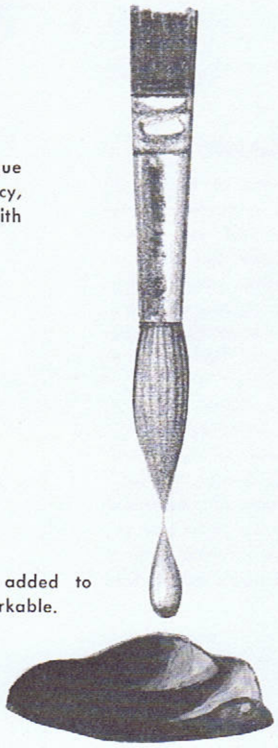
If you find you have prepared too small an amount of opaque, never try to "stretch" it out by thinning it down with water. If you do not have enough of a mixture to cover a given area, mix more paint.

Opaque paint sometimes dries a bit lighter or darker than it looks when wet. As you become more familiar with the medium you will learn to recognize just how much each value will change between "wet" and "dry." When it is necessary to match a tone exactly, try the new tone out on a piece of scrap paper, painting it along the edge. Allow it to dry and then place this test strip on your picture to compare the tones.

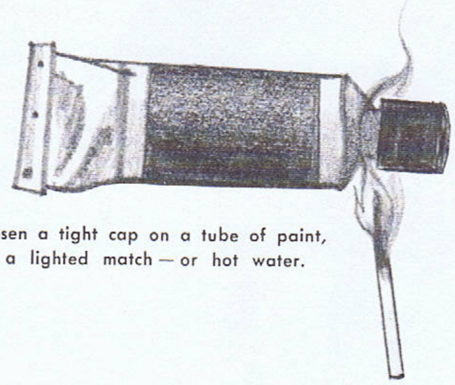
Paint with a well-filled brush, but do not have it so heavily loaded that the paint "piles up" and forms ridges. If you see that the paint has gone onto the paper unevenly, it is all right to brush back over the area while it is still wet, in order to smooth out any ridges and so on. Do not try to brush back into an area that has become almost dry, as this will cause streaks.

If you notice that the paint is becoming too thick, uneven, or mottled in the area you are painting, moisten the area with a clean wet brush and lift off the paint with a blotter. Repeat several times until you reach the surface of the paper. After this dries you can repaint the entire area.

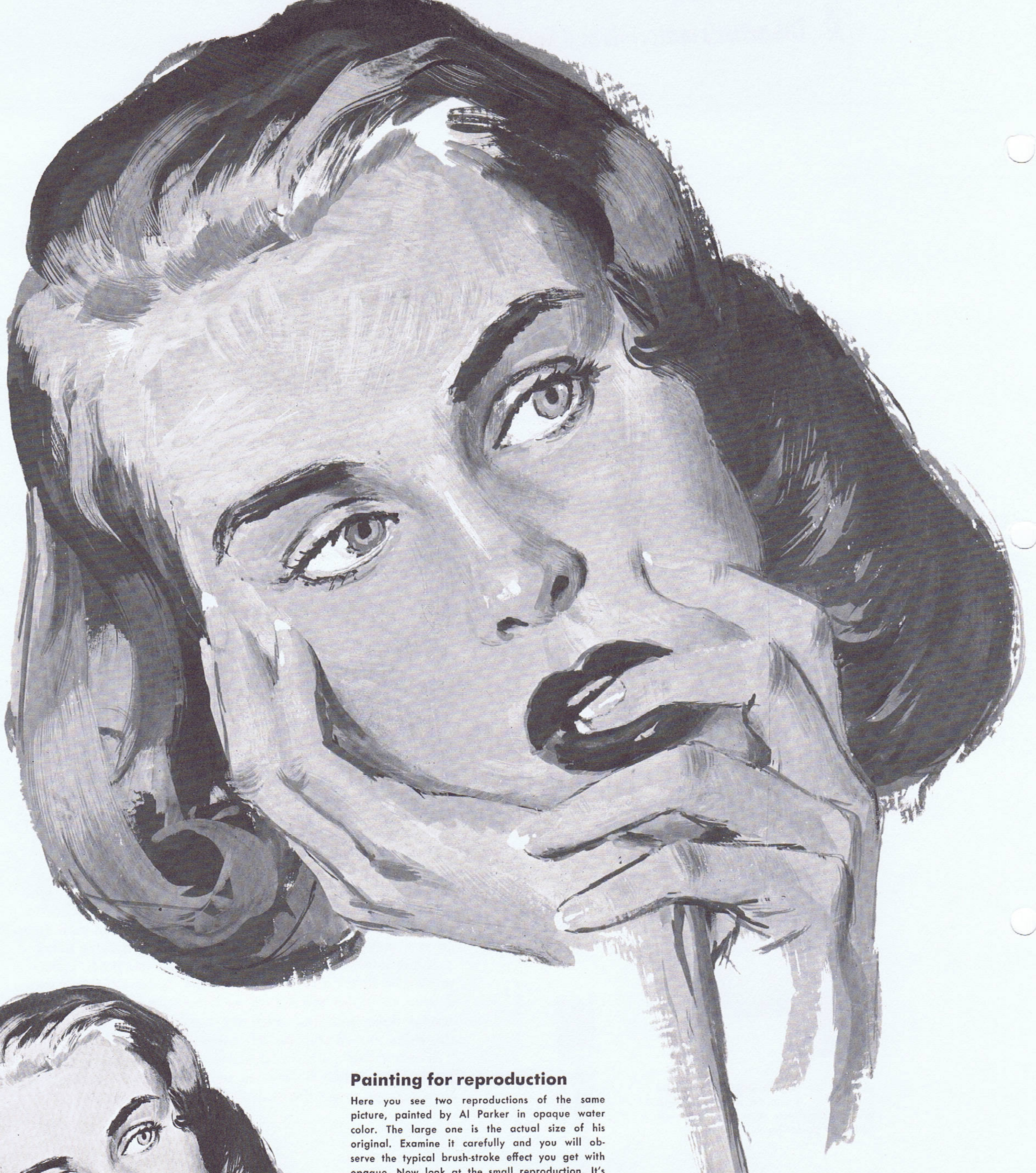
If only a small part of a large area of tone requires correction, you will often find it easier to repaint the entire area rather than struggle to get the exact match for the small part.

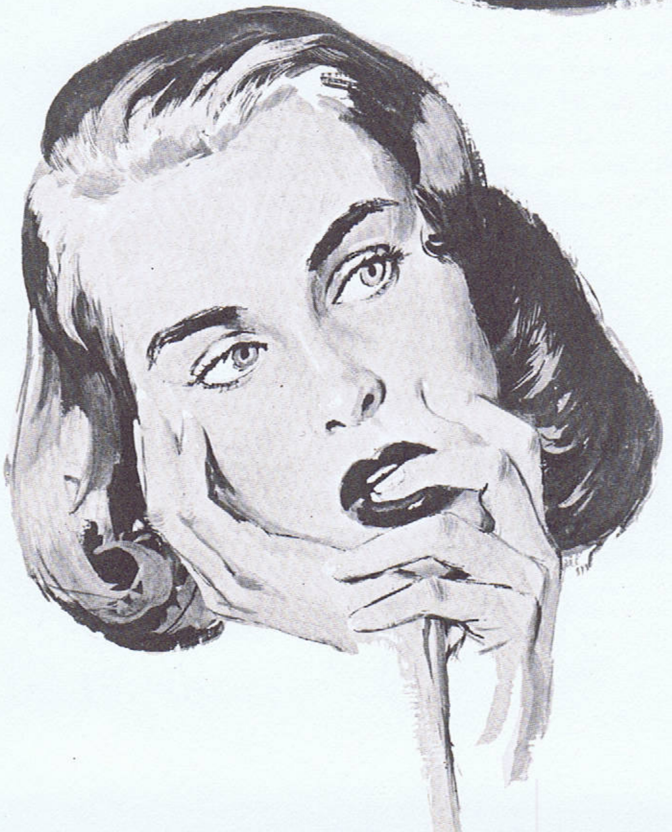


A drop of water periodically added to your paints will keep them workable.



To loosen a tight cap on a tube of paint, apply a lighted match — or hot water.



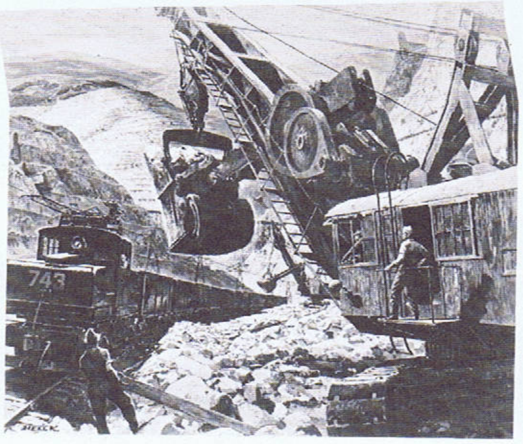


Painting for reproduction

Here you see two reproductions of the same picture, painted by Al Parker in opaque water color. The large one is the actual size of his original. Examine it carefully and you will observe the typical brush-stroke effect you get with opaque. Now look at the small reproduction. It's the same picture, but it is much smoother. The detail of the brush work is lost. That is what reduction in size does to a picture.

When you paint in opaque, don't worry if brush strokes show up — work naturally and directly. With practice you will learn to blend your strokes as much as you wish. As a rule, however, you will find it neither necessary nor desirable to lose them completely. If your picture is reduced for printing, they will be softened quite a bit. If it isn't reduced, the strokes can add variety and interest to your picture.

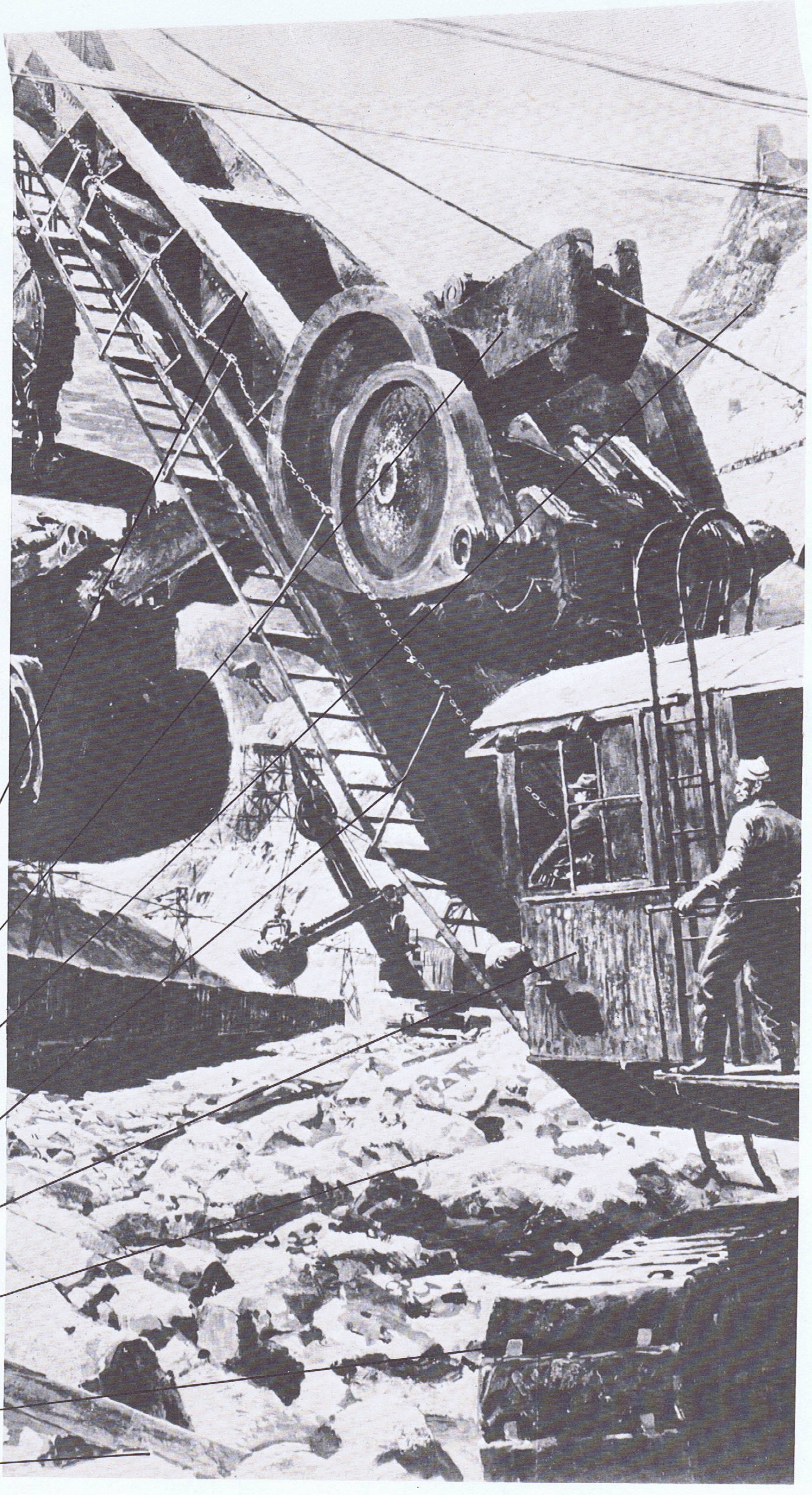
Courtesy General Electric



Creating textures with opaque

Because opaque is thick and can be applied in different ways, you can create many different and exciting textures with it. You can use these textures to suggest the appearance and even the actual feel of the objects you paint. This scene by Peter Helck shows you some of the ways you can do this. The small reproduction shows the entire picture; the large one is an area from the picture reproduced in its actual size.

One thing that makes Peter Helck's pictures so powerful is that, as he paints, he not only thinks how objects and textures look — he also thinks how they would feel to the touch. Study the textures in this scene to see how the paint is applied to achieve them. By experimenting with opaque, you will learn how to get effects like these in your own paintings.



A very light paint applied to top surfaces suggests sunlight striking hard metal.

Brush strokes of varied tones on side surfaces create weathered effect. This paint is applied rather thinly, as it represents a smooth surface.

Thick, pasty paint is used to represent side of hill. The distant hills are done with thinner, smoother paint.

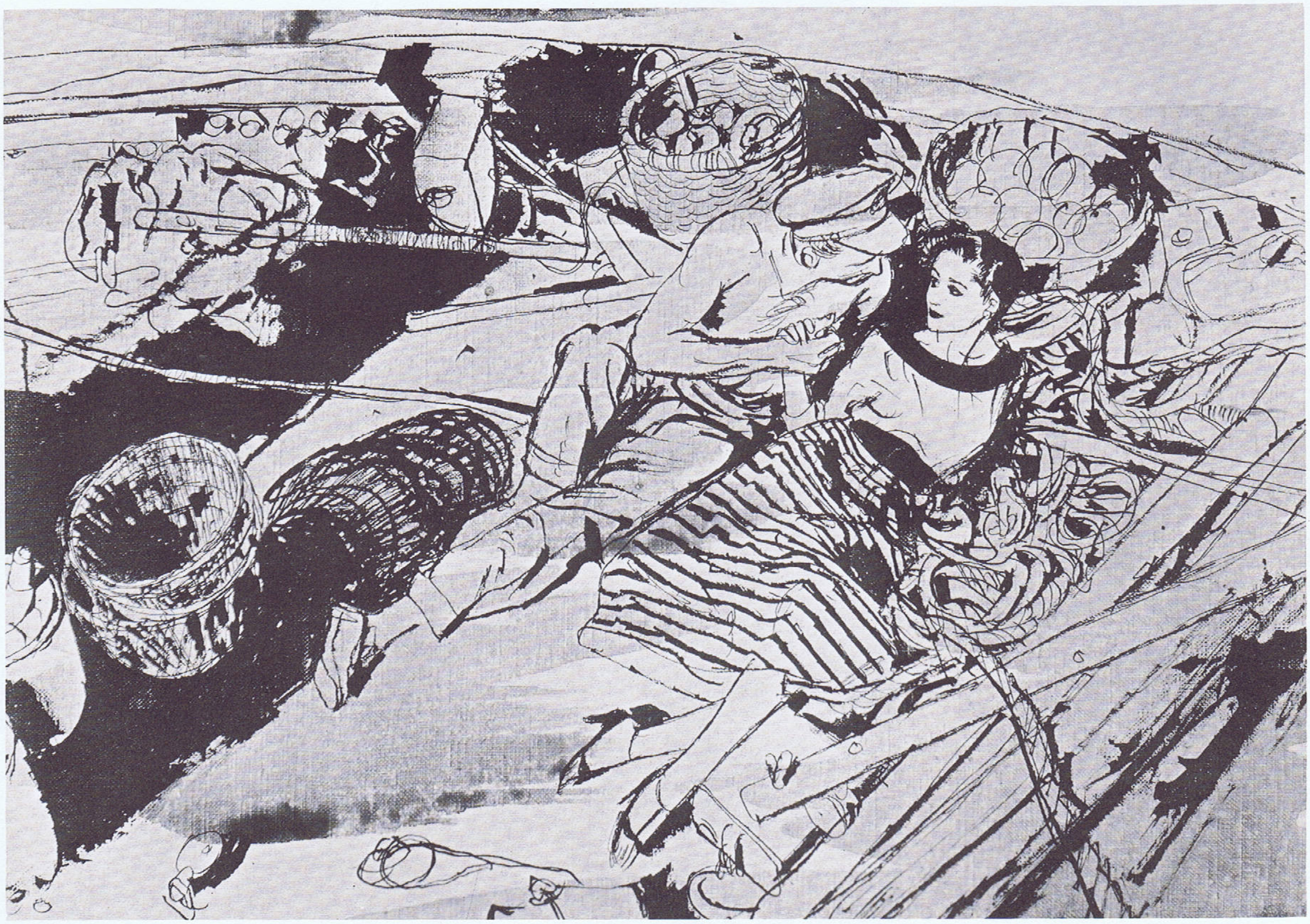
Since opaque paint covers, it is ideal, in the final stage of painting, for adding such details as rods, chains, and cables.

Bold brush strokes on side of cab suggest chipped paint and rust.

Tones of thick opaque, boldly applied, suggest rough, jagged rocks. On nearer ones, surface textures are created by stippled brush strokes — or daubing the paint on with an up-and-down motion.

Irregular tones and brush strokes show scarred, mud-covered look of tractor treads.

Smoother, thinner paint is appropriate to suggest texture of lumber.

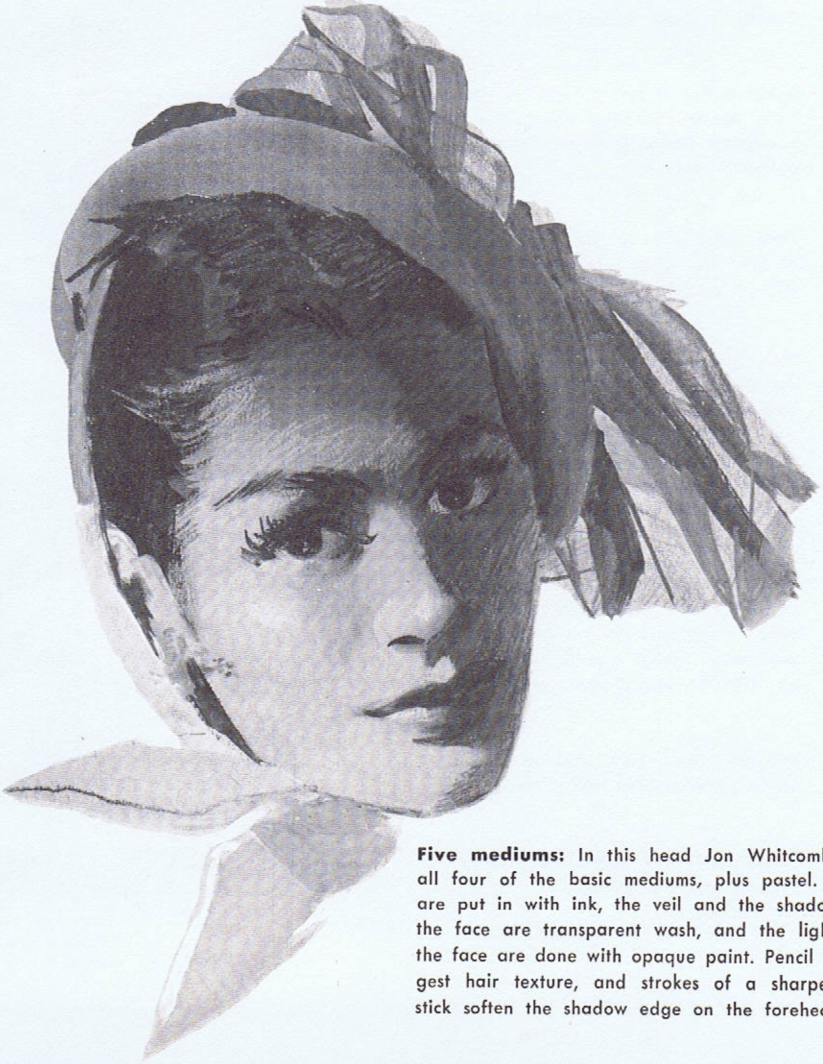


Line and wash: Austin Briggs did this drawing with brush and ink — then applied large, simple areas of transparent wash over it. Interesting effects are achieved where he permitted the wet wash tone to settle and create dark streaks.

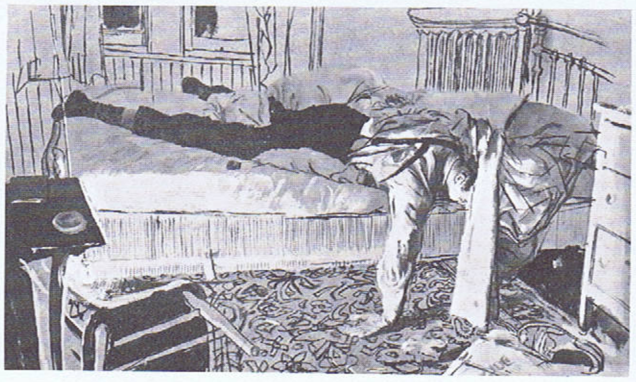
Mixed mediums

One by one, in this lesson you have met the four basic mediums: pencil, ink, transparent wash, and opaque water color. Although each is often used by itself — in its "pure" form — artists sometimes "mix" them or use them in combination. They may use line and wash in the same picture, or line, wash, and opaque, or any other combination that will give the result they want. What counts most of all is the quality of the picture itself and how well it fits the purpose for which it is made.

On this and the two following pages you see some pictures made with "mixed mediums." They will give you a good idea of how you can combine the mediums, and the exciting effects you can produce when you combine them.

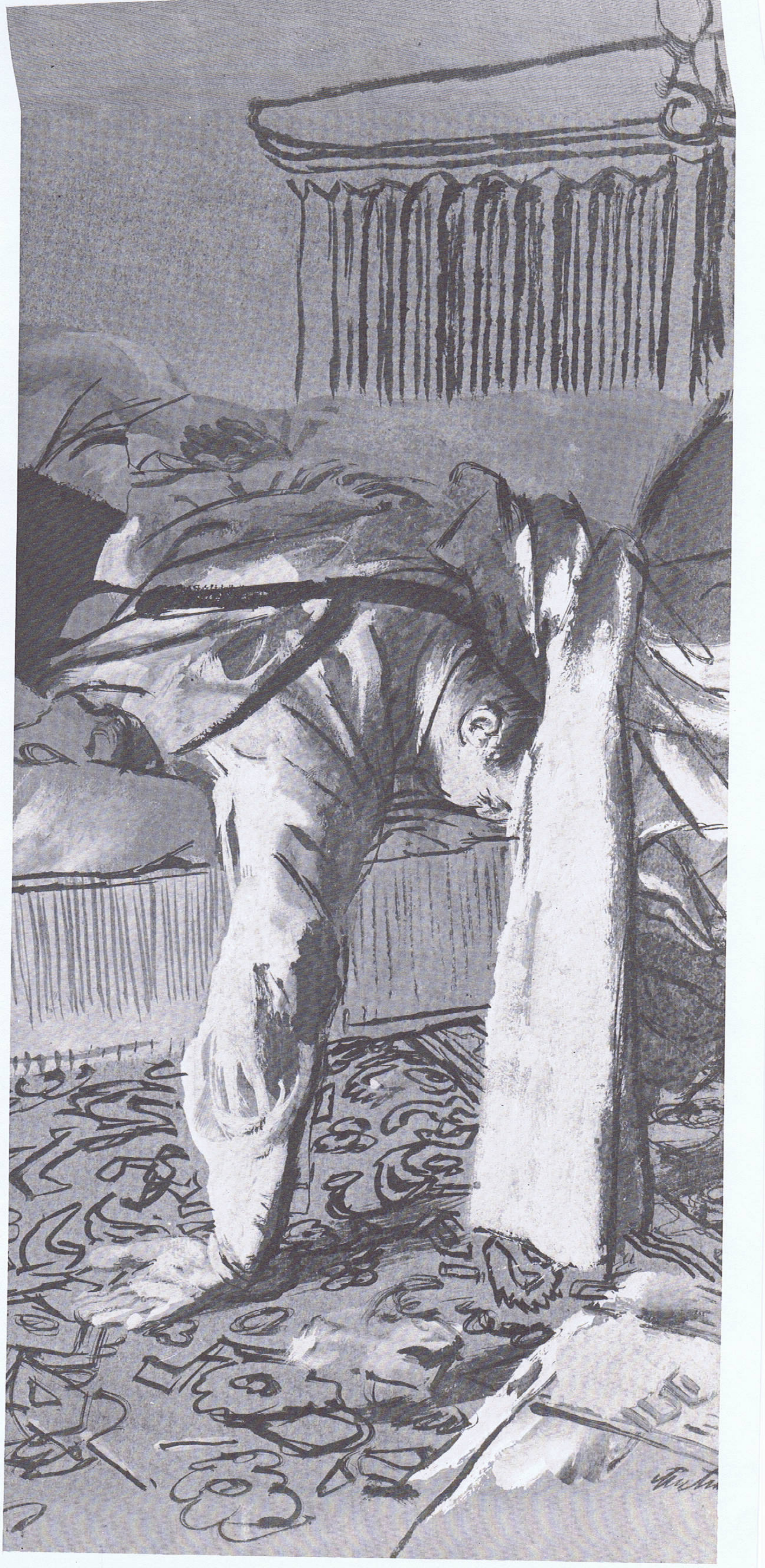


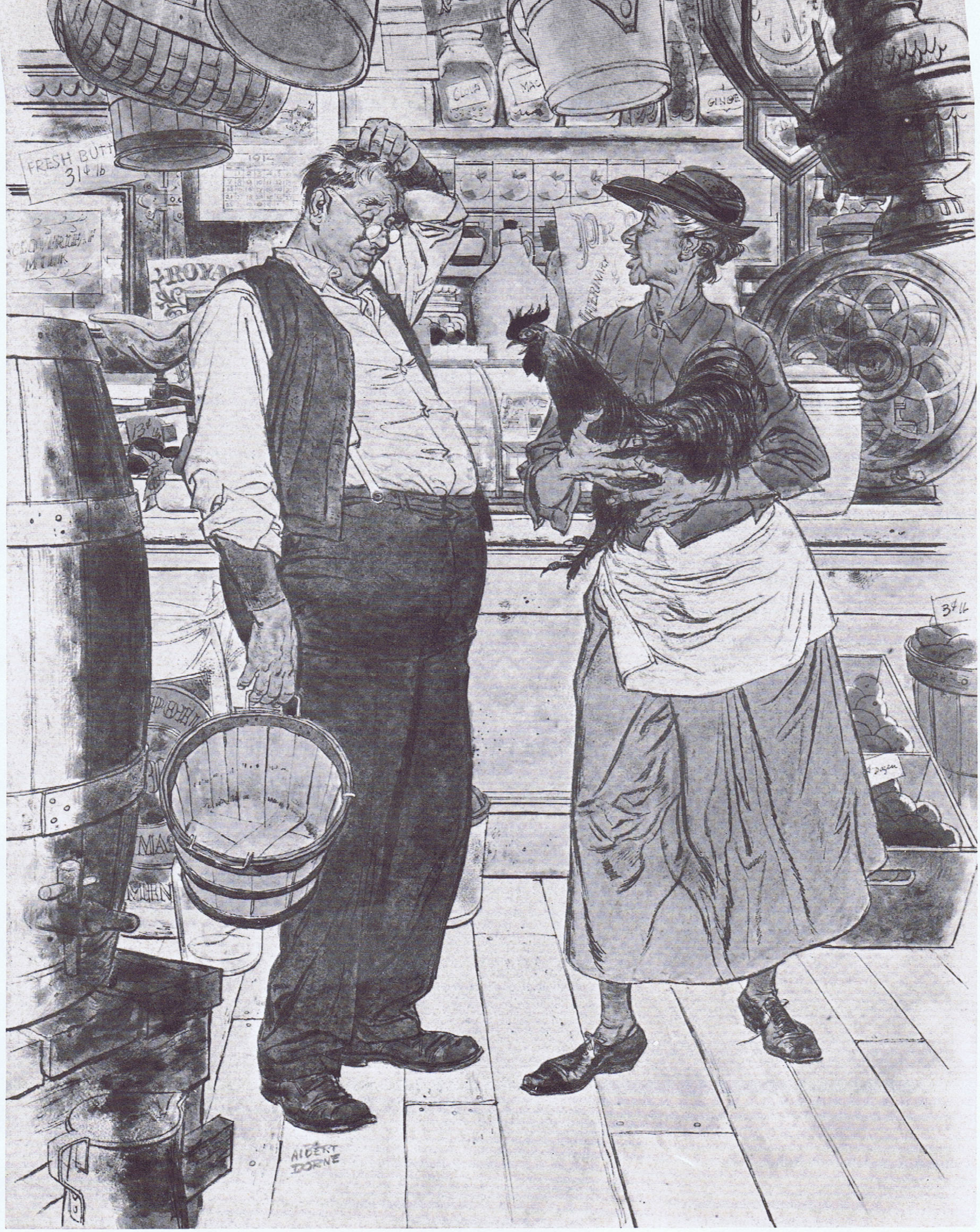
Five mediums: In this head Jon Whitcomb combined all four of the basic mediums, plus pastel. The blacks are put in with ink, the veil and the shadow tones of the face are transparent wash, and the light areas of the face are done with opaque paint. Pencil strokes suggest hair texture, and strokes of a sharpened pastel stick soften the shadow edge on the forehead.



Line, wash and opaque: In the painting shown above — part of it is reproduced in its actual size at the right — three mediums are combined by Austin Briggs with striking effect.

To create this somber scene with its powerful sense of mystery and its dramatic play of light, the artist first gave the entire painting surface a gray wash. When this was thoroughly dry, he traced the important lines of his pencil sketch over it and then drew them in with brush and ink. The solid blacks of the man's trousers and the table were also painted with ink. Then, with a dark wash, he put in the top of the bed and the darks of the man's shirt. The light areas were painted with different light opaque grays. While these were still wet, he painted pure white into them. In some cases, too, he thinned his opaque and used it more like wash.





Pencil and wash: Here is an interesting variation on the line and wash technique. In place of the usual ink line, Albert Dorne has used pencil. Because of the pencil's grayness the over-all effect is somewhat lighter and softer than it would be if ink had been used.

First the artist made a detailed pencil drawing. Over this he lightly washed transparent colored inks. Outside edges of the picture (as on the barrel) were painted with a slightly dry brush. Areas of the background were lightly rubbed down with a kneaded eraser. Colored inks, because of their high transparency, will not gray the pencil lines.

You learn to draw by drawing

Lesson **1B** Famous Artists Course

The artist's materials and how to use them — Ink, Wash, Opaque

Here are the assignments you are to send in

Assignment 1 — INK — Plate 2 or 3

Make a drawing in ink on either Plate 2 or 3. Work directly within the outlines. After studying pages 16 through 25 you will decide whether you want to do Plate 2 in pen and ink or Plate 3 in brush and ink.

Assignment 2 — WASH or OPAQUE — Plate 4 (A or B) or 5

Study pages 26 through 53 and decide which of the tone mediums, wash or opaque, you wish to send in for criticism.

If you select opaque, work directly on Plate 5. We've included an extra plate on which you may practice.

If you select wash, choose either drawing A or B on Plate 4. Do not paint on the plate. Instead, transfer the outlines of the picture you choose to a piece of 11 x 14-inch illustration board.

IMPORTANT — The complete assignment which you send in for criticism should consist of one plate done in ink (Plate 2 or 3) and one tonal plate (either wash or opaque).

Here's how to transfer

Lay a piece of tracing or visualizing paper over Plate 4 and trace the outlines of the picture you select — A or B. All you need is a guide for your wash drawing similar to the outlines on Plates 2, 3, and 5. Then make a transfer sheet and trace the outline onto the 11 x 14 illustration board, following the instructions, step by step, at the bottom of page 17, Lesson 21. (You may substitute cleaning fluid or cigarette lighter fluid for the thinner referred to in Step 1.) If you do the wash drawing, be sure to read the directions below the picture on Plate 4.

Send in only one picture for Assignment 2 — either 4A, or 4B, or 5.

Here is the practice work you should do

Our purpose in this lesson is to introduce you to the two basic tools for making line drawings in ink — the pen and the brush — and the two basic water mediums for making tone drawings — wash and opaque.

We do not expect you to quickly master any of the mediums in this lesson. It will be enough if you acquaint yourself with these basic mediums and learn the fundamentals of handling them. You'll have many opportunities to improve your skill and use the other mediums in future assignments. That's why we've asked you to concentrate on only one line and one tonal medium at this time.

Practice the strokes on pages 18, 19, and 23. Then experiment on your own. Make drawings of various objects (such as the chick, rock, can, and stump on page 19) which you can interpret with these different strokes. Analyze the types of lines used to create different textures — as in the examples on pages 20, 21, 24, and 25.

Working on illustration board, practice laying flat and graded washes like those you see on page 28 and indefinite blending as shown on page 29. Then make a number of wash drawings. Select simple subjects to try out your first efforts with wash, such as the picture on page 27.

After you have thoroughly studied pages 40 through 53, squeeze out on your palette a series of opaque tones like those shown on page 40. Become acquainted with this medium. Follow the mixing and blending directions on pages 42 and 43 and create varied effects like those you see on pages 44 and 45.

Next, select some simple objects and make paintings of them in opaque. Select box-like forms on which you can practice laying flat, even tones; cylindrical objects that require modeling or shading; and others (like wood or rock) so you can try textures like those on pages 44 and 45.

Materials you will need

Pens — Five different points — coarse, medium, fine, very fine and flexible, and a crowquill. Also a regular penholder and a crowquill penholder.

Brushes — A No. 3 and No. 5 water-color brush for ink, wash, and opaque. A ½-inch square-tip sable or ox-hair brush will be useful (but not essential) for larger washes.

Ink — A bottle of black waterproof India ink.

Wash — Water-color lampblack or retouch black.

Opaque — A good set of opaque water colors consisting of black, dark gray, medium gray, light gray, and white. They may be in tubes or jars. You may mix your own grays from black and white as described on page 41.

Paper — Several sheets of 11 x 14-inch white drawing paper. Also, several sheets of tracing or visualizing paper.

Illustration Board — Several sheets — size 11 x 14 inches.

While waiting for your criticized lesson to be returned, go ahead with your study of Lesson 2. However, wait until your criticized lesson is returned to you before you finish the work on the assignments for Lesson 2.

Before mailing

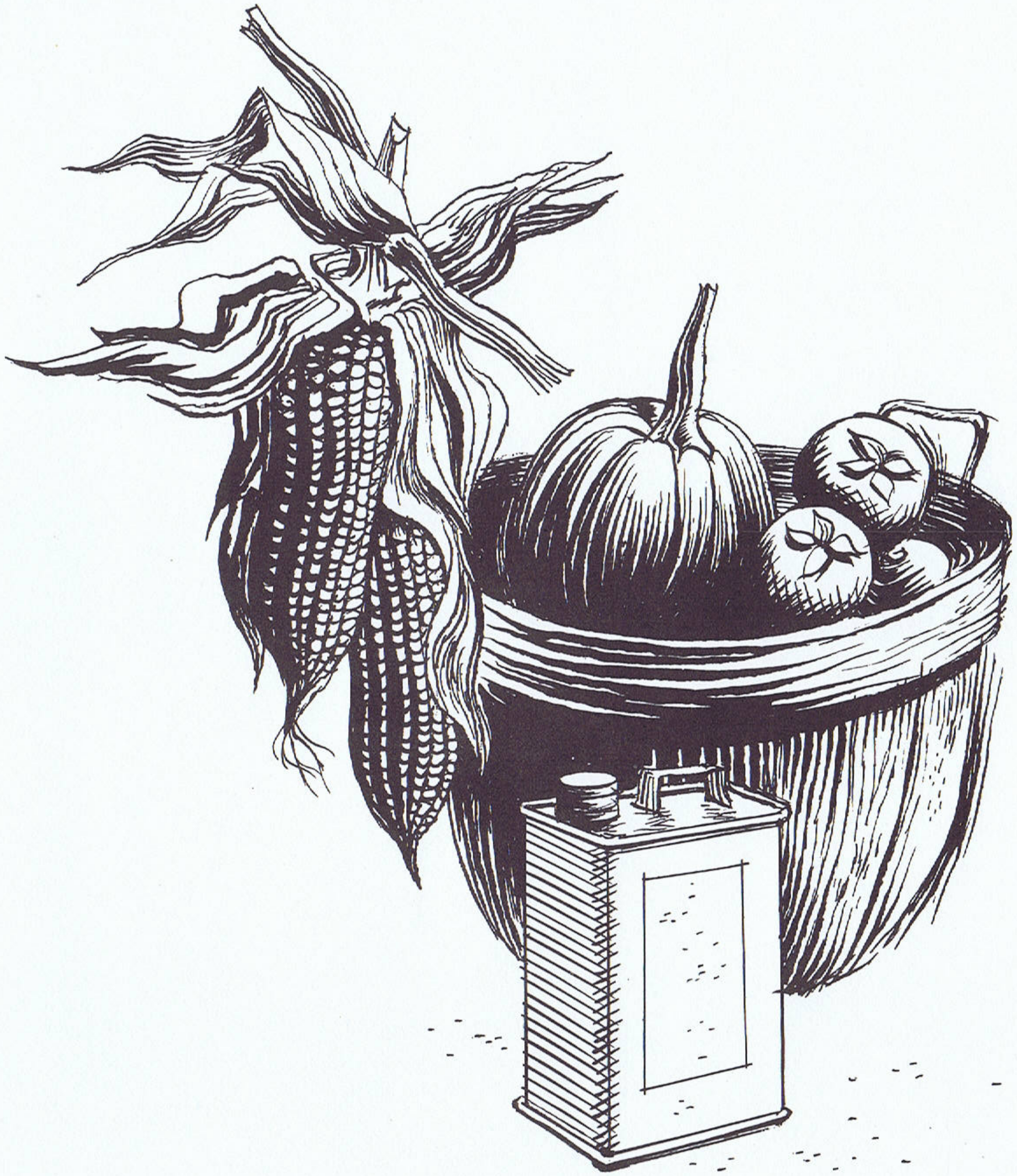
Print your name, address, and student number carefully in the lower left-hand corner of each plate. (Do this with each of the assignments you send in.)

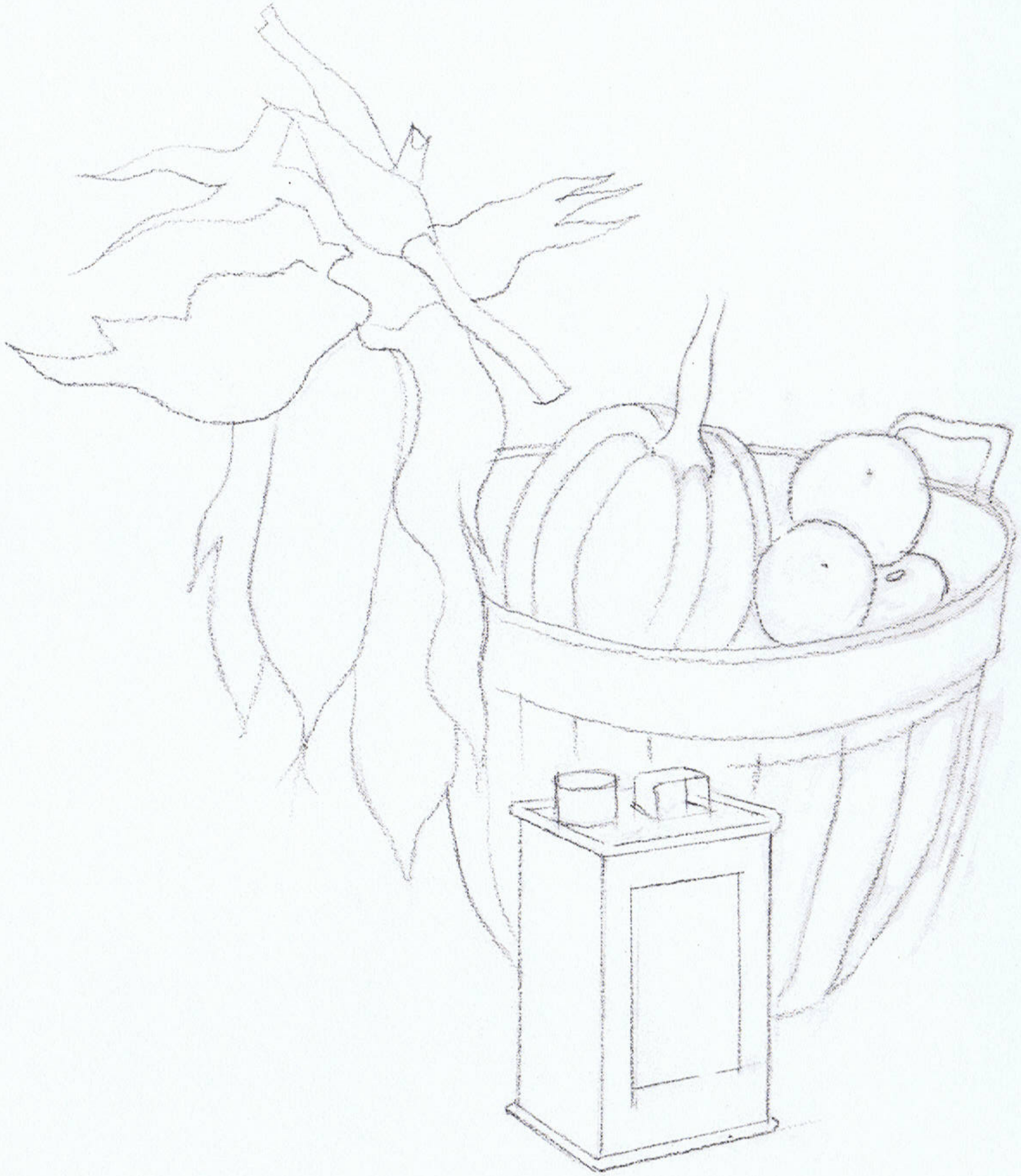
Your lesson carton should contain:

1 Ink drawing — Plate 2 or 3
1 Wash or opaque — Plate 4A, or 4B, or 5
1 Return shipping label filled out completely

Mail this carton to:

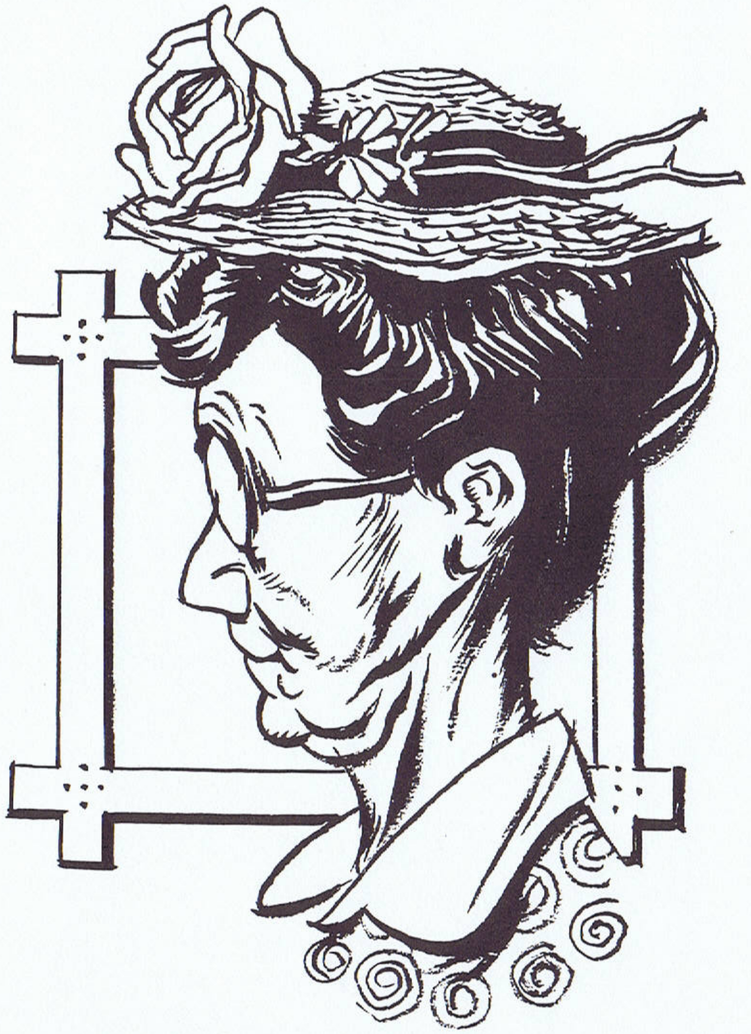
Famous Artists Course
Westport, Conn.

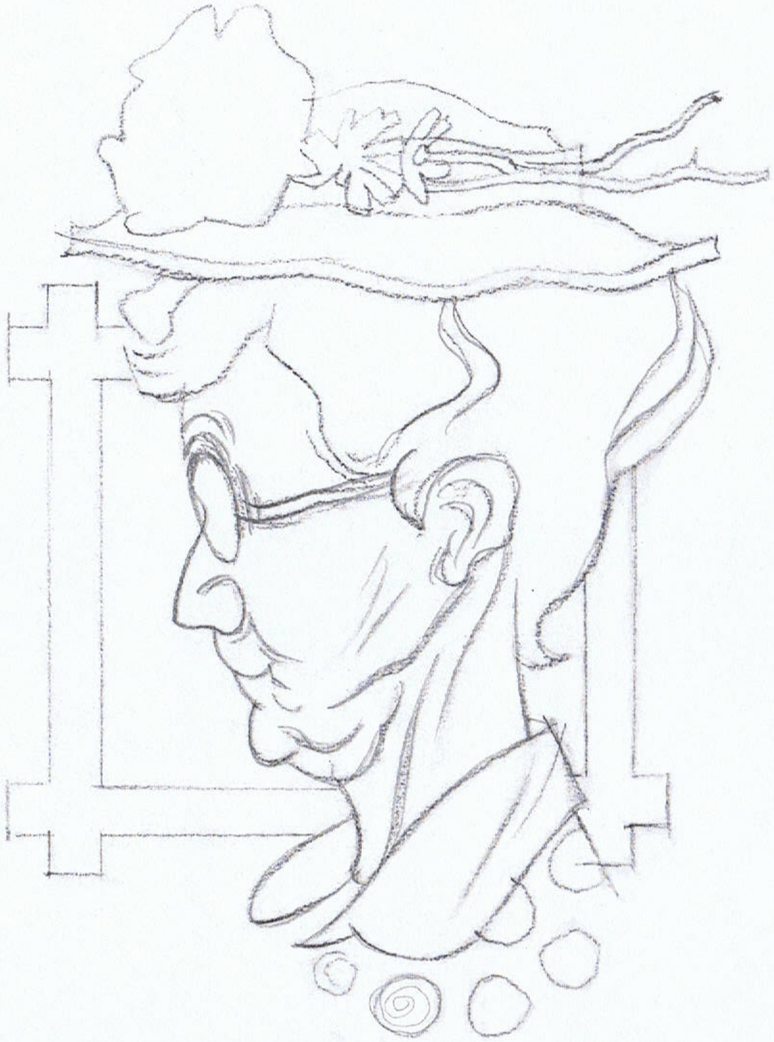




Pen and Ink

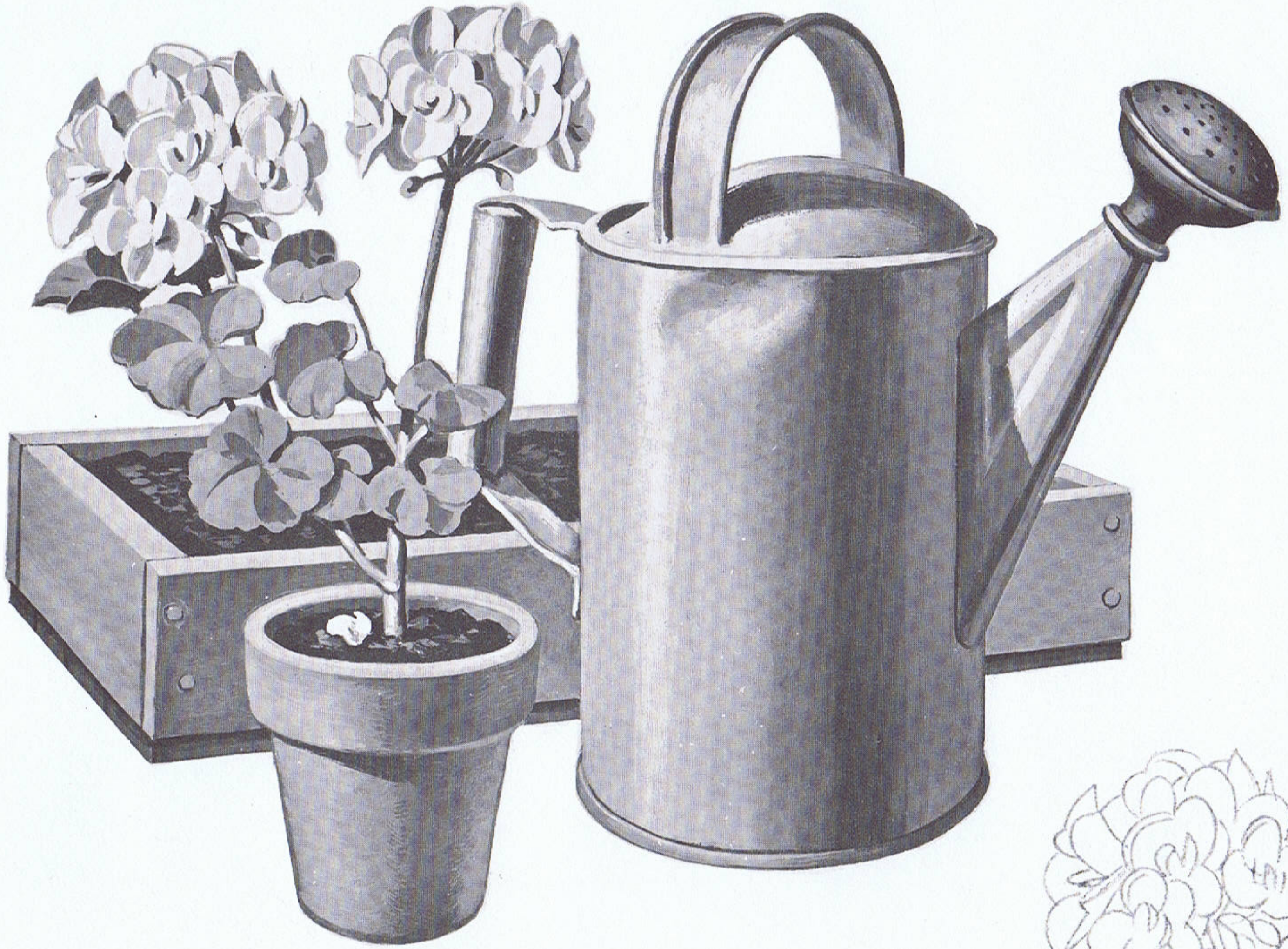
You can control the tones in this drawing by carefully observing the width of the pen lines and the space between them. Use a flexible pen to draw the varied pressure lines in the corn husks and basket.

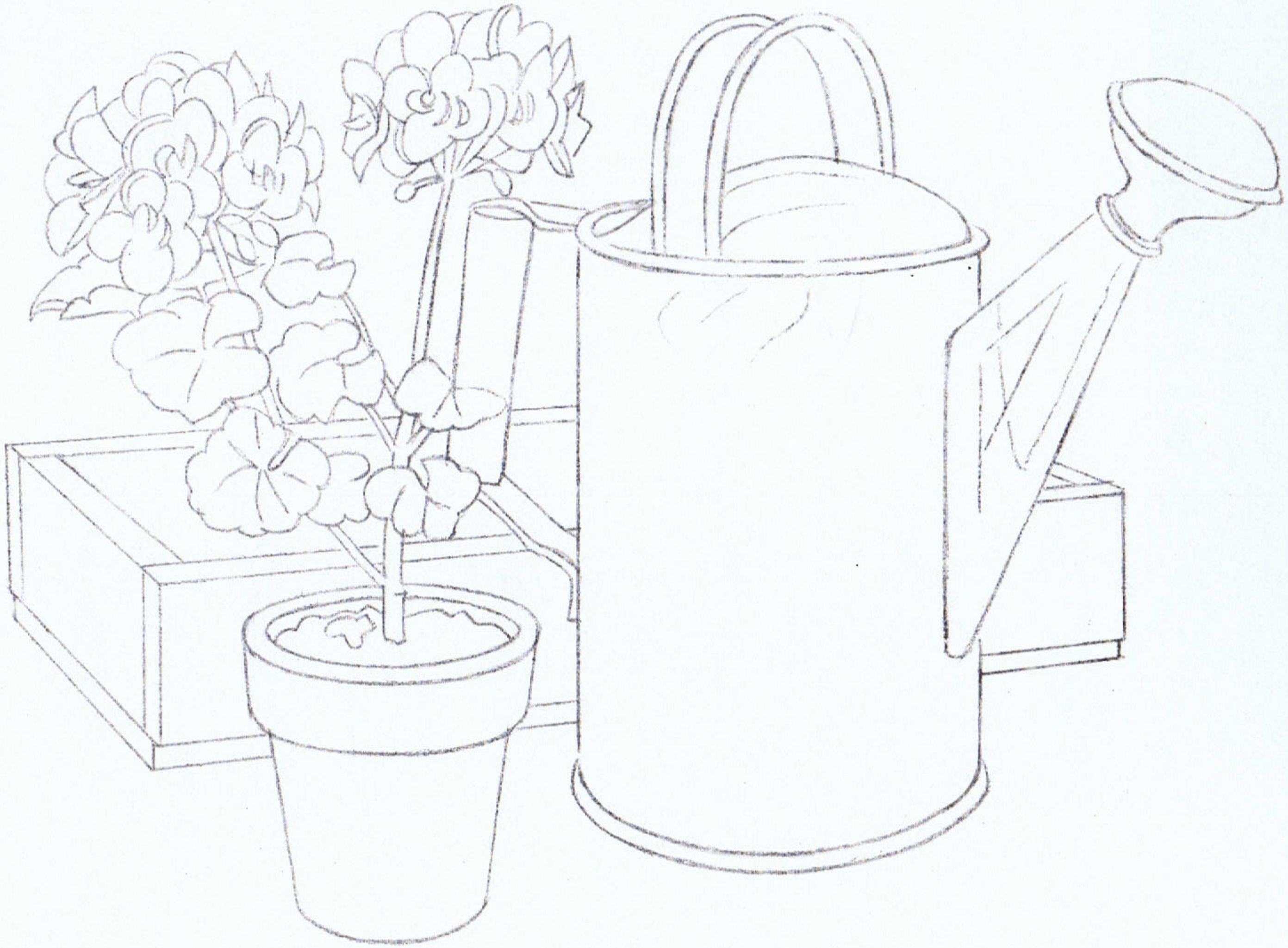




Brush and Ink

Make your brush strokes follow the form in the entire drawing even though areas of it appear as solid black. Use the ruling method shown on page 23 to draw the frame.





Opaque water color

Apply this paint at the consistency of rich cream. To lighten a tone, add a lighter gray or white, not water. None of the paper should show through opaque paint.

Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Form — the basis of drawing

Lesson 2

Albert Dorne
Fred Ludekens
Norman Rockwell
Al Parker
Ben Stahl
Stevan Dohanos
Jon Whitcomb
Robert Fawcett
Peter Helck
George Giusti
Austin Briggs
Harold Von Schmidt

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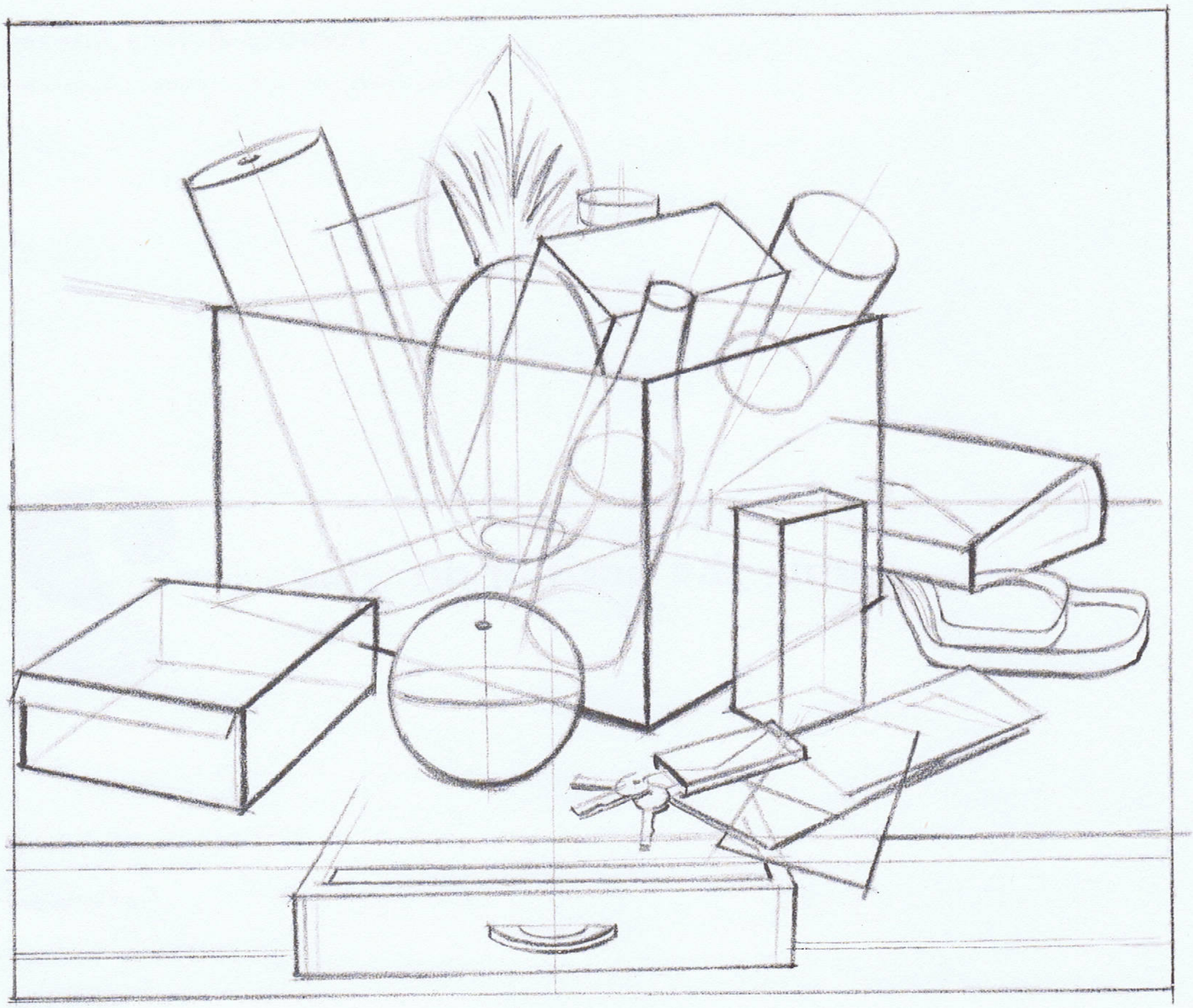
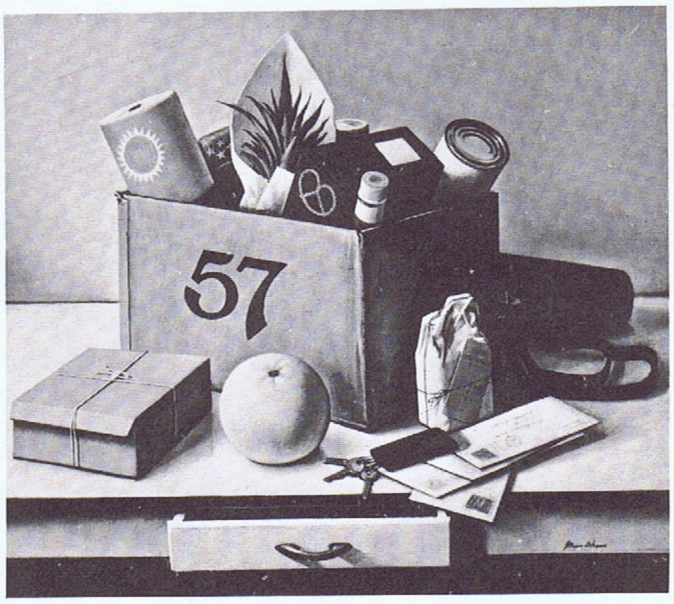


Form is shape and structure

Stevan Dohanos' sense of form is apparent in everything he draws or paints. It is strikingly evident in his still-life painting at the right.

Above you see the first and most basic stage of Dohanos' picture — the form drawing. It shows clearly that his first concern is with the basic forms of objects — not their color, texture or surface details. He knows that if his form drawing is not right, then no matter how careful he is with the final details the picture will not look right.

In his pencil sketch Dohanos draws the complete form of each object, even though just a part of it shows in the final painting. Notice, too, that things rest squarely on the table or fit within the box. Because of the attention he paid to form, his painting is lifelike and convincing.



Form is the shape and structure of anything, as distinguished from the material of which it is made.

Form is the shape and structure of anything, as distinguished from the material of which it is made.

Form

Every object that exists anywhere – from a mouse to a mountain – has form. This form has three dimensions – height, width, and depth. It has structure, and it occupies space. It is so apparent you can even "feel" it before you touch it. When you reach for an apple, you instinctively know your hand must go around its form in order to pick it up. You don't have to pick up a box, turn it this way or that, to know it has sides, a back, top and bottom. Form is something you see and you feel.

It is the same in pictures. Any picture you make of an object must be a convincing illusion of real form. You must draw an object so that the person looking at it senses that there is more there than meets the eye. He must, in fact, be given a feeling of true-to-life form even though he sees only one side of the object.

In the last lesson we started you out on the fundamentals of using the four basic mediums. It was a long lesson, but we did not expect you to master it all at once. Actually, it is a handbook on the mediums, and you should turn back to it again and again, all through your Course. Now, however, it is time to take the next big step – to learn how to draw form convincingly.

Starting with this lesson we are going to show you how to do this. We are going to teach you the principles of drawing objects so they look solid, as if they really existed. You will be shown how to make them look near and further away, and how to accentuate their forms by the proper use of light and shade. When you understand these principles of form drawing and are able to apply them you will have taken a giant step forward toward creating the illusion of lifelike objects on paper.

Before showing you how to draw form we want to give you a fresh point of view about objects in reality and objects in pictures. It will help you to acquire a sense of form – to fill your pictures with the feeling of three dimensions, particularly the dimension of depth.

Form in depth

Your drawing paper or illustration board is a flat, two-dimensional surface. It extends up and down and from side to side. However, the real things that you want to picture on your paper have another dimension – depth. They go back into space and must have room to exist in space. When you draw these objects, you have to draw their three dimensions on a two-dimensional surface – in other words, you have to show depth on a drawing surface that has no depth of its own.

To draw depth, you must feel depth. Suppose, for example, you want to make a drawing of a television set. The real set is a cube in form, of a certain depth and width. The form of the set occupies space – it has bulk and substance that you can feel. And so, when you draw the set, you must suggest this form extending back into the space of your picture. You don't draw a flat outline, but a convincing illusion of real form in depth.

Beneath the shading and texture of all good pictures lies this form in depth. True, it is sometimes hard to see because, when we are beginners, we tend to concentrate on the obvious. We respond too quickly to the surface appearances, the smoothness or roughness of things, the lights and the darks. But all of these are only part of the final stages of picture making. Before these details can be put down on paper correctly, the basic form of the objects themselves must be felt and drawn in depth.

Four basic forms

Long ago, gifted and perceptive artists observed that every object can be reduced to one of four basic forms – or modifications and combinations of these. They found that any object, no matter how complicated it may seem at first glance, has a basic structure that is made up of a sphere, a cube, a cone, a cylinder, or some combination of these forms. If you can learn to draw these forms you can draw anything you can see or imagine.

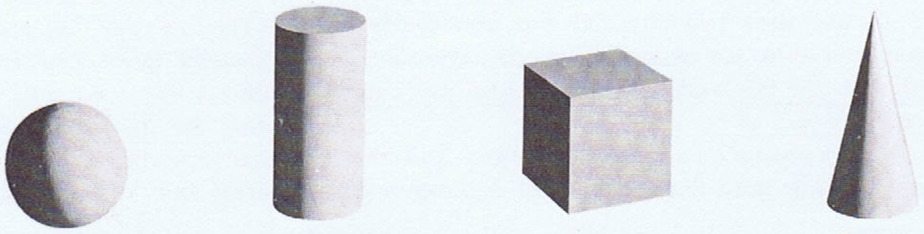
You will find the four basic forms all around you, once you learn to look for them. Look closely at a Christmas tree or a carrot and you will see that it is basically a cone. A matchbox and a trailer truck are similar in their cubelike form. A drinking glass and can are cylinders. A ball and an orange are spheres.

We live among forms like these. We sit on them, drive them, and eat them. But we are usually more conscious of a house, for example, as a house than as a cube. The artist, who has learned to see everything as a form, thinks just the other way. To him the house is first a cube, one of the four basic forms. He is aware of the height, width, and depth of this form, of the space it occupies. He doesn't begin by drawing the surface appearance – the windows and the rest of the details – this procedure, in the end, would give him a house that looks thin and unreal. Instead, he first draws a cube to start, and then adds the many details that make it look like the actual building. His house is solid and convincing because he recognized and drew the solid basic form as the foundation of his house.

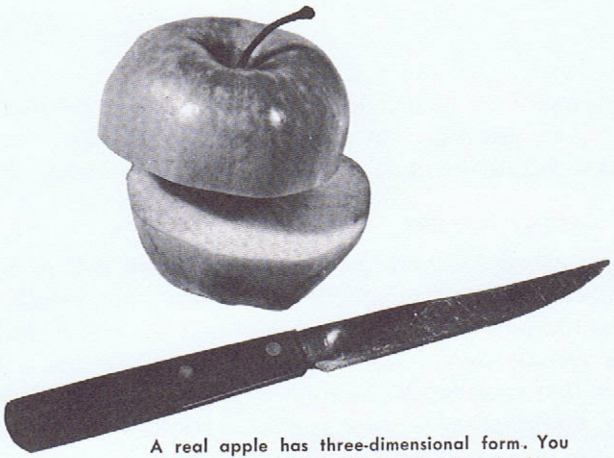
By now you have some idea of why it is so important that you learn to draw the basic forms well. In one shape or another, singly or in combination, you will be interpreting the sphere, the cube, the cone, and the cylinder in every drawing you make.

Because the principles of form drawing are the foundation of all art, this lesson is one of the cornerstones of your art training. From now on we will constantly remind you of the importance of form, and we hope you will always be conscious of it throughout your career as an artist. Naturally, we don't expect you to master these principles in one lesson. You won't appreciate their full value until you understand and feel them thoroughly. Then you will first realize how profoundly they are influencing your thinking and helping you to improve your drawing.

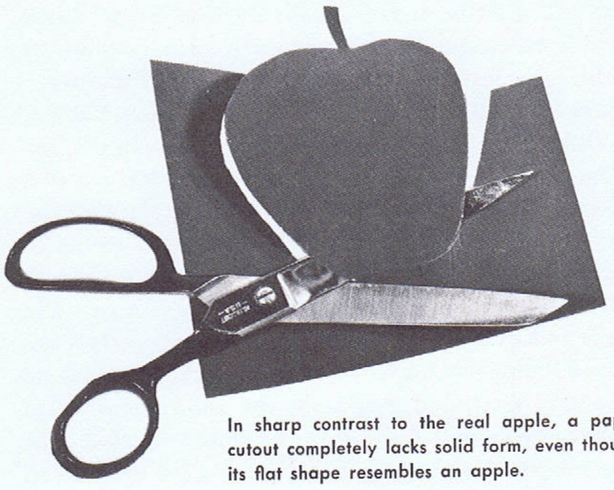
When sensing form becomes second nature to you, you will be thinking like an artist. We urge you, therefore, to keep the basic forms constantly in mind and apply them to every object you are going to put on a drawing surface. It is equally important that you always feel the solid form as you draw it. With sincere and constant practice you will develop a real sense of form – a kind of sixth sense that will prove invaluable to you because it will enable you to put things down convincingly on paper. And this, as all artists know well, is the one thing in your art that will give your pictures their greatest conviction, and you, the artist, your greatest satisfaction.



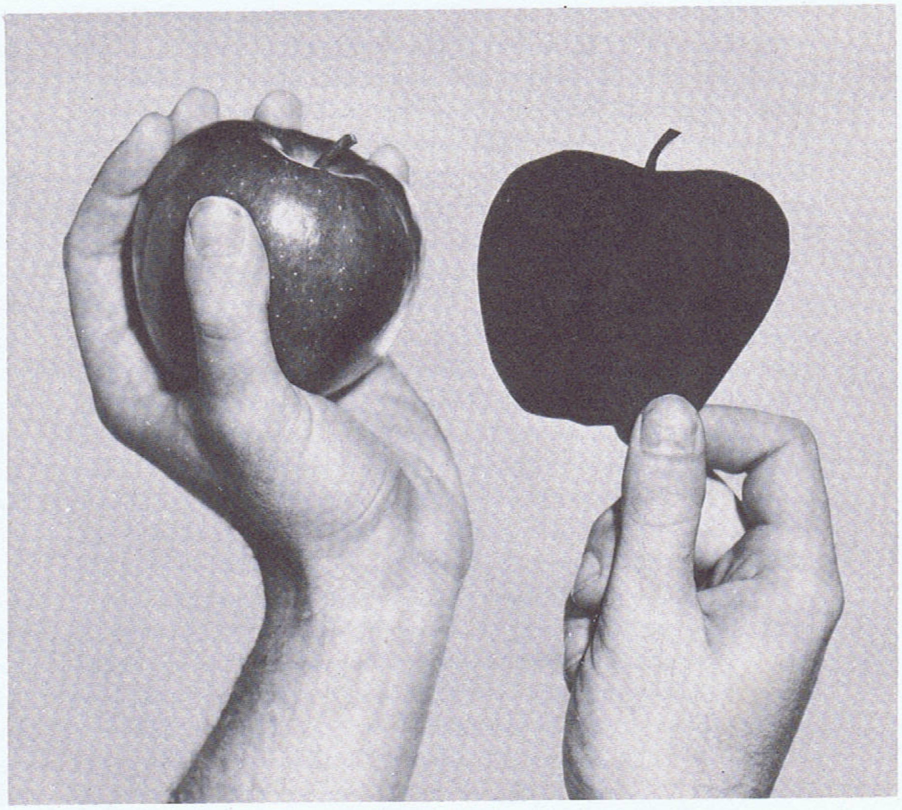
The Four Basic Forms: **Sphere** **Cylinder** **Cube** **Cone**



A real apple has three-dimensional form. You can cut through its solid shape with a knife.



In sharp contrast to the real apple, a paper cutout completely lacks solid form, even though its flat shape resembles an apple.



This photograph illustrates the basic difference between solid form and flat shape. The real apple rests solidly in the palm, and the thumb and fingers fit around it. But the flat, paper-thin cutout lacks mass and depth — it can be pinched between the thumb and forefinger. When you draw objects, give them real shape and structure. Make them solid forms instead of flat outlines.

How to draw the illusion of real form

The pictures above show dramatically how different the real form of an object is from a flat shape or outline. As you look at the large photograph, you know at once that the object in the left hand is a real apple because it occupies real space in the palm of the hand and the fingers wrap around and back of its sphere form. By contrast, the paper cutout is a thin shape pinched between the thumb and the forefinger. Although it may have the outline of a real apple, you cannot mistake it for one because it lacks form in depth.

To be able to draw a convincing illusion of form you must understand its structure in depth. Carefully study the three-dimensional form of everything you see, rather than just its outline.

The best way to make sure your pictures will look real and convincing is to use the method we call "drawing through." In "drawing through" you actually construct the object with your pencil — you draw its form inside and out.

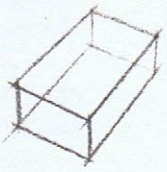
Let's assume, for example, that you want to draw a box. From where you are sitting, you can see only the top and two sides of the actual box. However, you draw not only the top and these two sides, but you also sketch in the bottom, the front, the back and the other two sides — just as though the box were transparent and you could really see every part of it.

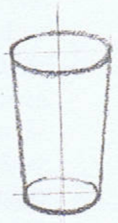
If your box is resting on a table, be sure that you draw it as though it is. It must not appear to be floating in the air or sunk in a hole in the table. To make it rest solidly on the table top, first draw the bottom of the box in the correct position on the table, then draw the sides and top. Because you have actually constructed the box from the ground up, it will have three-dimensional form and will look as though it is really resting on the table.

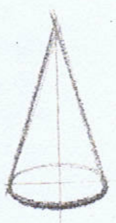
Here's a practical idea that will help you study forms and draw them through accurately. Get some transparent or hollow objects and examine their structure. By taking the drawer out of a wooden matchbox, you can see what the inside of a cube looks like. A drinking glass will enable you to study the cylinder, a glass funnel the cone, a transparent ball the sphere.

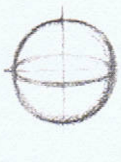
No matter what you draw, make it a practice to first sketch in the basic form as though it were transparent. Even if one object is standing in front of another so that much of the object in back is hidden, you should draw both objects through completely. This enables you to "set" each article in its correct position on the table and make it look solid and convincing. If you disregard this rule, both objects may appear flat or lopsided, or seem to occupy the same space in your drawing.

Day by day, as you study and practice "drawing through" and constructing basic forms, it will become a less conscious act. Before you know it, you will be creating the illusion of real three-dimensional form. Until that time comes, always think of the construction of the forms and "draw them through."









Every object has a basic form

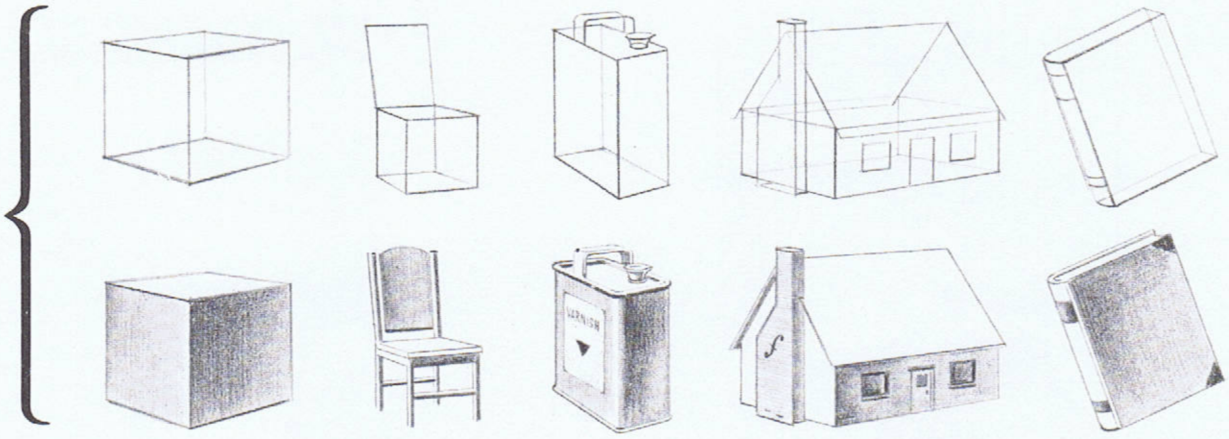
Every object in existence can be reduced to either a sphere, a cube, a cone, a cylinder — or some combination of these simple basic forms. For proof of this principle, look at the pictures of common objects on these pages, and the basic forms they are made up of.

Not every one of the basic forms we see in an object is "perfect." The basic cone in one object may not have a tip, the cylinder in another may curve or taper, the sphere may look more like an egg. But, broadly speaking, you can find these basic forms in everything if you look for them.

Reducing an object to its basic forms makes it easier to draw. Get its basic forms down on paper, and you have already drawn the greater part of it. All that remains to be done is make the form more accurate and add details, texture, or light and shade.

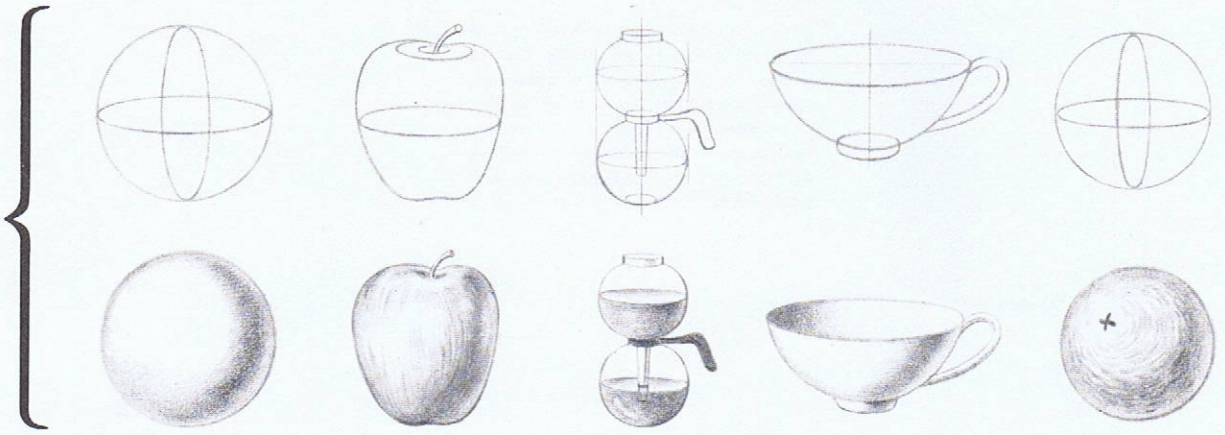
Cube

A chair, a varnish can, a house, a book —all can be reduced to a basic cube of varying size or shape. On the house, the upper section is part of a cube turned at an angle.



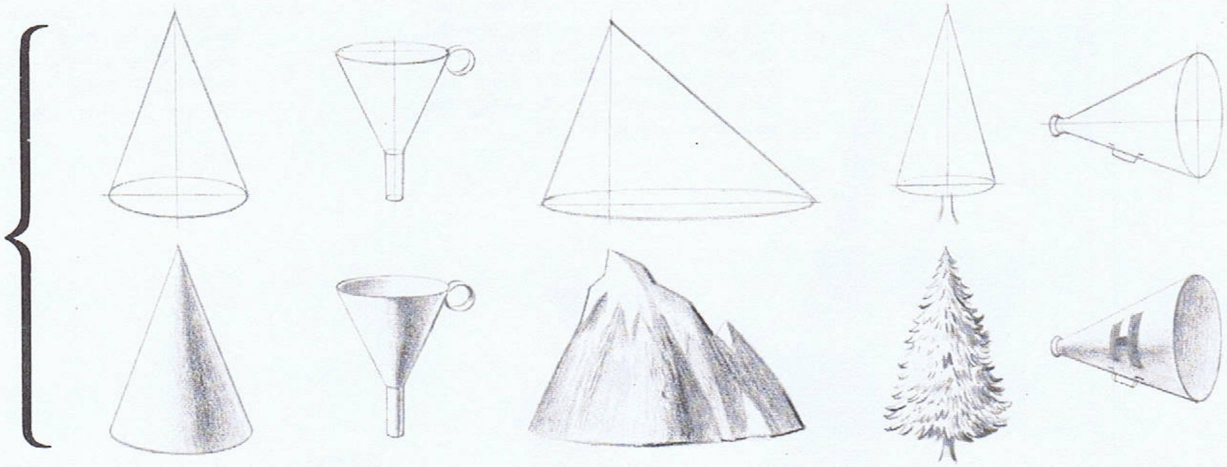
Sphere

The sphere shape is lengthened in the apple, doubled in the coffeemaker, halved in the cup, and virtually perfect in the orange. In all of these objects the basic form is easy to find and draw. Adding details makes the form drawings into convincing pictures.



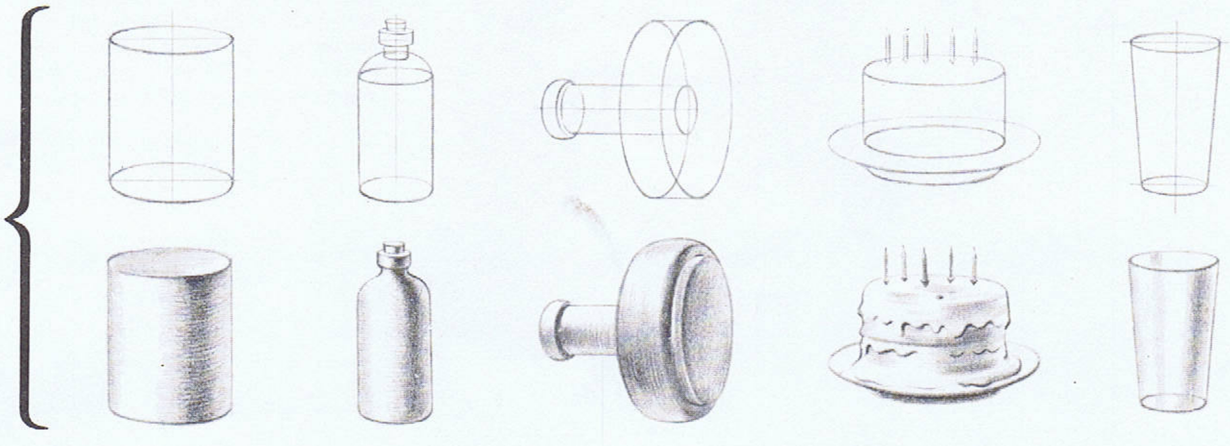
Cone

To picture a funnel, we draw an upside-down cone with a small cylinder in place of the tip. The irregular forms of mountain, pine tree and megaphone can be reduced to a simple cone, too.



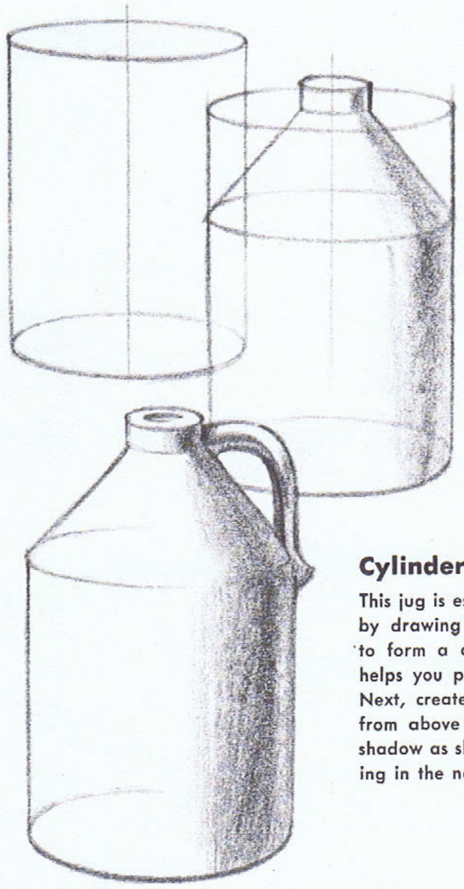
Cylinder

A bottle is basically several short cylinders on top of a long one. Doorknob, birthday cake and glass are cylinders, also. In planning a picture, you can quickly sketch in the basic forms of objects to try out different arrangements, then add the details when you have found the best arrangement.



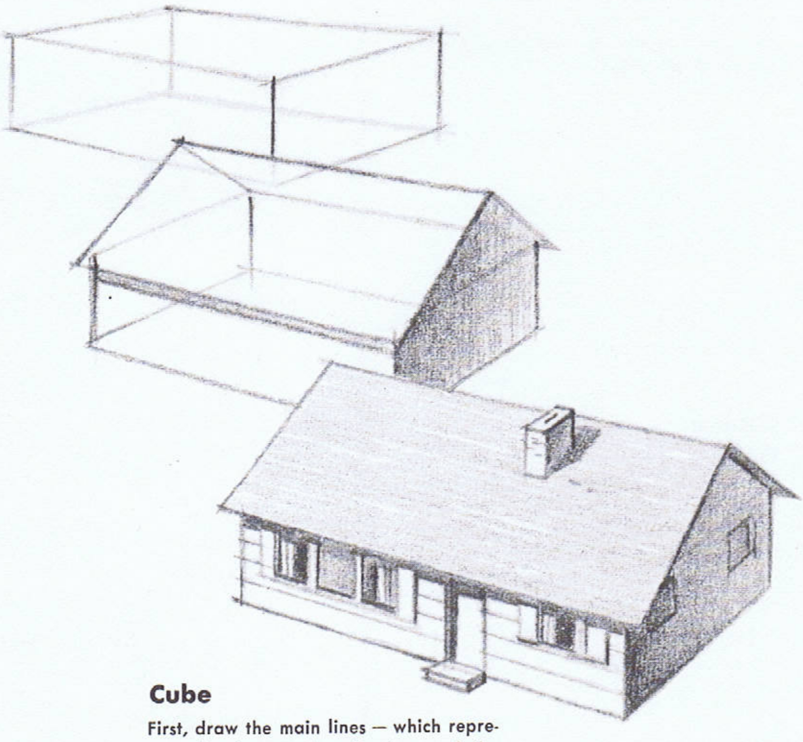
Drawing the basic forms

Below we show you a simple procedure for drawing forms so they will look solid and three dimensional. In each case the form is first "drawn through" so that it really appears to exist in space, and the details are put in last.



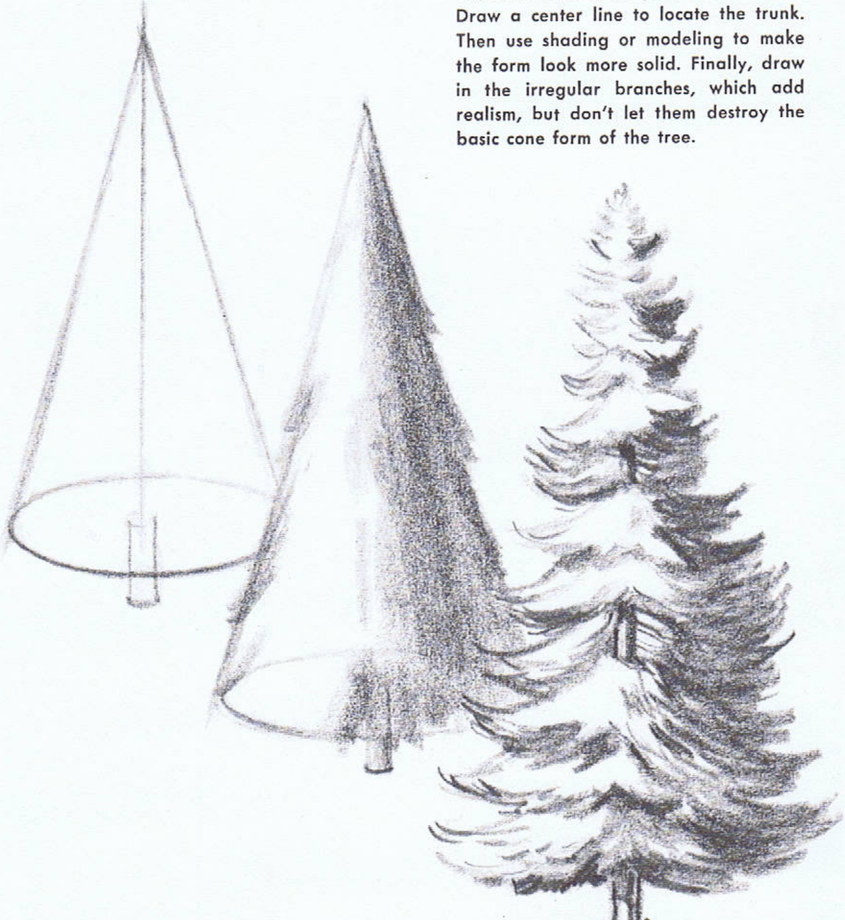
Cylinder

This jug is essentially a cylinder, so start by drawing one — and modify the top to form a cone. A vertical center line helps you position the neck of the jug. Next, create the effect of light coming from above and to the left by adding shadow as shown. The handle and opening in the neck are put in last.



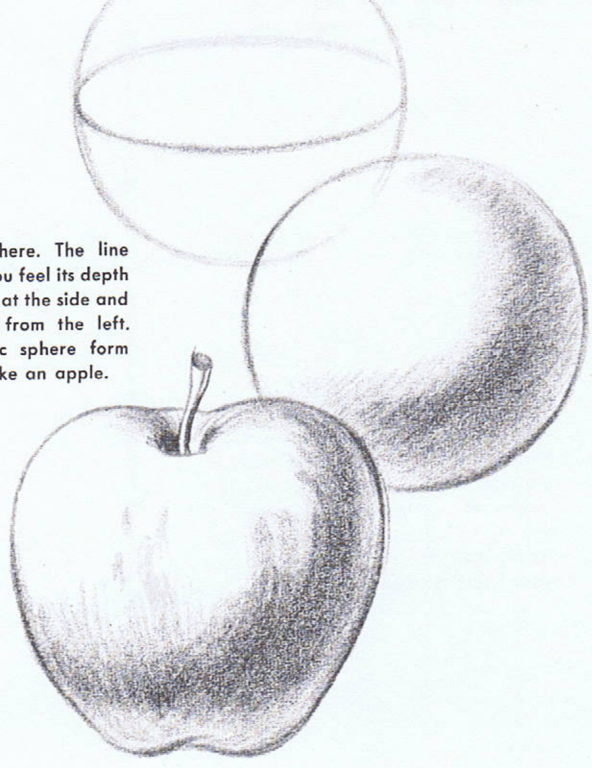
Cube

First, draw the main lines — which represent the floor and wall planes of the house. Next, add the roof part, a section of a cube turned at an angle. Large, broad areas of light and shade help emphasize the form. The details come last. Make it a habit to draw them in only after you have constructed the basic form and put in the shading.



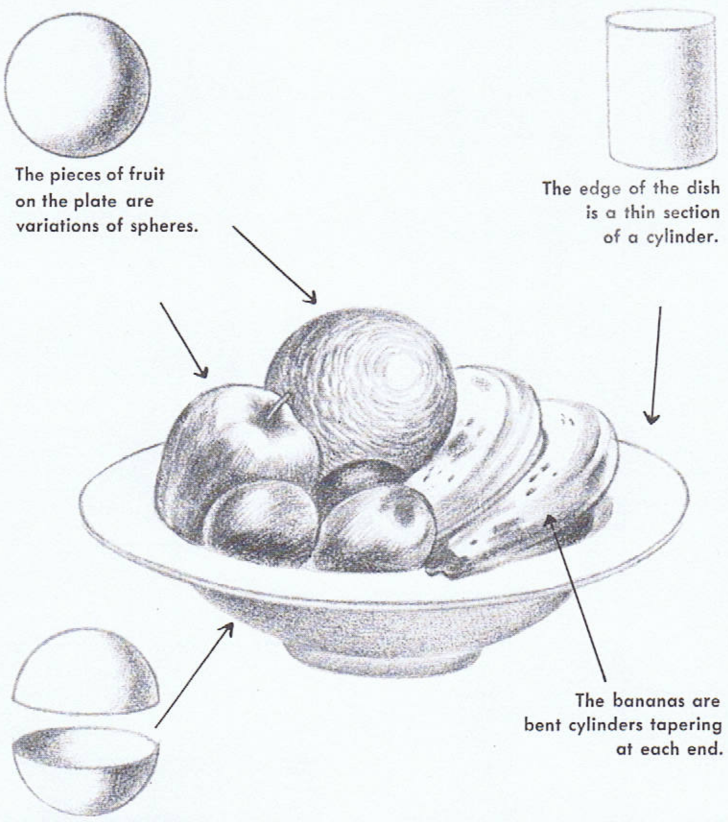
Cone

The basic form of the pine tree is a cone. Draw a center line to locate the trunk. Then use shading or modeling to make the form look more solid. Finally, draw in the irregular branches, which add realism, but don't let them destroy the basic cone form of the tree.



Sphere

First, draw a simple sphere. The line around the center helps you feel its depth or thickness. Add shading at the side and bottom to suggest light from the left. Finally, modify the basic sphere form slightly to make it look like an apple.

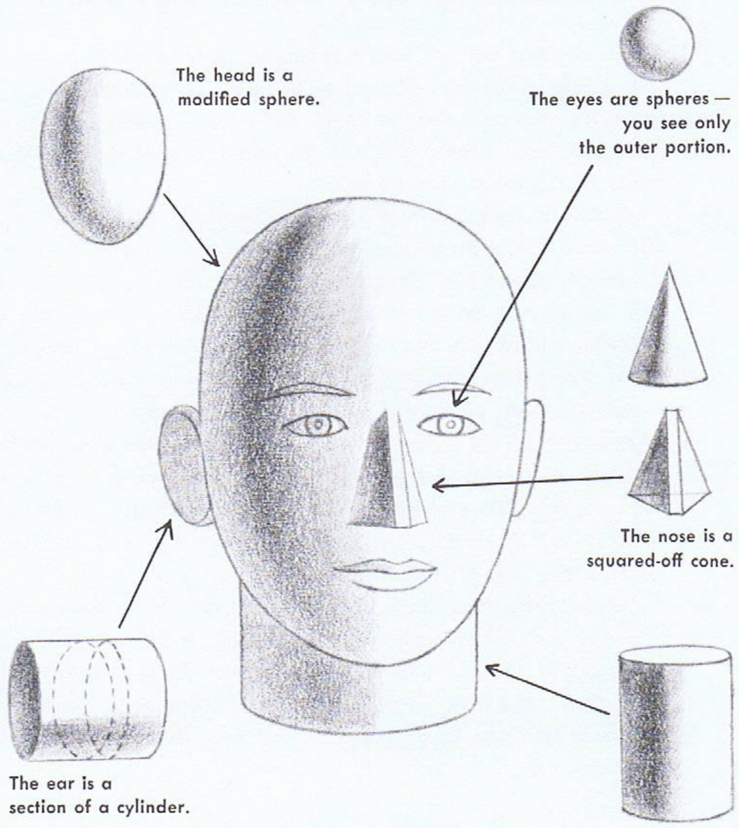


The pieces of fruit on the plate are variations of spheres.

The edge of the dish is a thin section of a cylinder.

The bananas are bent cylinders tapering at each end.

The bottom of the plate is a portion of a sphere.



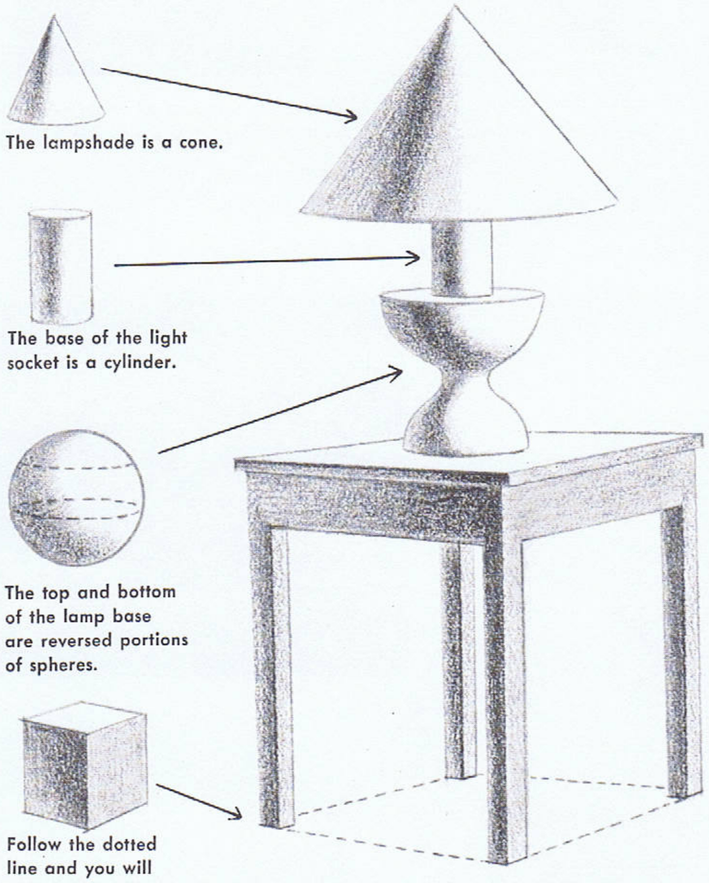
The head is a modified sphere.

The eyes are spheres — you see only the outer portion.

The nose is a squared-off cone.

The ear is a section of a cylinder.

The neck is a cylinder.

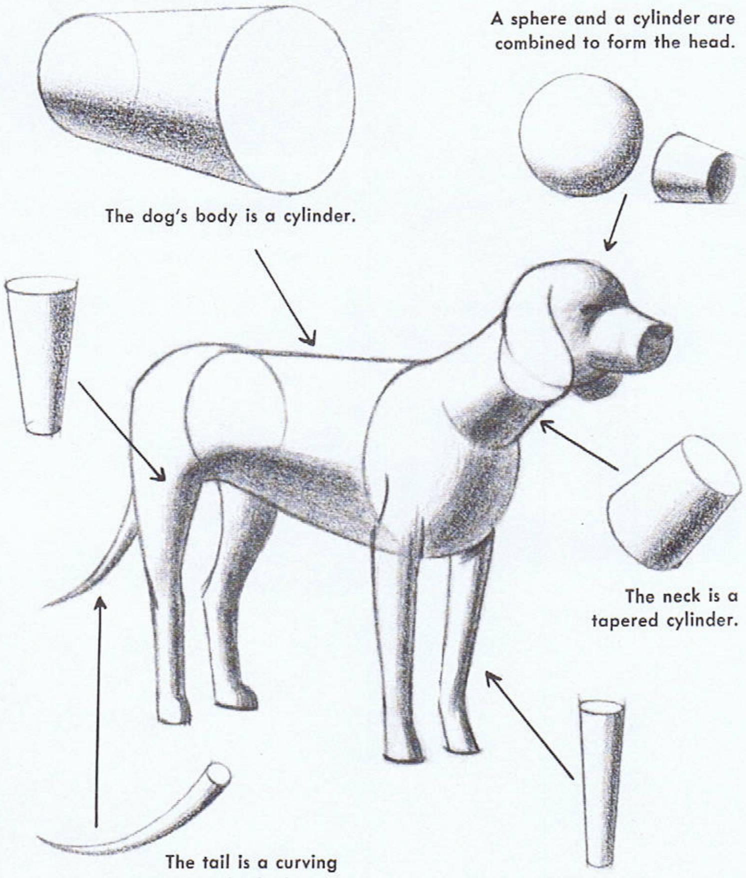


The lampshade is a cone.

The base of the light socket is a cylinder.

The top and bottom of the lamp base are reversed portions of spheres.

Follow the dotted line and you will see that the table is a cube.



A sphere and a cylinder are combined to form the head.

The dog's body is a cylinder.

The neck is a tapered cylinder.

The tail is a curving tapered cylinder.

The legs are irregular tapered cylinders.

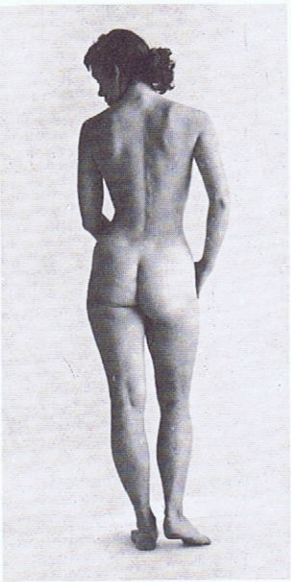
Combining the basic forms

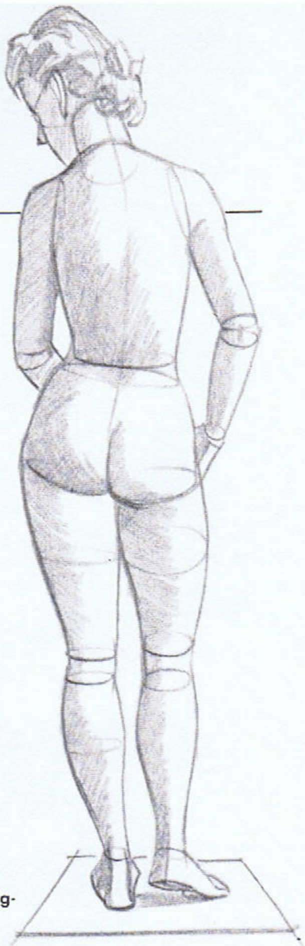
Look around you at home, work, or play to see for yourself that every object can be reduced to the four basic forms — cone, cube, cylinder and sphere. As these drawings clearly show, you will find the basic forms beneath the details and surface texture of even highly complicated objects.

Actually, most objects are combinations of two or more basic forms. Such combinations are easy for you to see in barns, stoves, or trucks where the forms are fairly regular and simple. But they are not so easy to see in objects like clouds, hills, trees and elephants, where the forms are complicated and irregular. However, the forms are still there, although somewhat modified.

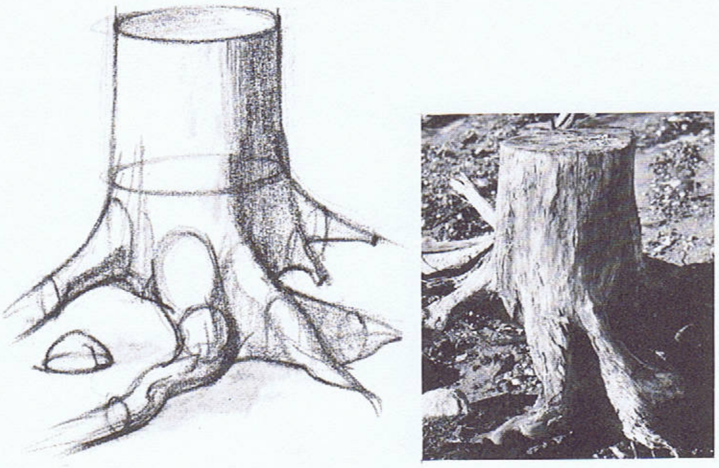
As an artist, you must learn to see through surface details or irregularities, recognize the basic form, and draw it. Begin today to train your eye to see the basic structure of the thing you are looking at. Fill the pages of your sketchbook with drawings, similar to these, of objects you see everywhere, stressing their basic form and structure.

Remember that these should be form drawings — keep them free and simple. Resist any temptation you may feel to concentrate on details. It will bog you down! First things must come first, and right now all of your interest should be aimed at learning how to draw basic form to the very best of your ability.

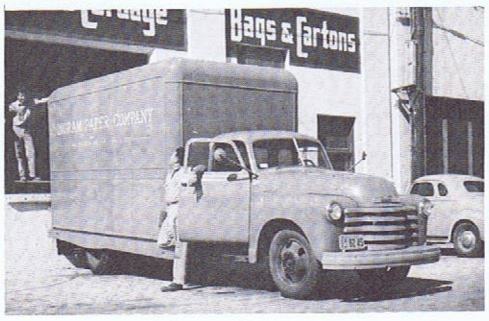




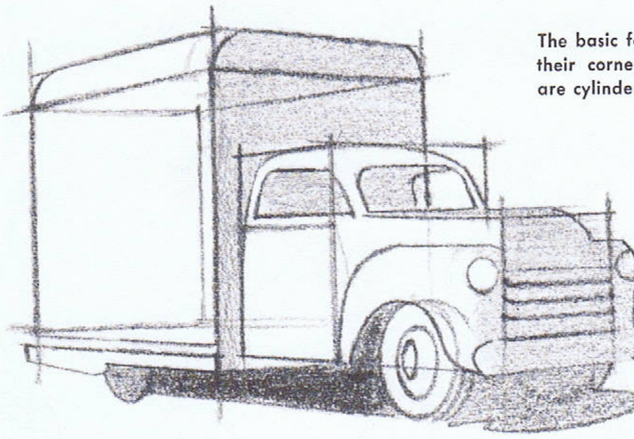
Cylinders, chiefly, make up the human figure. The head is a modified sphere.

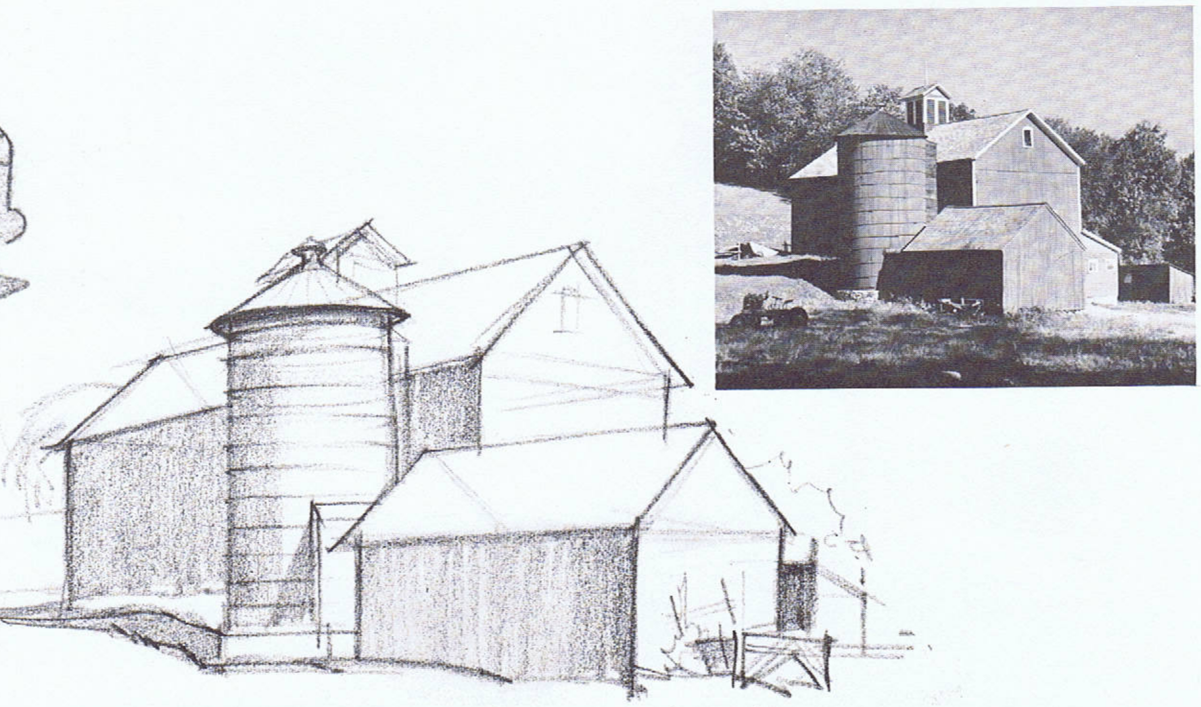


The tree stump is an obvious cylinder. Some of the roots are irregular cylinders, while others are sections of cones with their tips cut off.



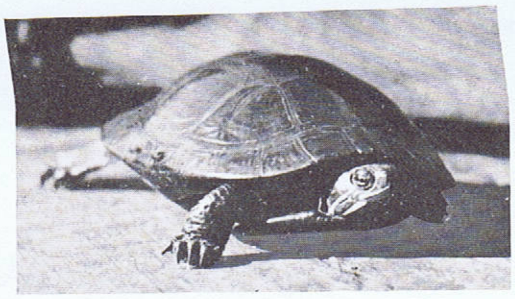
The basic forms of this truck are cubes with their corners slightly rounded. The wheels are cylinder sections.

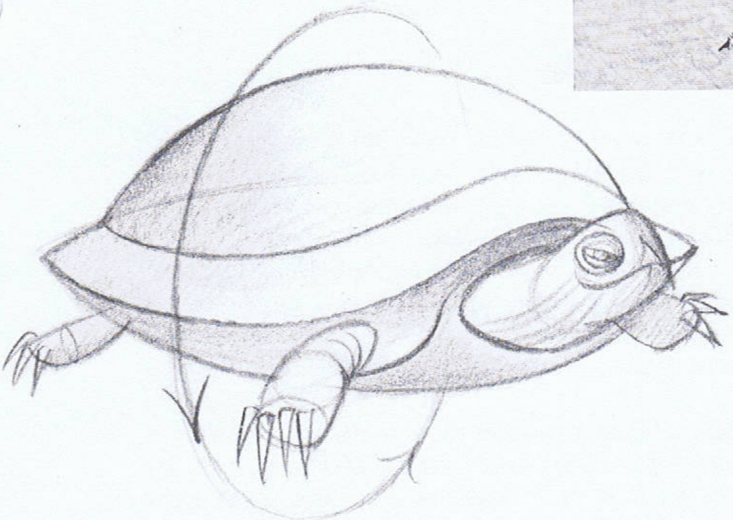


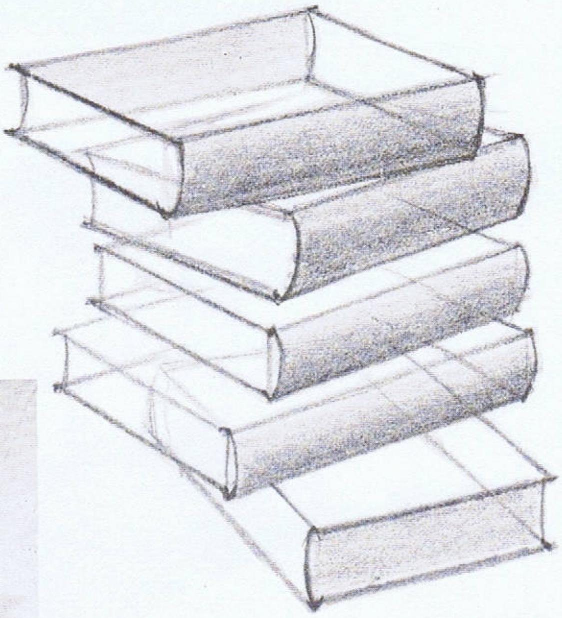


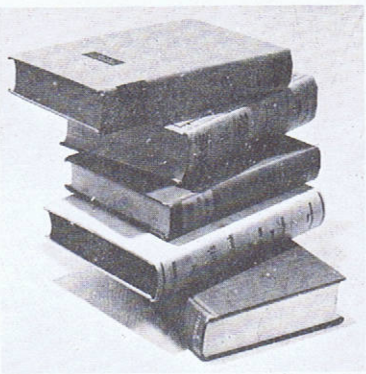
These barns are basic cubes. The roofs, too, are parts of cubes, but turned at an angle. The silo is a cylinder, its roof a squat cone.

Think of the turtle's body as a half-sphere, its neck and legs as cylinders. The arrow around the shell is a reminder that the body is a solid form.

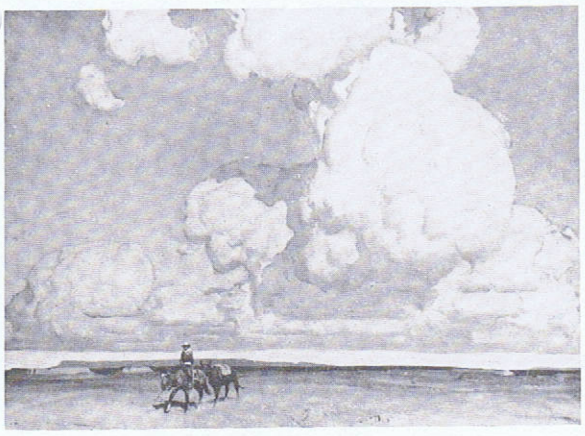


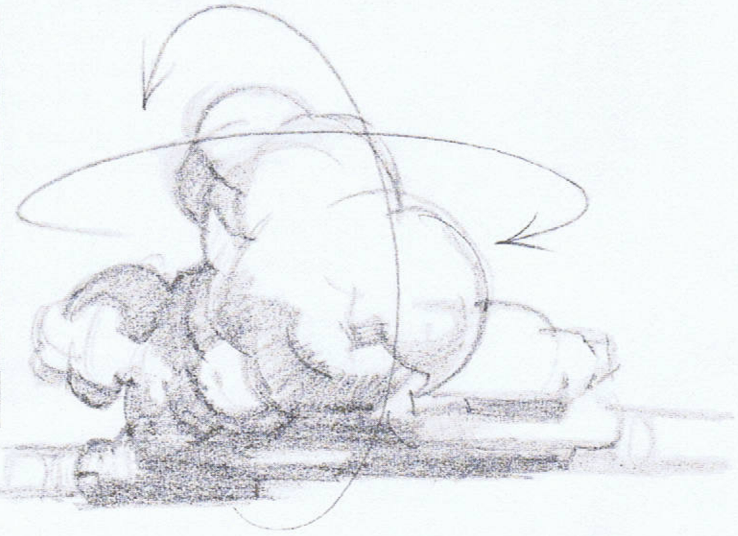




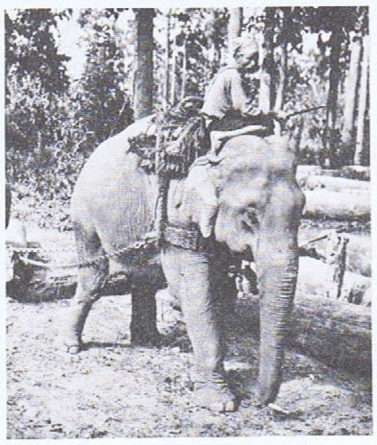


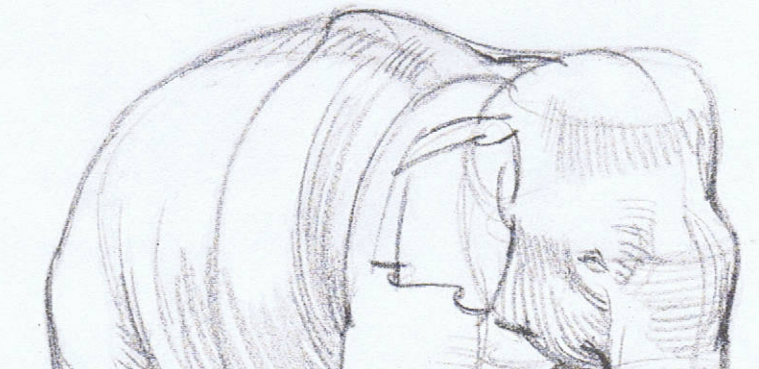
Books are cubes — draw them just as you would place them, each book resting solidly on top of the book underneath.



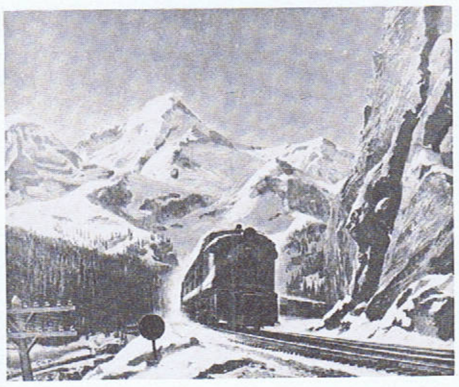


Even clouds, with their ever-changing form, have three dimensions. Those you see here are modified spheres.

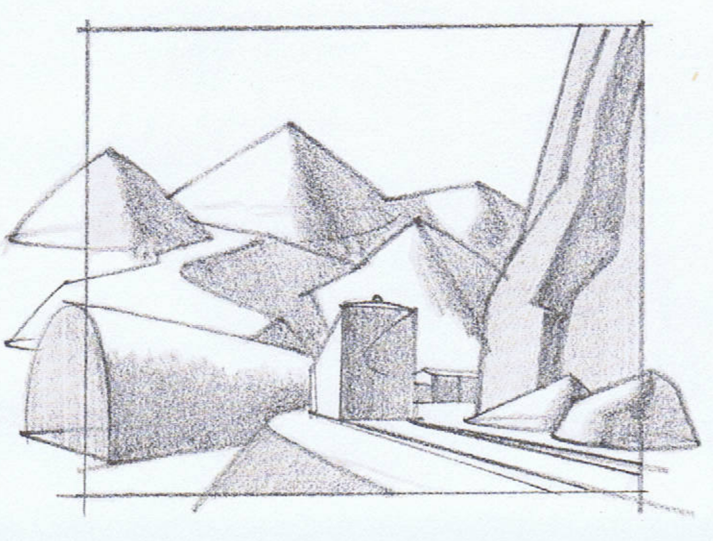




The huge bulk of the elephant's body is a modified sphere. So is his head. His trunk and legs are cylinders.



You can reduce a complex scene to its basic forms. The locomotive is a long cube, and the freight cars behind it are cubes, too. The mountains are wide, irregular cones.



Light and shade

The illustrations on these two pages show you ways to use light and shade on your drawings. After you have constructed the form soundly by drawing it through, you erase your construction lines and accentuate the form with lights and darks.

Frequently in this Course we will talk about light and shadow planes. By this we mean the sides or sections of a form that are individually struck by light or are in shade. These planes can be vertical or horizontal, diagonal or curved. There may be many or few.

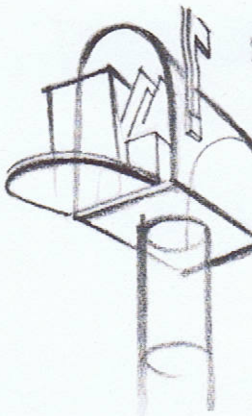
To get a solid grasp of light and shadow planes, you should study them on real objects. Set up on a table a few simple things — some books, a piece of fruit, and bowls or jugs — and light them with an ordinary floor or table lamp (the light source). Avoid using any objects with extremely shiny or dark surfaces because they will not demonstrate our point as successfully as objects with dull surfaces.

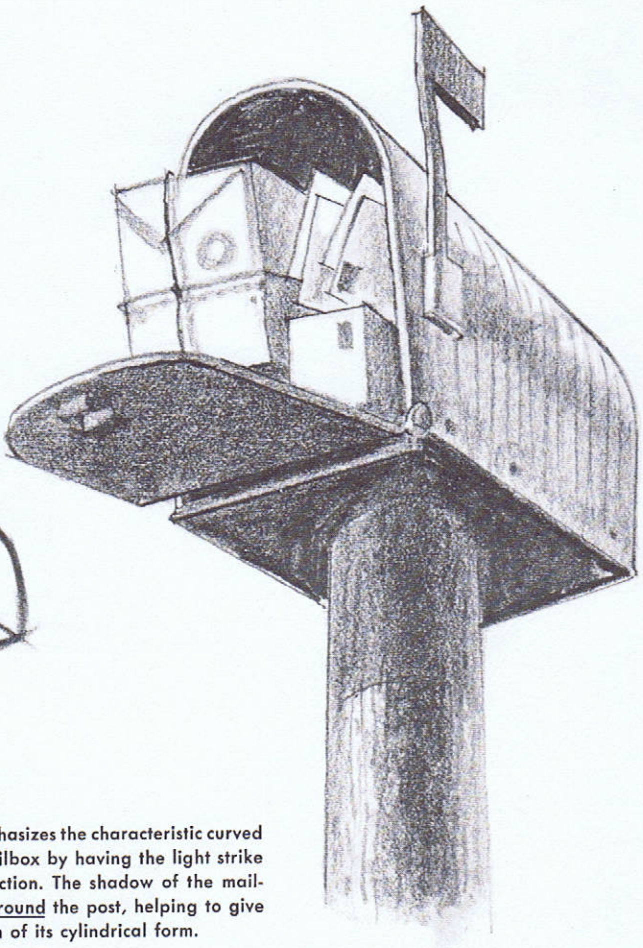
Move either the objects or the light around so that its rays illuminate them from different angles and directions. Each time you do this, there will be a different effect of light and shadow. Squint your eyes and notice the clear separation between the light planes and shadow planes.

As you study such a setup, visualize yourself first drawing each of these forms through for accurate proportion and construction, then adding the tones for light and shadow to create a full effect of realism.

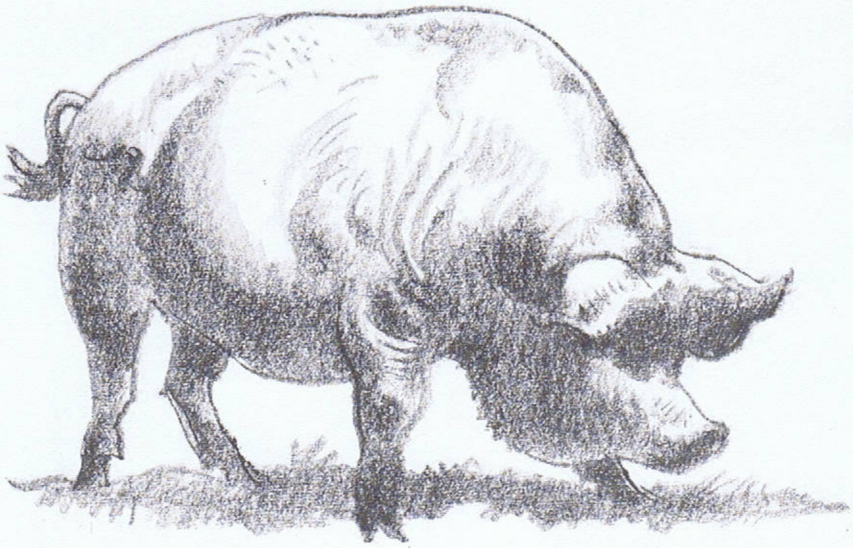
After this, turn your attention to the effect of bright lights on other things around you — figures, buildings, trees, animals, etc. You will see planes or patterns of light and shade that reveal the form as sharply as those illustrated here. On dull days or in subdued light the patterns of light and shade will not be so pronounced and you will have to look harder for them — but they will be there just the same.

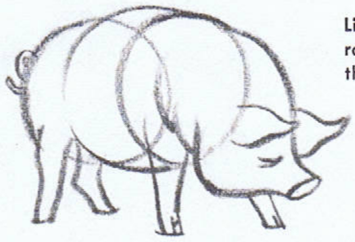
In your drawings, you may use light and shade to reveal and emphasize form, as in the pictures on these pages. But, before you add your tones and shadows, make sure your basic drawing is correctly constructed. The use of light and shade will help make a good basic drawing more convincing, but it will not save a poor one. The basic drawing must be able to stand by itself as a sound form structure.



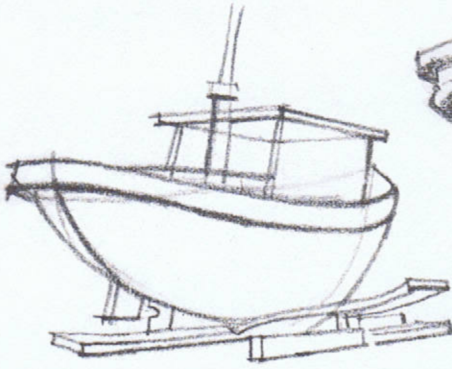


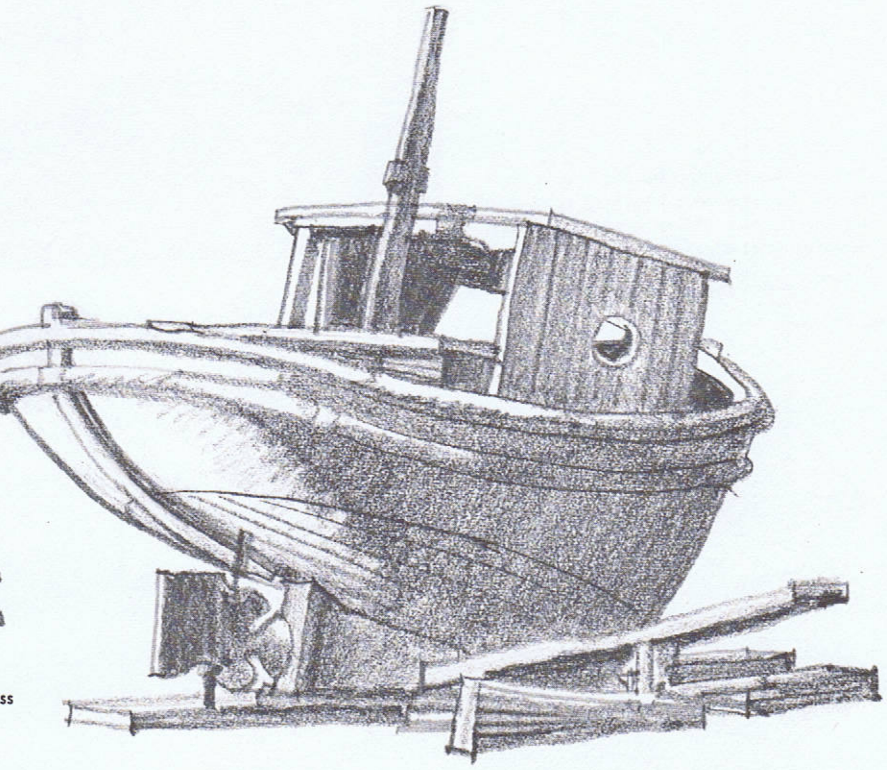
The artist emphasizes the characteristic curved top of the mailbox by having the light strike this curved section. The shadow of the mailbox follows around the post, helping to give the impression of its cylindrical form.



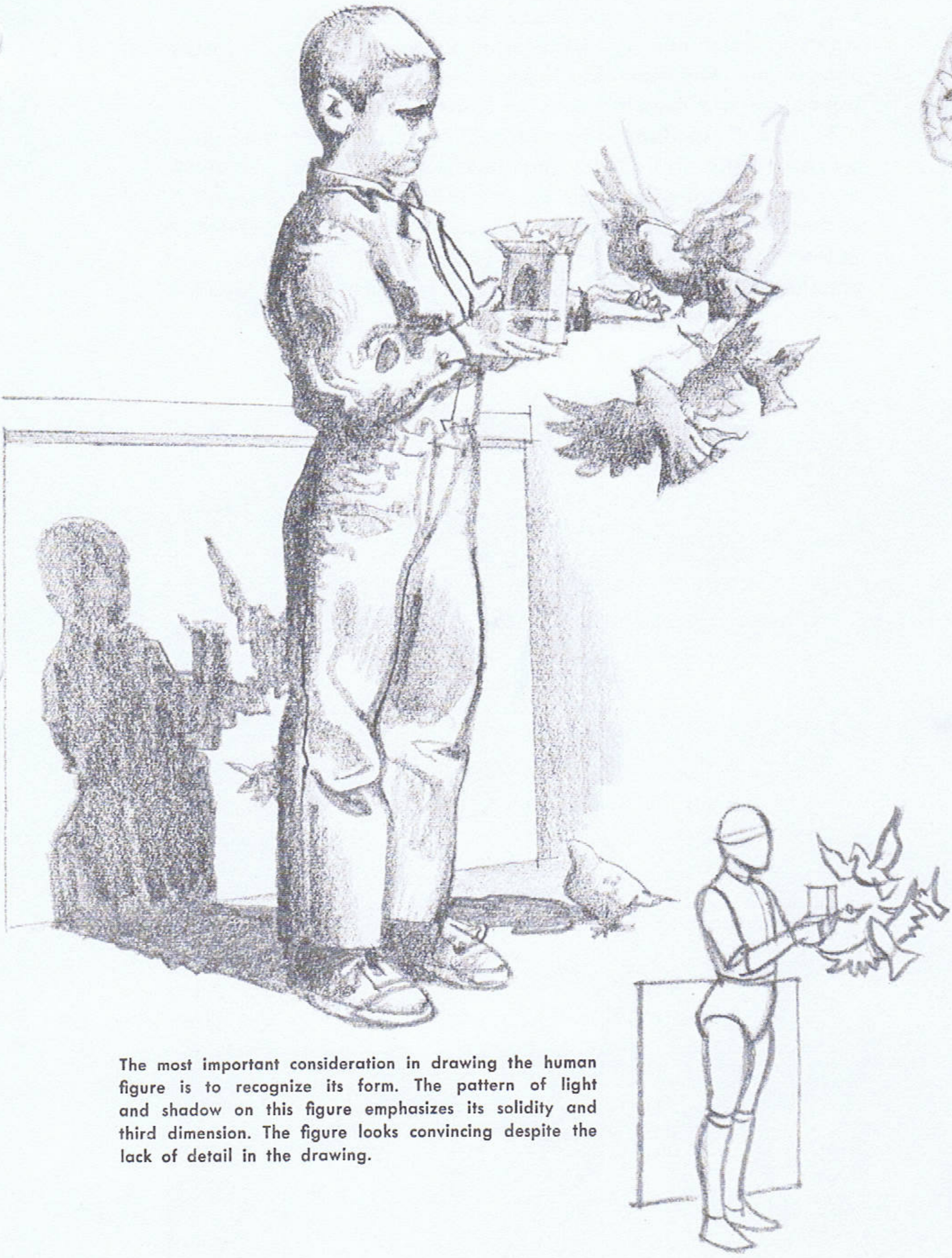


Light coming from overhead accents the bulk of the pig's rounded body. Place your light source carefully to reveal the form to best advantage with lights and shadows.

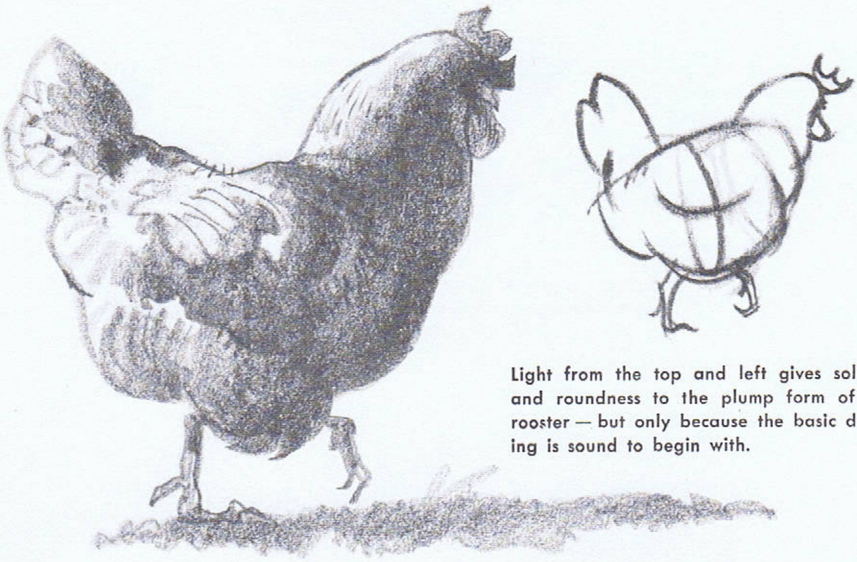




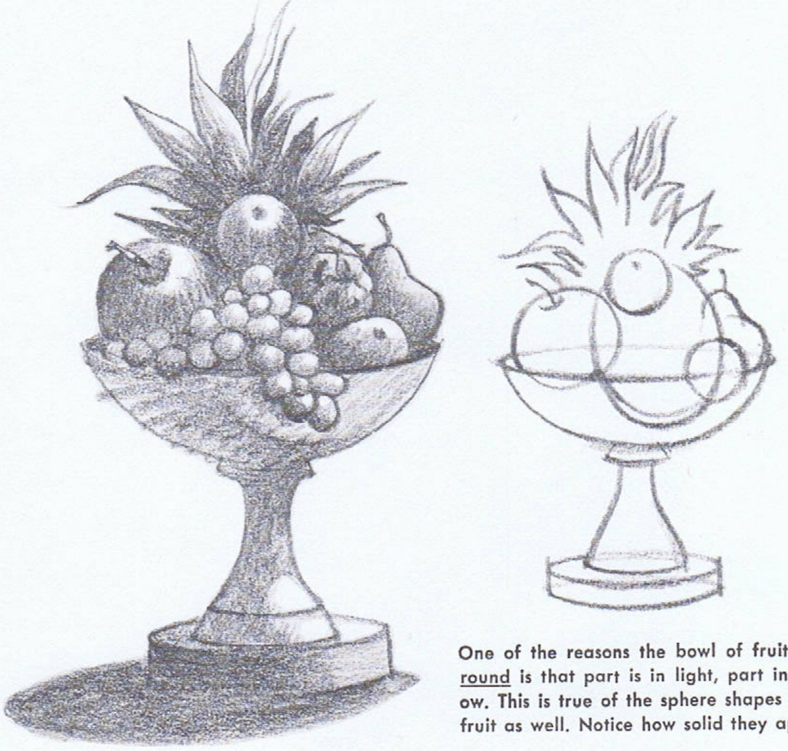
By lighting the boat from the back we can stress the basic curved structure of the hull.



The most important consideration in drawing the human figure is to recognize its form. The pattern of light and shadow on this figure emphasizes its solidity and third dimension. The figure looks convincing despite the lack of detail in the drawing.



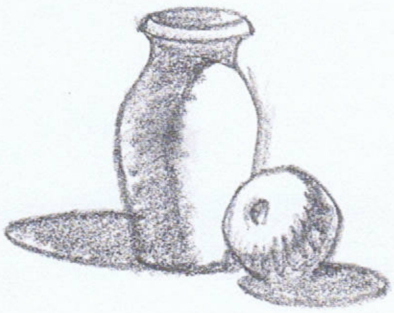
Light from the top and left gives solidity and roundness to the plump form of the rooster — but only because the basic drawing is sound to begin with.



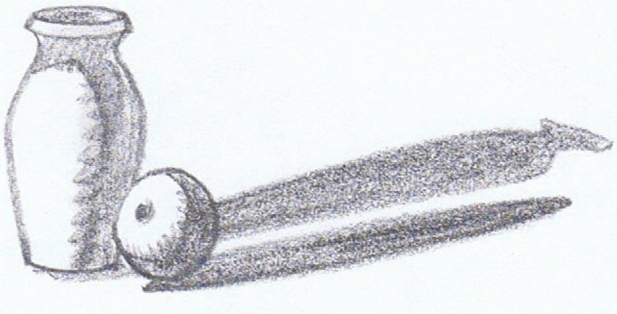
One of the reasons the bowl of fruit looks round is that part is in light, part in shadow. This is true of the sphere shapes of the fruit as well. Notice how solid they appear.

Avoid these errors

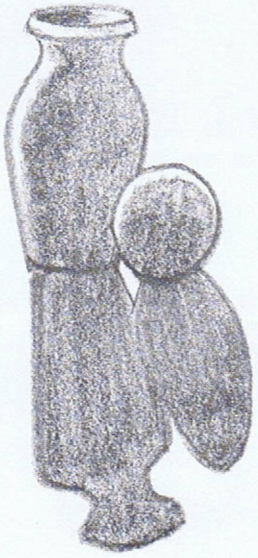
Use light and shadow to give form and structure to your pictures and make them more convincing. In almost every case it is the object that is important, not the shadows. Don't let accidental shadow effects destroy or camouflage the form. Here are some common errors you should avoid:



Inconsistent lighting: The light plane of the vase is on the right but that of the apple is on the left. With one light source, each object should be lighted on the same side and consistent in its shading.

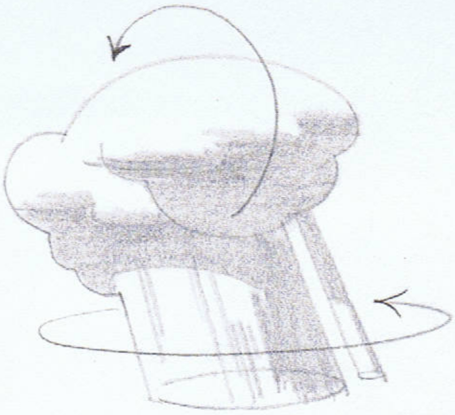


Distracting shadows: Avoid awkward shadow shapes that distract the eye from the important objects in your picture. Here the shadows steal the show from the vase and apple.



Confusing shadows: The heavy shadows and the objects seem to be all one form. Shadows should help clarify forms, not confuse them.

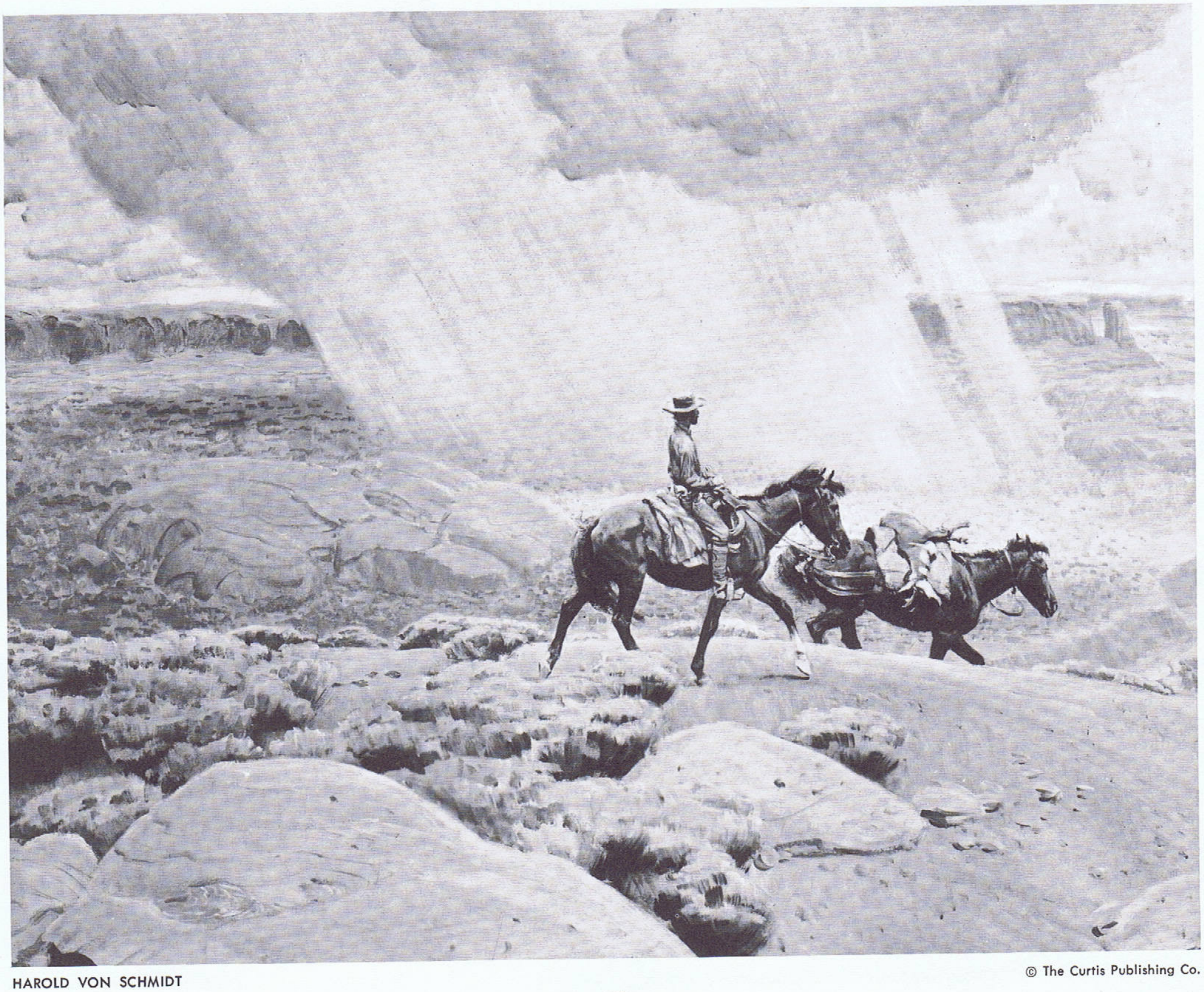
Solid forms make good pictures



The storm clouds in Harold Von Schmidt's painting are basic spheres, although he shows only their lower part. The torrent of rain forms two slanting cylinders, one huge, one narrow.

On these pages we show you how two great illustrators, Harold Von Schmidt and Peter Helck, apply the principles of drawing solid form in making professional pictures. They use these principles to draw not just the simple forms of a few man-made objects, but anything they want to put in their illustrations, from a car to a cloudburst, from a horse to a house.

In both illustrations the forms look solid and well constructed because in the preliminary stage each artist thought of the objects in terms of their basic form and "drew them through" to be sure they would look convincing. As each artist painted he instinctively stressed solid form because with experience and practice this has become second nature to him – just as someday it will become second nature to you.



HAROLD VON SCHMIDT

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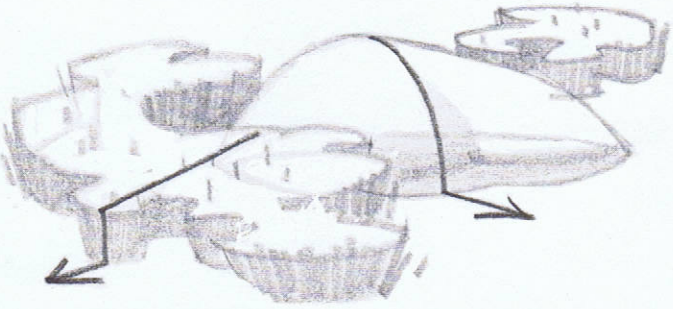
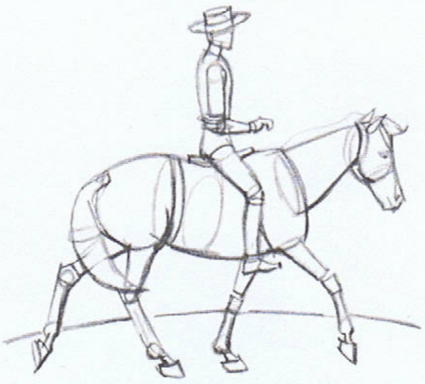
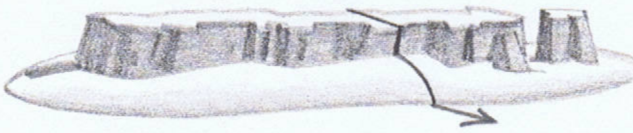


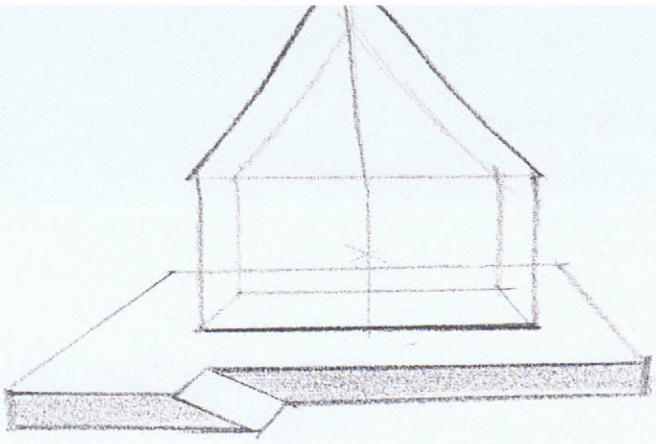
The sagebrush has definite top and side planes in contrast to the curving sphere form of the smooth rock.



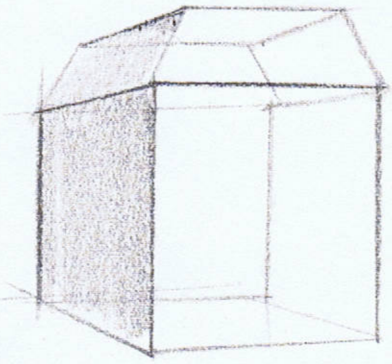
Cylinders are the basic forms of which both horse and rider are constructed.



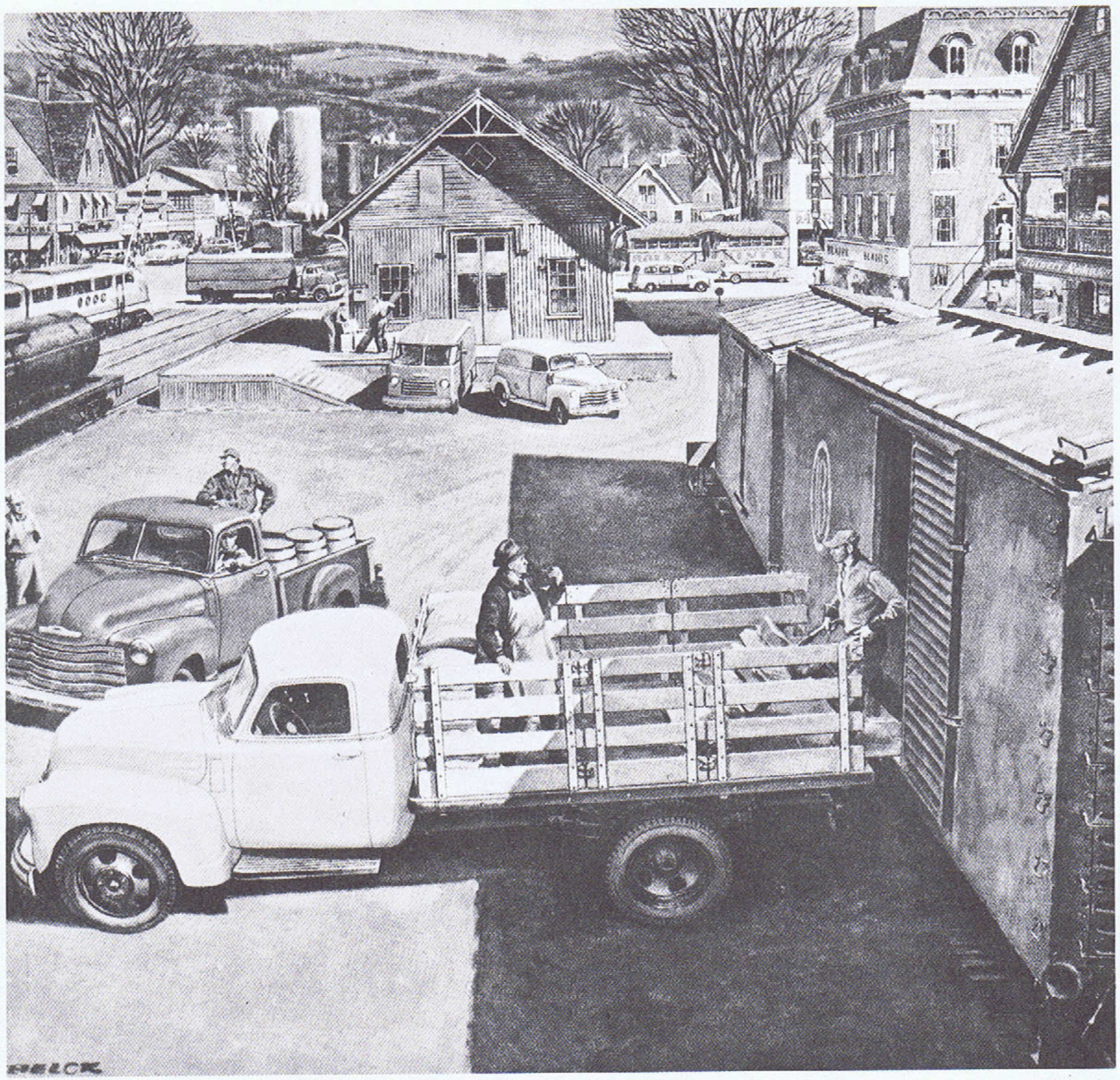
The mesa, partly hidden by the cloudburst, is no flat background silhouette. It has solid three-dimensional structure.



The freight station toward the back of the picture is made entirely of cube forms — including the roof, which is a cube turned at an angle. The ramp of the loading platform is the side of a tilted cube.

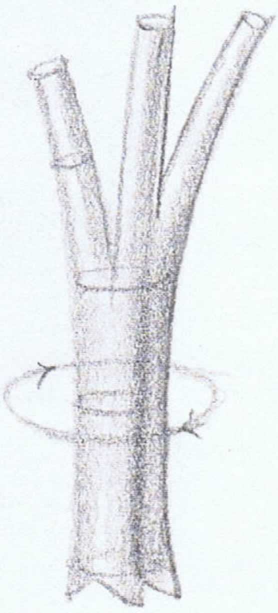


Cubes form the building at the upper right in the picture. The roof is constructed by cutting off the edges at a slight angle.

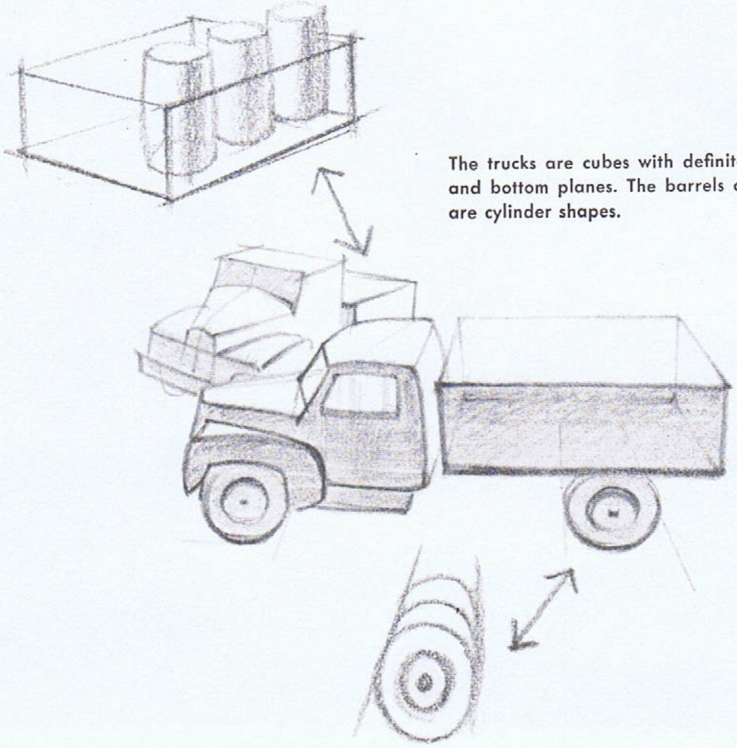


PETER HELCK

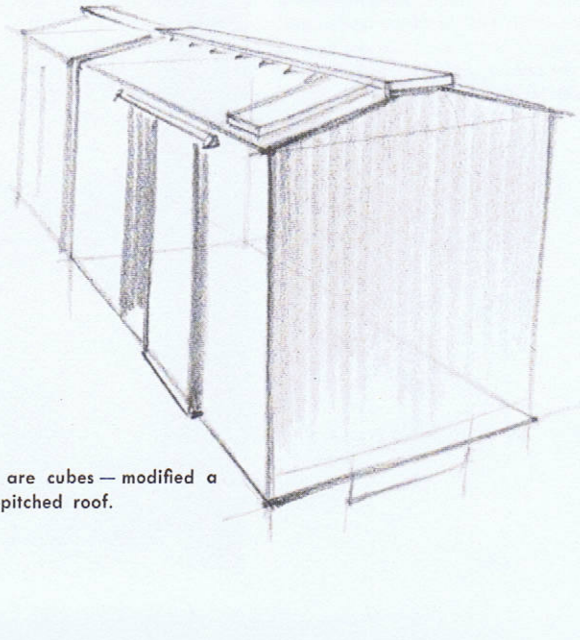
Courtesy Chevrolet



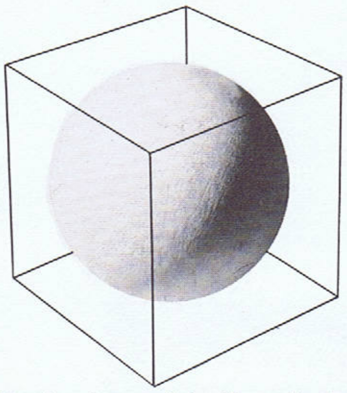
The lower part of each tree — trunk and main branches — consists of cylinder forms.



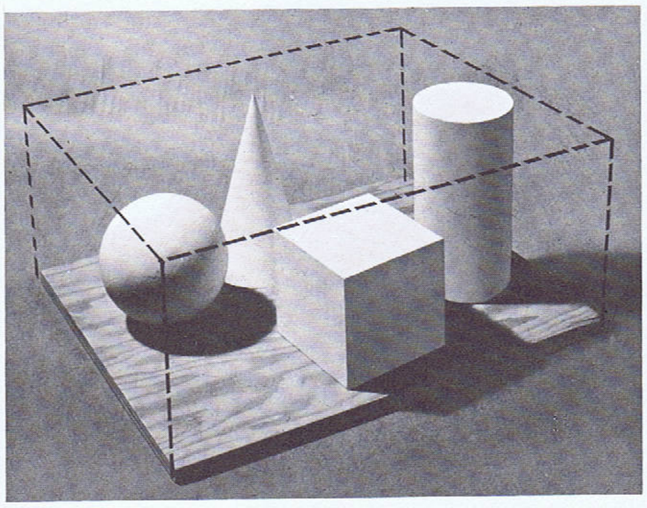
The trucks are cubes with definite top, side and bottom planes. The barrels and wheels are cylinder shapes.



It's easy to see the freight cars are cubes — modified a little at the top to form the low-pitched roof.



1 This sphere is not a flat outline — it extends up and down and back into space, as shown by the box drawn around it.



2 Here four basic forms have been placed on a flat surface to show that they occupy space and that space exists between and around them. Some forms are closer to you than others — and one part of each form is closer than the rest of it. The broken lines simply indicate that these objects have three dimensions in space.

Creating the illusion of form in space

As an artist, you face an exciting challenge every time you take up your pencil, pen or brush. You have to create the illusion of solid form on a flat drawing surface. Real forms exist in three dimensions — but your drawing paper has only two.

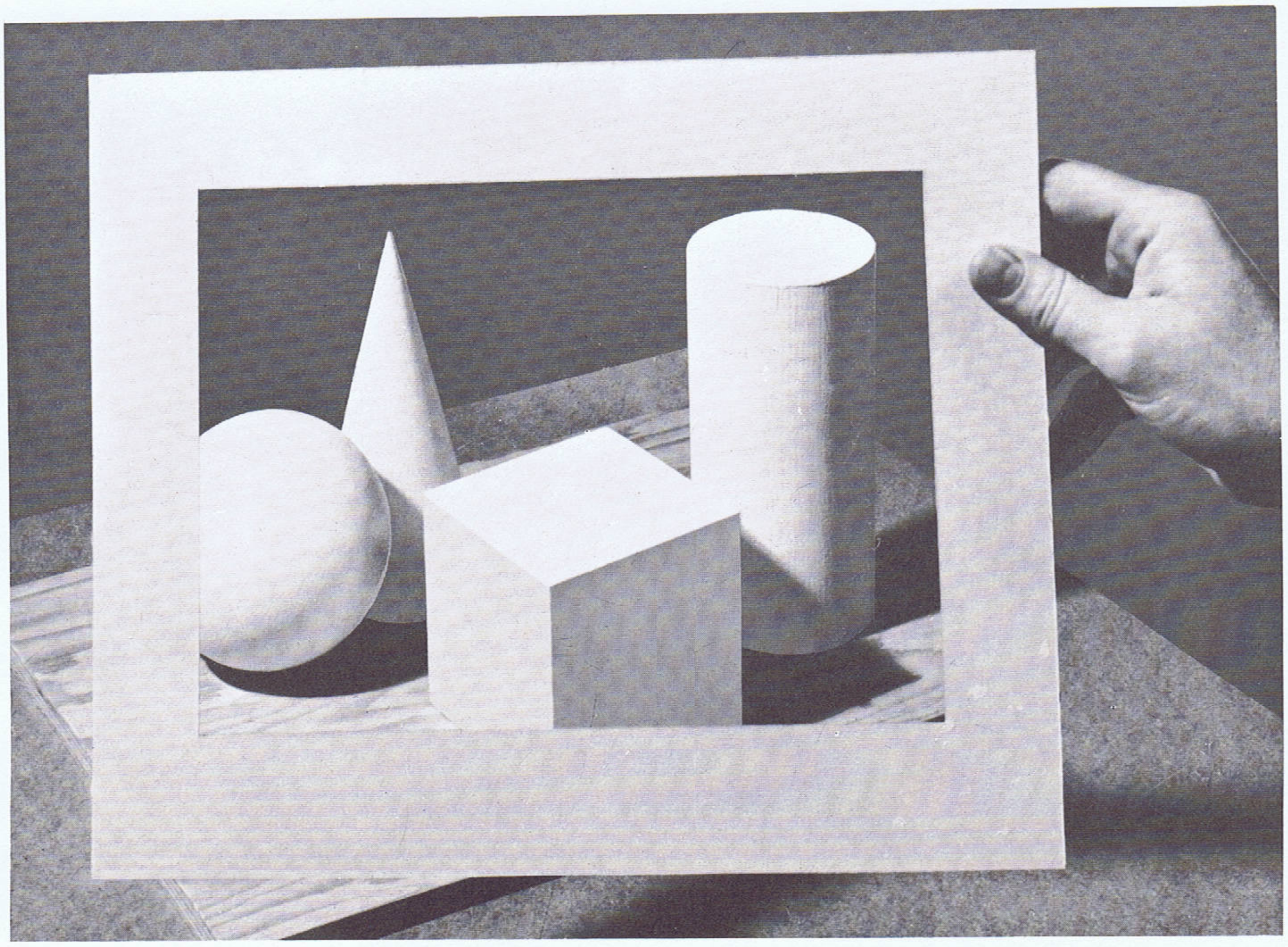
Here is where the beginner often runs into trouble. Because his paper is flat, he is likely to draw his objects looking flat, like the apple silhouette we saw some pages back. Or, if he draws the objects solidly, one form may run into the next — it will not appear to be in back of or next to it, as the real things are.

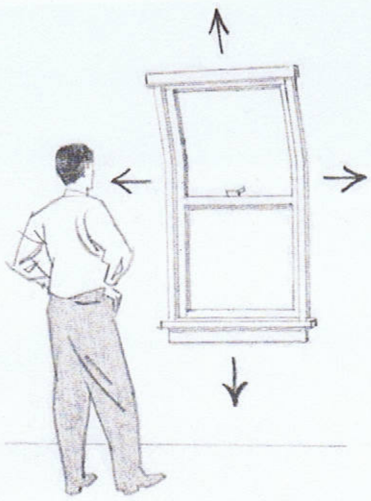
You will be able to avoid these mistakes if you realize that every form needs space in which to exist. A form takes up space and it is surrounded by space — and you must suggest this space, or the illusion of it, in every illustration you make.

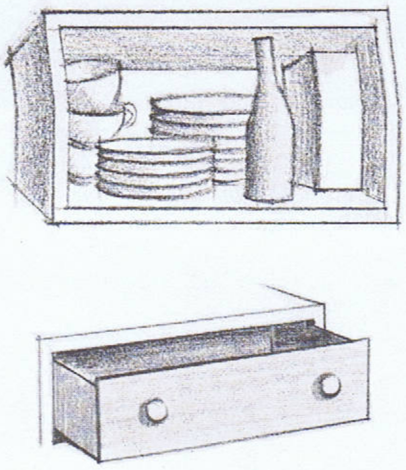
In your pictures, you must be able to show that a form extends backward and forward and up and down in space. Drawing the form through will help you do this. However, when there are several objects in the same picture, you have to do something more. You must not only draw the objects solidly — you must clearly show the relationships of one to the other. You have to show which forms are nearest, which are furthest, and how close together they are. Within your picture there must be room for each of the objects to exist just the way they do in reality. Furthermore, there has to be a sense of space extending around these objects and beyond them in every direction.

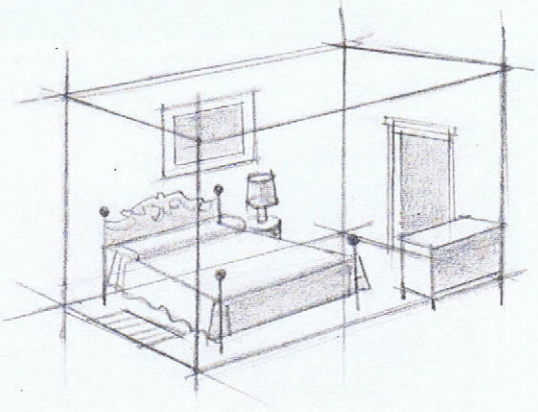
Carefully study the photographs and drawings on these two pages. They have been planned to sharpen your sensitivity to space — to make you keenly aware that every form, regardless of its size or shape, exists in and is surrounded by space. Then you will be ready for the instruction we are going to give you about how to capture the feeling of form in space in your pictures.

3 Now look at the same forms in a frame. This is how they should look when drawn on a flat surface. If they are correctly drawn, they will still appear to have three-dimensional form and exist in space and depth. Although the frame cuts off part of some objects, you feel that they still exist in space behind the frame.





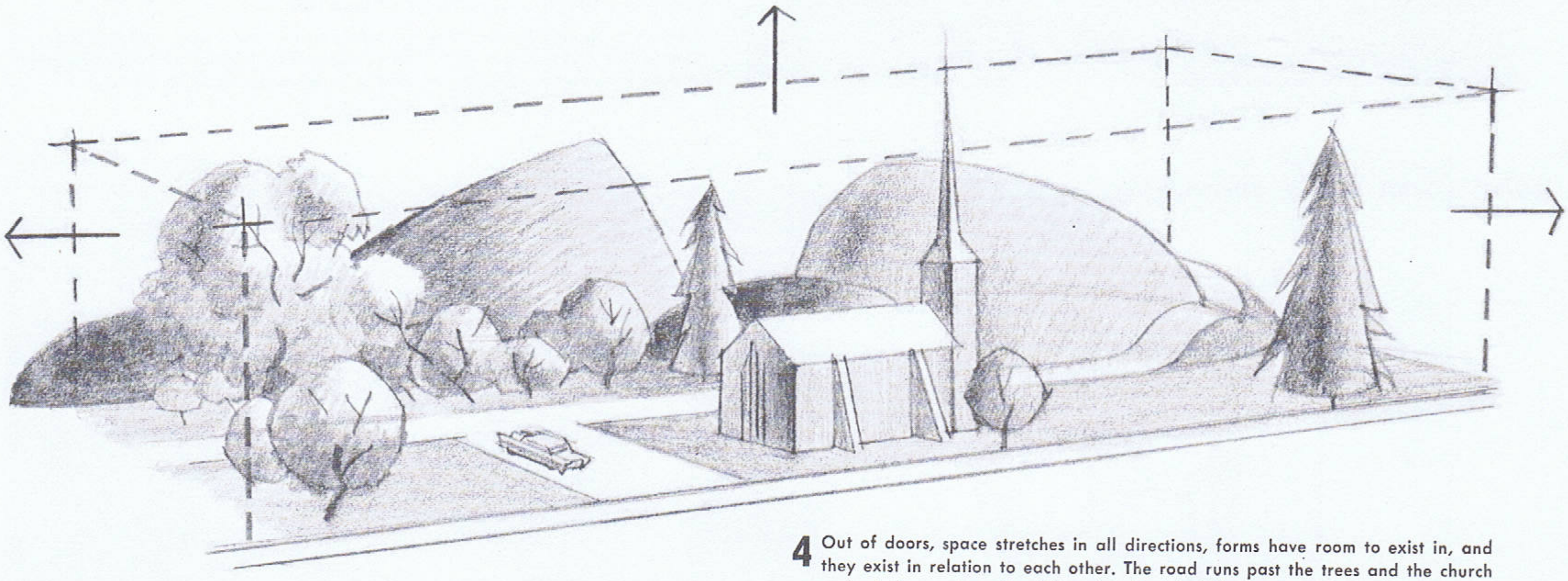




1 You will have a keener understanding of what space means in pictures if you think of your drawing paper as a window. The window glass is flat and its frame limits what you can see, but you know that forms exist in real space behind and beyond both glass and frame. You must re-create this sense of depth and space in your pictures.

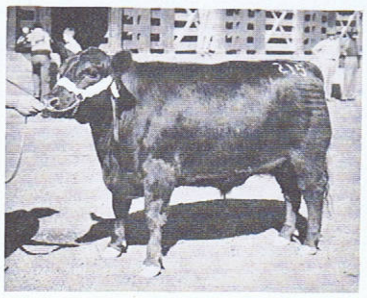
2 To strengthen your awareness of form in space, open a cupboard or pull out a drawer containing objects and look into it. Each object occupies some of the space inside — each is also surrounded by space — and there is a varying amount of space between the different objects. Just as these forms need real space to exist in, so the forms in your pictures need the illusion of real space.

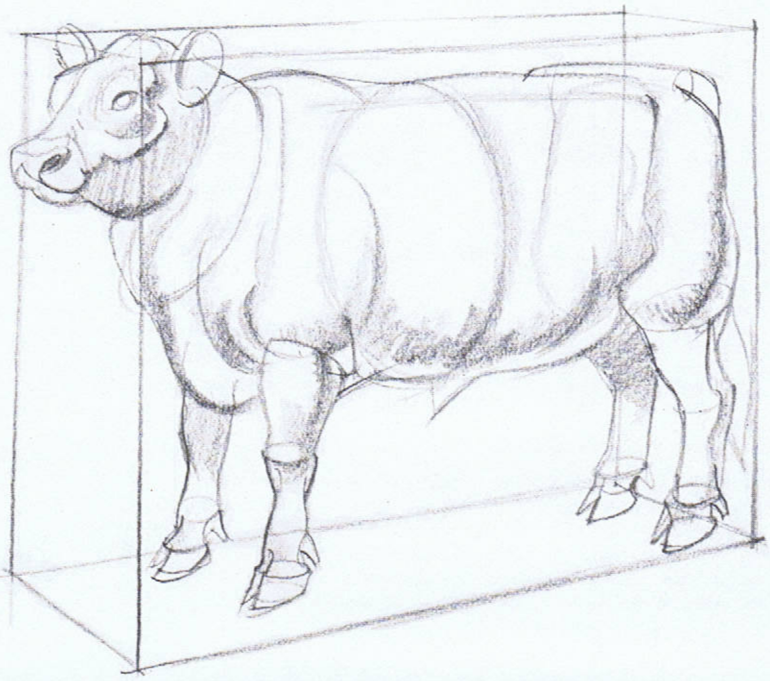
3 Next, consider forms in space in the room where you are sitting. The space of the room is enclosed by walls, ceiling, floor. In this space are all the forms of the various pieces of furniture. They all have a space relationship to you and the room itself — they are close or further away.

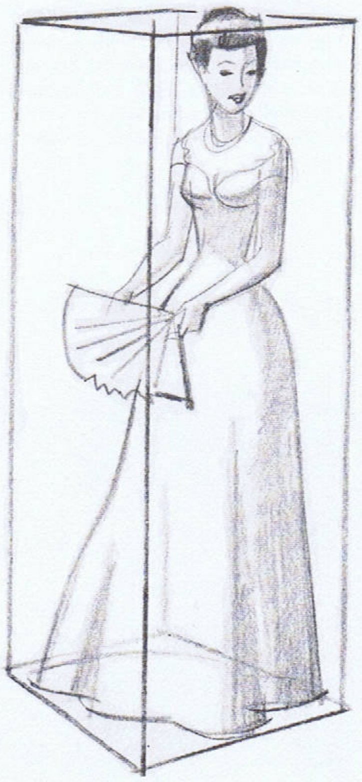


4 Out of doors, space stretches in all directions, forms have room to exist in, and they exist in relation to each other. The road runs past the trees and the church and winds up along the hill and behind it. Hills, trees, and steeple all extend upward in space and there is space between these forms. Although this is only a simple drawing, the illusion of forms in space is convincing; the broken-line box fits over the forms like a real box over a miniature landscape.

5 The real bull — and a form drawing of it that "exists" in space because the artist thought of the space the animal occupied and the space surrounding its form. When you draw forms, think of them as enclosed by imaginary boxes. It will help you to create the illusion of three-dimensional form on your two-dimensional drawing surface.

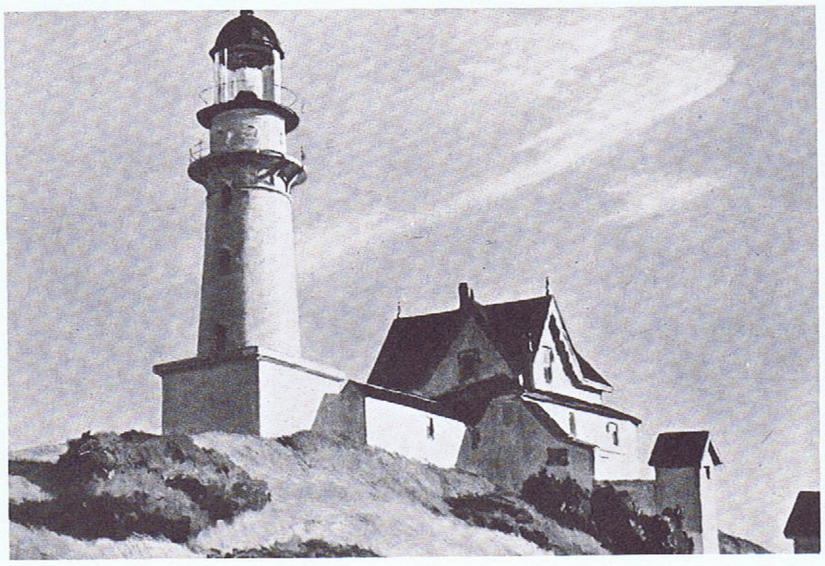


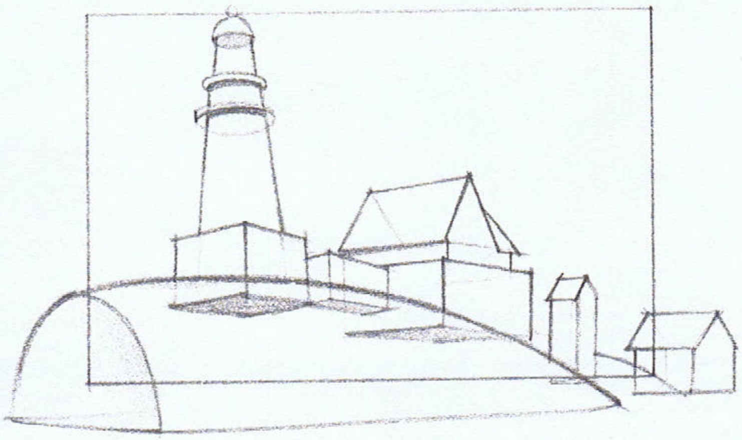




6 Much of your work will involve the human figure. When you draw it, consider its form and the space it occupies. This attitude will help you avoid drawing figures that look flat — will strengthen the feeling of solid three-dimensional form in your work.

Collection of Mr. and Mrs. Samuel A. Tucker

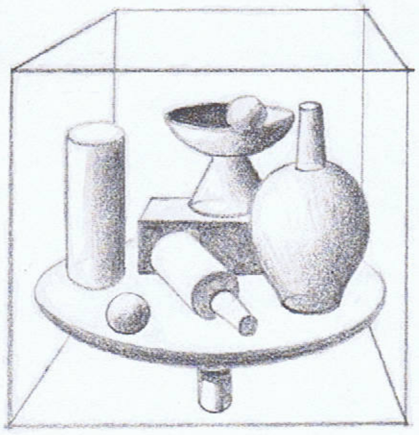




EDWARD HOPPER Lighthouse at Two Lights

The land in the foreground hides the lower part of these lighthouse buildings. However, we feel that they rest firmly on the ground because the artist thought of them as complete, solid forms existing in depth as he painted them.

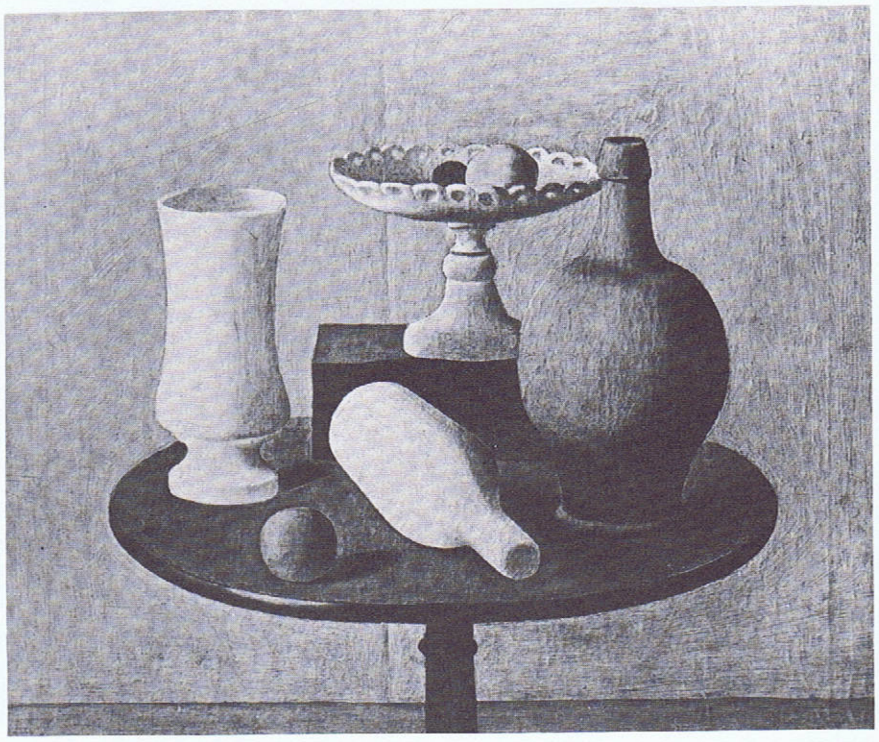
Solid form adds conviction

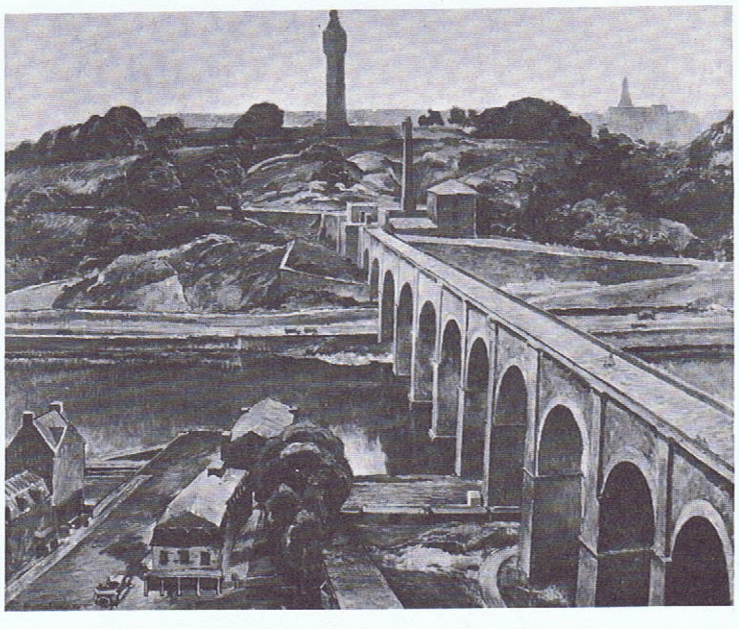


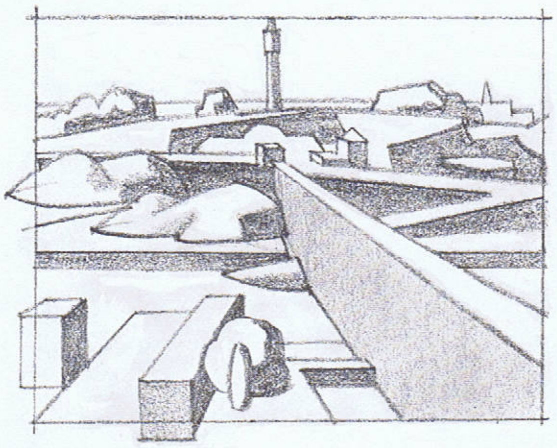
GIORGIO MORANDI Metaphysical Still Life, 1920

Here is a fine painting with a design based on a sound knowledge of form. Although the round table top is well filled with objects, each one has sufficient space to exist. Light and shade emphasize the solidity of the construction in this picture by a famous contemporary Italian artist.

Private collection, Milan



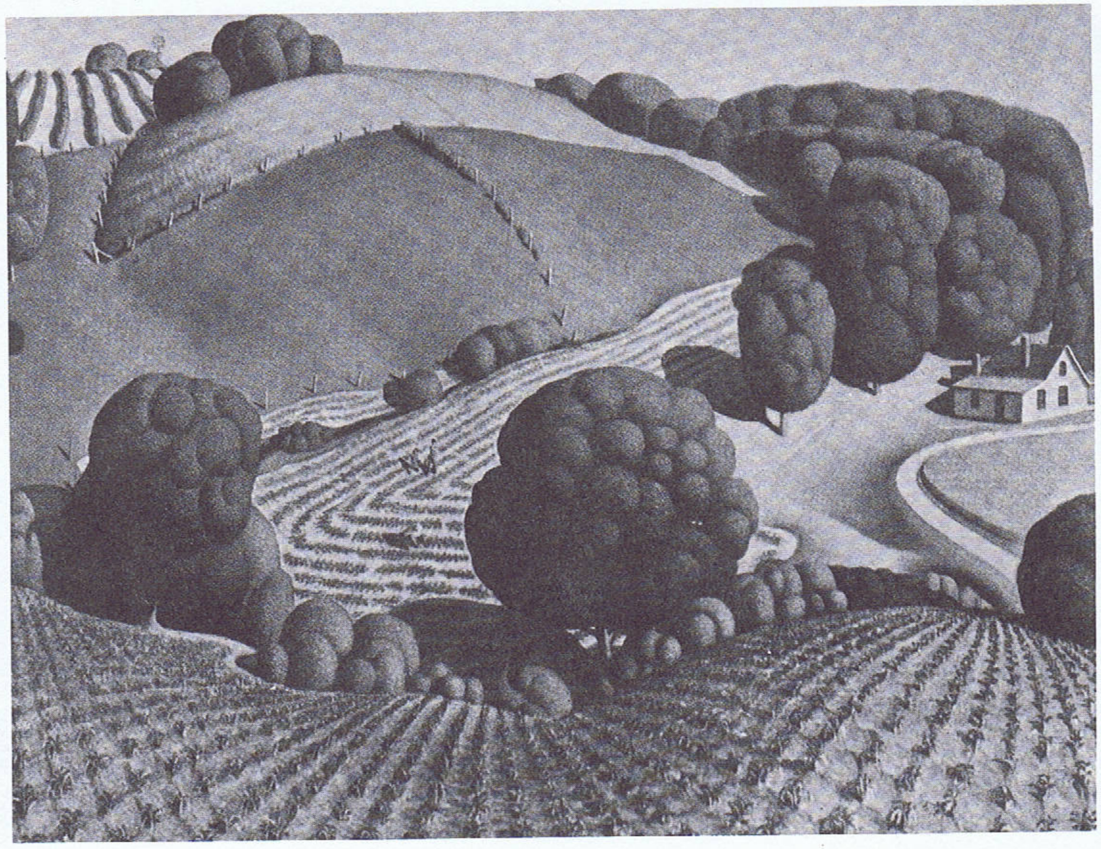




PETER HELCK High Bridge

In this picture Peter Helck gives us a convincing illusion of solid form in the outdoors. Notice the gradual reduction in the size of the arches and the width of the bridge as it stretches into the distance. Notice, too, the feeling of space between the houses on this side of the river and those on the far bank. The artist has used his knowledge of space and perspective to create a feeling of great depth in his picture.

Courtesy Metropolitan Museum of Art and Associated American Artists Galleries



GRANT WOOD Young Corn

Grant Wood, noted American artist, built a whole style of painting around the basic form of the subjects in his pictures. Partial spheres are the basis of this rolling landscape — whole spheres are clustered together to make the foliage of the trees. This picture is its own form diagram.

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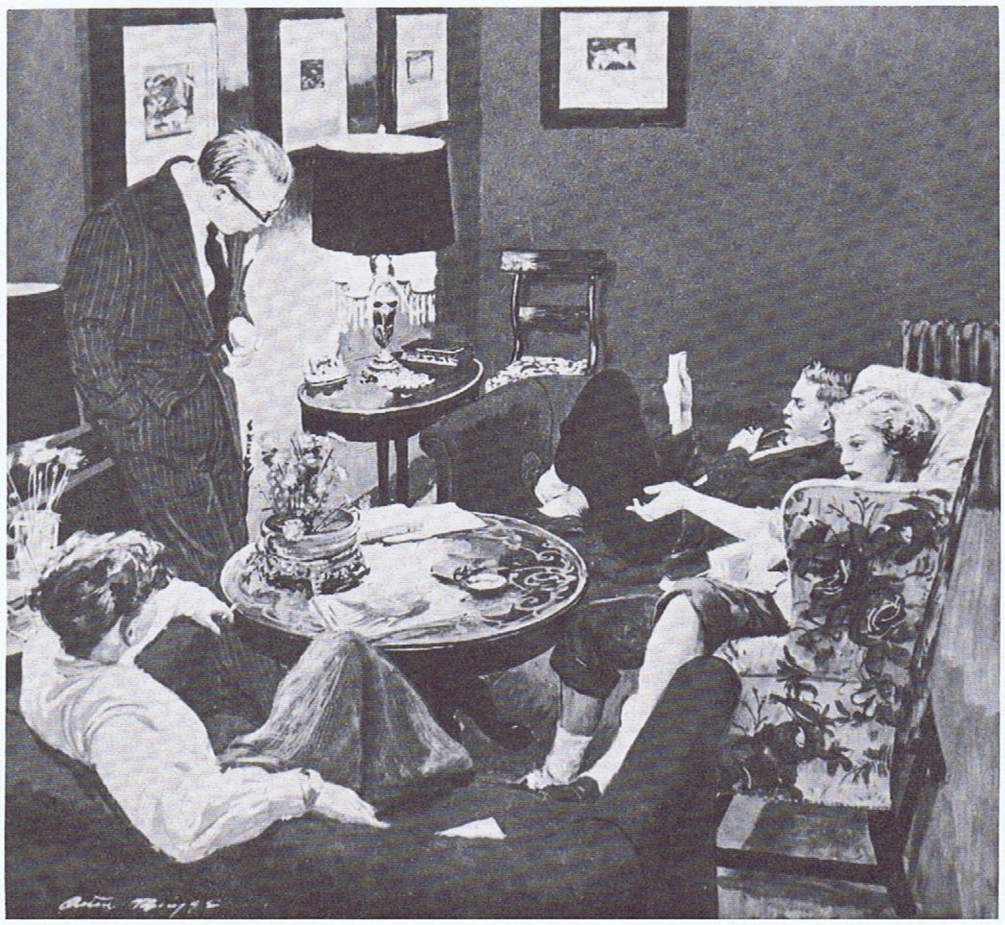
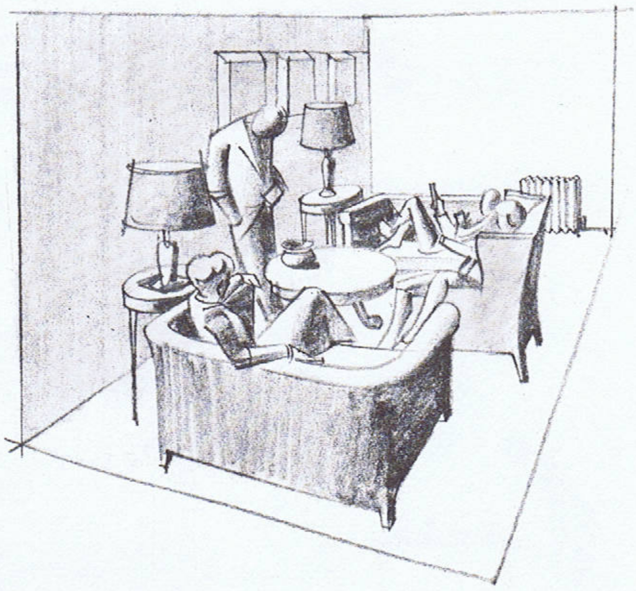




AUSTIN BRIGGS

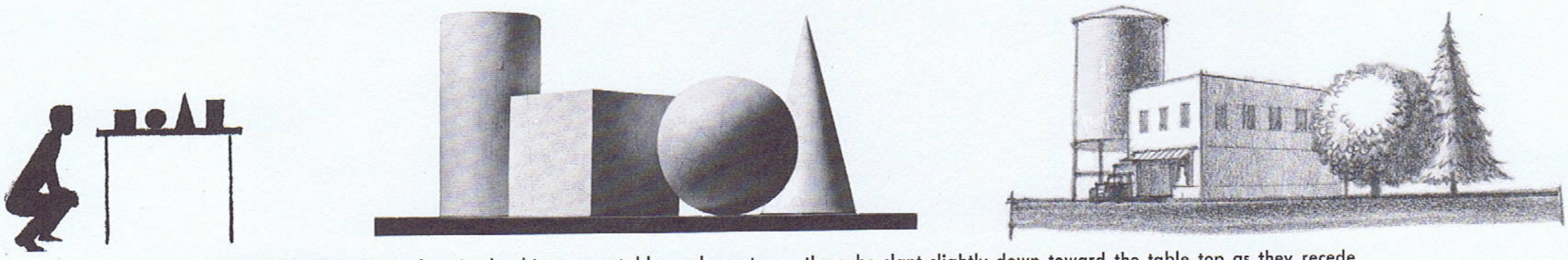
The design of this illustration is based on the arrangement of figures and furnishings within the three-dimensional space of a living room. Briggs placed his forms carefully, one overlapping another, to create a real sense of depth in the picture. As he drew the figures, sofas, chairs and tables, he was aware of both their form and the space around them.

Objects look different from different positions

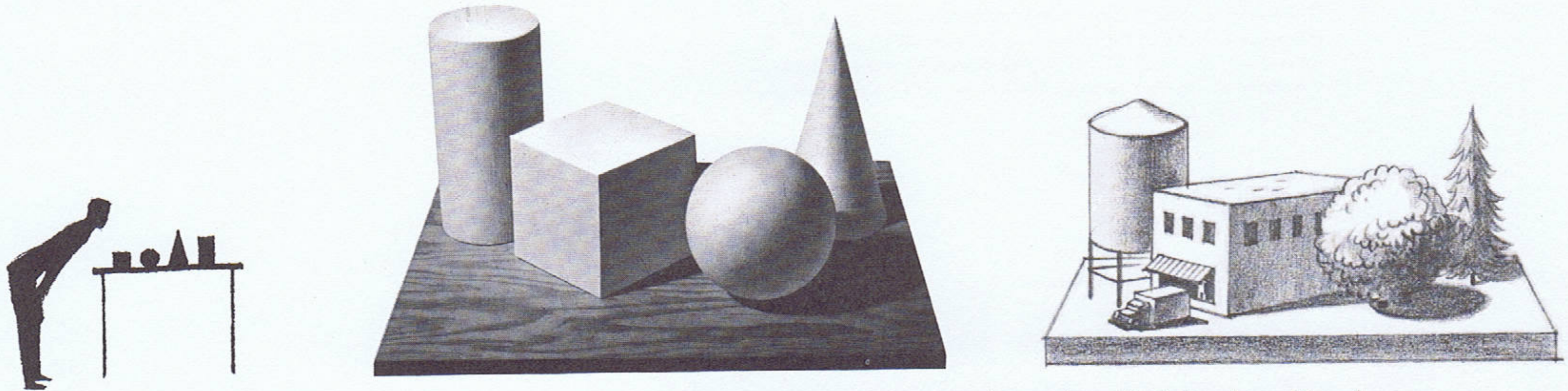
Every object looks different when you view it from a different position or viewpoint. Therefore, to draw forms accurately, you have to take your viewpoint into account. You must draw forms as you actually see them from where you stand or sit.

Drawing objects on a flat surface as they actually appear to the eye is known as drawing in perspective. In a typical perspective drawing these objects appear to recede in the distance and give the effect of depth. Here we are going to show you the basic rules of perspective, and how to apply them in your drawings.

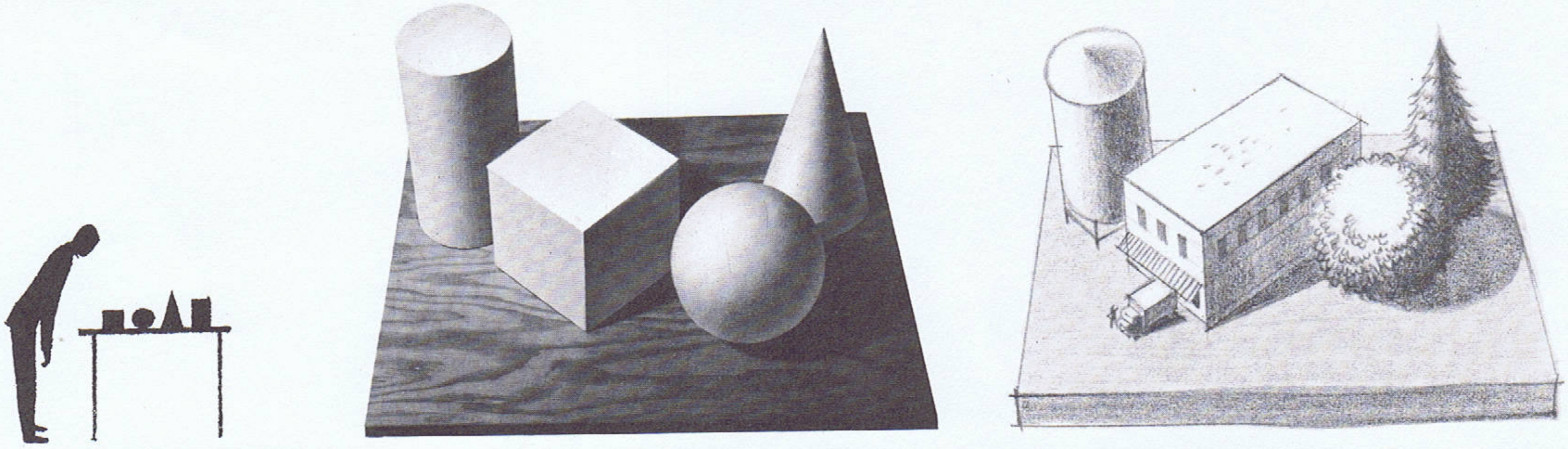
Let us start by seeing exactly what happens to the appearance of objects when we look at them from different positions. We call these positions eye levels or viewpoints. We use models of the four basic forms for our demonstration but you can get the same effect with any simple object you have at hand.



EYE-LEVEL VIEW: Set a few simple objects on a table, and squat down until your eyes are level with them, as in the diagram at the left. From this viewpoint or eye level, notice that the bases of the objects are all on the same level line. The two top lines of the cube slant slightly down toward the table top as they recede from the corner, and the top plane of the cube and cylinder cannot be seen. Now imagine this same view and these objects in terms of a drawing of an actual scene, as at the right.

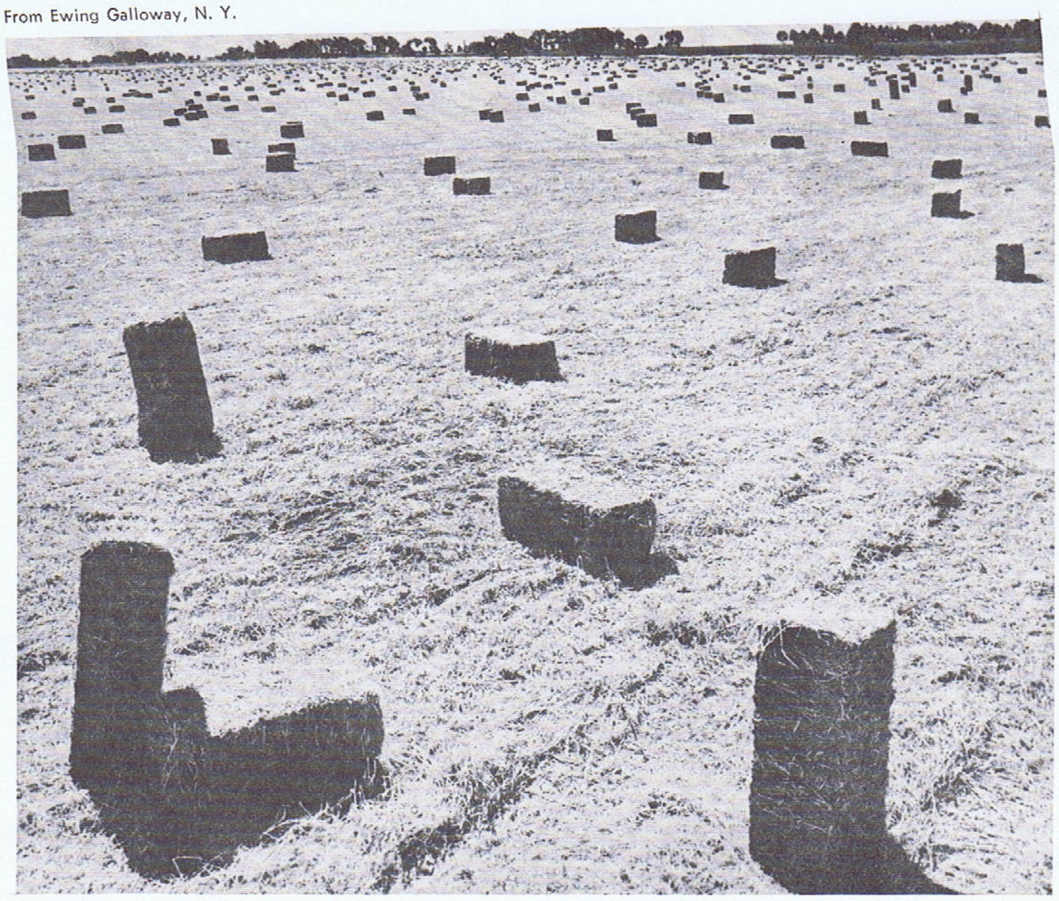


HILLTOP VIEW: Now raise the level of your eyes about a foot or so above the table. From this viewpoint you will see the table top and the space between the four objects resting on it. Notice that the top front lines of the cube point upward instead of downward. You can see the top plane of both the cube and the cylinder. The drawing at the right shows you how these objects would look if they were made into an actual scene. The view is the kind you would get if you were standing on a hill.



AIRPLANE VIEW: If you stand up straight and look down on the table from a still higher eye level, you see even more of the top planes of each form. You also see more of the space between them. Notice that the top front lines of the cube point upward even more, while the height of the cylinder and cube appears to have decreased. Translate this arrangement into a scene and you get an airplane view like the one at the right. Always remember: Forms change in appearance as you change your eye level.

From Ewing Galloway, N. Y.



Objects of the same size appear to become smaller as they are further from your eyes.

Form in perspective

On the last page you learned that forms look different depending upon the position or viewpoint from which you see them. As you change your eye level, you change your view of objects. This is one of the basic principles of perspective.

The next few pages contain photographs and drawings which clearly demonstrate the few other basic principles of perspective which you should know. These principles, like the first one, are easy to understand. There is nothing complicated about them. Just apply the points illustrated by these pictures to the objects you see around you and you will soon learn the important things you need to know to draw pictures that have a real sense of form and depth.

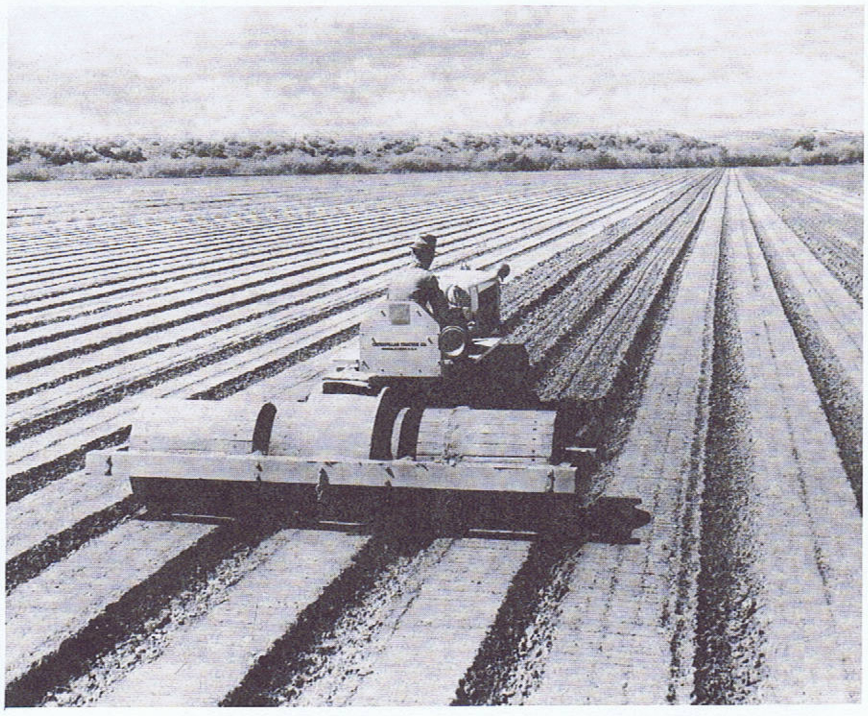
All of the rules of perspective are based on one simple observation: The further an object or part of an object is from your eyes, the smaller it appears. Everything conforms to this principle. We could replace the bales of hay in the photograph with people or houses and they, too, would appear to diminish in exactly the same way. Since the whole object appears smaller as it gets further from the eye, any part of the object also seems smaller. The height, width, and thickness of each form decrease proportionately.

You can see this effect of distance for yourself by looking down a street lined with houses, trees and telephone poles. Each part of each house seems smaller as the house is further away. With distance, the poles decrease in height and thickness, too. The trunks of the trees and their branches also become smaller.

As these objects and their parts appear to decrease, the distance or space between them also seems smaller. Now, as you see this apparent decrease of size with distance, you become aware that the objects diminish in an obvious direction toward a definite level or height in the picture. This level is known as the horizon.

In these pictures the horizon can be seen where the sky meets the ground. This level at which sky and earth meet is the most common form of natural horizon but it is not always the level of the true horizon. The true horizon is always the level of your own eyes and will change each time you move to a higher or lower position. The true horizon is straight out in front of your eyes and on a level with them if you look straight ahead without moving your head up or down. Wherever sky and water meet, you see a true horizon.

From Ewing Galloway, N. Y.



Level or horizontal parallel lines all appear to meet at a definite point. This point is called a vanishing point.

If you stand in a room and your eyes are 5½ feet from the floor, that height is your eye level, and the horizon for the room. Even though your view of a natural horizon is partly or completely blocked by a hill or building, you should still be aware of the horizon in front of you and beyond these objects.

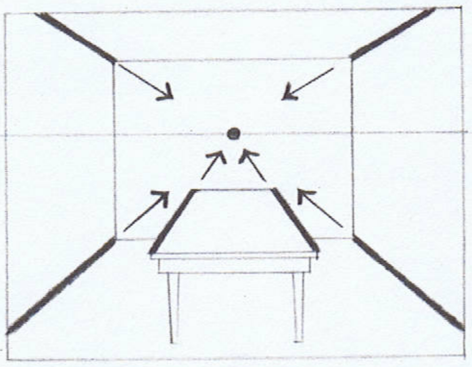
The photograph of the plowed field demonstrates one other point. Parallel lines that are horizontal or level all appear to converge toward and meet at a definite point in the distance. This point is called the vanishing point. It is on the horizon or eye level, though it may be at any point on that horizon.

Stand at one end of a long table and look toward the other end and you will observe that the lines that form each side converge toward and come together at a vanishing point. You see the same effect by looking down a street, a hall, a rug, coffee table or a bowling alley. This convergence is easier to see in long lines, but it takes place with all level parallel lines regardless of their length. Take a look about you to prove this.

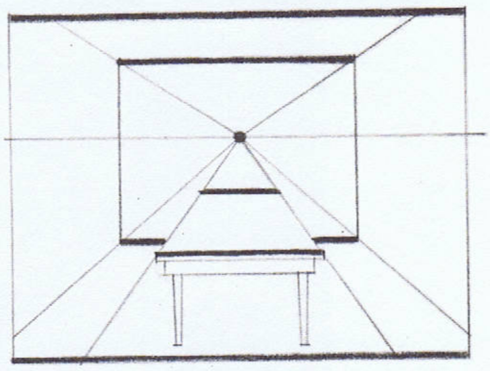
Perspective with one vanishing point

On the last page we learned that level parallel lines which go back into depth all appear to converge toward a single vanishing point on the horizon or eye level. We call this effect perspective with one vanishing point, or one-point perspective. Whether we are looking down a stretch of railroad track or a corridor, or along any other rectangular object, the effect is the same. The lines along the sides seem to converge.

The other lines, along the front or back, which are actually at right angles to the sides, do not converge. They remain parallel to each other and to the top and bottom borders of the picture.

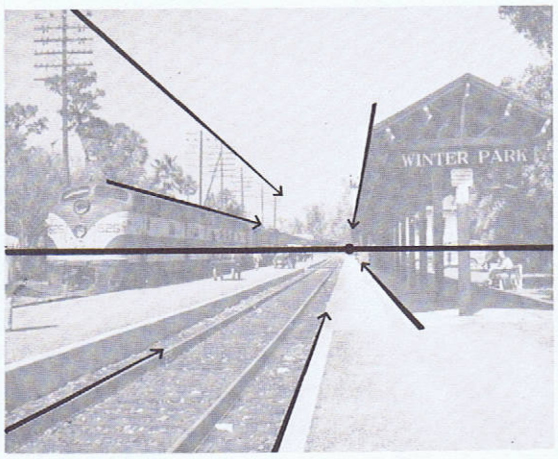


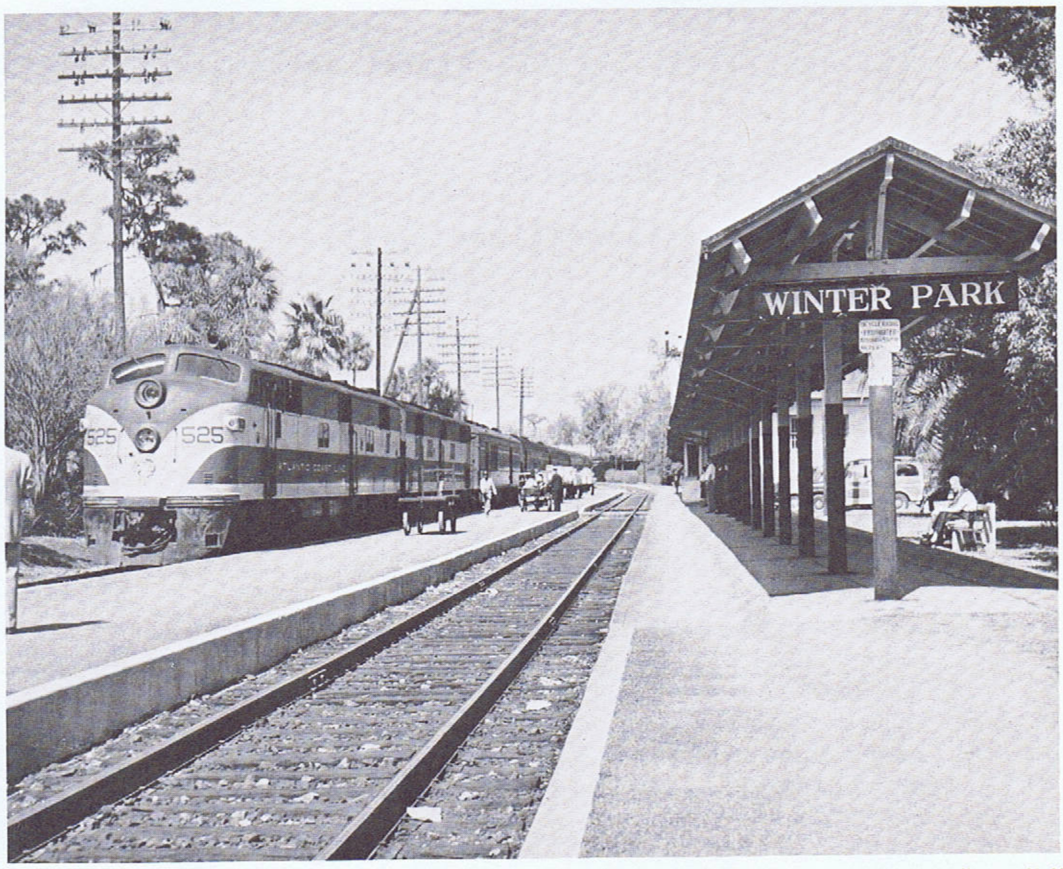
1 This simple view of a table in an empty room demonstrates the principle of perspective with one vanishing point. The level parallel lines which go back into depth are shown by the heavier lines. These lines all converge toward a single vanishing point on the horizon.



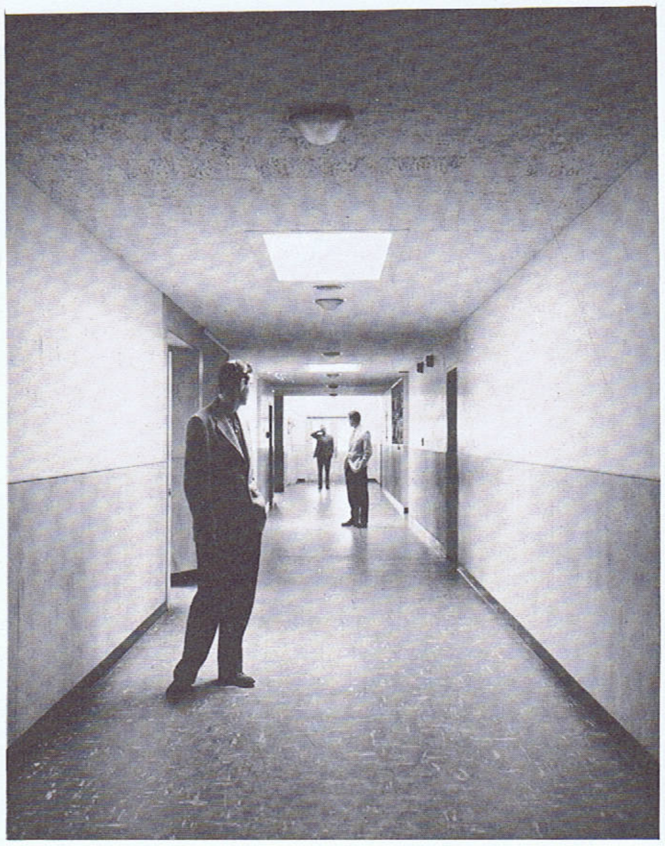
2 The heavy lines, at right angles to our line of vision, are parallel to each other and the top and bottom of the picture. They do not converge.

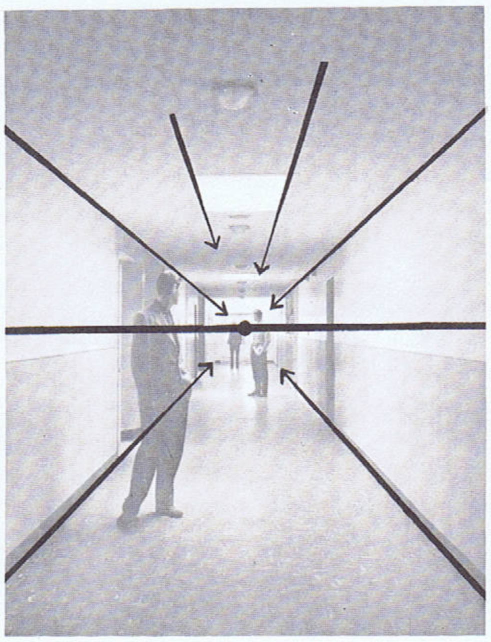
Exterior View: In the photograph at right the tracks, platform roof (and its shadow), train and line of telephone poles are all actually parallel to each other. If we follow each line back into the distance (see diagram below) they all appear to converge toward one vanishing point on the horizon.





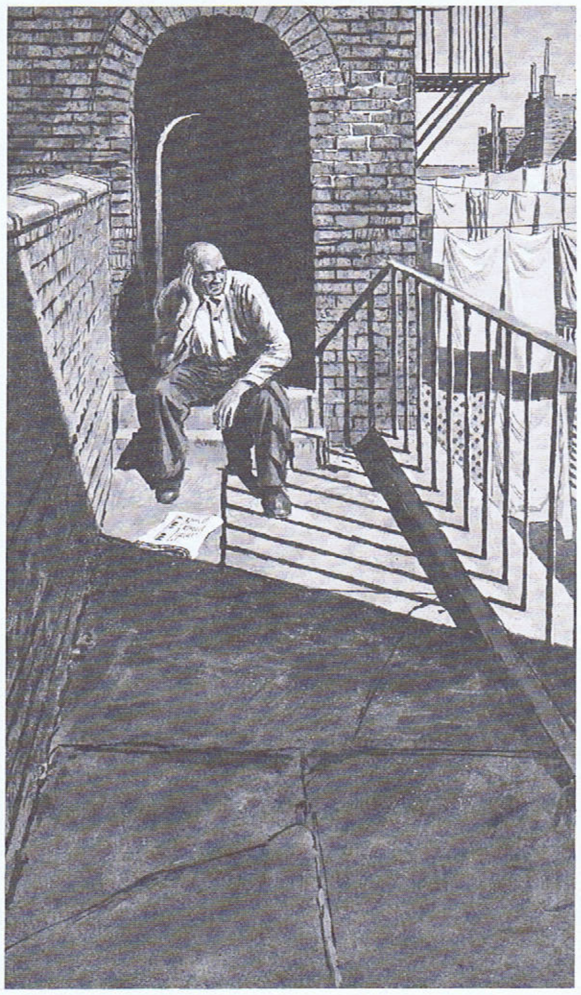
From Ewing Galloway, N. Y.



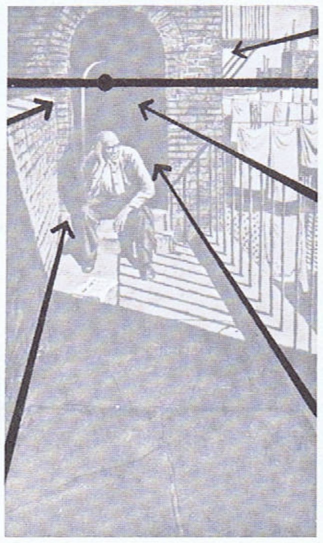


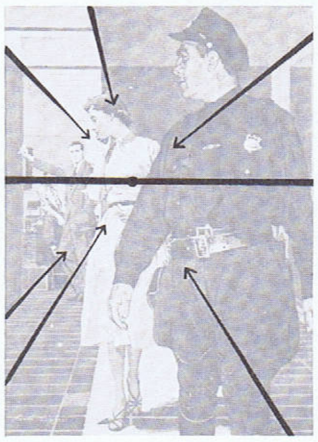
Interior View: This view looking directly toward the end of the corridor shows how the lines of walls, floor and ceiling appear to converge toward a point on the horizon line just to the right of the figure which is furthest away. The figures as well as the hallway appear to get smaller with distance.

Here are three pictures by members of your Faculty. As the diagrams point out, each picture is based on sound observation of the principle of one-point perspective.

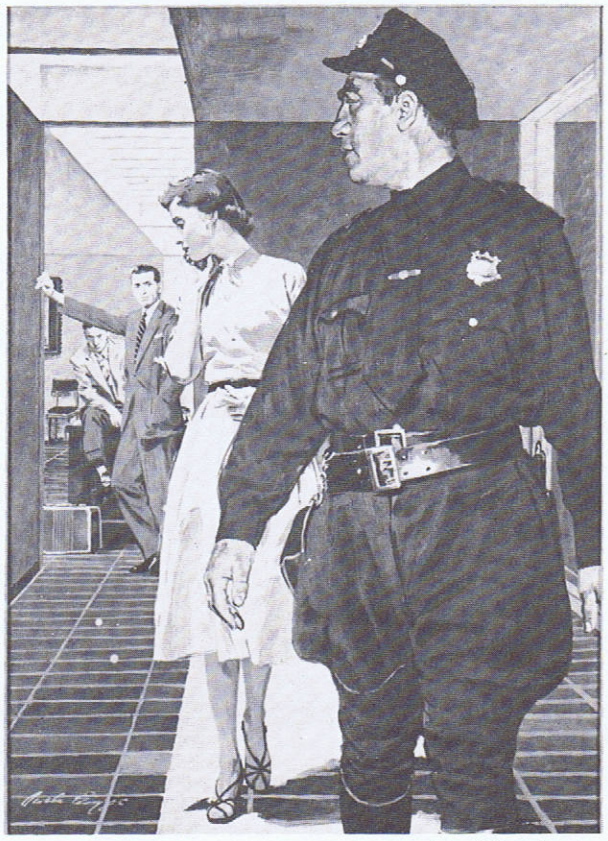


PETER HELCK
The lines along the edges of the walk, the rail and top of the wall all converge toward a point above the man's head.

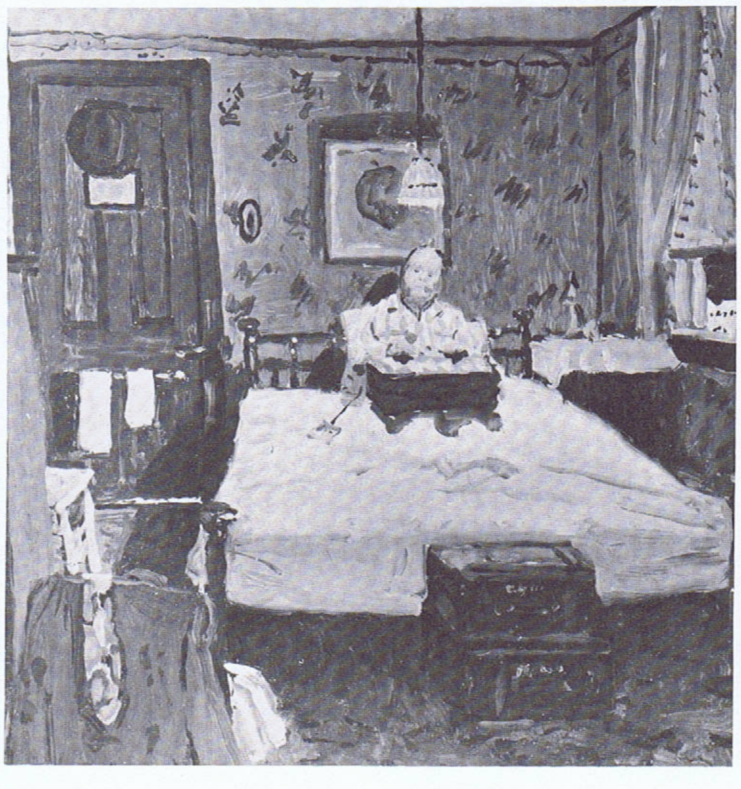


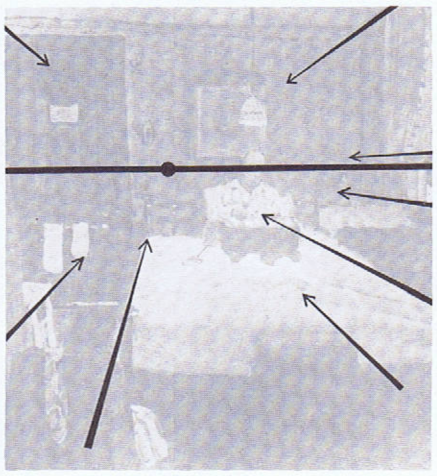


AUSTIN BRIGGS
The lines along the walls, ceiling and floor of the hallway converge toward a point on the horizon directly behind the girl. Note the great difference in the size of the figures. The policeman appears largest, the girl and the men in the background are progressively smaller as they are further back in depth.



Courtesy of Good Housekeeping



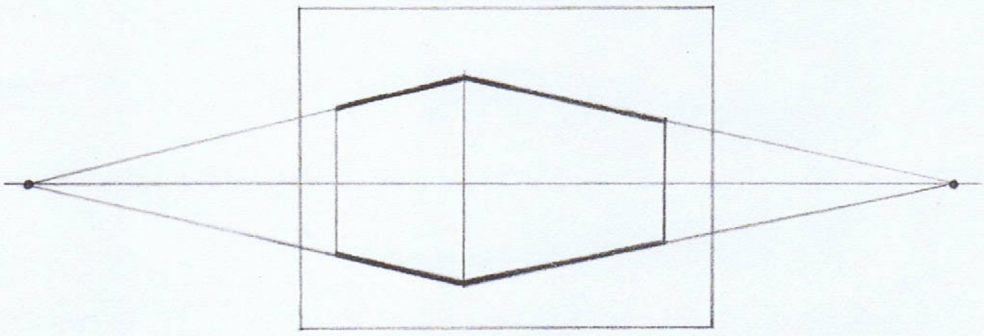


NORMAN ROCKWELL
In this picture the most obvious converging lines are those along the sides of the bed. If extended, they would meet at a vanishing point to the left of the man's head. The lines of the window shade, sill, table and chair also pass through this same point.

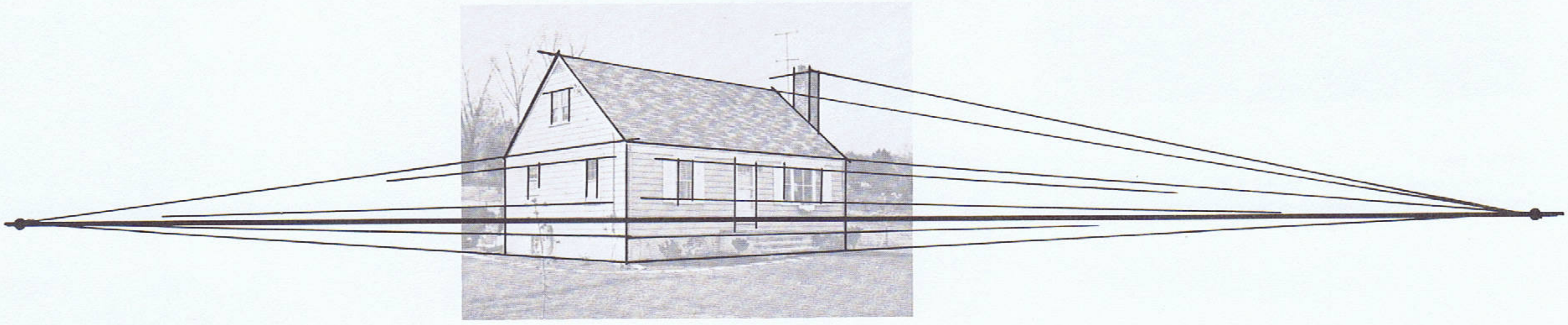
Perspective with two vanishing points

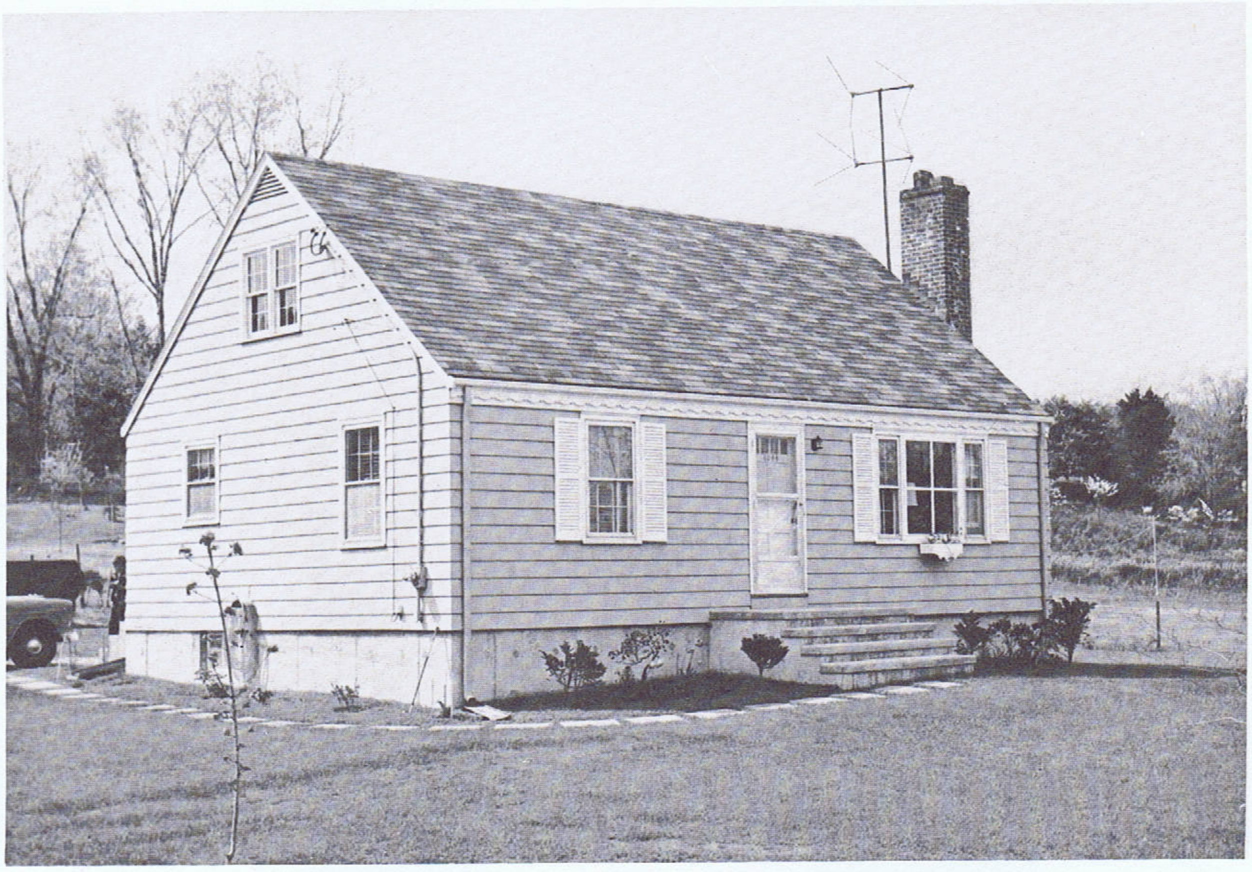
Now, instead of looking directly down the railroad tracks or straight ahead at the far end of a room or corridor, let's do our viewing at an angle — look at the corner of a house or a room. From this viewpoint we see that all the parallel lines appear to come together as they go back into space. The lines which were parallel to the top and bottom borders of the picture now converge toward a second vanishing point. Both vanishing points are on the horizon or eye level. A drawing made from this viewpoint is called a two-point perspective drawing.

Usually, when we draw a direct view of a corner, both vanishing points will be outside the picture area, as they are in the examples on these pages. However, in a less direct view of a corner, one of the vanishing points may be inside the picture area.

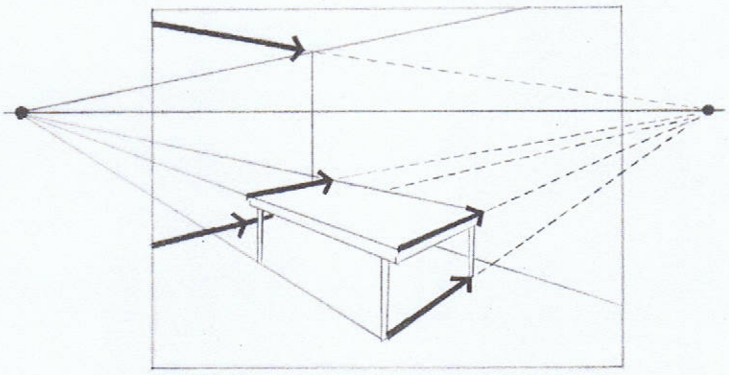


In a two-point perspective drawing there are two sets of parallel lines which appear to converge — each toward its own vanishing point.





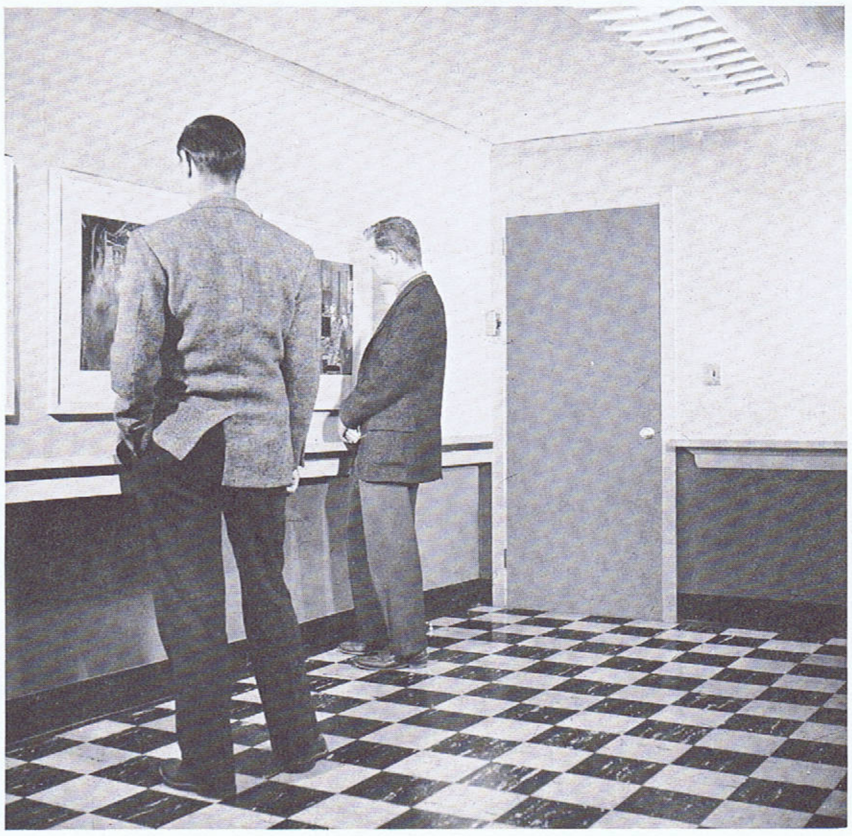
Exterior View: The lines of this house converge toward vanishing points on the horizon. The parallel lines in the roof and wall at the front all meet at the vanishing point on the right. This includes lines along the top and bottom of the windows, door, and steps. The parallel lines along the side of the house meet at the vanishing point at left.

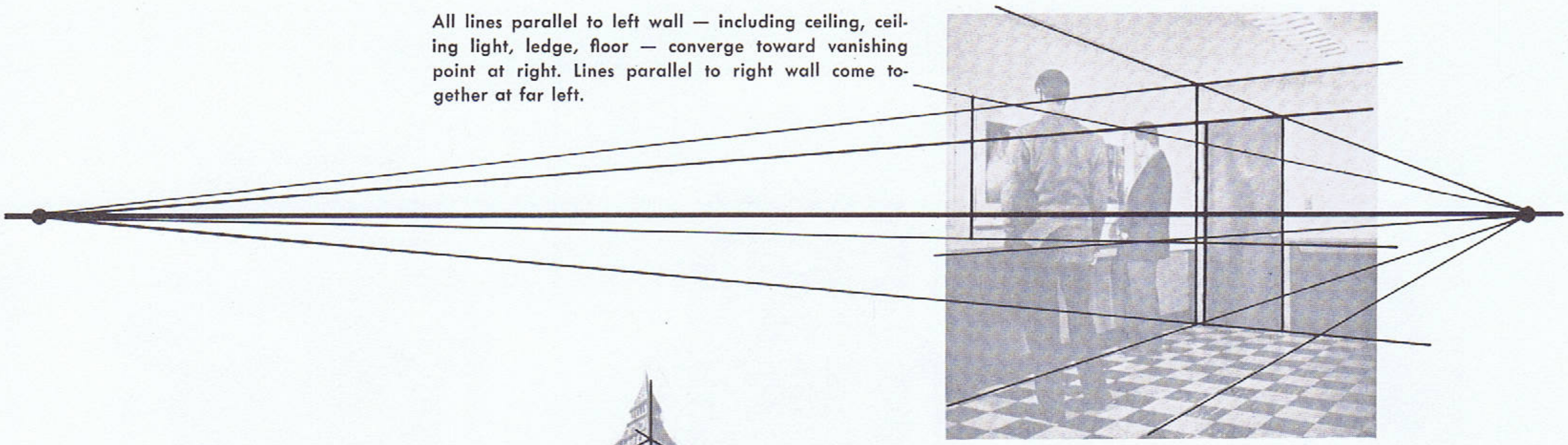


Parallel lines in left wall converge toward vanishing point at right. Parallel lines in right wall converge toward vanishing point at left. Sides of table are parallel to walls and converge toward same points.

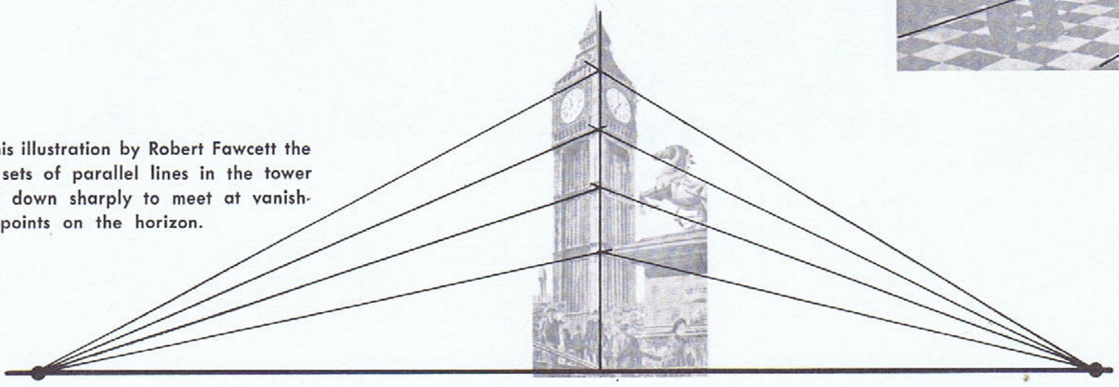
Interior view

A view of an interior corner follows the same principle of two-point perspective that we observe in objects outdoors. Both walls recede and the parallel lines of each converge toward separate vanishing points. All lines in the floor and ceiling or furniture parallel to a wall also converge toward these same points.

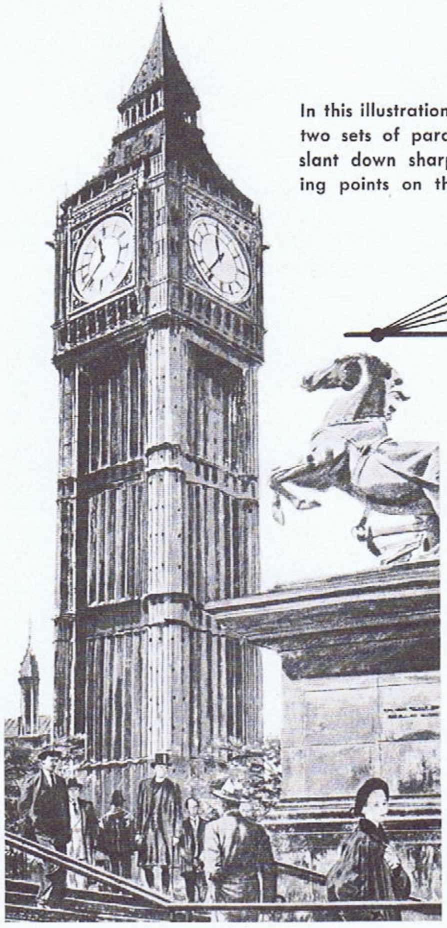




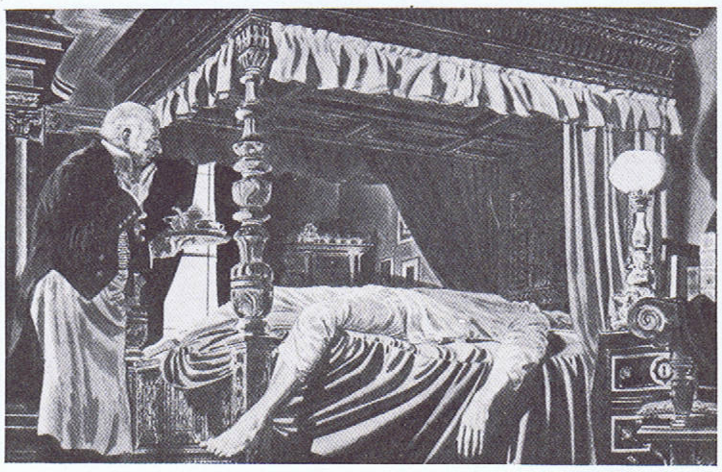
All lines parallel to left wall — including ceiling, ceiling light, ledge, floor — converge toward vanishing point at right. Lines parallel to right wall come together at far left.



In this illustration by Robert Fawcett the two sets of parallel lines in the tower slant down sharply to meet at vanishing points on the horizon.



Courtesy of The Anaconda Company



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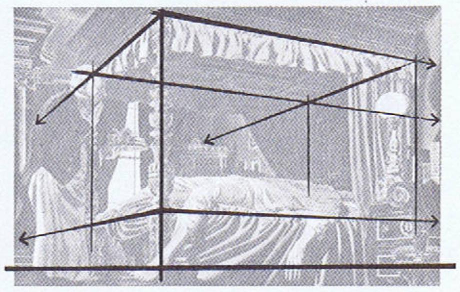
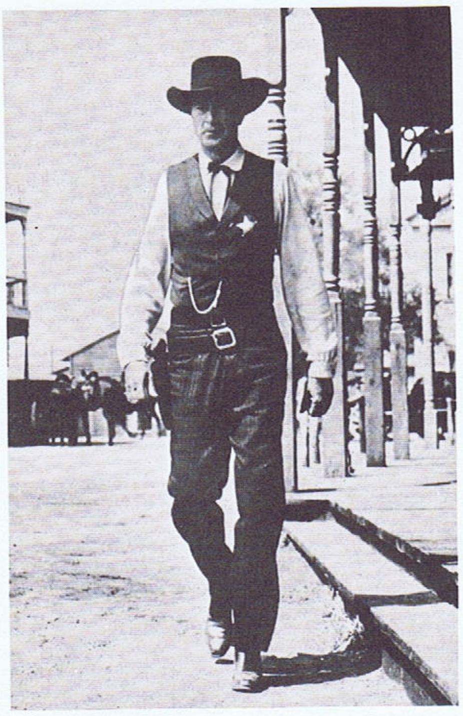


In this picture, also by Fawcett, the eye level is almost on the floor. We look up at the scene. The parallel lines of the bed converge toward left and right.

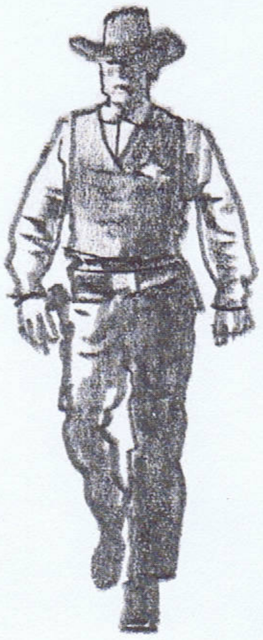
The problem— draw this in proportion

This is OK

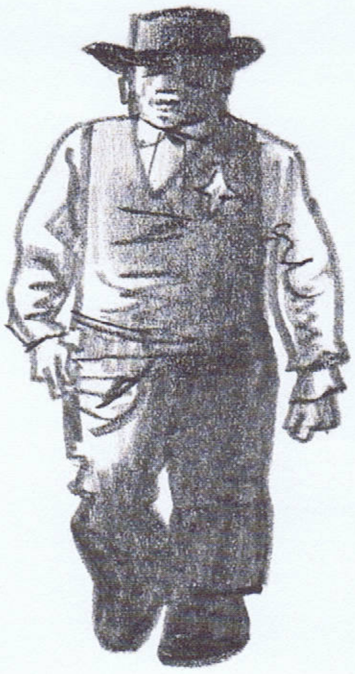
These are not



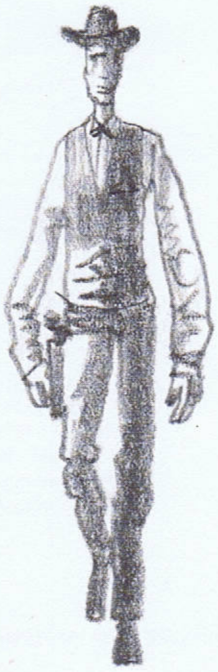
The problem here is to make a well-proportioned drawing of this particular figure — not of someone taller and thinner or shorter and stouter.



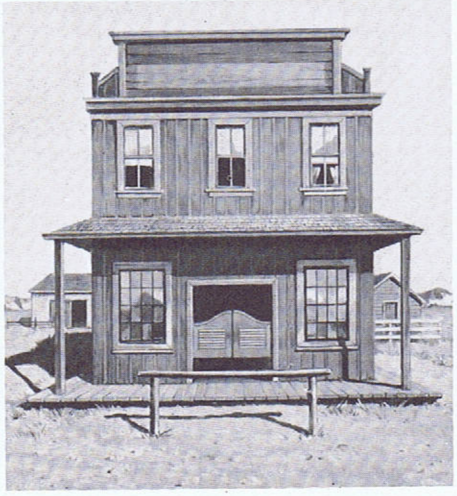
This drawing accurately reflects the measurements of the figure in the photo. The height is in proportion to the width, and all parts of the body are in scale.



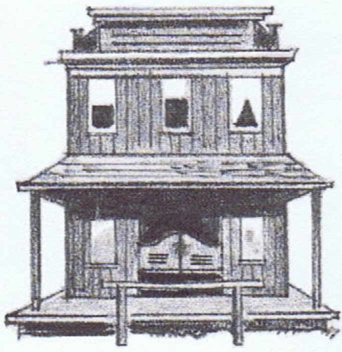
This figure is far too wide for his height. Head and feet are too large, legs too short for the rest of the body. This is more a monster than a man.



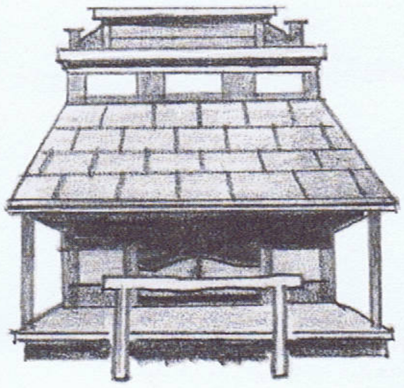
This figure looks emaciated. Every part of his body is too long and thin. Such distortion can be avoided by a little careful observation before drawing.



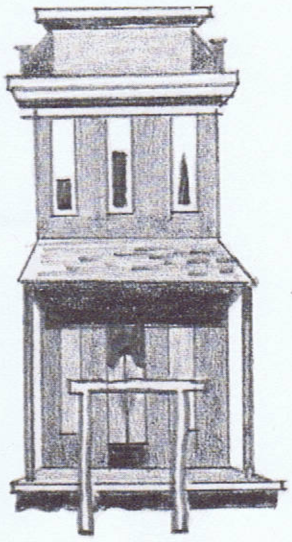
In drawing this old western saloon, look first for the over-all shape, then the details.



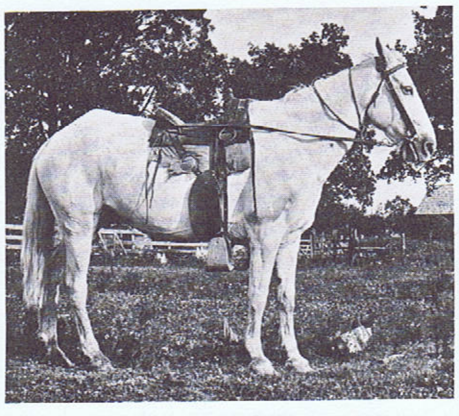
This drawing is a correctly proportioned version of the saloon.



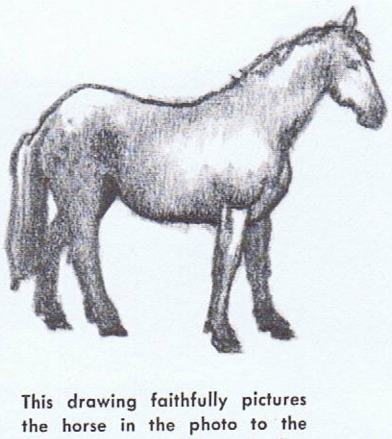
In this distorted drawing, things are too wide — notice the hitching post, doors, and shingles. The porch roof is so large it does not allow room for the windows.



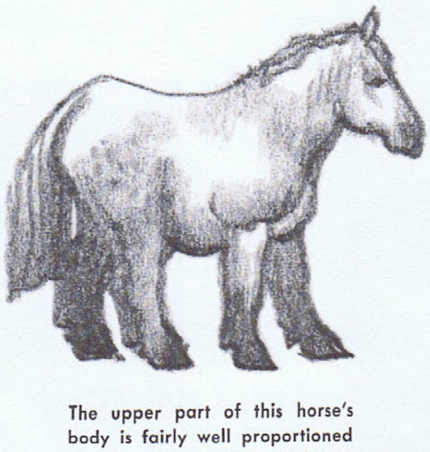
Here we see the opposite mistake: things are too narrow and high. Note the shape of the hitching post, doors, and windows, as well as the height of the porch.



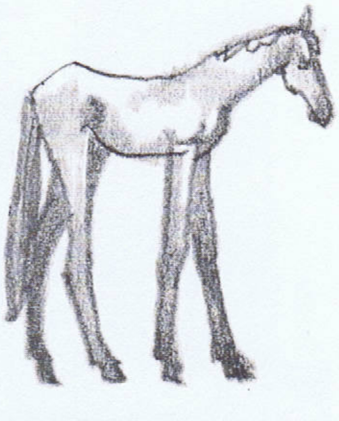
Drawing this horse in proportion requires even more study than the saloon does. Weak proportion will be much more obvious on the animal than on the building, since horses are more "standard."



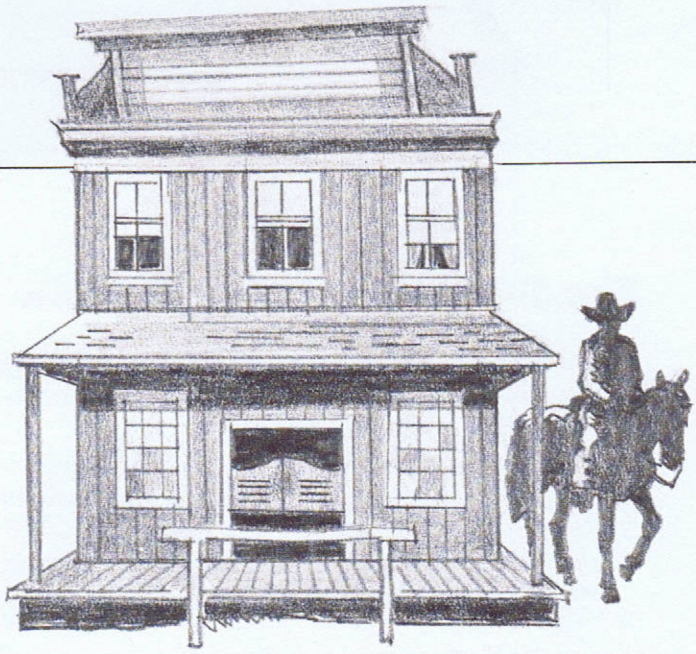
This drawing faithfully pictures the horse in the photo to the left. Each part of the animal is in proportion to the rest.



The upper part of this horse's body is fairly well proportioned but the lower part is so heavy he looks like some other animal.



The body and legs in this drawing are too thin. The legs are so long that they remind us of a giraffe rather than a horse.

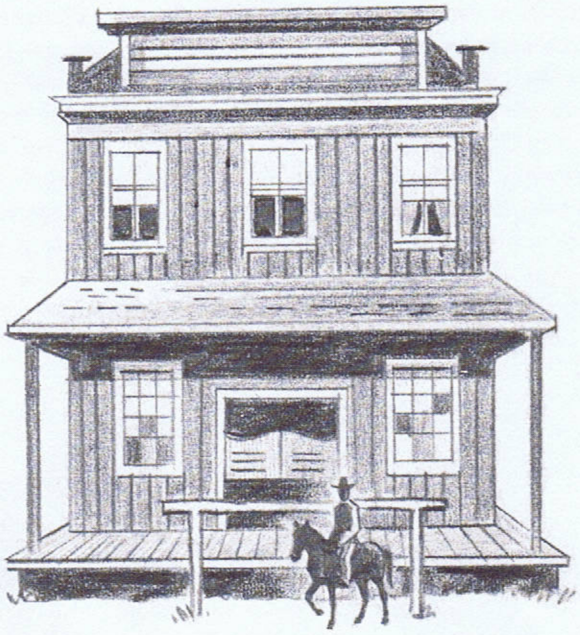


The horse and rider appear much too large for the saloon. The rider's head is on a level with the second story.

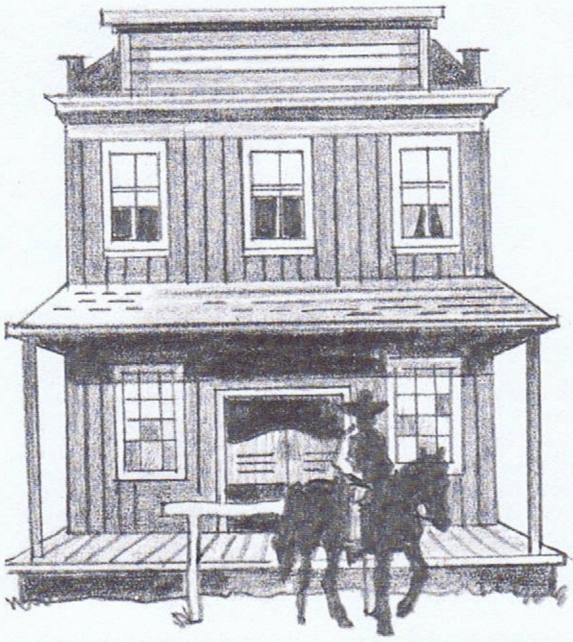
Proportion

One of the first things you will become aware of in your drawings is the need to control the proportions of your forms. You may understand very clearly that these objects have a solid structure and that they exist in depth, but even with this understanding you may still find it hard to make them look real or convincing. One of the biggest reasons for this is a weakness in drawing proportions accurately.

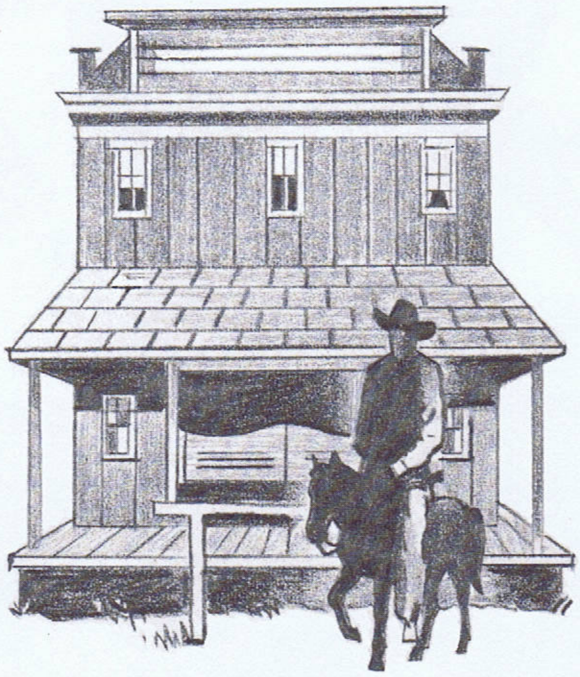
To improve your control of proportions, take a very close look at the things you are drawing before you actually put pencil to paper. For example, if you are drawing a building, study it carefully. Ask yourself: What are its over-all proportions? Is it higher than it is wide? Does it seem square? How much roof area can I see, in comparison to the walls? When you have decided on these major proportions, turn your attention to the size and shape of doors, windows, etc. First, establish the proportion of the largest masses, then the next largest and so on. Save your decisions on the details till last. You will find that the details fall easily into place once you have drawn the basic structure of the object and given it the right proportions.



This error in proportion is the reverse of the one above. Here the rider and horse look like toy figures. The horse could walk under the hitching post without bending his neck.



In this drawing the proportions of the three things in the picture — rider, horse, and saloon — are correctly related to each other.



In this one the horse is the only thing in correct proportion. The man is obviously much too large for the horse. We see too much of the porch roof and its huge shingles. The bar doors are big enough to drive a truck through and all of the windows are too small.

See — Observe — Remember

The flat shape helps to show form

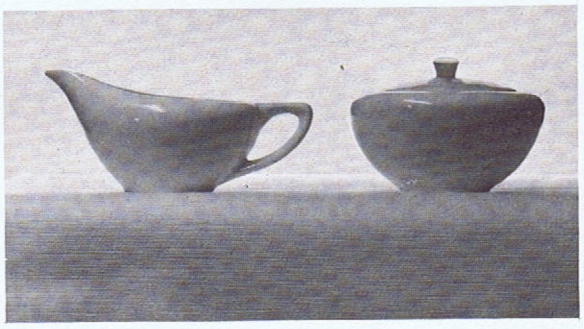
A good commercial illustration should communicate quickly. It should tell the viewer at once what it is all about. He shouldn't have to think about it or puzzle it out.

To make your pictures deliver their message fast, you must present an identifying view of your subjects, so that their forms are easy to recognize. As a rule, this will be a view that shows their most characteristic features clearly and sharply — often in outline or silhouette.

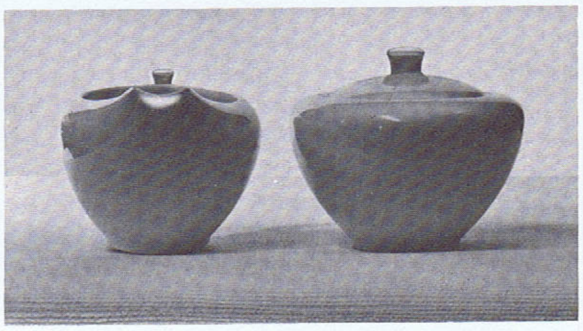
To understand this more fully, take in your hand some simple object like a cream pitcher. Slowly turn it so you see it from every angle. Observe from which view you can best see its shape. It will undoubtedly be the view that shows the pitcher's most typical features — the pouring lip and the handle — in silhouette. This will be the best view for making a good, clear drawing of the pitcher.

With any other object, you will find the best view by studying the object from every angle until you see its most characteristic features in outline or silhouette. It will often help to look at the object through half-closed eyes. This eliminates the details and solid form and allows you to see the two-dimensional shape. If this flat shape is interesting and quickly tells what the object is, then the form can be even more interesting when drawn in its full three dimensions.

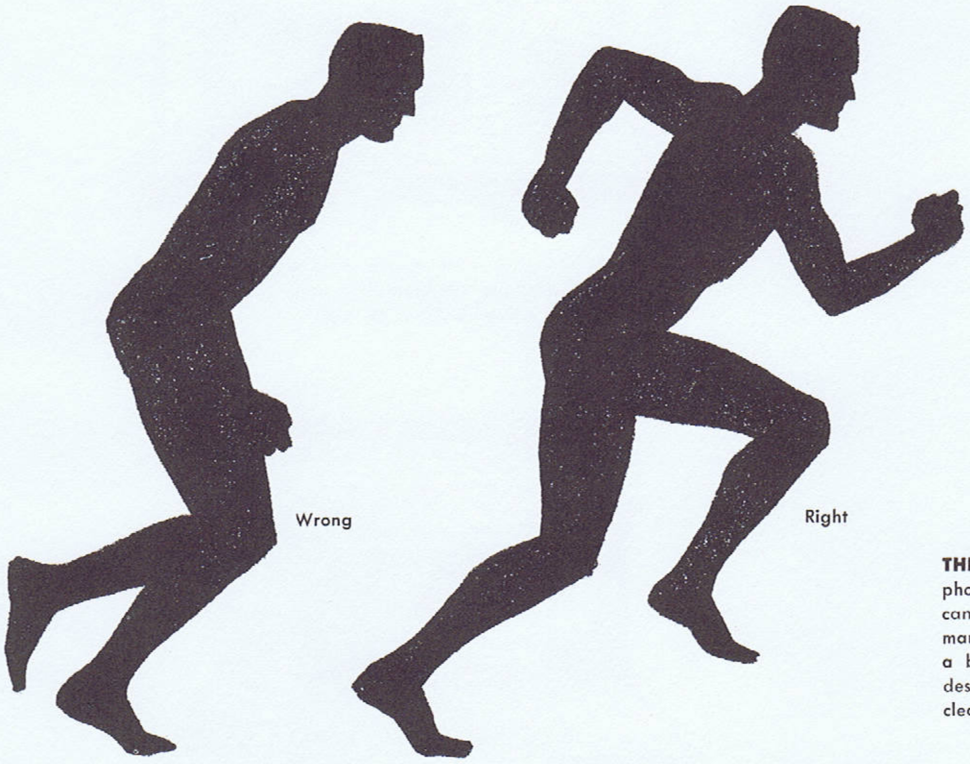
It isn't necessary to show all of an object to identify it. Sometimes this is neither desirable nor possible. But the part you do show should be a typical and characteristic part. It should enable the viewer's mind to fill in the missing parts — the parts he does not see.



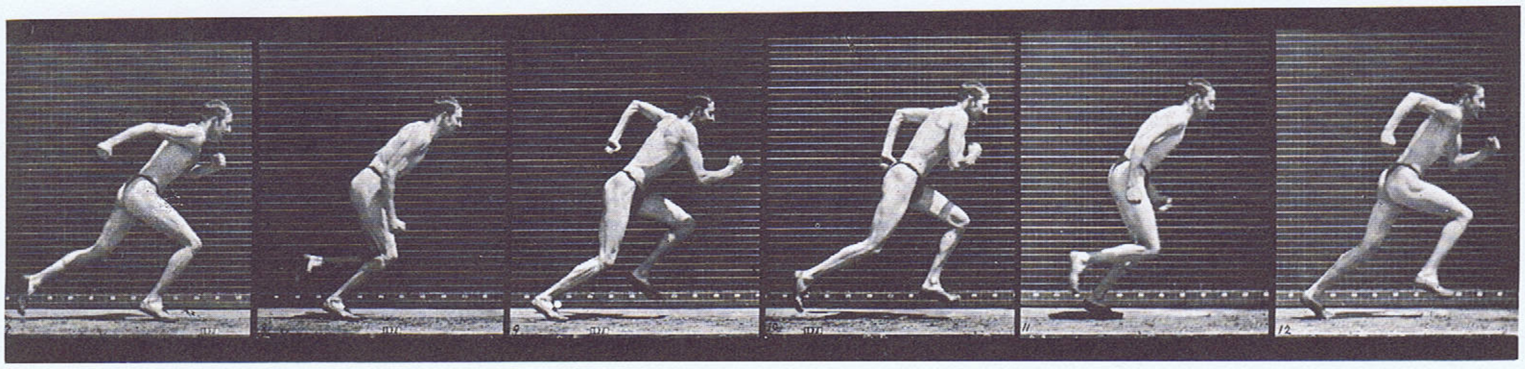
GOOD VIEW: It is easy for us to recognize these two objects because we can see the typical features of each. The obvious pouring lip and handle tell us that the object on the left is a pitcher; the top with its knob identifies the sugar bowl for us.

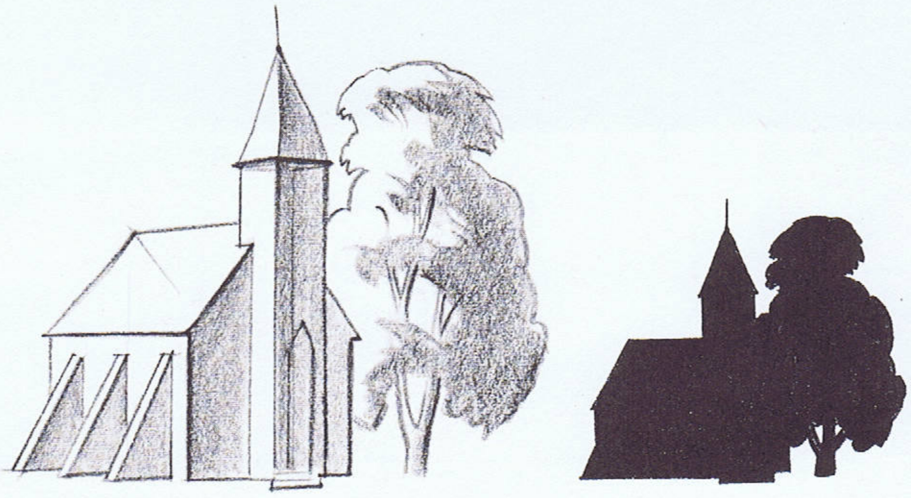


POOR VIEW: This picture is confusing. The handle of the pitcher sticks up and looks a bit like the knob on the sugar bowl; the pouring lip is hard to see. This photograph and the one above demonstrate how important it is to show forms in a view that identifies them quickly and correctly.

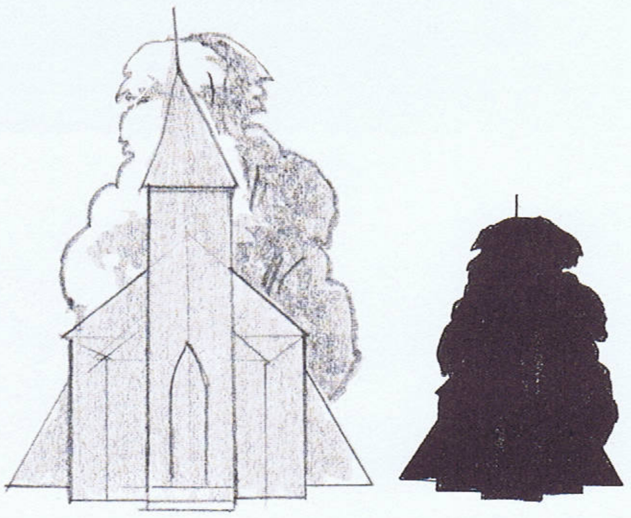


THE SILHOUETTE TELLS THE STORY: Below is a sequence of photos of a man running. The second and fifth of them, as you can see from the silhouette at the far left, hardly tell us the man is running; he might just as readily be catching or throwing a ball underhand. Notice how much better the other pictures describe the action. The second silhouette, with its arms and legs clearly outlined in typical movement, definitely says "running."

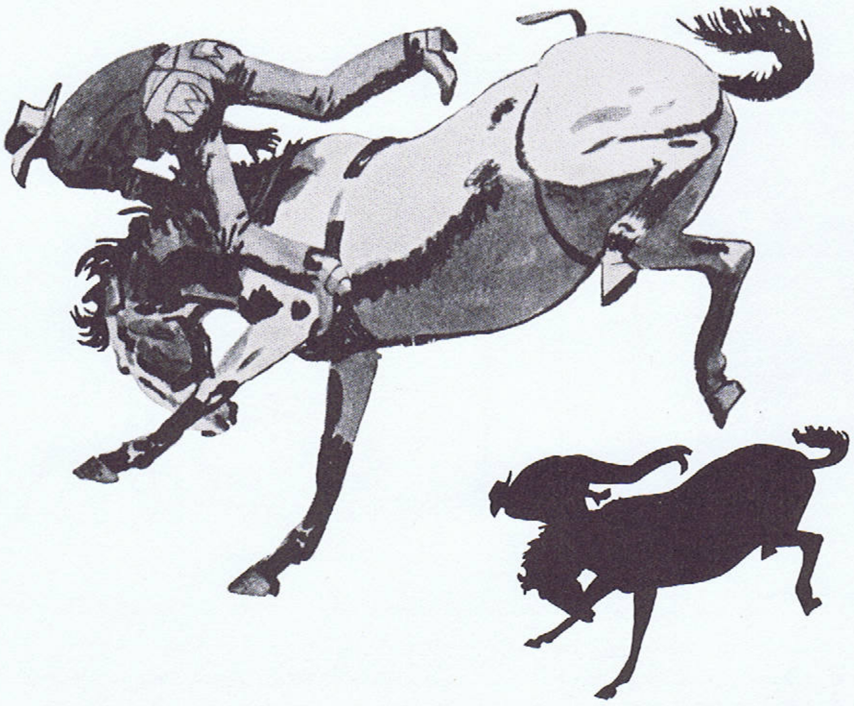




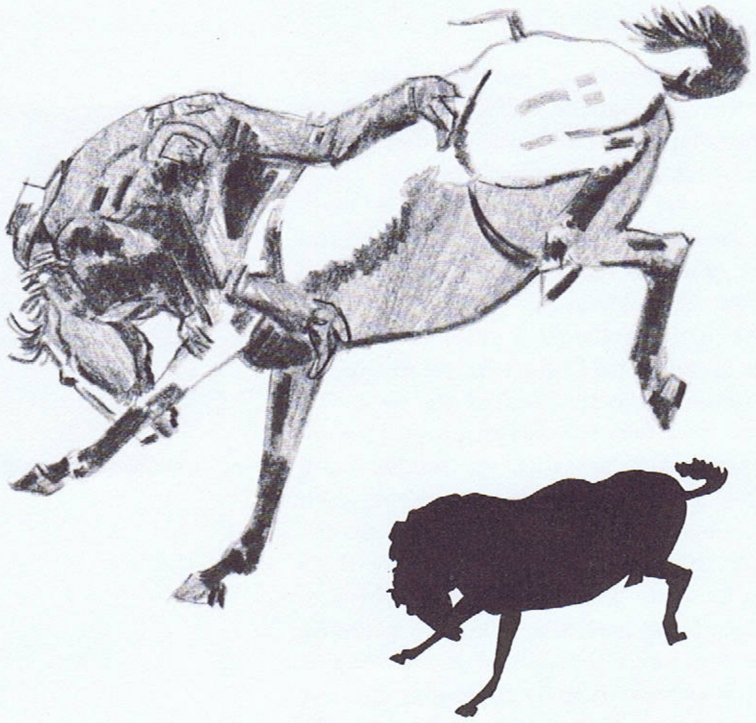
CLEAR: This view of a church and tree is as easy to recognize in the silhouette as it is in the drawing. One corner of the church overlaps the tree, but not enough to destroy its form.



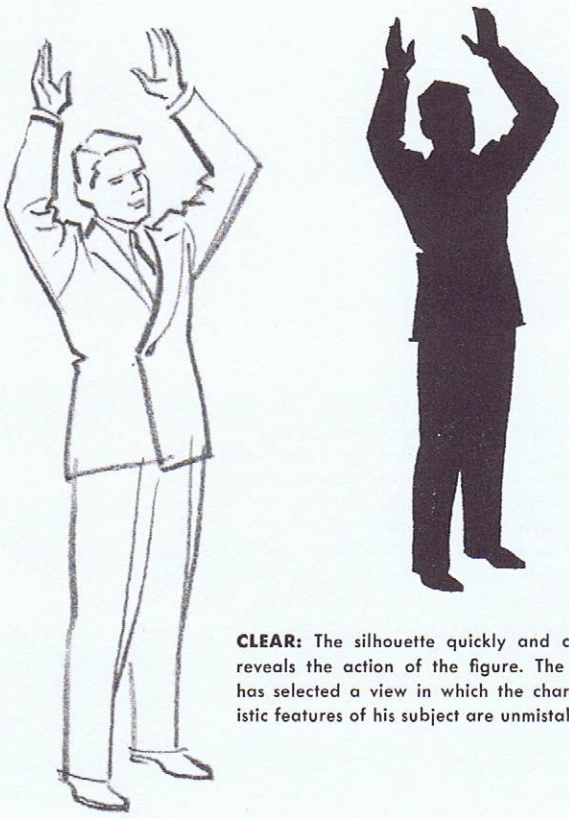
CONFUSED: The same objects again, but confusingly overlapped — the forms are lost. Who could tell, from the silhouette, that this is a view of a church and a tree?



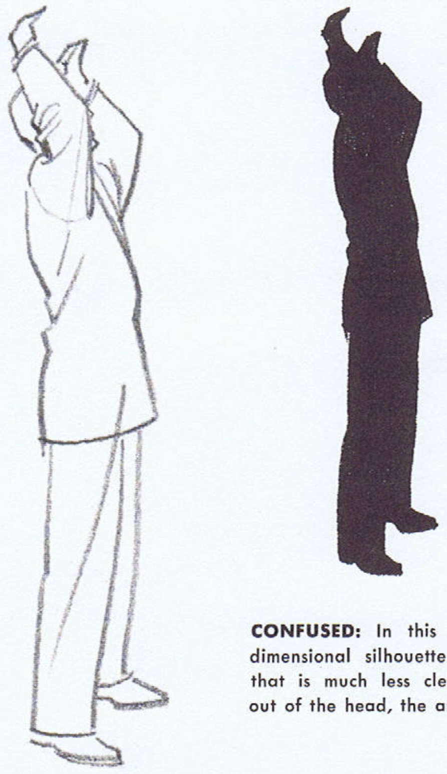
CLEAR: A cowboy is thrown by a horse — and we know it at once because Fred Ludekens chose a good view. The small silhouette shows how Ludekens makes the cowboy stand out by placing him against the sky.



CONFUSED: This is just as accurate and well drawn a view of the subject, but it is not nearly so easy to understand at a glance. The silhouette reveals that the shape of the cowboy is lost against the shape of the horse.



CLEAR: The silhouette quickly and clearly reveals the action of the figure. The artist has selected a view in which the characteristic features of his subject are unmistakable.



CONFUSED: In this side view, the two-dimensional silhouette gives us a picture that is much less clear. The hands come out of the head, the arms obscure the face.

How to draw form — step by step

Professional artists all follow much the same procedure in drawing form. They work on the big shapes first and add the details last.

On these pages we show you this procedure step by step with some simple drawings. Each step is based on one of the principles of form drawing we have stressed throughout this lesson.

The first step always is to select the right point of view — to begin with an outline or silhouette that helps identify the forms.

Next, establish the correct proportions of the largest objects — then the smaller ones. At this early stage, don't try to draw solid form — just sketch in the big general shapes.

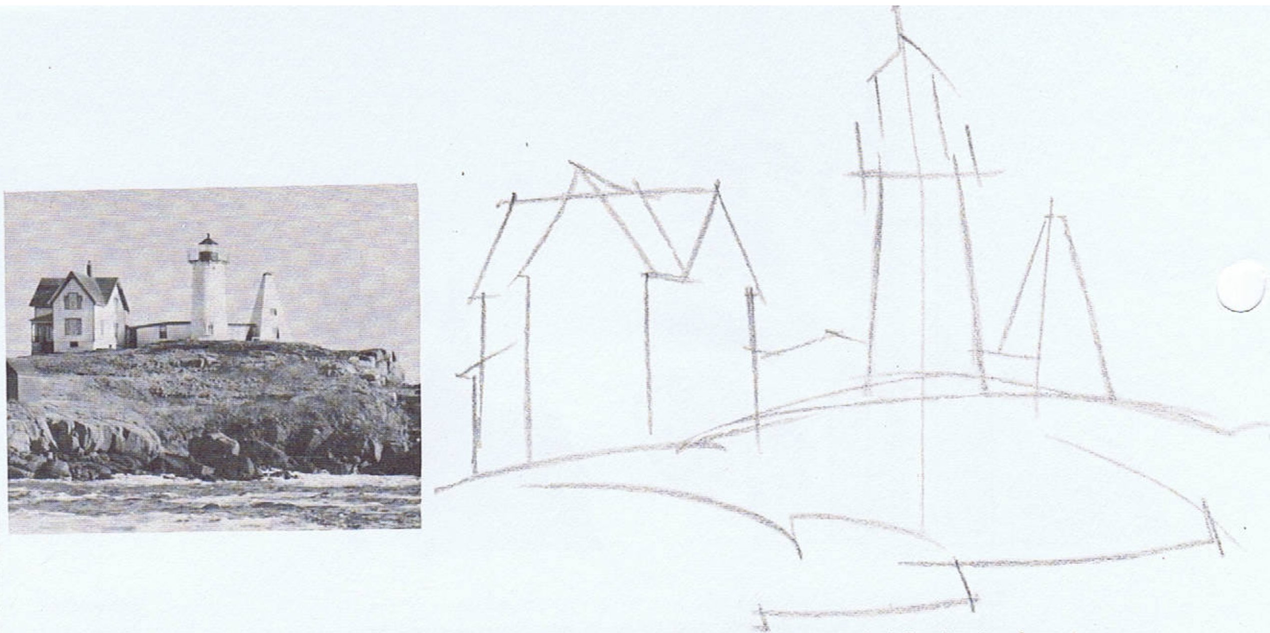
Now, study the objects and break them down to their basic forms — the cylinders, cubes, spheres and cones they are made of. Draw the forms through to the other side so they appear to exist in space. Also, be sure you leave the correct space between the different objects.

Finally, add your light and shadow tones to accentuate the forms and thus strengthen the illusion of three-dimensional solid form. Then, and only then, add the details. It's intriguing to draw details, and you may be tempted to skip ahead and work on them at an earlier stage. Resist that temptation. Your picture will turn out much better if you do first things first and save the details for last.

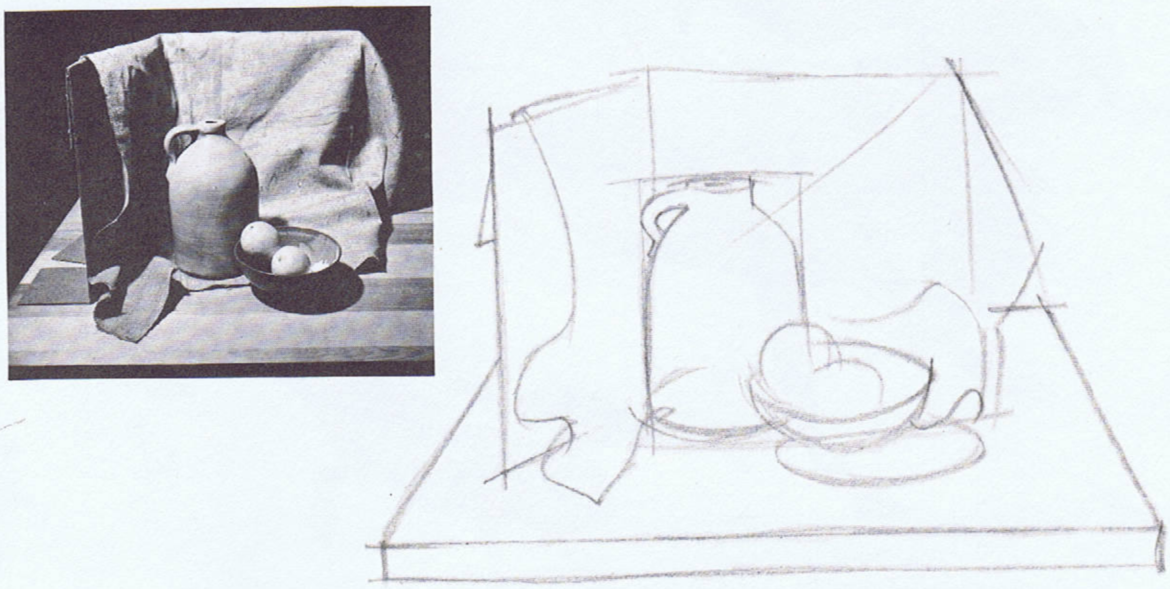
You learn

to draw

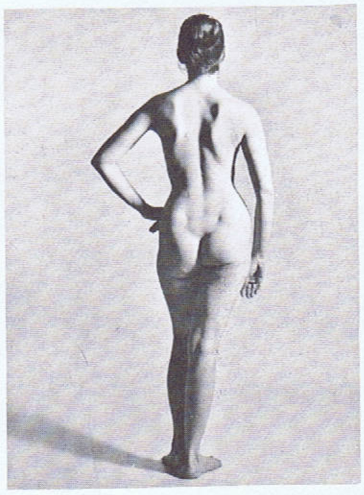
by drawing

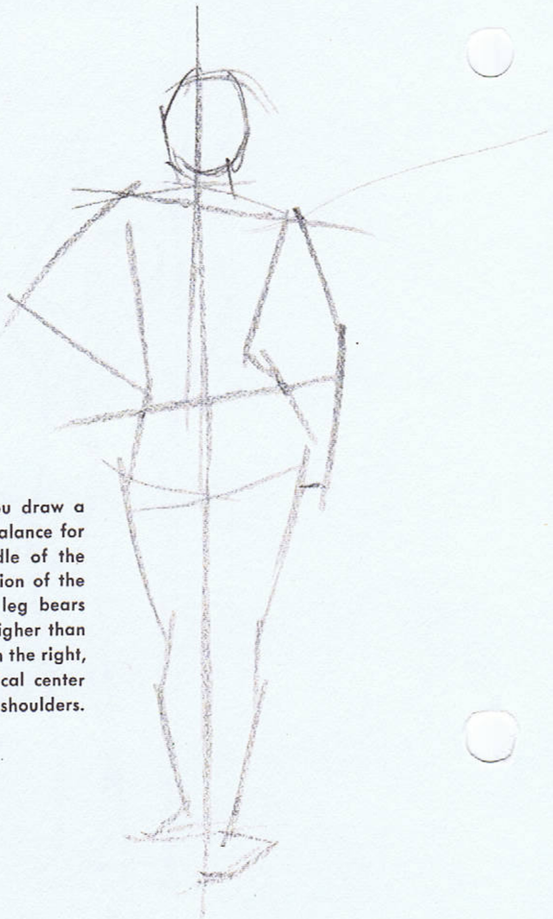


1 Let's use this landscape photo to demonstrate a practical method for drawing form. In this first step, focus your attention on drawing the general shape of the buildings and rocks. As you sketch in these first few lines, compare the height of the buildings. Use your lines to suggest only the biggest forms.

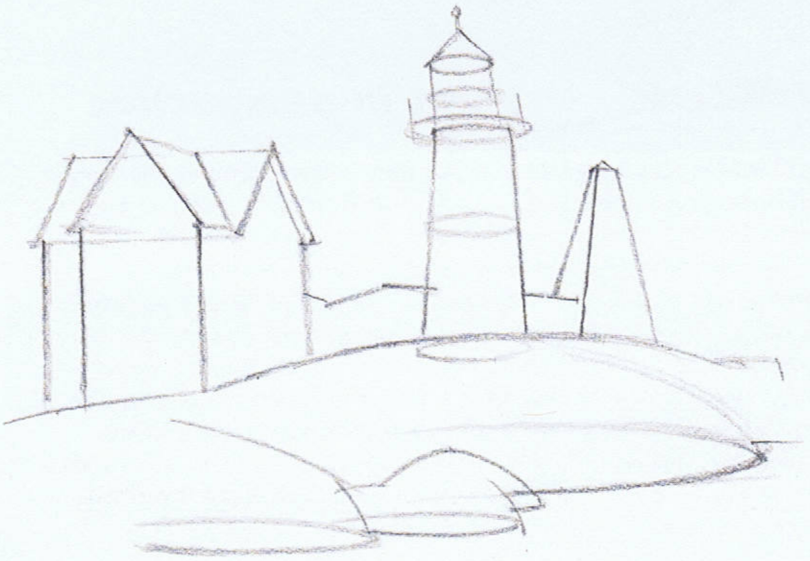


1 We can use the same method when we draw a group of still-life objects. With your first few lines, put in the over-all shapes of the drape and table top — the biggest shapes in the picture. Then indicate the position of the jug and bowl of oranges. Notice that these objects overlap each other.

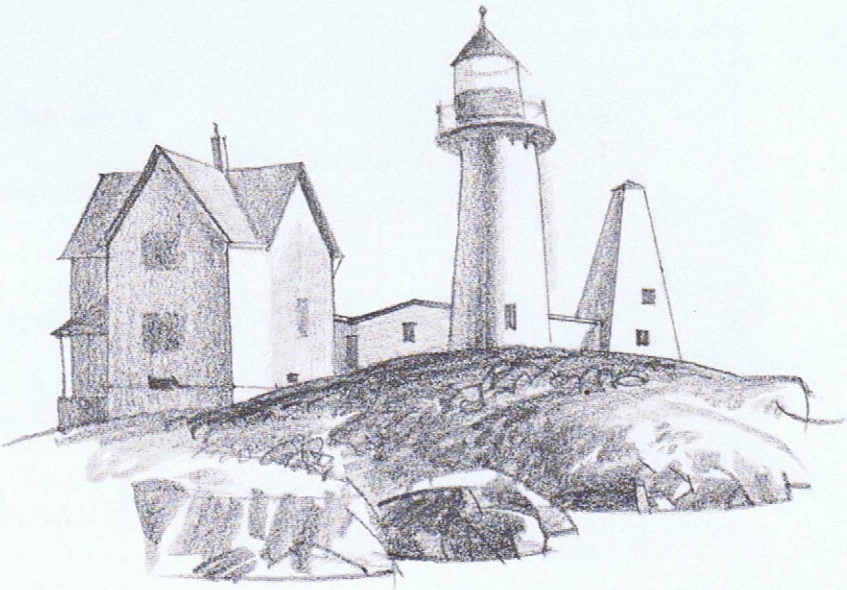




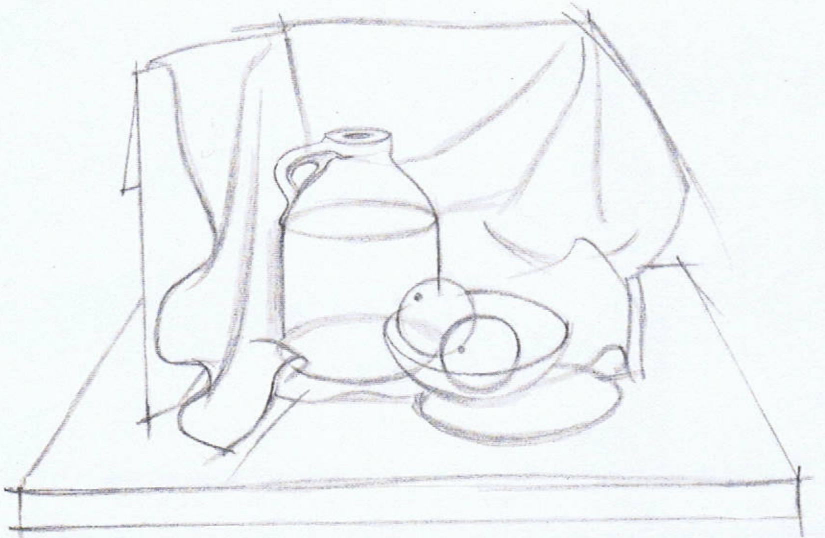
1 The same procedure works just as well when you draw a figure. To get the right shape, proportion, and balance for the figure, draw a vertical line down the middle of the back. Use this as a guide in estimating the position of the shoulders, waist, hips, etc. Note that the right leg bears the weight of the figure and so the right hip is higher than the left. The shoulders are just the reverse — low on the right, high on the left. The two lines crossing the vertical center line are reminders of this position of the hips and shoulders.



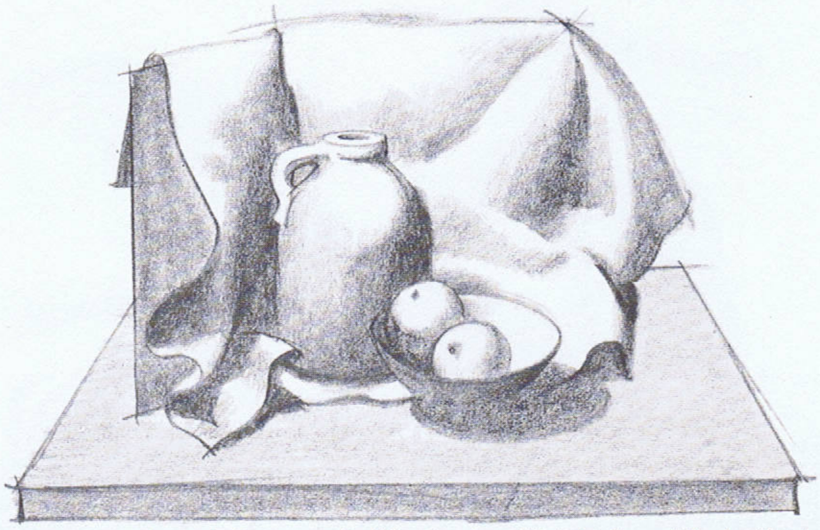
2 After checking the proportions of the large shapes, you're ready to construct each object — sketch it through to the other side. As you draw, remember you're creating the illusion of solid form. Keep your eye level in mind, and use the perspective principles you learned on pages 18 through 23. Be sure to start with big simple forms like the cubes of the building and the cylindrical lighthouse. Remember that the land, too, is a solid shape, and draw it so that it will appear to exist in three dimensions.



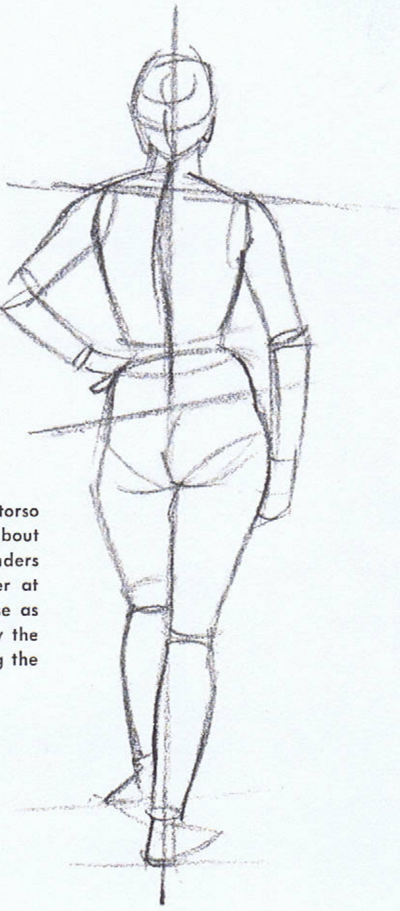
3 In this last step, add the details and the shading that complete the illusion of solid form. Keep your shading consistent. Use the dark pencil tones for the shadow planes that face away from the light. Use the white of the paper for the light planes of the buildings. Note in this drawing, as in the others below, that the artist has not copied his subjects in photographic detail. He has rearranged forms — here, making the buildings more dominant than the land — wherever he felt it would help his composition.



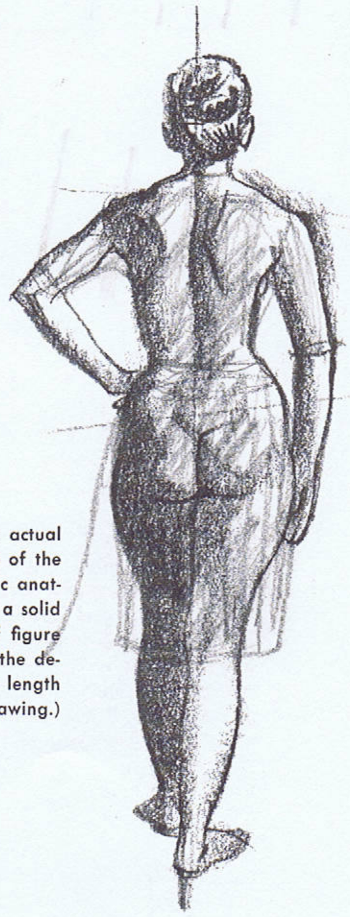
2 When you have established the right shapes and proportions, draw the forms through. The table top is a flat plane extending into space — be sure that the jug and bowl of oranges rest firmly on this plane. The drapery is made up of folds and wrinkles with definite form. Notice the cylinder forms in the folds of cloth.



3 Before you begin shading, erase the "drawing through" sketch lines which should not show in the final drawing. Note the direction from which the light is falling — from above and to the left. Keep your darkest shading on the planes which face away from the light. Use the white paper for the light planes.

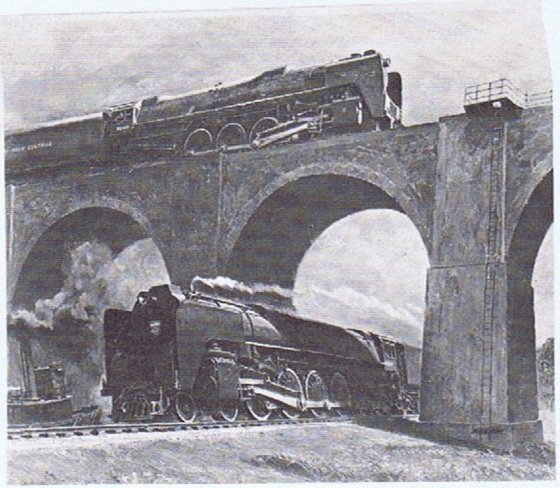


2 Next, draw the forms of the body — the arms, legs, torso — as basic cylinders. At this stage do not worry about anatomy or detail. You may want to modify the cylinders slightly, make them wider at the thigh and narrower at the knees, etc. However, concentrate on drawing these as cylinders in perspective. For example, when you draw the left thigh, think of it as going forward. When drawing the right leg, remember that it is thrust back.



3 Now you refine the cylinders slightly to get the actual shape, and add light and shade. Notice that none of the solidity is lost despite the addition of some realistic anatomy. The important thing is that the figure remains a solid form which occupies space. (This demonstration of figure drawing is concerned only with working method — the details of drawing the human form are explained at length in later lessons devoted to anatomy and figure drawing.)

Courtesy American Locomotive Co.



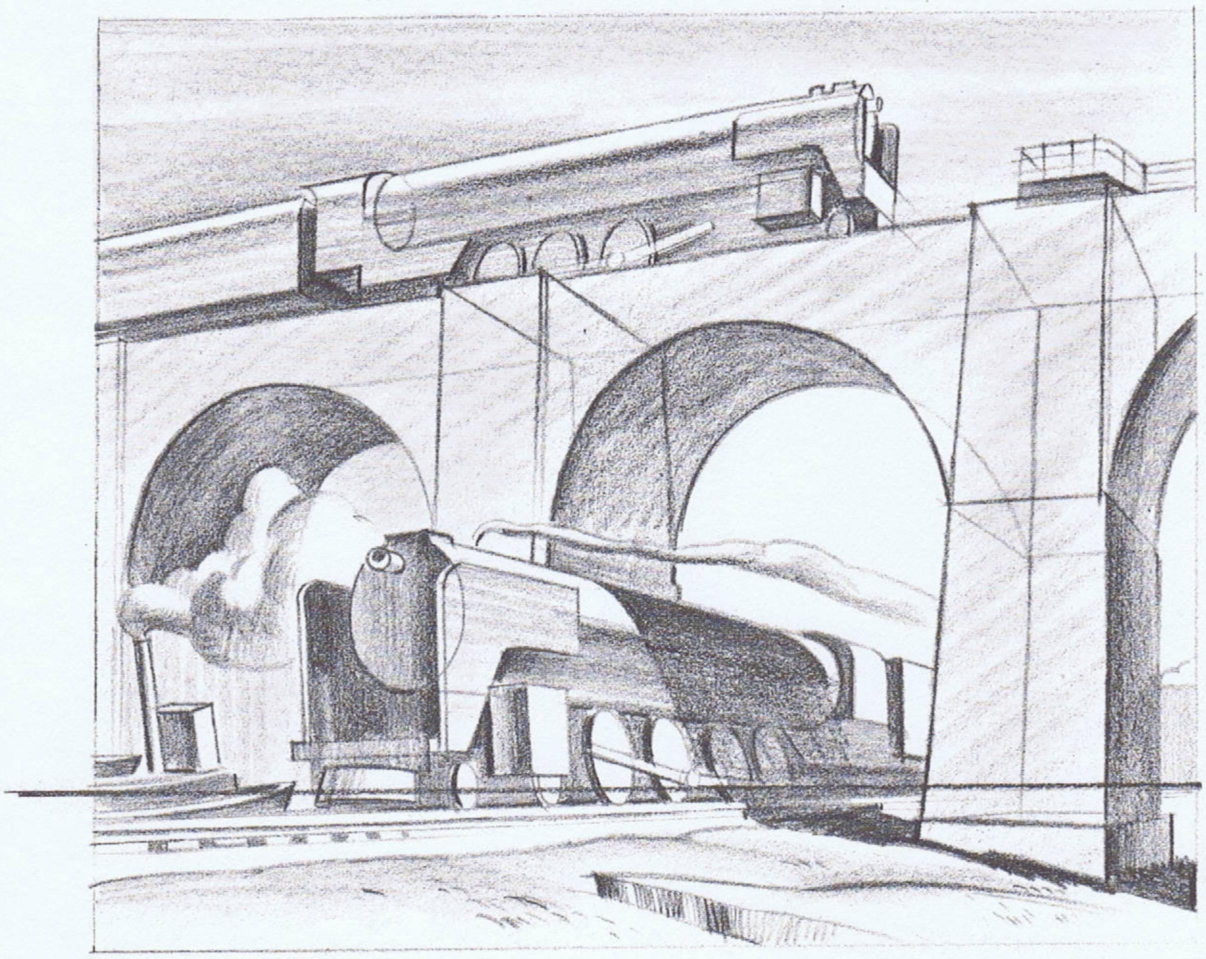
The finished painting.

PETER HELCK — Form in perspective

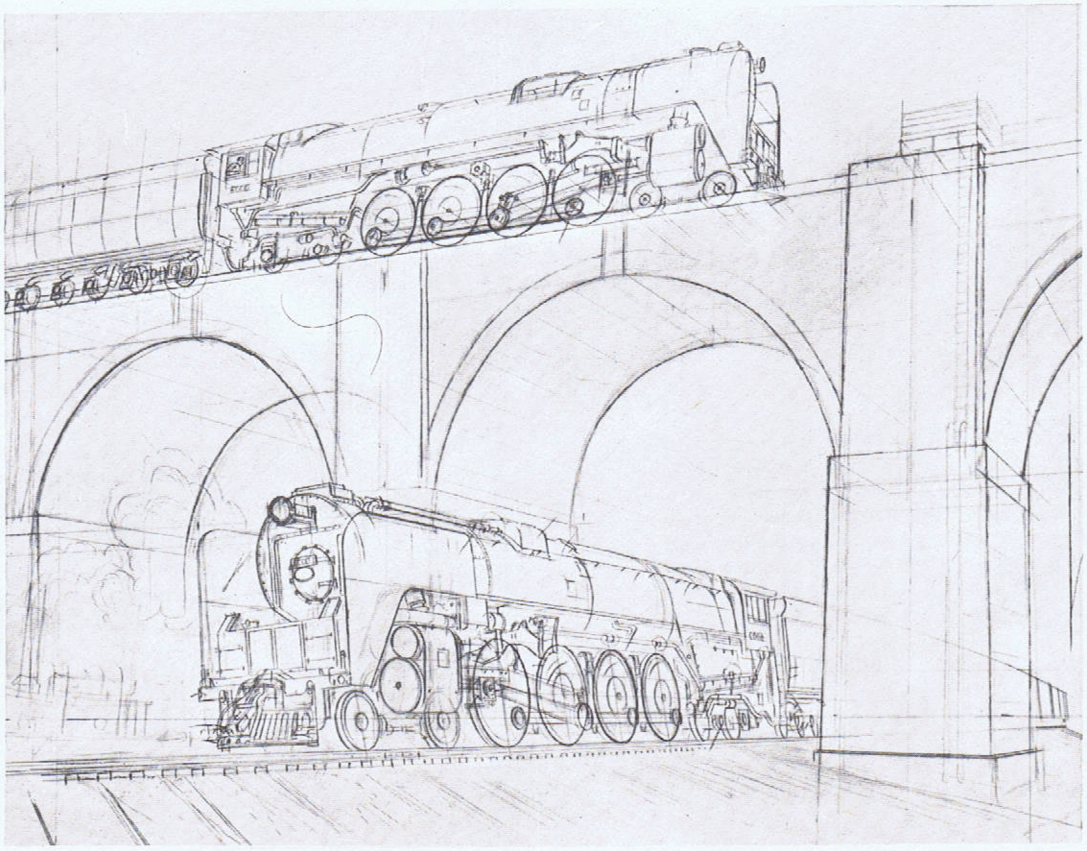
Here is a painting in which the design or composition is built around the very things we have been discussing — form and space. The two trains crossing at right angles are solid forms moving through space — one locomotive traveling across the space of the bridge, the other through the space of the massive arch.

Helck makes dramatic use of the laws of perspective in this picture. The lower train seems to rush out of the distance and into the foreground, its form getting larger as it comes closer. The arches of the bridge loom larger, too, as they approach the right. The monumental feeling of the picture is strengthened by the low eye level. From this level we look up at almost everything in the picture.

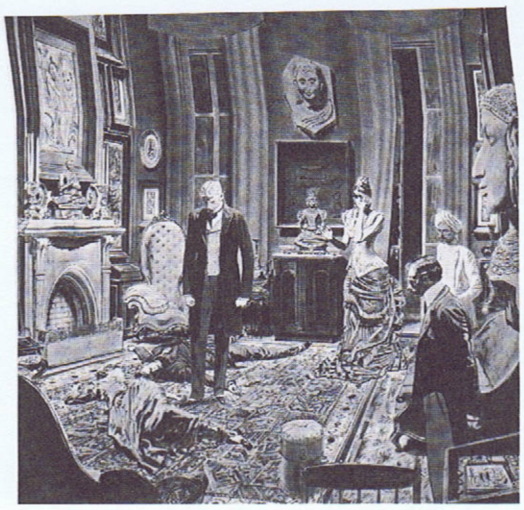
To make a painting like this, Helck first worked out the size, placement and proportion of the big forms, then proceeded to a careful form drawing of the details.



This simple form drawing shows the basic structure of the picture. In it, Helck establishes the big forms and the space around them; at this stage he does not concern himself with the small forms, the details. Each object — the two trains, the bridge, tugboat, rail bed, even the smoke — is thought of as a form which exists in space.



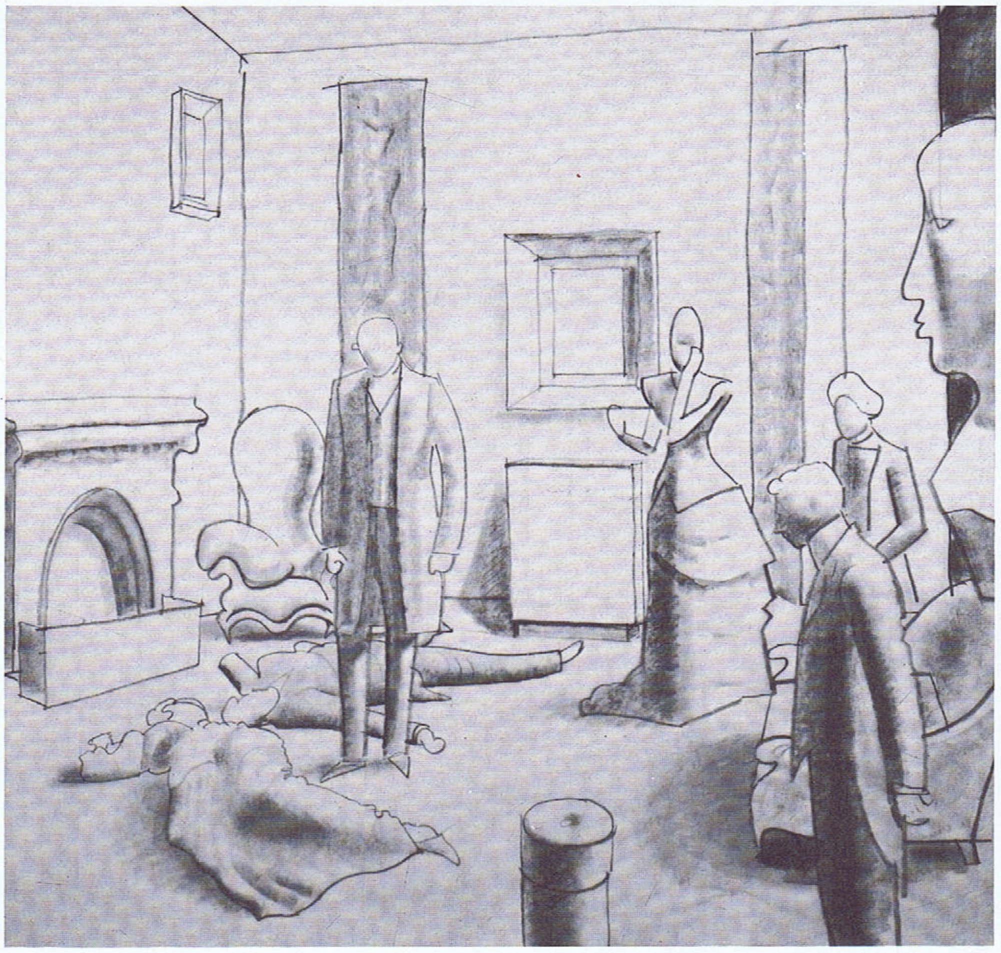
Now Helck proceeds from the big to the little. There are many smaller forms and details within the large forms, and here Helck has worked them out, drawing each in accurate perspective. Notice that the bridge is "drawn through" and that all level parallel lines would meet at vanishing points on the horizon if they were extended. This is the actual working drawing of Helck's picture.



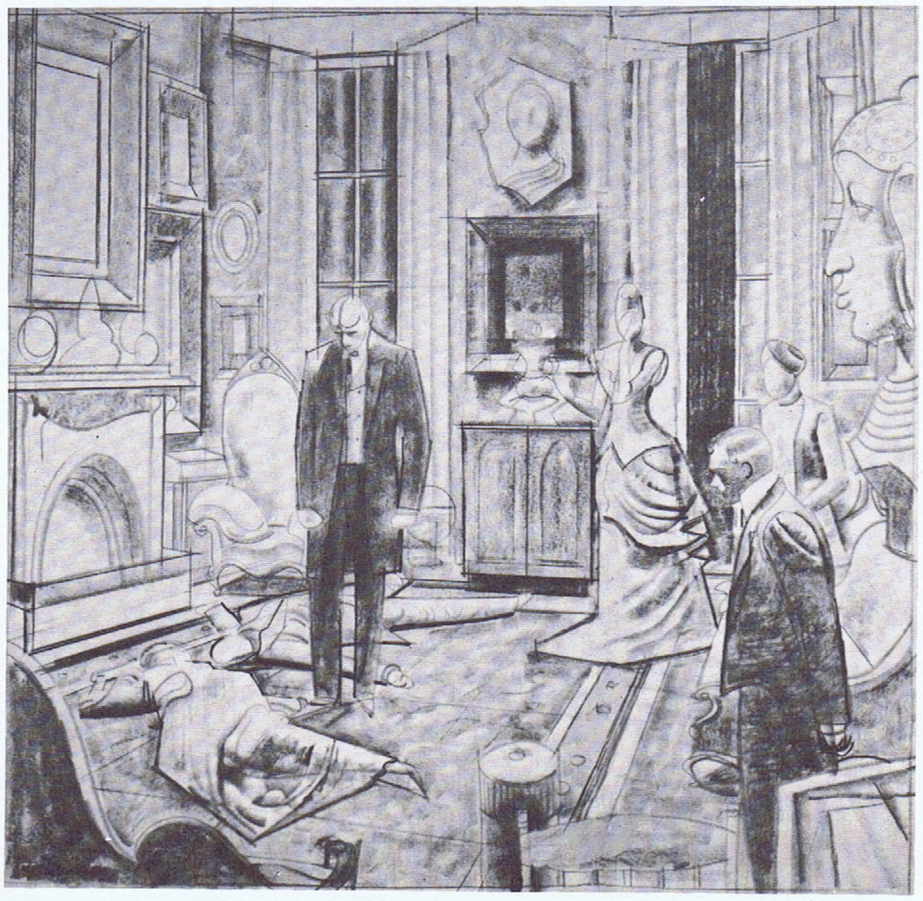
The finished painting.

Arranging forms in space — R.F. (Robert Fawcett)

Space, forms and perspective also contribute to the strong dramatic impact of the picture at the left, made by Robert Fawcett to illustrate a Sherlock Holmes story. The sketches below show two of the stages through which Fawcett took his picture. Although the artist planned to put many objects and a great richness of detail in the scene, he thought of first things first — he established the big forms within the space of the room before he turned his attention to the details.



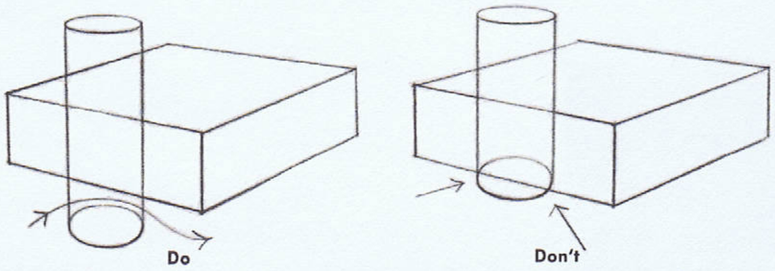
Here the artist tackles his big problem — arranging the four standing forms and the two reclining ones within the large space of the room. Acting like a stage director, he moves the figures around until he has them in the best and most interesting relationship. Only then does he begin to work out the details. Note the variety in the three-dimensional depth between the figures, and the way the bodies on the floor form a line carrying our eye in a curve back around the standing man and to the woman.



With the main forms established, Fawcett now adds the smaller ones necessary to complete the setting. Notice that these added forms — rug, chairs, pictures, bric-a-brac, each with its own tonal pattern — support the basic idea shown in the picture above, and do not confuse it. The lines and pattern of the rug strengthen the illusion of depth, and so does the placement of the large head of the statue and the pieces of furniture in the foreground. The overhead lighting strengthens and defines the solid forms of the figures and furnishings.

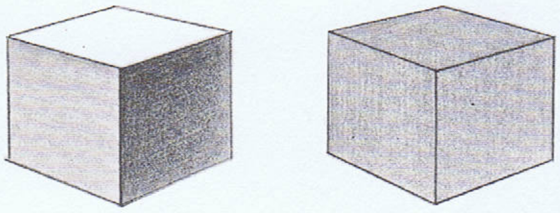
Common drawing errors and how to avoid them

Study this page of "do's and don'ts" carefully. It shows you some typical student mistakes in form drawing and how you can avoid them. Keep these points in mind whenever you plan or draw a picture. Construct your forms accurately and solidly — so they actually seem to exist in space. Remember: The better your form drawing is, the more convincing your finished picture will be.



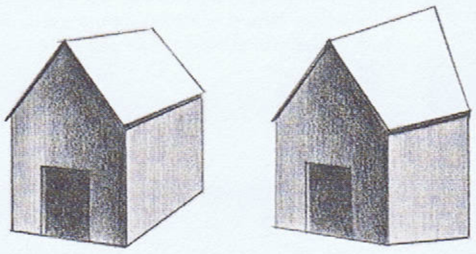
Do Don't

When one object is placed in front of another, be sure to allow the first object room to stand in front of the second. Drawing both objects through will help you see whether they are placed too close together.



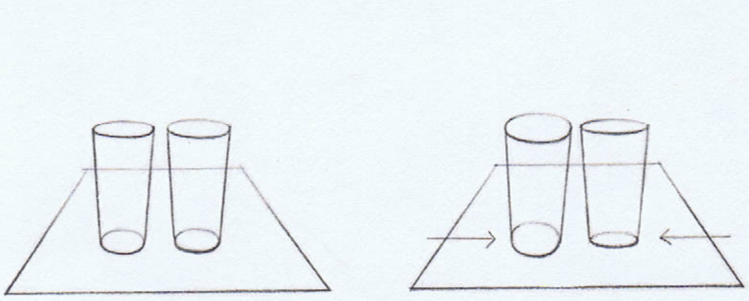
Do Don't

When you are shading or modeling objects, remember to show a light plane, a plane in middle tone, and a dark plane. If you indicate all planes in one tone, you will have a flat silhouette, not a solid form.



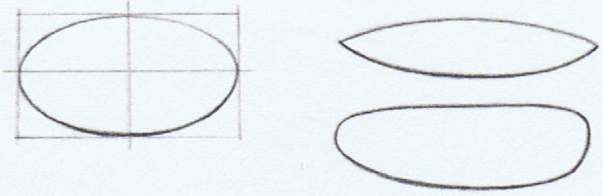
Do Don't

When you draw an object in perspective, horizontal lines that recede in depth will appear to converge. Be sure to make the nearer side of the object larger than the side which is further away.



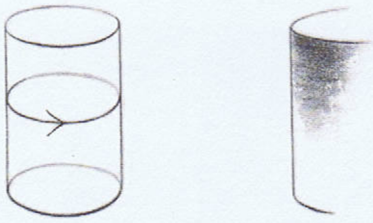
Do Don't

When you draw two objects resting on the same plane, draw them from the same viewpoint or eye level. The drawing at the right is bad because each of the glasses is viewed at a different eye level.



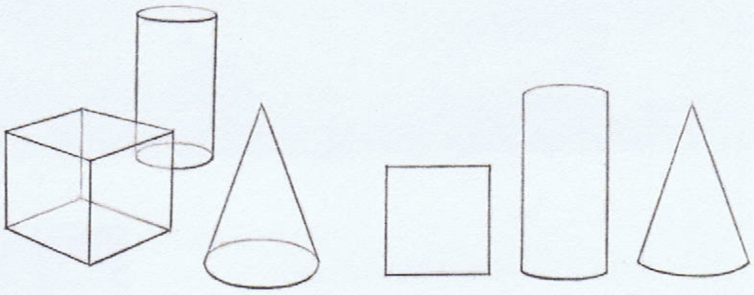
Do Don't

Learn to make accurate ellipses by drawing them inside rectangles. By dividing the area in this way, you can see where each part of the ellipse should touch the rectangle, and it will be easy to draw four similar sections. Avoid drawing ellipses with pinched or flattened ends.



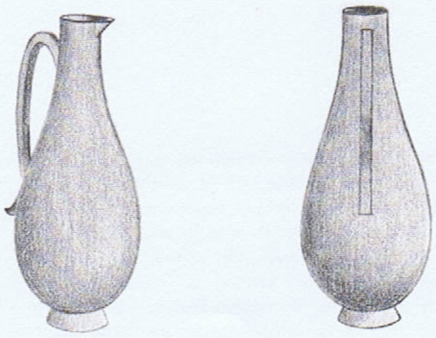
Do Don't

To be sure a form is solidly constructed, draw it through to the other side at the very start. Don't stop midway and start to add shading or details. Your first job is to get the whole form down on paper.



Do Don't

If you are drawing two or more forms, try to arrange them so they make an interesting composition. Don't line them up like cans on a grocer's shelf. If you overlap them, make sure each form has space to exist.



Do Don't

When drawing any object, select a view that makes the form easy to recognize. Usually this will be a view that silhouettes the form, showing its most typical features to best advantage.

FAMOUS ARTISTS COURSE
Student Work
Lesson 2
Form--the basis of drawing

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

The purpose of this lesson is (1) to point out to you that everything has form, and (2) to show you how to create the illusion of this form in your drawings. To be sure you understand how to draw form try these practice suggestions:

1. Begin by sketching in pencil many simple, familiar objects -- your furniture, kitchen utensils, nearby buildings, trees, etc. Be sure you "draw through" and reduce each object to its basic form. Remember, you are looking for the big simple forms -- so skip the details for now.

2. Light and shade is essential to emphasize form in drawing. Study pages 10 and 11 and be sure to follow the practice suggestions described on page 10.

3. Your drawings should be correctly proportioned as well as solidly constructed. Check the height, width and thickness of each thing you draw. When you have several objects in one drawing, compare them carefully and be sure the size of each one looks right in relation to the others. Pages 24 and 25 show you what to do and what to avoid.

4. You should be able to create the illusion of three-dimensional space or depth -- make the solid forms in your pictures appear to have room in which to exist. You can learn to do this by studying pages 14 and 15 and making drawings like those you see on page 15.

5. Study pages 18 through 23 and make perspective drawings of various subjects, interiors and exteriors with one and two vanishing points.

6. The right choice of shape or silhouette is important because the subject of your drawings must be quickly recognizable. Take some familiar objects and study them from different positions. Then select a view that seems both clear and interesting to draw. Make other drawings in which you put two or three objects together in such a way that each one is recognizable even though they form a single unified shape like the church and tree on page 27.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Make a pencil drawing of a barn and silo. Make this drawing in a space 8 inches high by 11 inches wide on a piece of white 11 x 14-inch visualizing paper. Make the barn and silo quite large, as if you were viewing them from near by rather than far away. Draw the barn so that two sides are visible. Both barn and silo should appear to be in a good state of repair. Do not draw old buildings which are falling apart or have sagging or broken roofs or walls. You may include haystacks, trees, or other forms appropriate to the setting.

Your first step should be to make a careful construction drawing in pencil. Model all forms so that they appear solid. Separate the light and shadow planes. Avoid direct, front flat lighting or light from behind the objects. A good light direction for this picture would be from above and slightly to one side. Include as much detail as you feel necessary, but remember that too much detail will tend to destroy the appearance of solidity. Your drawing should be carried to about the same degree of finish as Step 3 on page 29.

Mark this drawing -- ASSIGNMENT 1.

ASSIGNMENT 2. Make a rendering of the same subject in wash or opaque.

Trace your pencil drawings of the barn and silo onto a sheet of 11 x 14-inch illustration board, using the method described in the assignment for Lesson 1. You need just the essentials of your pencil drawing -- enough to guide you in your rendering. Then go ahead and render the picture in the medium of your choice.

Before you begin your rendering, review the section on wash or opaque in Lesson 1, depending on which medium you select. Be sure that you use contrasting light and shadow tones to show up the planes and forms. You will have the most success with this painting if you've carefully worked out your construction and lighting in your previous pencil drawing.

Mark this drawing -- ASSIGNMENT 2.

In criticizing this lesson, your instructor will be looking for these things in your work:

--How well you understand the principles of "drawing through" to create the illusion of solid form in space.
--How well you can control the proportions of the things in your picture.
--How effectively you use light and shade to strengthen the feeling of form in your objects.
--How well you understand and apply the principles of perspective to your drawing.
--How well you have used the medium.

(over, please)

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Check
before mailing

IMPORTANT: Be sure to letter your name, address and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number. (You should do this with each of the assignments you send in.)

Your lesson carton should contain:

Assignment 1
Assignment 2
1 Return shipping label filled out completely

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FAMOUS ARTISTS COURSE, WESTPORT, CONN.

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Famous Artists Schools, Inc., Westport, Connecticut

Composition — how to make pictures

Lesson 3

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

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Composition

You are studying art to learn to make pictures. In your Course you will learn to draw people — animals — inanimate objects — anything you can see or imagine. But it takes more than drawing to make a picture. It takes drawing plus planning. Because planning the arrangement of the objects in the picture space is so basic, we are introducing you to its simple fundamentals as early as your third lesson. Refer back to this lesson often — it will increase in meaning and value with every picture you make.

Later in your Course we will take up more advanced studies in this very important aspect of making pictures, which is known as Composition.

Composition means the selection and arrangement of appropriate elements within the picture space so that they express the artist's idea clearly and effectively. It makes a great deal of difference how we put together the things we draw within our picture space. Often, a picture will succeed or fail, depending on how well it is composed.

Composition, in a basic sense, means combining forms and space to produce a harmonious whole. When we make a picture, we arrange the picture elements much the way a composer of music arranges musical notes and themes to form a harmonious result. The composer of music creates an arrangement in sound — we, as artists, create a visual arrangement. In composing a picture we are chiefly interested in where we place our objects in the picture space, how important we make them in size and value, and how they relate to each other and to the outside borders of the picture.

Good pictures, we see, do not simply happen. They are not the result of thoughtlessly throwing together miscellaneous objects or filling up a background with details. No matter how well we draw or paint, unless we plan our picture carefully, it is likely to leave the viewer with an unsatisfied feeling. A well-composed picture, on the other hand, will give the viewer a satisfied sense of order or beauty, although he may not realize by what methods this satisfaction was produced.

Every picture starts with an idea — a story we have to tell, an effect or mood we are striving to communicate. In composing, we select those things for our picture which clarify our idea, and we discard those which may distract or confuse.

No matter what the subject of your picture may be, begin by asking yourself: "What is the basic idea I want to get across? What things must I put in the picture so that the viewer will understand it at once? What is important — and what isn't?"

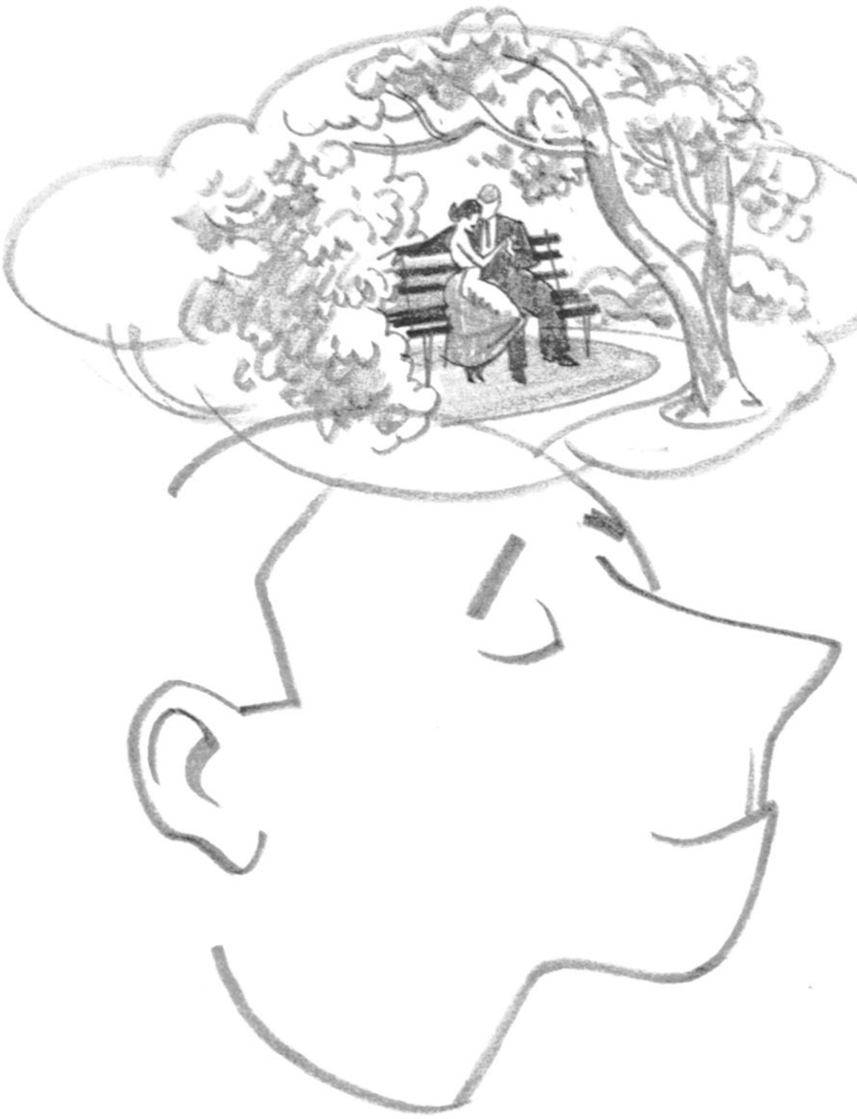
In composing, you emphasize those elements of your picture that will dramatize it the most. Usually this requires a change in the sizes of things. You make important objects larger or clearer or stronger than they may appear in reality, and less important objects you make smaller or less distinct.

Objects can be featured or played down by adjusting their position as well as their size. For instance, you might place a powerful, important figure in the middle of your picture space and draw him large, so he would dominate the picture. By contrast, a shy, retiring character might be shown much smaller and to the side, dominated by the space and the objects around him.

The artist can actually control which part of his picture the viewer will linger over and find most meaningful. By the way he arranges the objects, he can establish a definite focal point or center of interest, and lead the eye to it indirectly or directly. He can also use light and dark tones to help emphasize this center of interest.

Often the artist can use the natural shape of his subject to good effect in establishing his composition and the proportions of his picture. For example, if the subject is a wide expanse of meadow or sea, it might well suggest a picture of a long, horizontal shape. For a picture of a long, narrow subject like a tall man or a church tower, a vertical picture of similar proportions might dramatize the height of the subject most strikingly. Different forms are often best expressed by different picture shapes.

All of these are principles you can apply in developing your own compositions. Once you have learned how to use these principles, you will soon find yourself giving sharper, clearer expression to your ideas — saying what you want to say directly and interestingly in pictures.



The picture starts in your mind

Before making a picture, the artist must decide what he wants to show in it. He has to select his subject matter, and then he has to arrange it so that the picture will be as effective as possible. But, to start with, he needs an idea.

Ideas begin in the mind, and that is precisely where pictures begin, too. In fact, the mind or imagination is a natural creator of pictures. When we hear a word or think of an idea, the imagination goes to work at once and projects a picture in the mind.

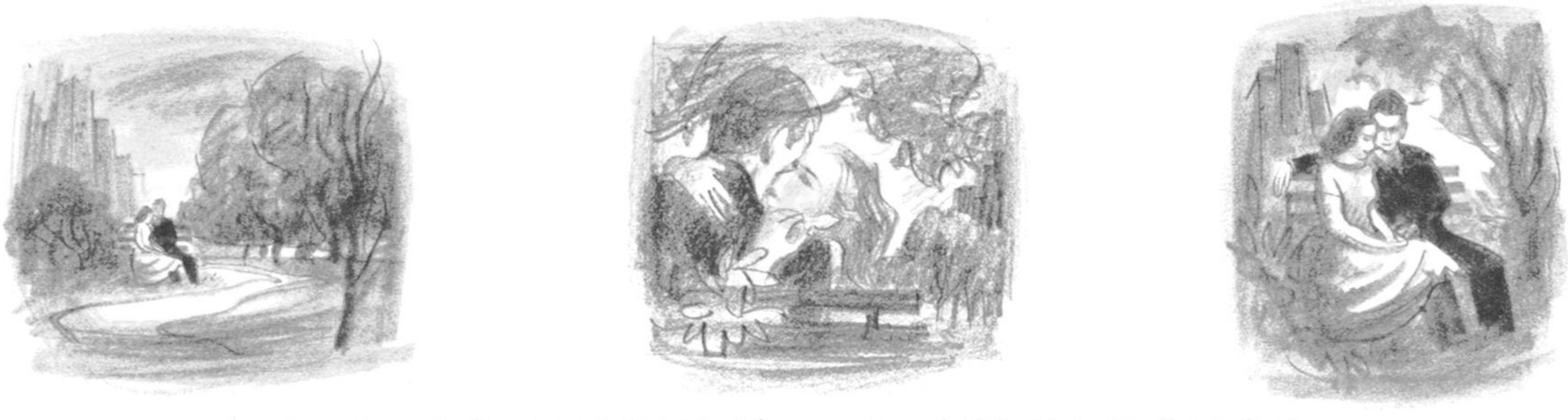
Suppose we hear the phrase "Two lovers are sitting on a bench in the park." Instantly the imagination creates a picture of a young man and woman close together on a bench, perhaps locked in each other's arms. We visualize the walk, the surrounding trees, the grassy lawn.

Or, we may be listening to the radio and hear a crime play which begins with these words: "It is dusk. A blue sedan drives up to a gas station. From it the figure of a man emerges, the lower half of his face covered by a handkerchief. He moves silently toward the station, his right hand thrust ominously in his pocket." Immediately we conjure up a mental image, a picture of the whole tension-packed scene: the car, motor running, drawn up alongside the gas pumps, the door swinging open, the sinister figure of the gunman moving swiftly toward the station. Every word is fuel to the imagination.

We are always forming such mental images of things which we hear, read or think about. These images are the raw material of which pictures are made.

The first mental image which our mind forms in response to a picture idea is just one possibility. As we think about it, other and better views may occur to us. We must try out these variations before deciding which will make the best picture.

The artist thinks on paper. As one image follows another through the mind, we put them down on paper in the form of rough sketches, working out the arrangement of the objects which we see in our imagination. Both our thinking and our sketching should be broad and flexible at this point. This is not the time to bother with details!

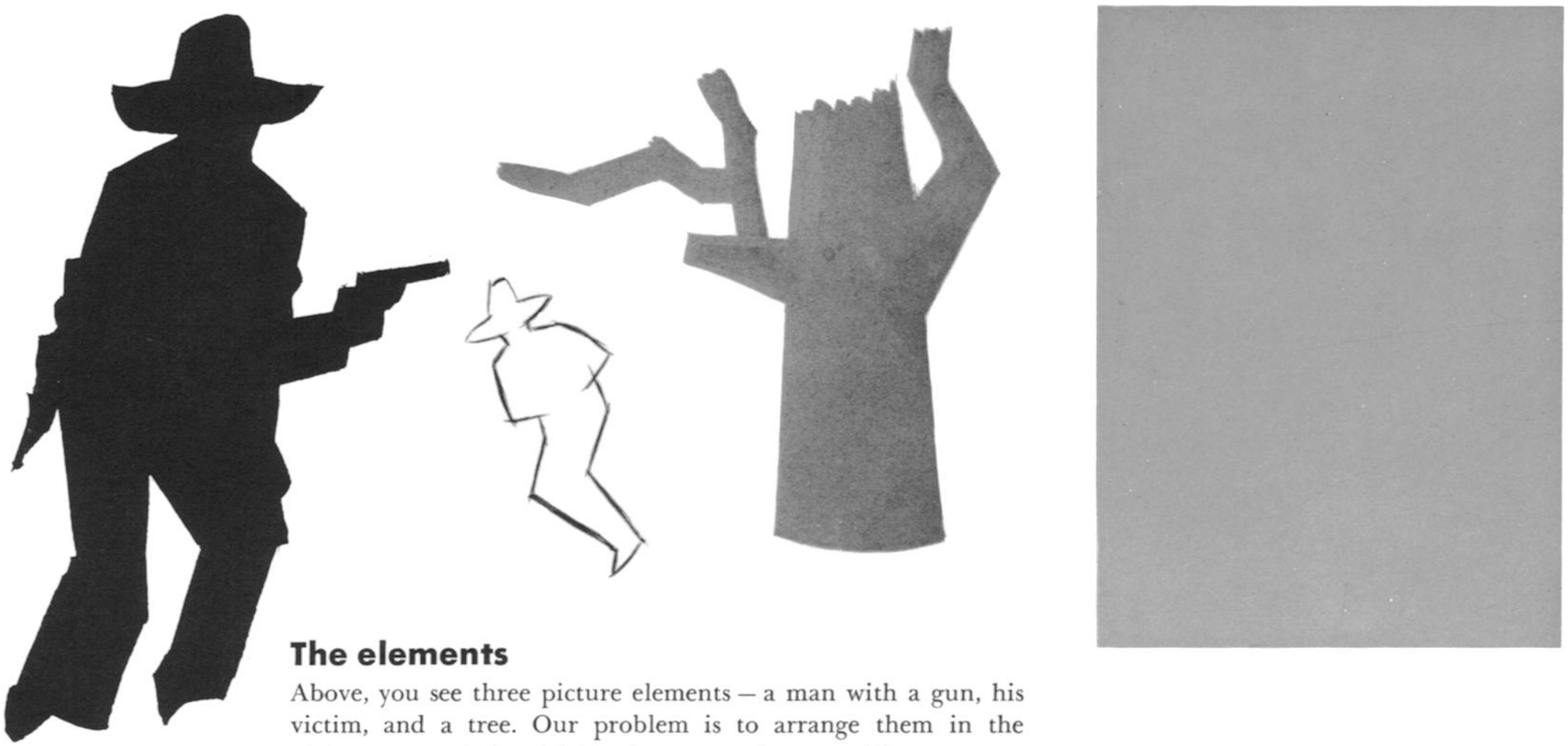


Every picture starts with an image in the artist's mind. Here our picture idea requires us to show two lovers on a park bench. In our first mental image *(left)* we might see them from a distance, with trees, grass, walk, and sky occupying much of the picture space. Then, again, we might move in on the figures for a close-up view *(center)*. In the third of many possibilities we might picture the couple as if we were seated opposite them *(right)*.

Basic thinking and arranging

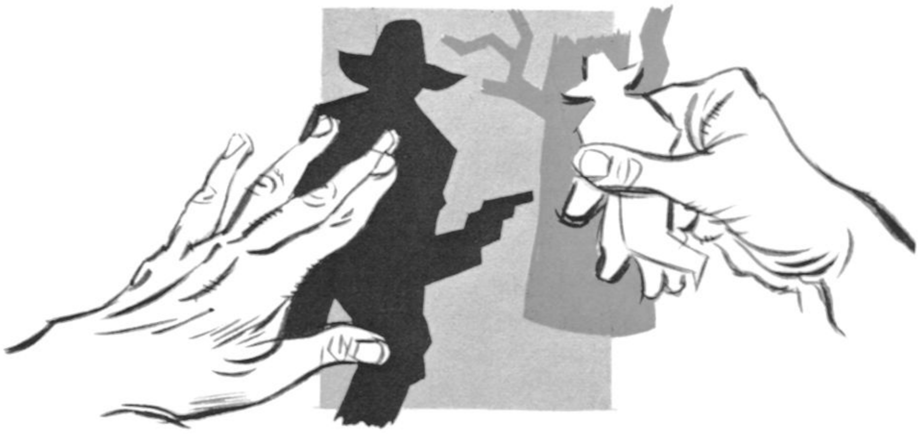
When you have a good mental image of what you want to show in your picture, the picture is already partly composed. The next step is to arrange the objects as effectively as you can.

Here we show you the kind of basic thinking you must do in composing. Start by simplifying the objects in your picture. In your preliminary sketches, reduce these objects to their simplest shapes. You need to try them out in different arrangements to find the one you like best, and this will be easiest if you ignore the details and concentrate on the big forms. These large forms must be properly related if the picture is to be successful.



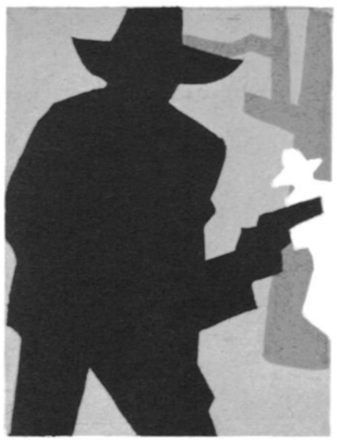
The elements

Above, you see three picture elements — a man with a gun, his victim, and a tree. Our problem is to arrange them in the picture space at the right to form a good composition.

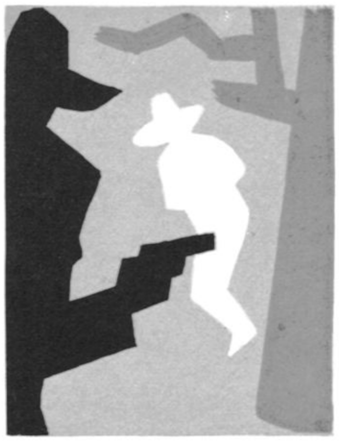


Placing the elements

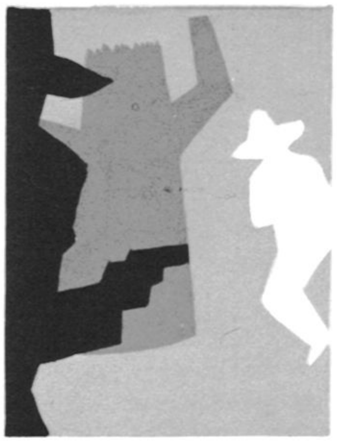
Notice, first of all, how utterly simple the picture elements have been made. They are completely bare of detail. It is almost as if we decided on the general size, shape, and value of the picture elements and the background and cut them out of pieces of black, white, and gray paper. Our composition problem is mainly a matter of shifting them around until we arrive at the best arrangement. Naturally, we will work with a pencil — our "thinking tool" — and try out each arrangement of the picture elements in a rough sketch.



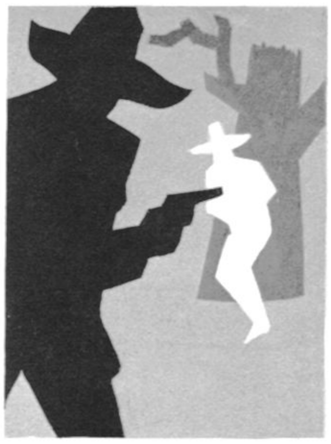
First, we try it this way. The figure of the gunman gives us a good dominant form up front but crowds the rest of the picture.



This arrangement doesn't work out because there is no dominant shape. Gunman, tree, and background figure all compete.

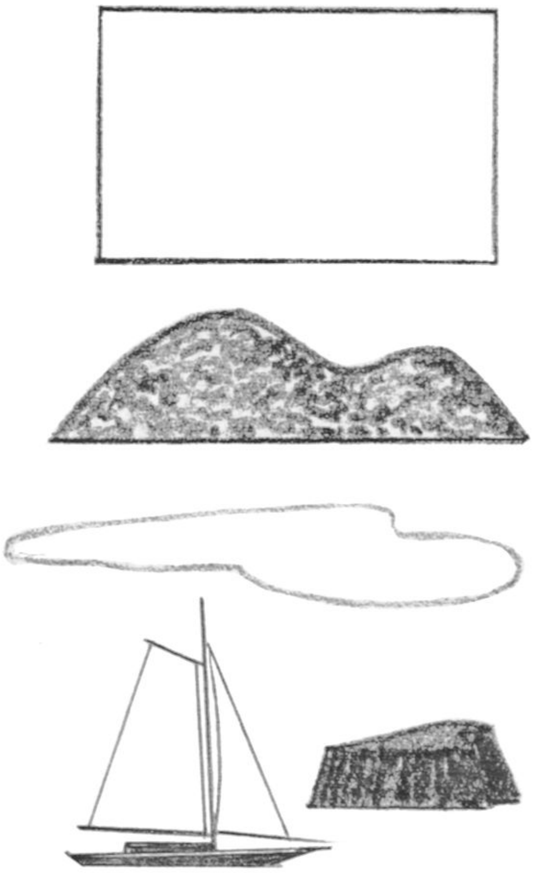


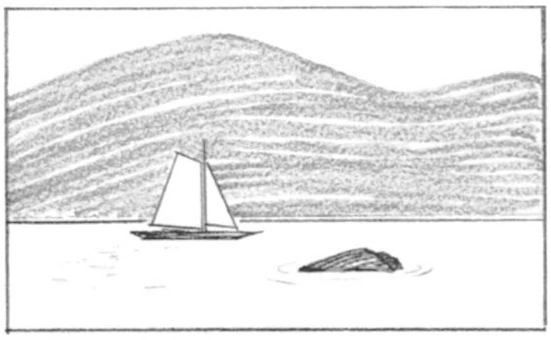
This time we try overlapping the foreground figure and the tree, but the tree looks too important and confuses the action.



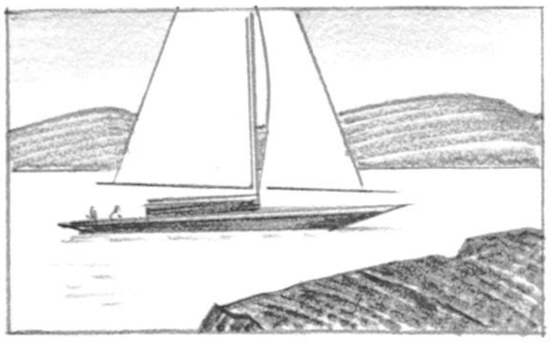
Here is a good solution — it will do very well for our final composition. The action is clear and the shapes are well related.

Problem Another composition problem: to arrange in the picture space below the four elements shown — a mountain, a lake, a rock and a boat.

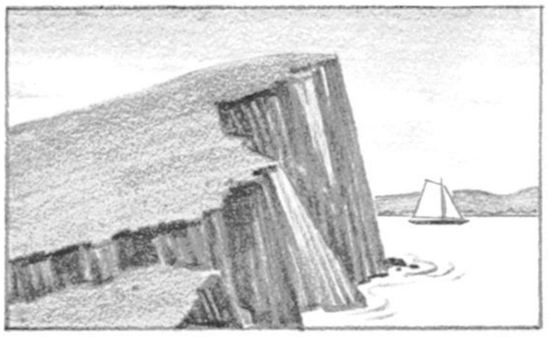




We might try them this way — with both rock and boat made small and set against the large shape of the mountain.

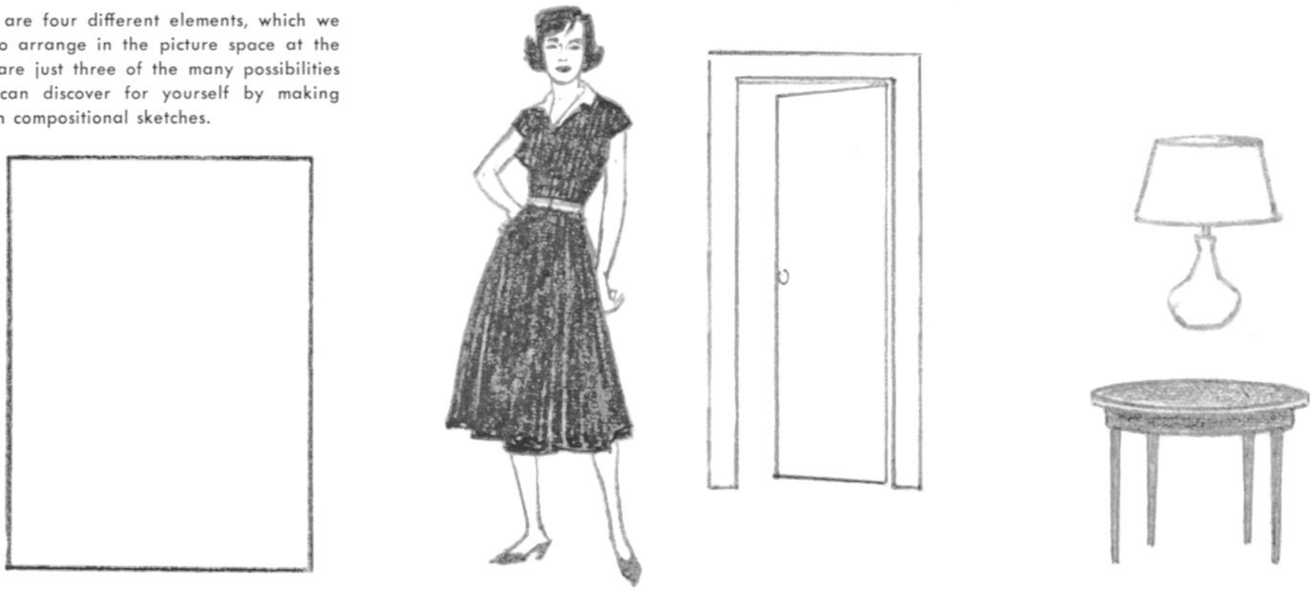


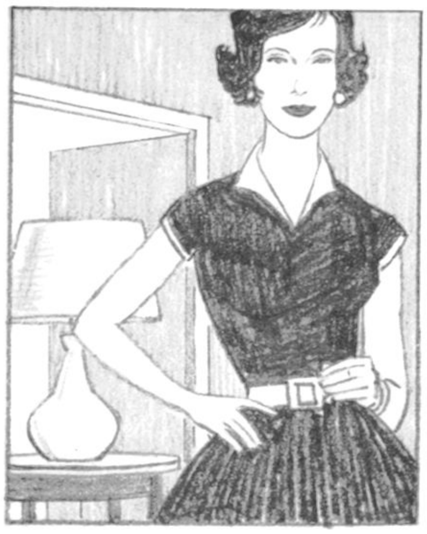
Here's another possibility. We might make the boat the dominant shape, move the rock to bottom right, and treat the mountain as incidental background.



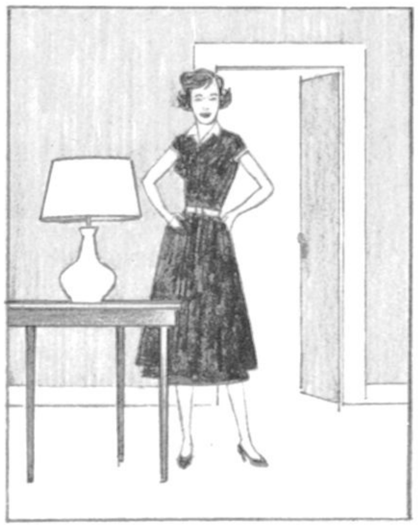
Or the rock might be featured. Now both mountain and boat are secondary in the composition.

Problem Here again are four different elements, which we are going to arrange in the picture space at the left. Below are just three of the many possibilities which you can discover for yourself by making simple rough compositional sketches.

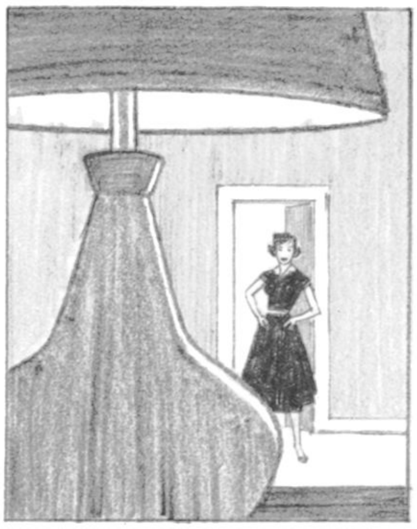




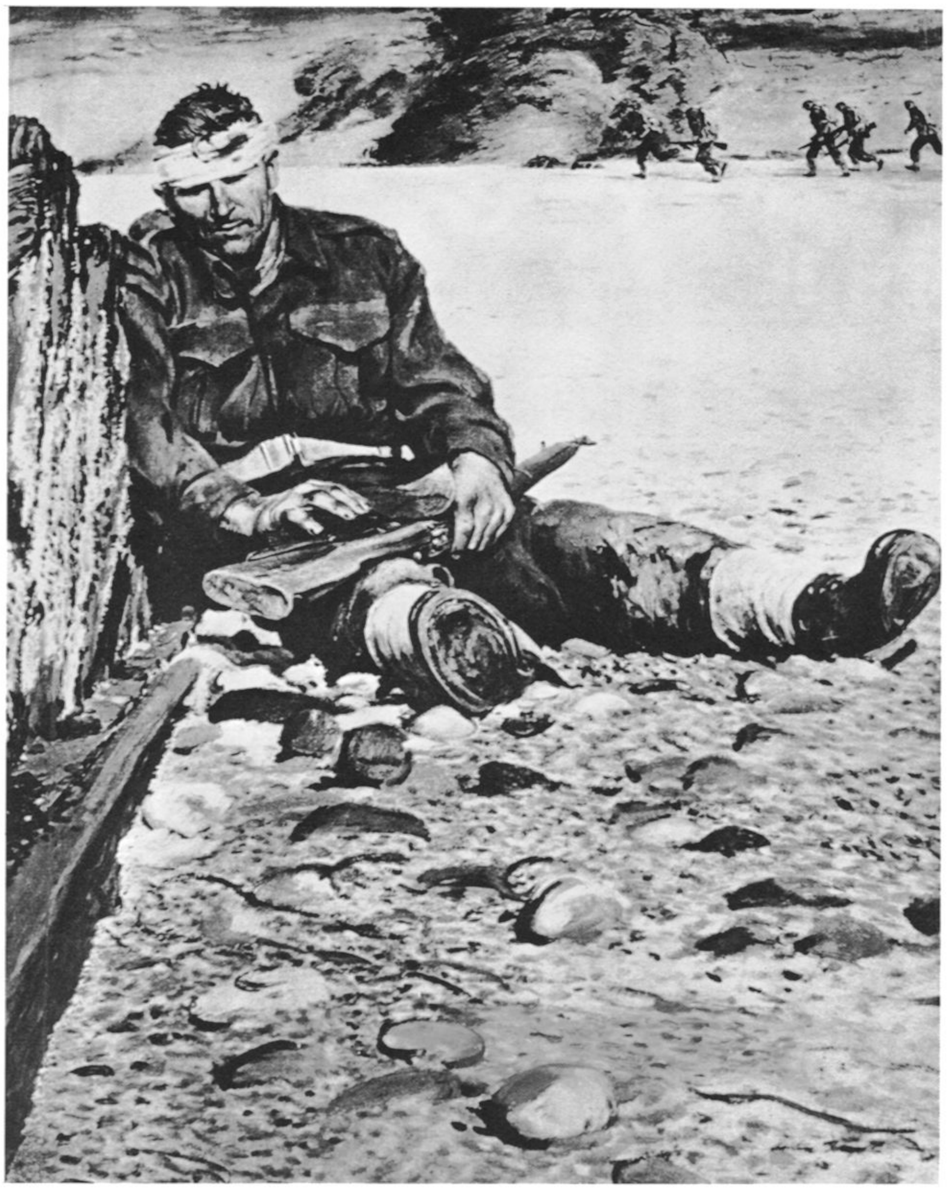
We can emphasize the figure by making it take up a large part of the picture space. The door, lamp, and table serve as incidental objects in the background.



Here is another solution. This time we have moved the figure back and placed it behind the table. The figure and its surroundings are more balanced.



In this completely different arrangement the lamp, placed in the foreground, dominates the scene. It also acts as a frame for the figure in the doorway.



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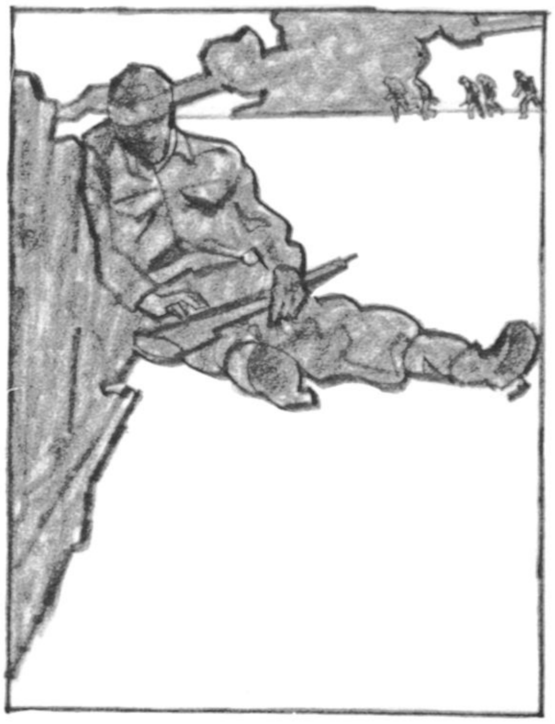
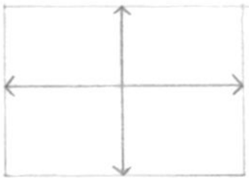
The four main elements of composition

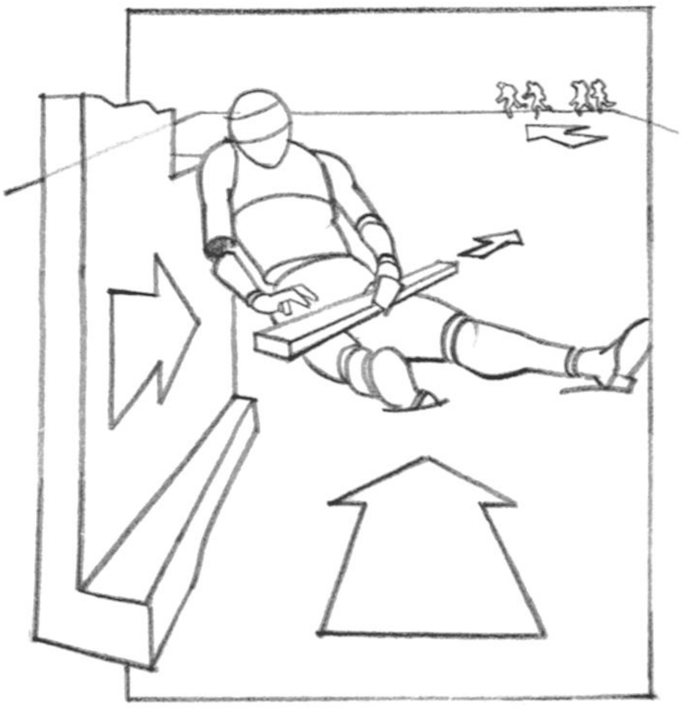
To make your study of composition as simple as possible, we have divided the subject into its four basic elements — area, depth, line, and value. Here we show you what these elements mean, and how Austin Briggs uses them to compose a picture. At the start you will probably apply each of these principles very consciously. With experience, however, you will compose your pictures the way your Faculty members do, instinctively thinking of area, depth, line, and value all at the same time.

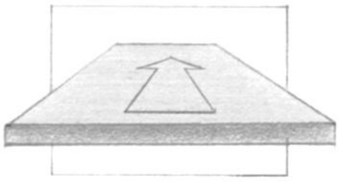




Picture area

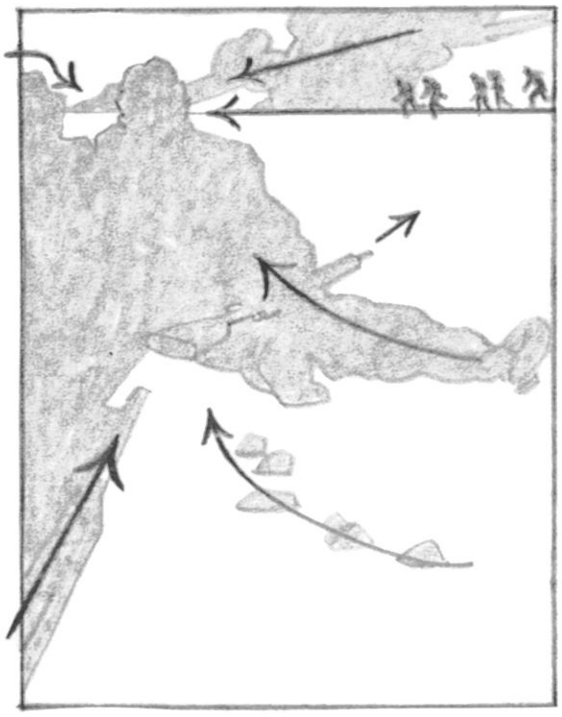
Picture area is the flat surface within the four borders of your picture — the surface on which you draw and paint. When you work in terms of picture area, your chief concerns are how big you make your objects and where you place them. In this illustration the figure of the soldier claims our attention at once because Austin Briggs made it the largest form in the picture and placed it near the center. The less important forms — the smoke and the soldiers in the distance — are all made smaller and placed in secondary positions.

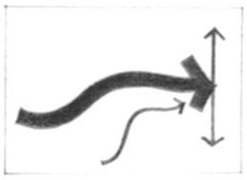




Depth

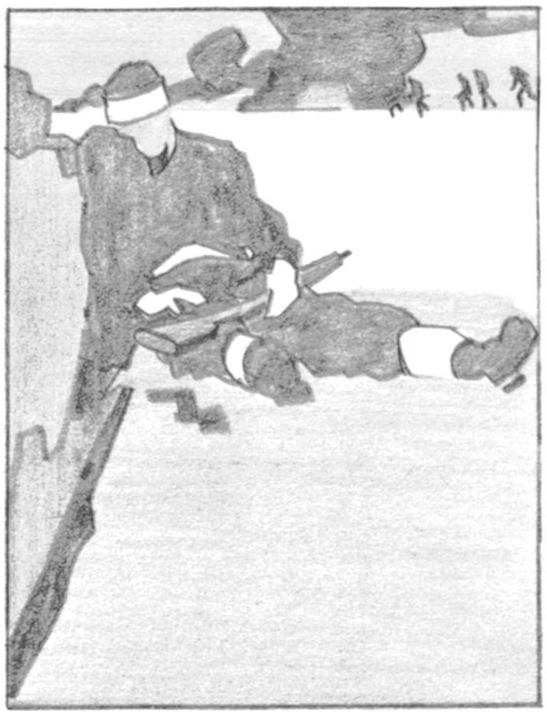
Depth is the illusion of distance or a third dimension. By drawing things in depth, you make them seem to exist in space, and to appear close to the viewer or far away. In this picture the strong feeling of depth is created by the broad plane of the beach. On it, the large figure of the soldier contrasts sharply with the smaller figures in the distance, making them seem far off. Also helping are the breakwater wall, which grows smaller as it recedes toward the main figure, and the rocks, which are shown in detail up front but become indistinct farther back.





Line

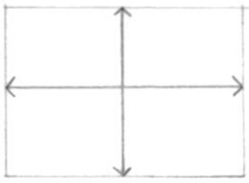
Line has two meanings: (1) The outline which encloses a shape. (2) The line of direction our eye follows in looking at a picture. This second meaning is the one we refer to here. In composing with line, you arrange your objects so their shapes or main lines lead the eye unconsciously to the center of interest. Here this is the wounded soldier. The horizon line, smoke, and running figures all carry our eye directly to his head. At the left, the breakwater shoots in toward him; at the right, our eye follows the line of his leg in from the border. The muzzle of his rifle points to a secondary center of interest — the running figures — and these lead us back to the wounded soldier.



Value

Value is (1) the lightness or darkness of a particular area or shape within the picture or (2) the over-all quality of lightness or darkness of the whole picture. The diagram shows us how the artist used value to strengthen his center of interest. Notice that he made his important forms dark, and set them against a light background. The strongest contrast is between the dark uniform of the soldier and the beach. Less important elements, such as the breakwater, smoke, and distant figures, contrast less sharply with the tones around them.

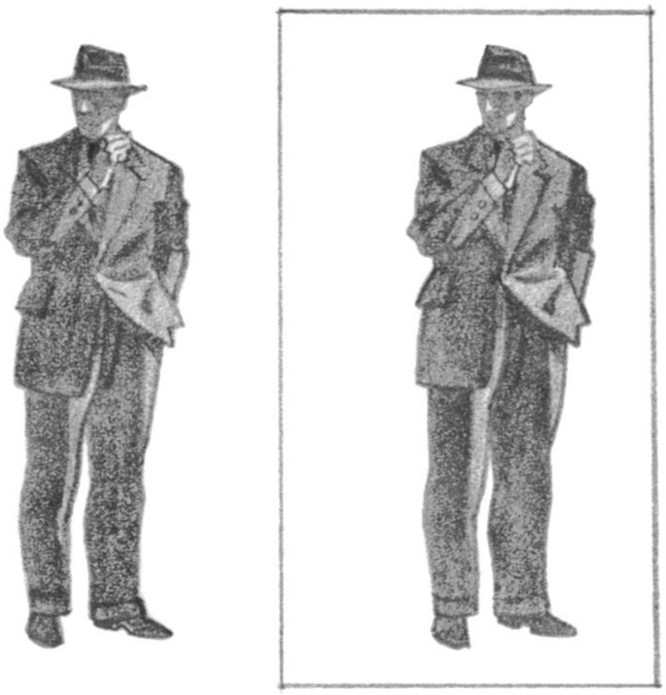
Picture area



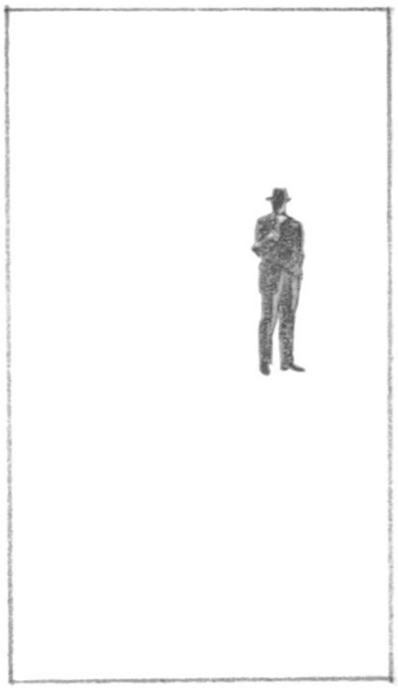
The artist's first consideration in composing a picture is the picture area. This is simply the flat surface on which you draw or paint within the borders of your picture.

If you have ever taken a snapshot you have already worked with picture area. To take your photograph, you looked in the viewer of the camera and moved back to be certain your whole subject was in the picture – or else you moved closer so the subject would appear larger and clearer. These simple steps in controlling the space in a photograph are basically the same ones you use to control picture area in drawing or painting.

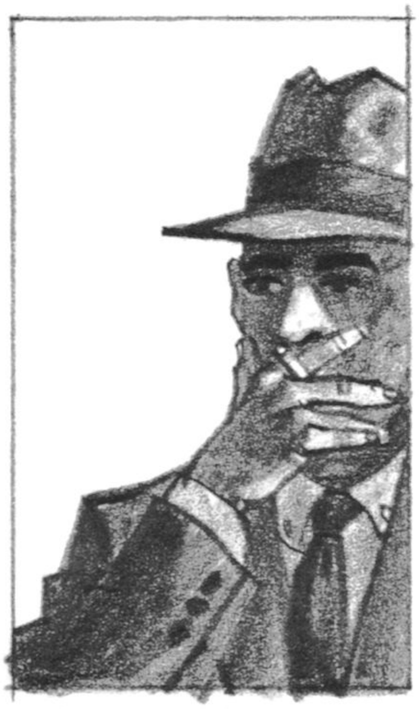
To use your picture area most effectively, you must weigh carefully where you place things within it and what size you make them. Your choice of size and placement should never be accidental or arbitrary. After you have placed an object in your composition, pause and study the size and location you have given it. Ask yourself: "Does this create the effect I had in mind?" If not, try making things larger or smaller. Move them to different places within the four borders until you are satisfied with the result.



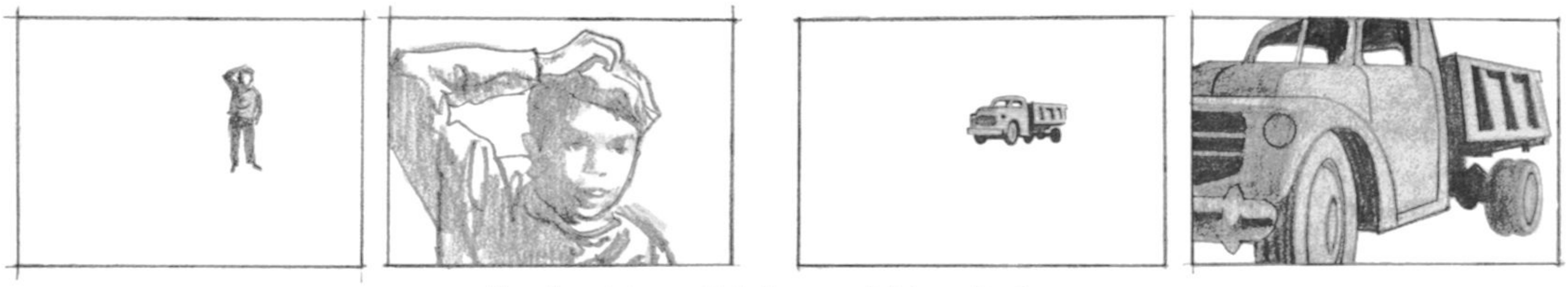
At the left is the figure of a man. We shall try this figure in different sizes and locations in the picture area to see what happens. Drawn as above, the man dominates.



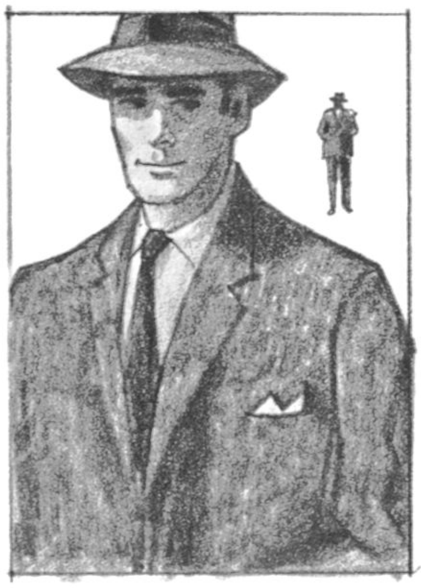
If the figure is drawn very small, the whole effect of the picture changes tremendously. Now the man seems isolated and far away – overpowered by the space around him.



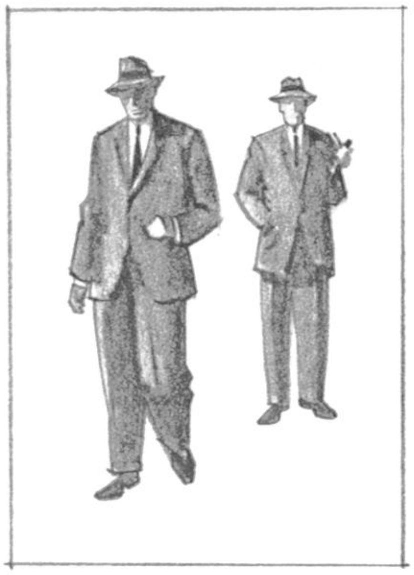
Exactly the opposite effect occurs when the figure fills a large part of the picture area. Now he overwhelms the space. This is appropriate for a close-up, intimate view.



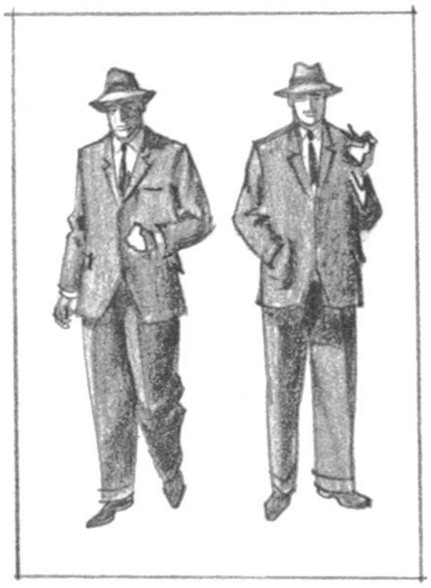
No matter what our subject, the same principle applies. For example, we can make a small child appear to overpower the picture space – or a huge truck seem isolated and remote. The point is to choose a size appropriate for the effect we want.



The effect that one object or figure completely overwhelms another can be created by sharp contrasts in size, as in this composition.



It is not necessary to have great disparity in size for one figure to claim our attention over the other. Here the nearer figure dominates.



Here neither figure is dominant. This is all right if you want both figures the same size — but normally it would be considered monotonous.

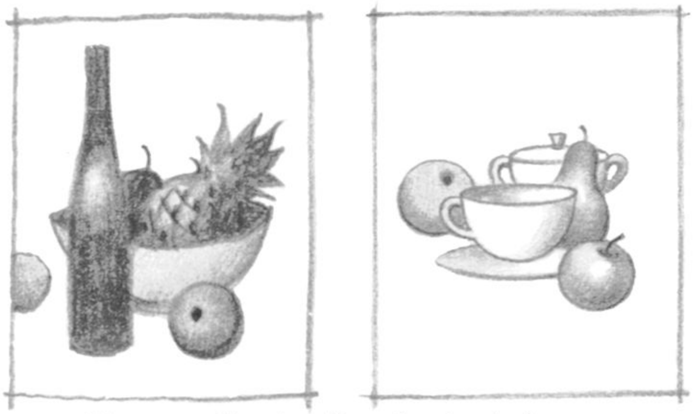
Vary your sizes with a purpose

When we show just a single thing in a picture, the viewer's eye cannot help but be drawn to it. No matter how small we make this single object, it is the center of interest — the most important thing in the picture. However, when we add a second object, a third, or still more, the situation becomes more complicated. Unless we establish a scale of relative importance among these things, the viewer's eye will not know where to go, and he may not understand the message that the picture is supposed to convey.

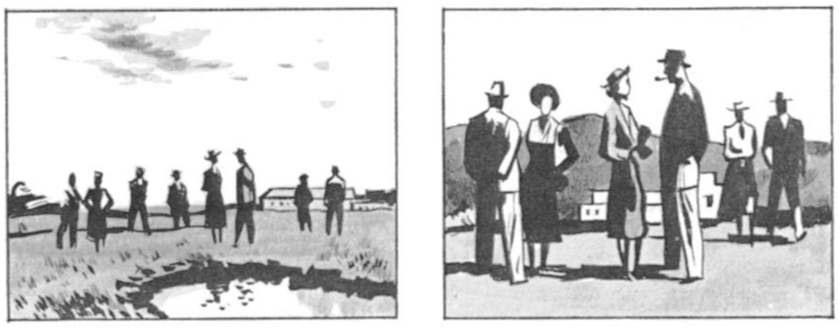
Again, one of the artist's ways of showing what is important in his picture is through the relative sizes he makes his objects.

If, for example, we want to compose two figures in a story illustration, we can make one figure overwhelm the other or dominate it just slightly — depending, to a good extent, on the relative size we make each figure. If we want the viewer's interest to be divided equally between the two figures, we can make them both the same size. It is possible to place strong emphasis on a figure by drawing it in the foreground and making any other figure much smaller. The same rules apply when we have many figures or objects in a picture.

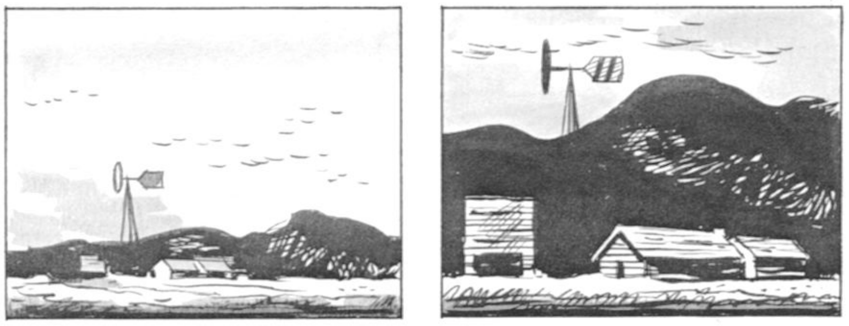
These, admittedly, are very simple examples. The possibilities are endless. However, the basic principle remains the same: The size we give to things and where we place them control their importance in the picture. Size should never be chosen haphazardly or without regard to the effect it will produce. It should be decided upon just as carefully as the action or pose.



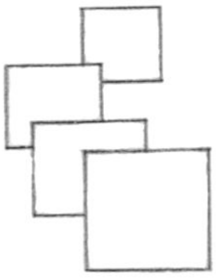
Whenever possible, select objects of varying size for your picture *(left)*. This variety creates interest. Objects that are alike in size will tend to appear monotonous even though they are different kinds of things *(right)*.



In the picture at the left the sense of distance and the dominance of space is easily felt. By drawing the figures larger *(right)* we make them dominate the picture area.



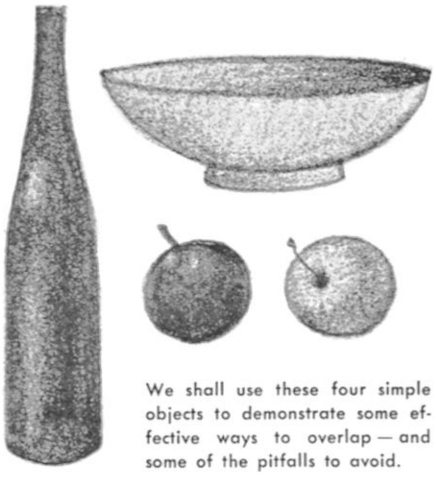
Figures or mountains — the effect is the same. In the view of the mountain at the left, we immediately feel the dominance of the sky. But if our mountain takes up most of the picture space *(right)* we get the feeling of its huge, overwhelming bulk.



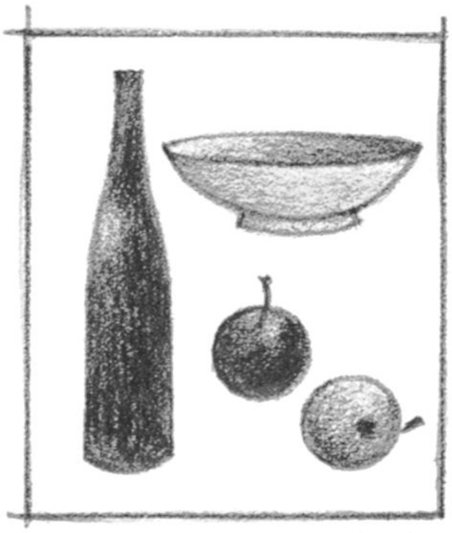
Overlapping

Most of the pictures we make have more than one object in them, and each often differs from the others in size and shape. Overlapping provides a good way to organize these varied objects into interesting, unified arrangements.

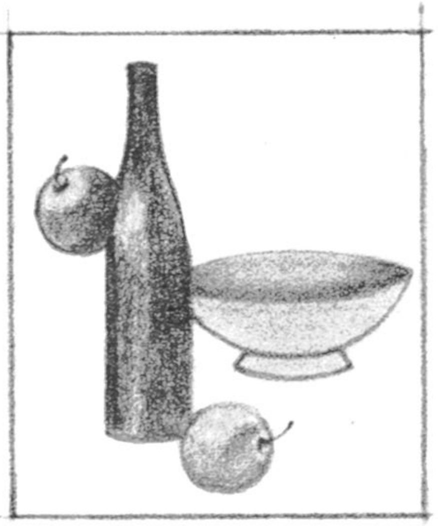
When we overlap things in a picture, we are applying a principle we observe at work in everyday life. Most of the things we see are partly hidden or overlapped by other objects. Overlapping, however, can also help us to express our picture idea more directly. By partly concealing the secondary objects through overlapping, we can make the important ones more prominent.



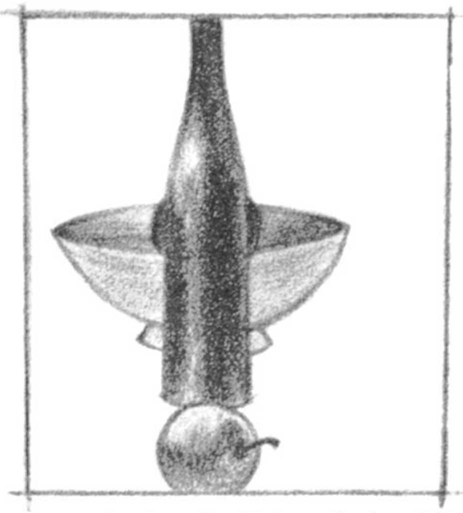
We shall use these four simple objects to demonstrate some effective ways to overlap — and some of the pitfalls to avoid.



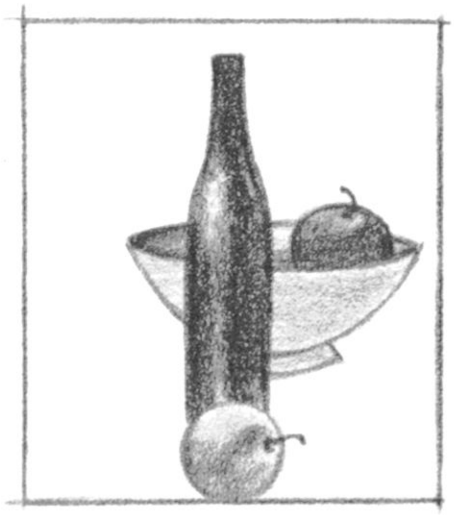
Here is a natural tendency many students have at first: they show all of each object. Isolated objects do not make a well-organized picture.



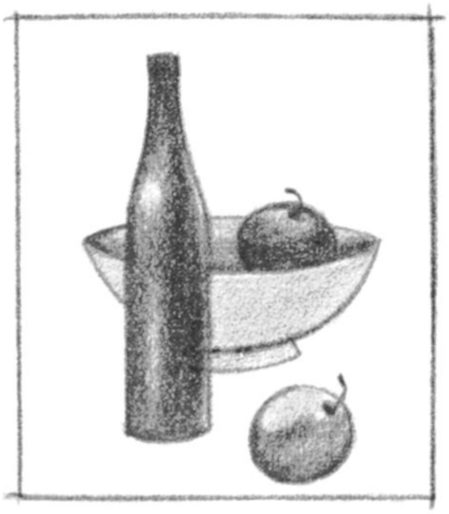
This picture has a little more unity — but the objects touch each other rather than overlap. Overlapping should be more decisive.



Poor overlapping — the objects are lined up right behind each other. The apple in the bowl is lost, and the bottle seems to rest on the foreground apple.



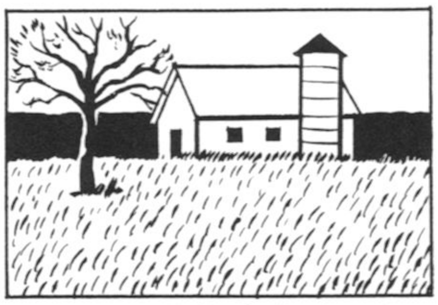
Moving the bowl to the right helps — we can see the apple in it now. But the bottle is lined up too directly behind the foreground apple.



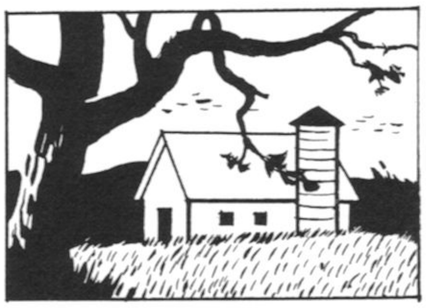
Now the composition works well. We have moved the bottle and bowl to the left, the apple to the right. Everything doesn't have to overlap.

Cropping

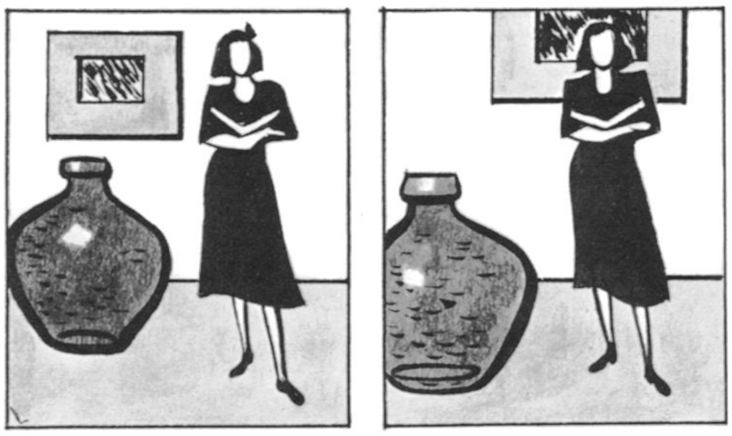
Even the border may be used to overlap objects. This is commonly called "cropping." The border may be used to crop a large part of the object — as long as the part which shows is typical enough to identify the object.



When we show all of each object in a picture the effect tends to be dull and uninteresting. This picture would be better if the objects were rearranged as at right.



The shapes here are the same as those in the picture at left — but the effect is more interesting because the objects are varied in size and overlapped. The tree, cropped by the border, serves as a "lead in."

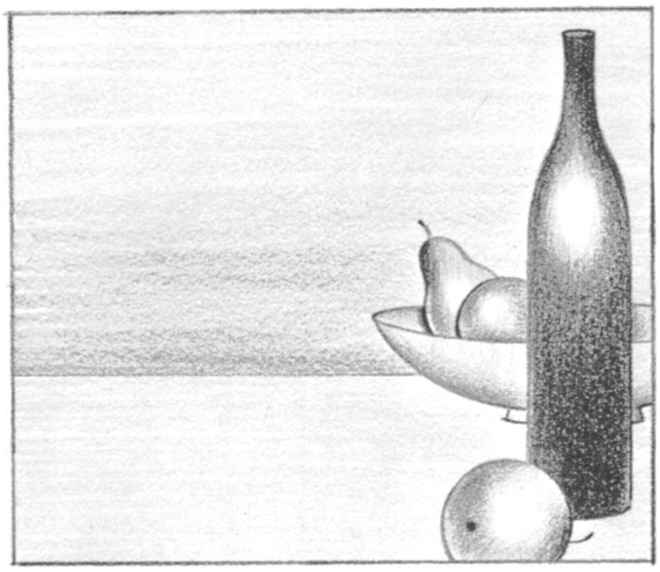


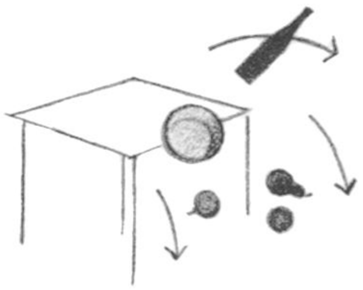
When all the objects are drawn entirely within the frame lines *(left)* the picture may appear formal or monotonous. But when parts of the objects extend beyond the frame lines or behind one another, we have variety.

Applying common sense to composition

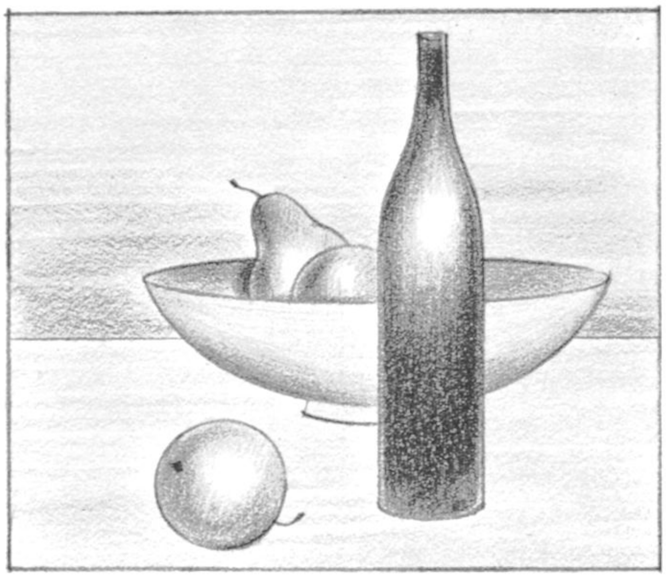
Although the actual making of pictures may be new to you, you will find that you have a good deal of practical experience and judgment which you can apply in composing them. The same rules of common sense hold true for pictures as for real life. For example, a picture, like a room, may be bare and empty, or crowded and cluttered, or have too much in one corner – and, under ordinary conditions, none of these extremes is good.

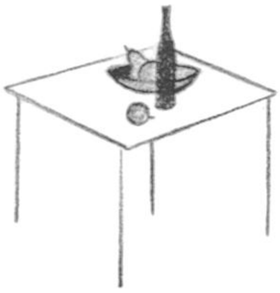
Below are examples which will help you tie in your thinking about picture making with your everyday experience. They demonstrate that there is nothing mysterious about composing a picture. It calls for the same kind of common sense and judgment you use in solving the ordinary problems of daily living.



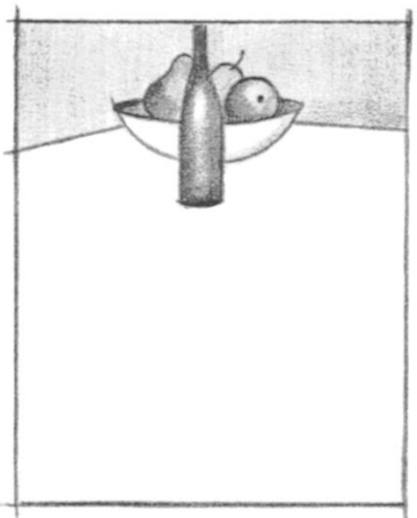


Let's apply a common-sense approach to picture making in this arrangement of some fruit, a bowl and a bottle. This composition does not make sense. Why crowd everything against the right border – and waste two thirds of our picture area? It's like setting objects on the very edge of a table. We get the uncomfortable feeling that they are in danger of falling off.

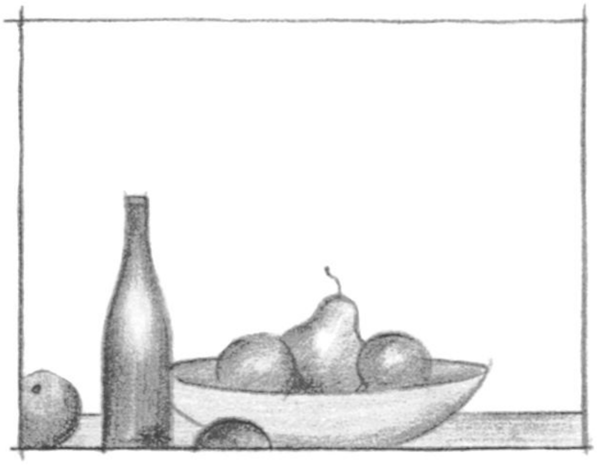




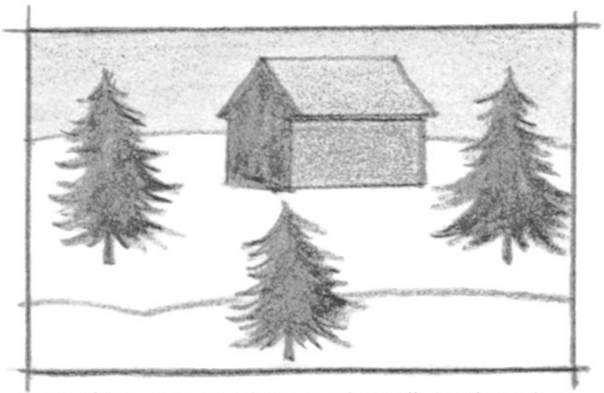
This arrangement makes sense because it makes more logical use of the whole picture area. The objects rest comfortably within the picture space. Nothing seems to be falling out of the composition as in the first picture. Both bottle and bowl are placed off center, to avoid splitting the picture in half. The left side of the picture area is no longer empty and wasted.



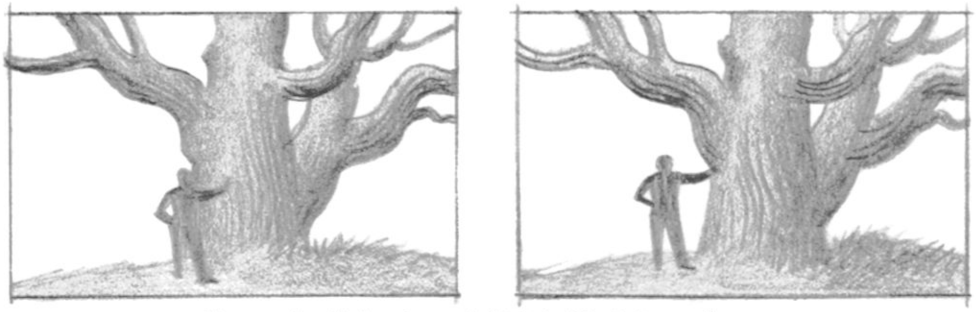
Topheavy: Everything is needlessly crowded against the top border, wasting most of the picture space.



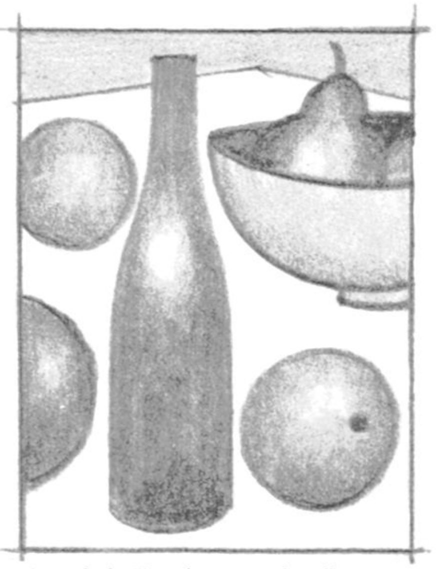
Bottom heavy: This arrangement is the reverse of the left one. Everything is jammed against the bottom border and the rest of the picture area is unused.



Everything competes for attention: All the objects here are equally important, and our eye jumps back and forth from one to the other without any center of interest on which to rest. All right for a wallpaper, but not for a picture.



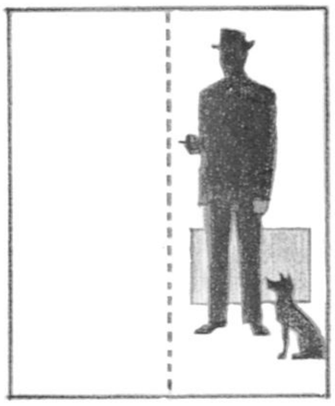
Shapes should be clear: *(Left)* It is difficult to see the man because his form merges with that of the tree against which he is leaning. *(Right)* It makes better sense to show the identifying shape of the man standing out against the contrasting light background. Here his form and action are perfectly clear.



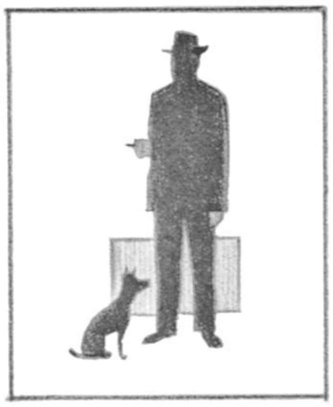
Crowded: The objects in this illustration are too large for the picture area. They almost bump against each other, creating an obvious effect of overcrowding.

Points to remember

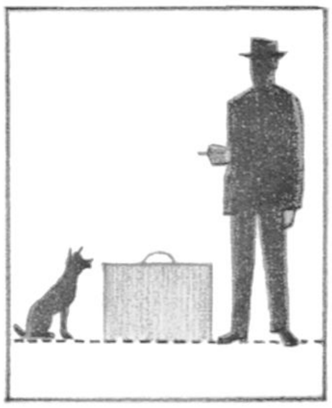
On this page we show you some more common-sense rules for arranging objects inside the picture area. Study these rules carefully and fix them in your mind — they will help you to avoid unnecessary errors. Although our examples are very simple, the points that they make apply to much more complicated pictures also.



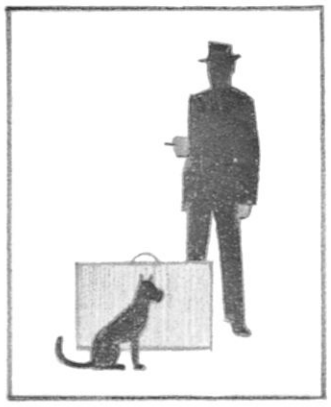
Don't split the picture in half: Everything is crowded into the right half of the picture, with the left side completely empty.



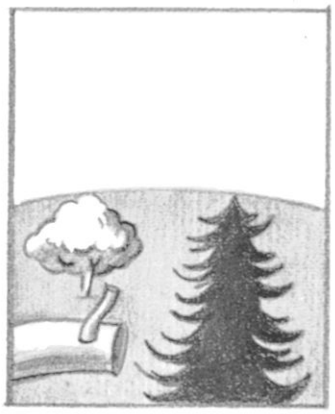
Use the whole picture area: Note that the figure is placed just enough off center to keep from splitting the picture in half.



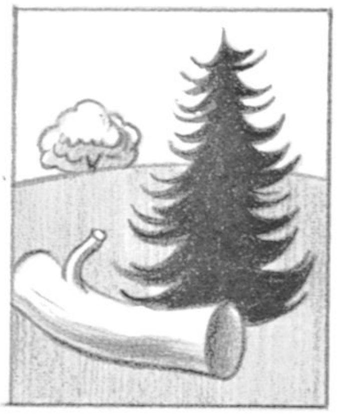
Don't line things up: This kind of placement is monotonous. Things are placed on a line at equal intervals.



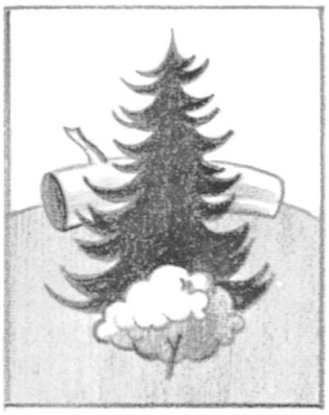
Vary the placement: Things look more interesting when they are varied in position and overlapped.



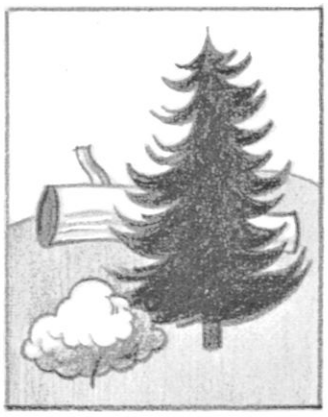
Don't crowd the bottom: Here the objects have been crowded into the bottom half of the picture and the upper half is empty.



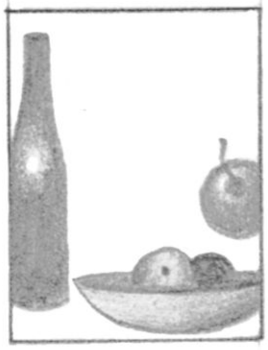
Use the upper half, too: It is a mistake to waste any of your picture area. Use the space in the upper half of the picture, too.



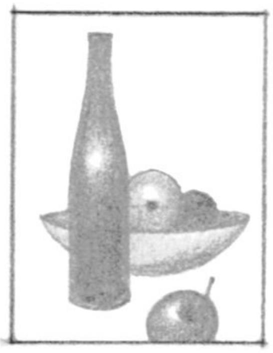
Don't center everything: Things are lined up vertically, and the result is monotonous. The objects seem to rest on top of each other.



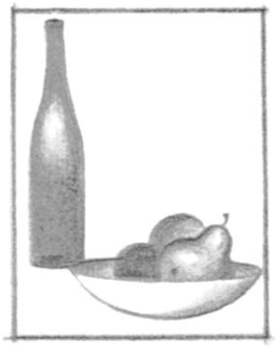
Move things to the side: This effect is more interesting because of variety in placement. The objects are behind each other in space.



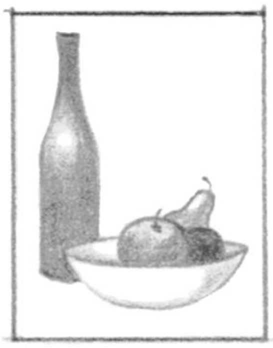
Don't leave a hole: This will happen if you line things up along the borders. The center of the picture becomes an empty hole.



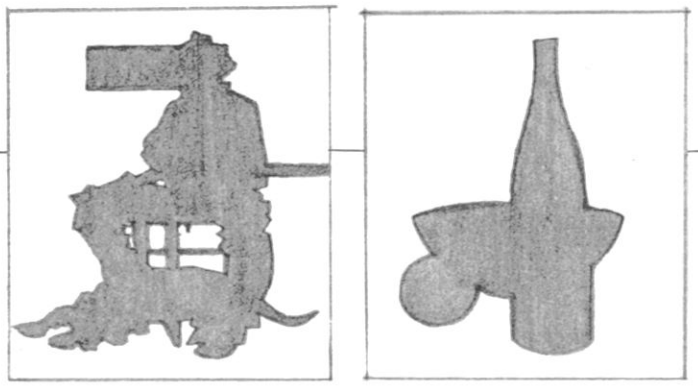
Make good use of your space: The space in the center of your picture is important — put it to good use. Here is just one possibility.



Don't let objects just touch: The bottle appears to be resting on the bowl — and both objects seem to frame the white space.



Overlap the objects: Raise the bowl and make it overlap the bottle. Bowl no longer touches border, and there is a better feeling of balance.



Reduced to its simple over-all shape, this magazine cover illustration shows Rockwell's concern for the same principles of composition we demonstrated in simpler pictures such as the one at the far right. Rockwell combined his several picture elements to create one varied, interesting whole.

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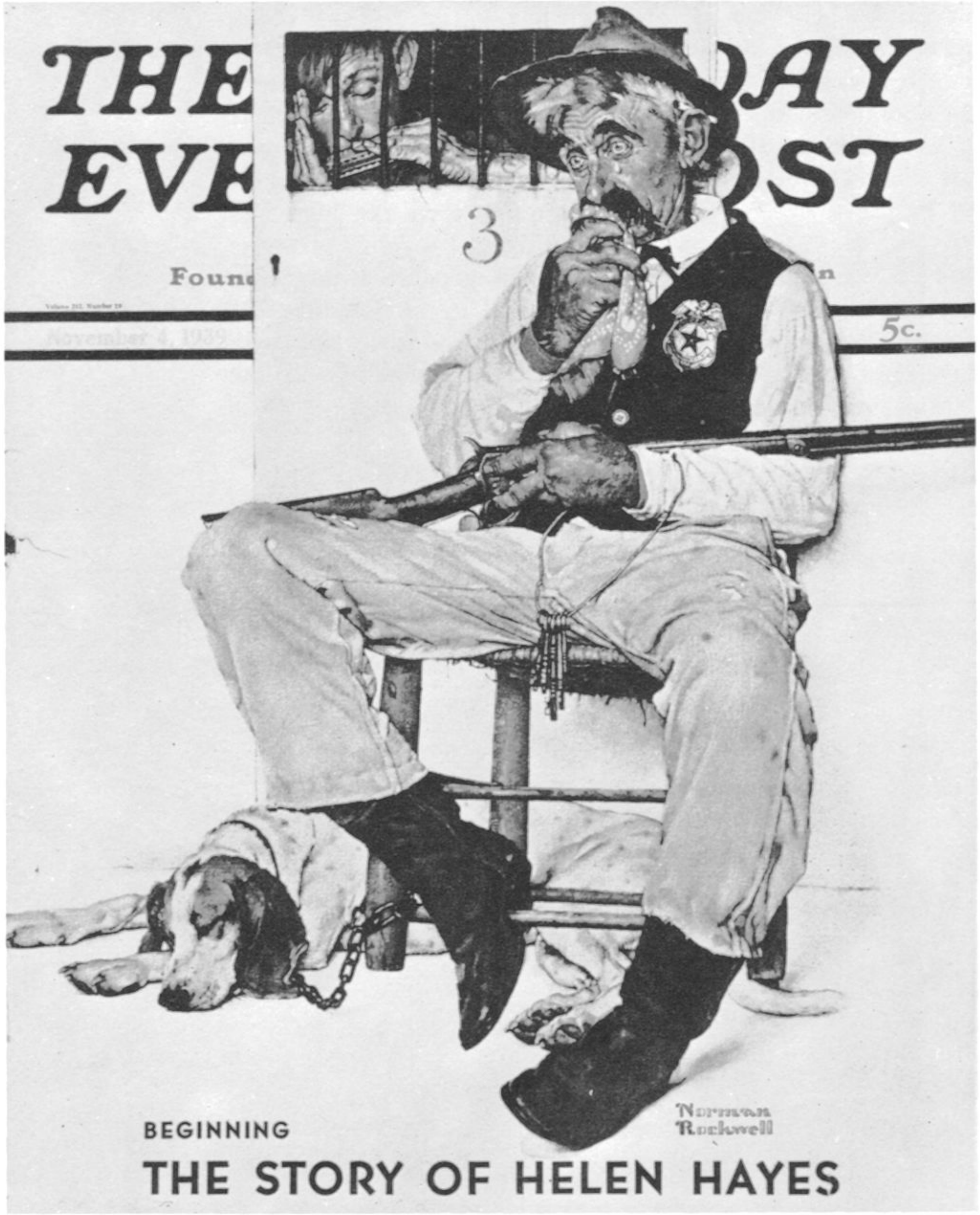
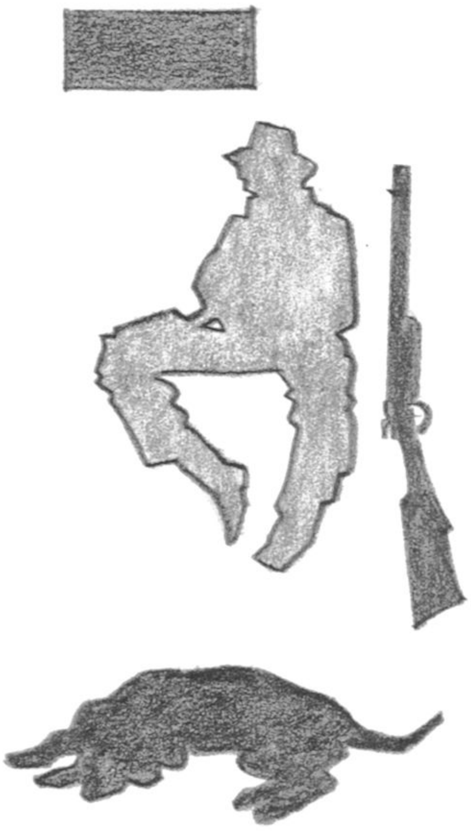
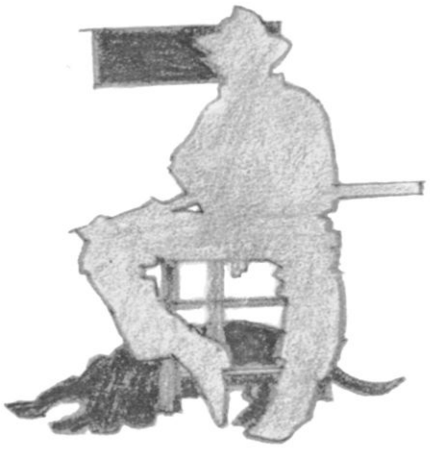




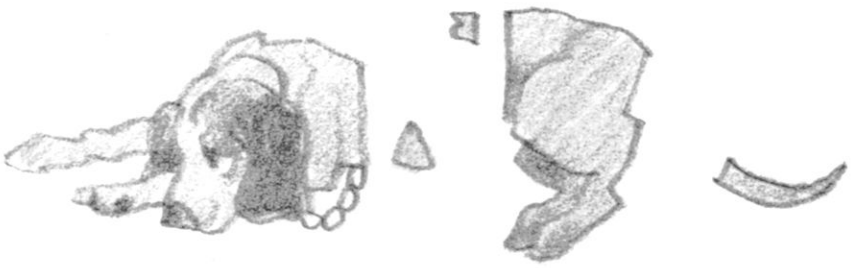
Study the way Rockwell has put together his four main objects — window, sheriff, gun and dog — and notice how carefully these things are overlapped to reveal what they are. For instance, see how the hat breaks the rectangle of the window at the top, and the gun butt and barrel show just enough to identify these objects. Even the keys are more easily recognized because they break the line of the chair seat.



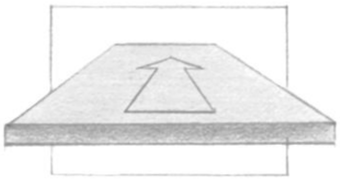
Applying the principles — Norman Rockwell

Norman Rockwell is famous for the human interest and the elaborate detail he puts into his pictures — but they owe just as much to the skill with which he composes them. In creating this illustration for a magazine cover, Rockwell gave careful thought to the size of the main figure and where he should place it. In overlapping the objects, he made sure that the important identifying characteristics of each one were not obscured. His picture proves that the things you have been studying about size, placement and overlapping are just as important to the success of a major magazine cover as they are to your lesson assignments.

If we study one form, such as the dog, in detail, we realize the care with which Rockwell designed each object in the picture. The middle of the dog is hidden and overlapped by both the boots and chair legs — yet we have no trouble recognizing its form and we feel that it is all there. This is because Rockwell was careful to show the most important and characteristic parts.



Depth



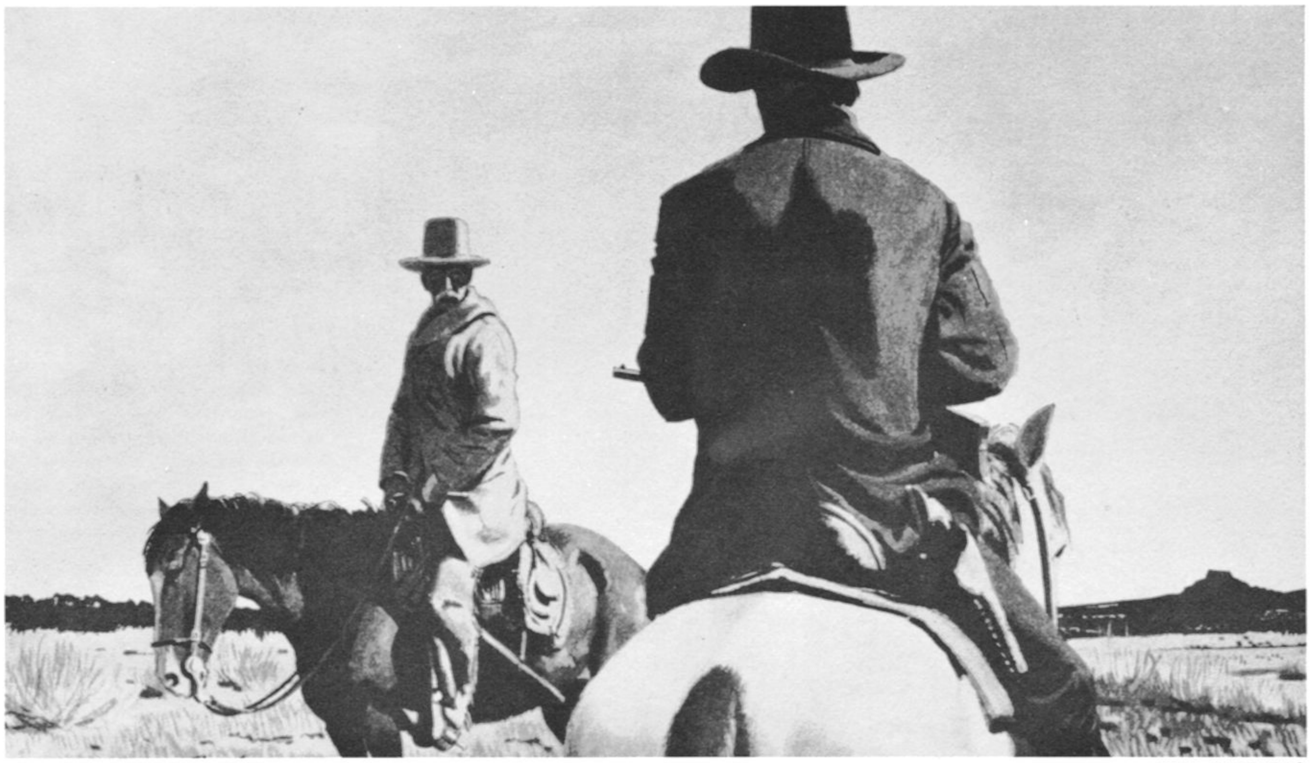
Depth, in a picture, is the illusion of distance or a third dimension. If our pictures are to create a convincing sense of reality, we must suggest a feeling of depth in them.

One way of getting a feeling of depth in pictures, we have seen, is to overlap things. Another way is to draw objects smaller as they get further from the eye.

At the same time, we must arrange our objects in depth so that they express our picture idea accurately. Purpose and the effect we are working for must be the guiding considerations here, just as they are when we arrange our objects within the borders of the picture, or picture area.

In the illustration below we see how Fred Ludekens has arranged two figures in depth to make a dramatic storytelling picture. He has placed one figure in the foreground, so close to the viewer that we have a feeling of being directly involved in the situation. The other figure is further off, but within talking distance, as required by the story. Far in the background, even the high mesa appears low.

In his preliminary sketches, Ludekens tried out other possible arrangements in depth. The diagrams below illustrate the kind of thinking he did. Like him, you should always examine your effect very carefully to decide whether the figures are at just the right depth – and make changes and adjustments until they tell your story the way you want it told.



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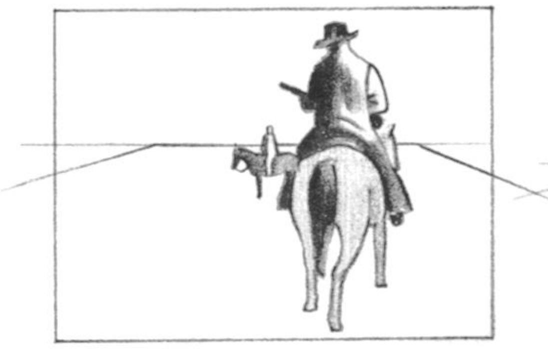
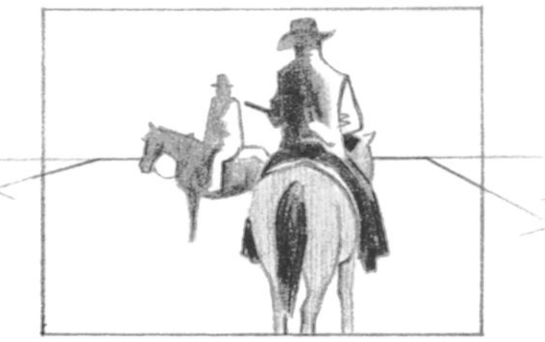
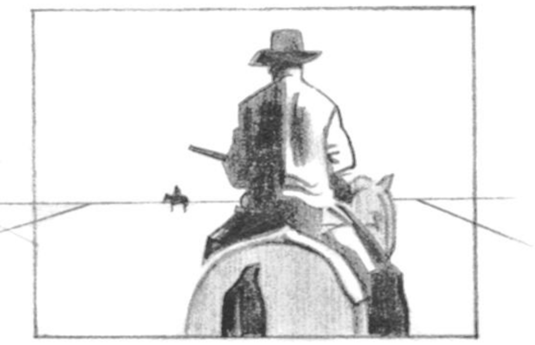
FRED LUDEKENS



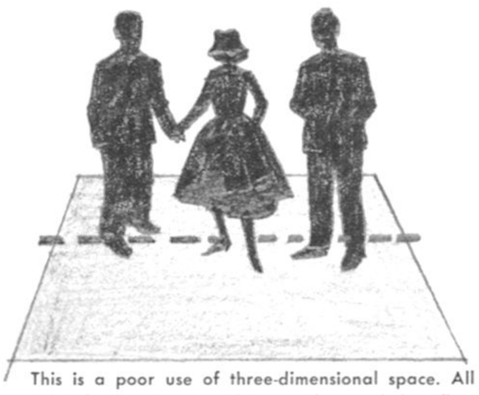
Different sizes produce different effects of depth. For example, we can push both riders back in depth by reducing their size. Here, all of the foreground rider is within the picture area, but we do not feel the same sense of nearness to the situation as in the actual illustration.



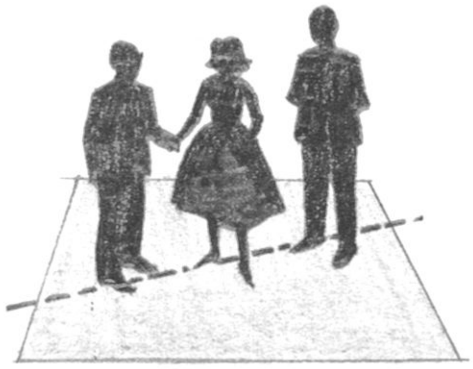
Both riders appear somewhat closer to us when we make them larger. The combined forms of the horse and rider in the foreground no longer fit within the picture area, but are cropped by the bottom border. This is better, but the main figure is still not important enough.



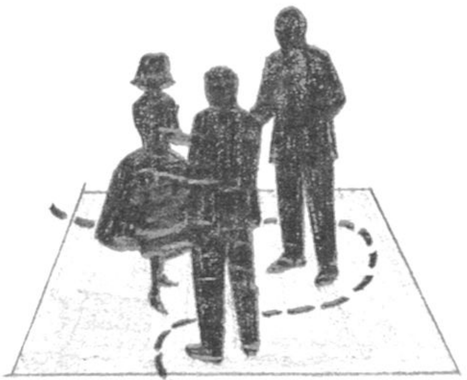
Now we've really separated them. The border cuts off the horse's legs completely and the second rider is a tiny shape on the horizon. This one might be all right where great depth or distance is important to the situation, but the figures could not possibly talk to each other.



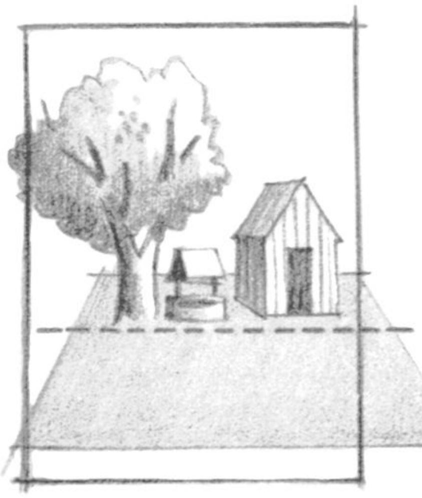
This is a poor use of three-dimensional space. All three figures stand on the same line and the effect is one of flatness rather than depth.



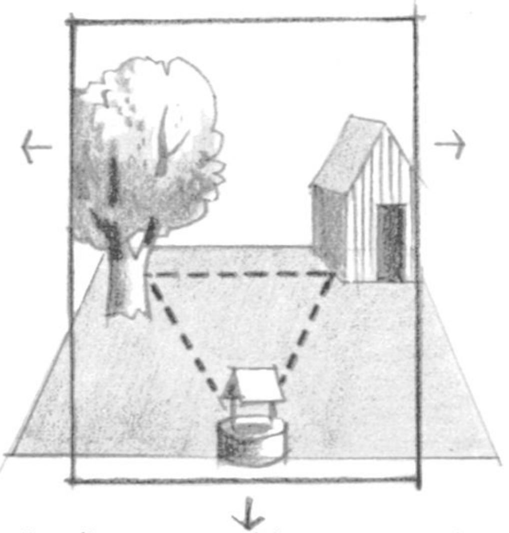
Here depth is suggested slightly more than in the preceding diagram, but the total effect is monotonous because the figures still stand in a line.



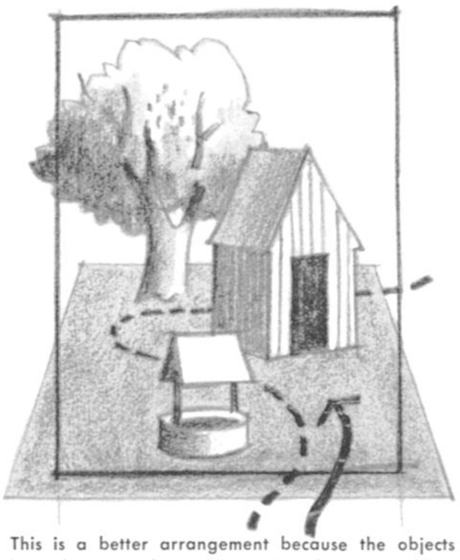
This is by far the most interesting arrangement. The figures are overlapped to make full use of the three-dimensional plane.



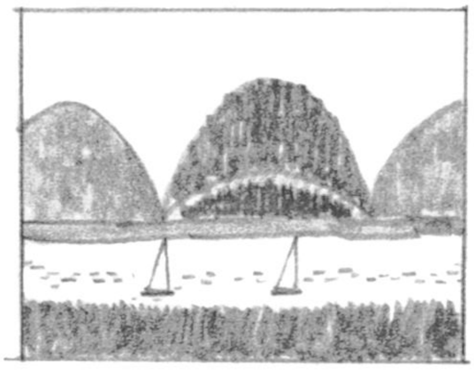
The same principles apply, regardless of subject matter. These three objects look flat and uninteresting because they are in a straight line.



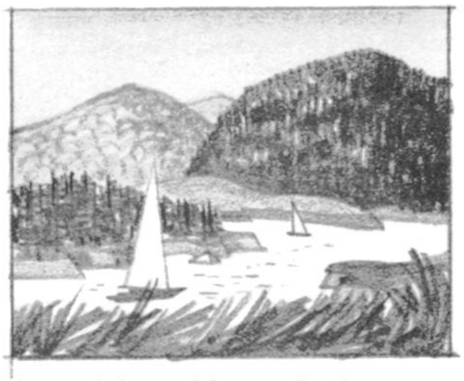
Here things are arranged in a monotonous triangle. The objects crowd the borders. Overlapping would have created a stronger illusion of reality.



This is a better arrangement because the objects have been overlapped and the placement makes interesting use of the three-dimensional plane.



There is no overlapping here. The flatness is emphasized by the similar shapes of foreground and water and the mountains. The far shore seems to be on top of the boats.



The varied shapes of foreground and water now carry our eye gently back into the picture. Note the effect of distance created by the overlapped mountains and staggered boats.

Use depth in an interesting way

Overlapping, cropping and making objects appear smaller as they recede into the distance are useful devices for giving pictures a sense of depth, an illusion of reality. It is not enough, however, to create depth in a composition — we must do it in an interesting way.

The drawings on this page show right and wrong ways of suggesting depth in pictures. Unless there is some special reason for it, do not line up objects in a row, crowd them into a half or a quarter of the picture depth, or arrange them in a regular or obvious design, such as a cross or a triangle. It is much better to place things so that they make a varied, informal, and interesting pattern in depth.

Often the interest in a picture can be increased by selecting a different view from the one you start with. In the first view the objects may be all of a size or lined up at regular intervals. By taking another view, it may be possible to stagger the objects at different intervals, to make some large and some small for the sake of variety. You might try a view from the side in place of one from the front, or change the angle of vision in some other way. There are always new possibilities worth considering.

Don't ever be satisfied with an ordinary composition or keep repeating the same few basic arrangements in your pictures. Try to create something new. Think — experiment — move your objects around in depth until you arrive at arrangements that are different and interesting. That is what the best artists do.

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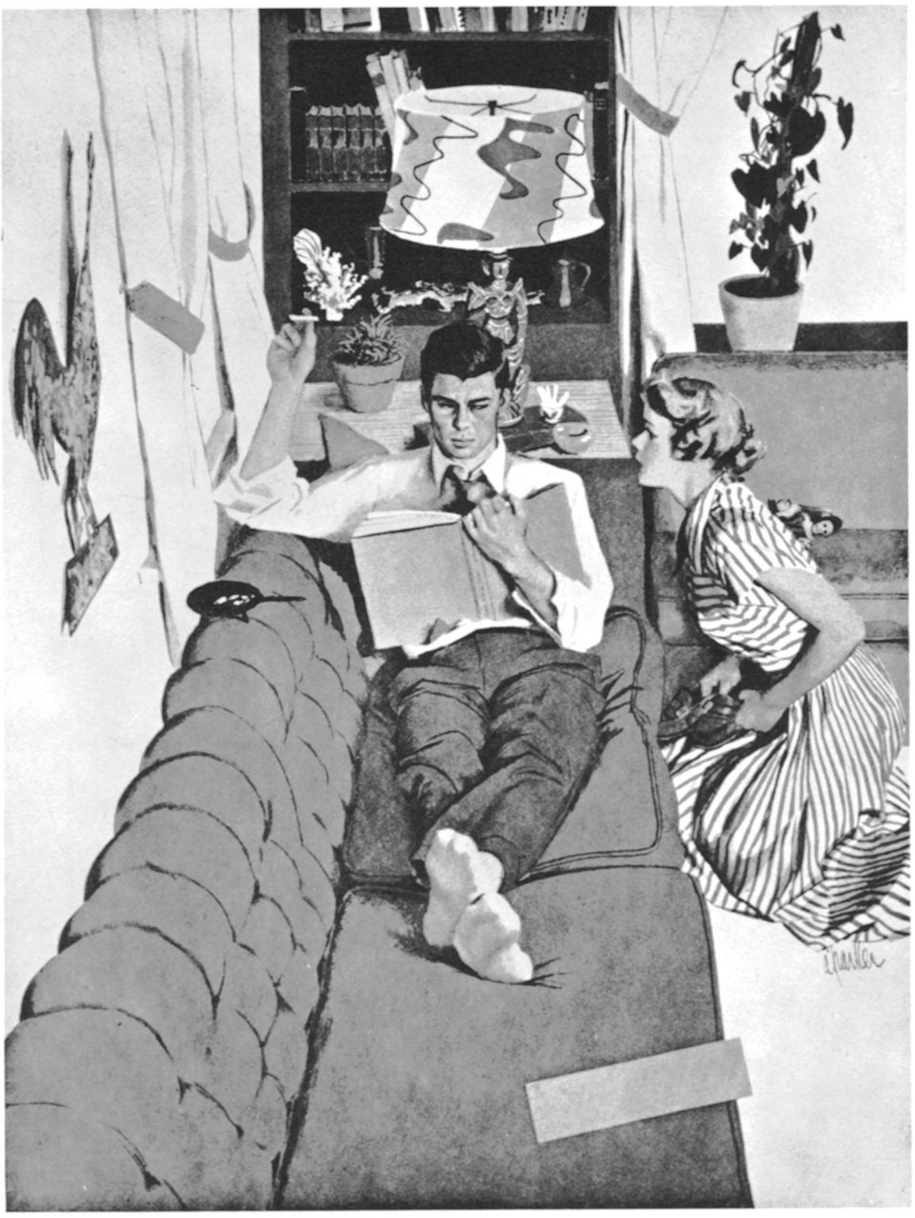
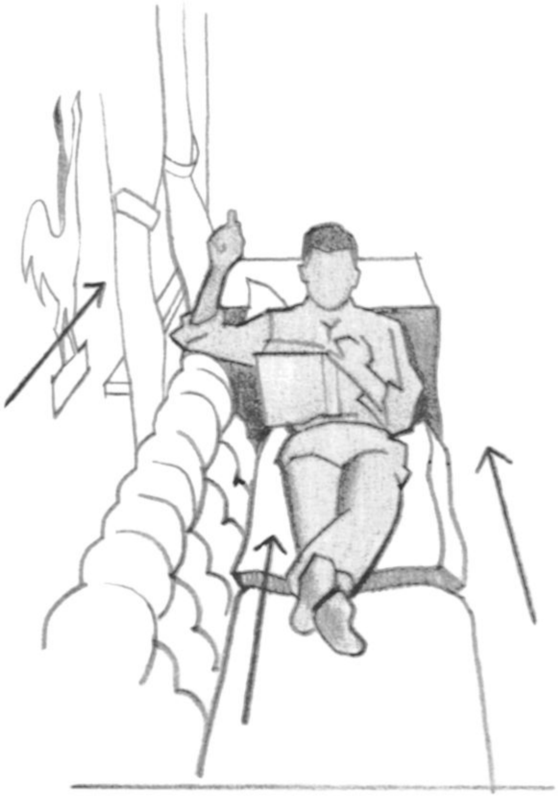


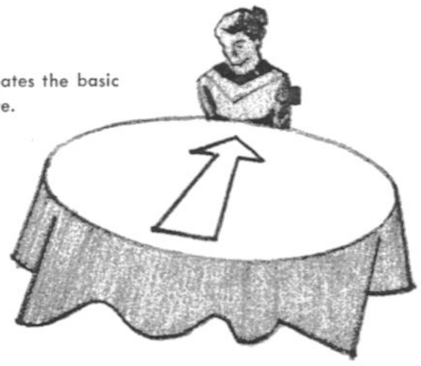
In this composition, notice that the sofa appears narrower as it leads into the depth of the picture. The overlapped curtains and the decorative rooster create depth on the wall plane. The cropping at the front brings us right into the scene.



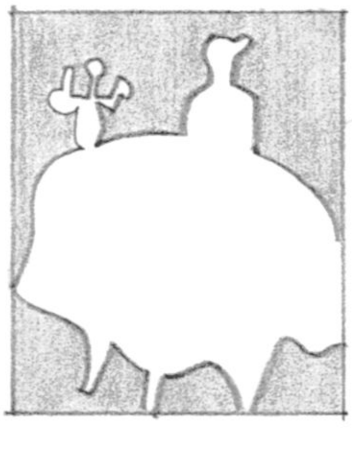
Using props to create depth— aParker

On this page we see how Al Parker uses "props" — objects — to build a sense of depth in his pictures. In each of these illustrations the figure or figures are the center of interest, and they are placed toward the rear of the picture. Parker arranges the objects in the pictures so that they create a strong feeling of depth and at the same time lead our eye back into this depth to the center of interest.

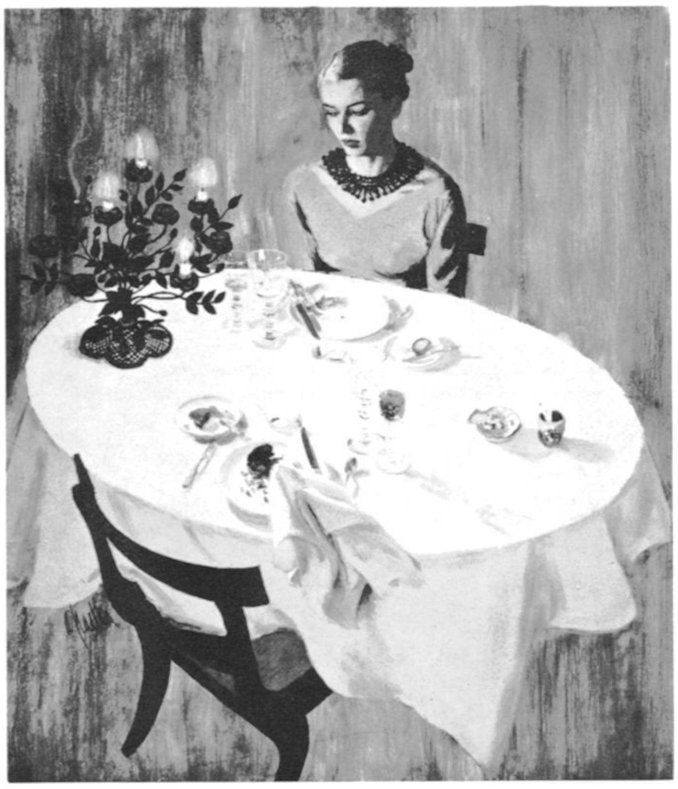
The plane of the table top creates the basic feeling of depth in the picture.



Parker has overlapped all the elements of his illustration so that they not only lead back into depth — they also form a single interesting over-all shape. Around this shape the background space is interestingly varied in every part of the picture.



Courtesy McCall's



In this illustration Al Parker, wanting to show a woman sad and alone, placed her against the expanse of background so her loneliness could be felt. The empty chair at the front tells the rest of the story. The dinner service is arranged in depth to lead your eye across the table to her.

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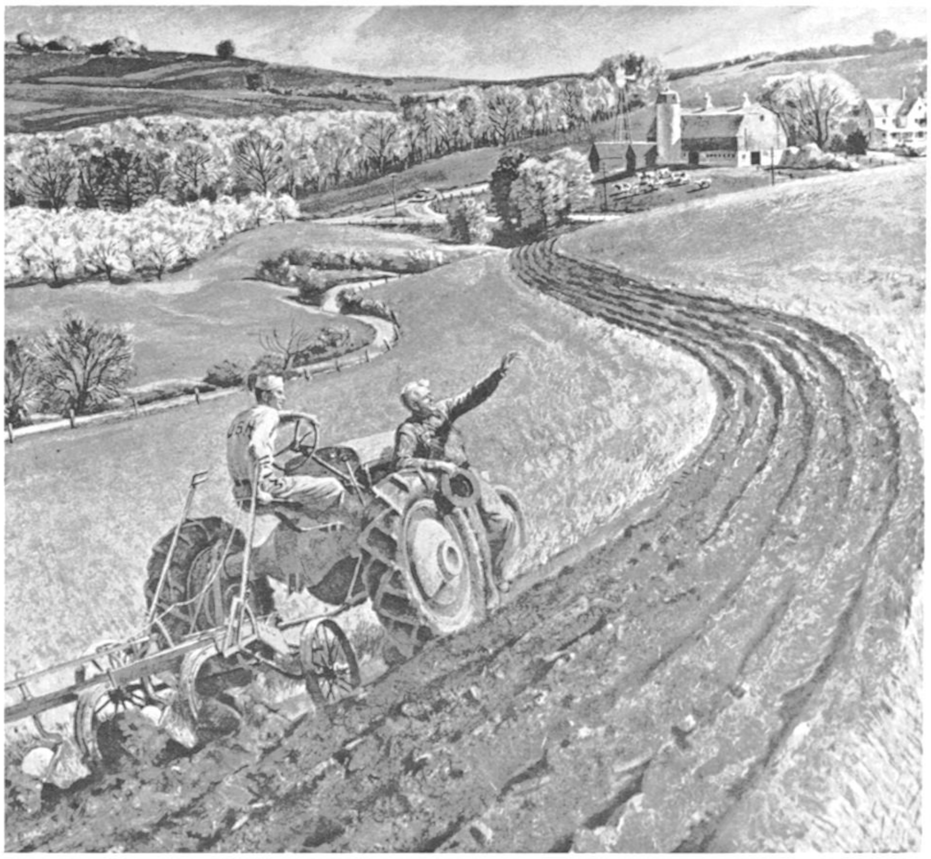
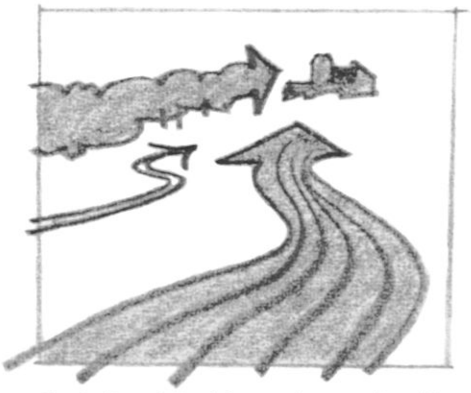
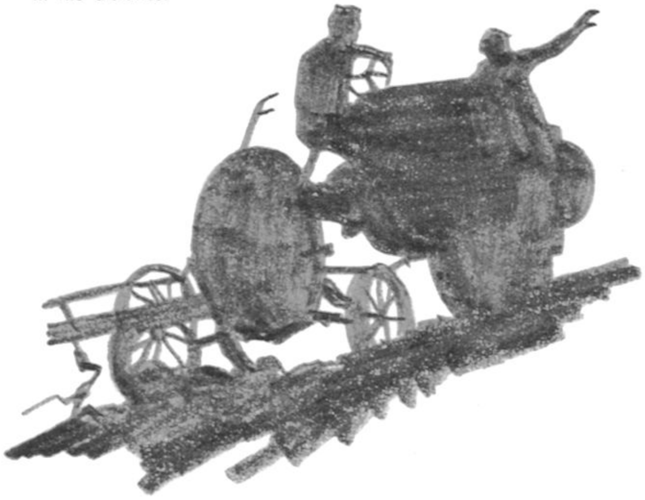


Design in depth — Peter Helck

In this cover illustration for a farm magazine, Helck's center of interest is the two figures and the tractor and plow. He drew them large and placed them in the left foreground, so they would dominate the scene. He arranged the plowed furrows to carry our eye sharply back over the hillside to the farm — and further emphasized this movement into depth by the direction of the tractor and the road at the left, as well as the gesture of the farmer.

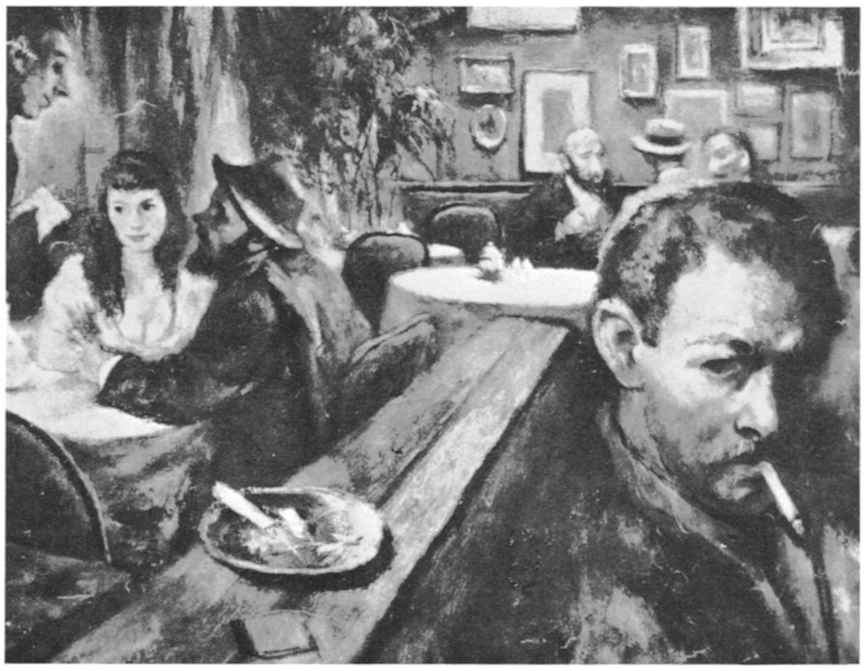


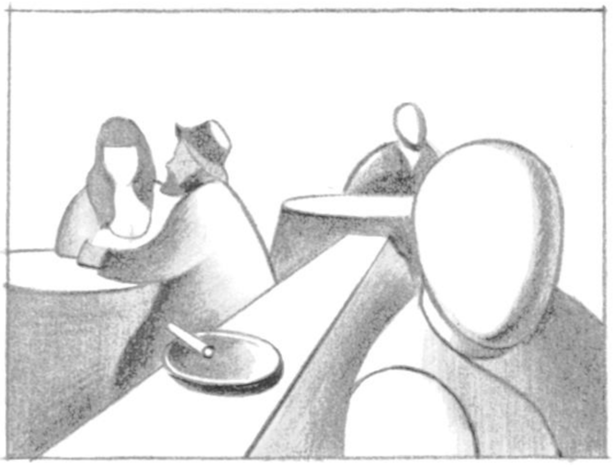
The feeling of depth is greatly strengthened by the lines of the plowed furrows, which narrow as they extend into the background. These furrows and the strips of trees in the background lead our eye inevitably to the farm buildings in the distance.



The shapes in the foreground are carefully overlapped to reveal the identifying features of the tractor and plow as well as the typical gestures of the two figures. They are placed to direct our attention into the depth of the picture.

Courtesy Esquire

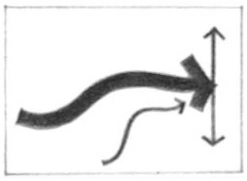




Groupings in depth — Stahl

Ben Stahl had three sets of figures to arrange in this room, and he composed them to create a striking effect of depth. He made the most important figure largest and placed him in the foreground. The others he made smaller and placed them further back, staggering the groups for variety and interest. The diagonal created by the bench top pulls our eye sharply back into the room and strengthens the sense of depth. Note that the ash tray is actually larger than the figures at the rear.

Line

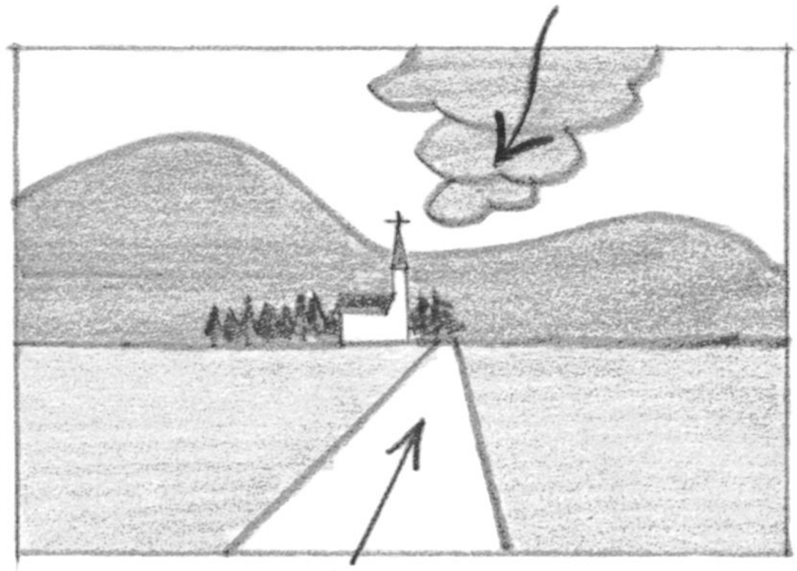


The term line, as generally understood, is simply the outline of a shape. When we apply it to composition, however, line means the direction in which our eye moves as we look at a picture. We create this directional kind of line by arranging the objects in the picture so that their shapes or their main lines lead the eye unconsciously to a center of interest.

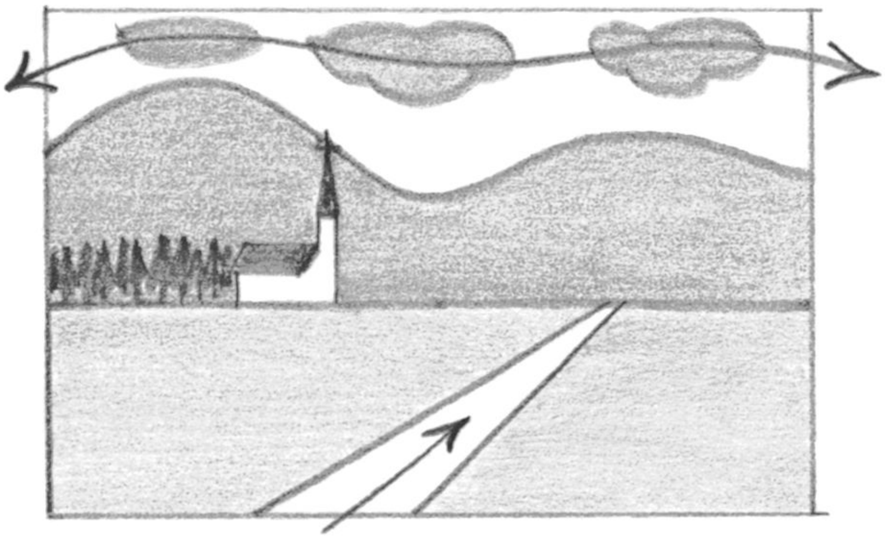
Controlling the movement of the viewer's eye within the picture borders is a very important part of picture making. The artist must always be aware of what the lines in his pictures do. In composing a picture we must plan these lines to help guide the viewer's eye. We should make sure that one line leads to another, and ultimately to some center of interest. If we work unthinkingly, we may create strong lines that lead to unimportant parts of the illustration or out of it altogether.

It is also important to be aware of the type of movement that directional line creates. It can move our eye along quite smoothly and rhythmically from one thing to another, grouping and relating objects which belong together. On the other hand, the movement may be abrupt – the artist may purposefully create a clash of lines. This may be appropriate if he is drawing a scene of violence or conflict.

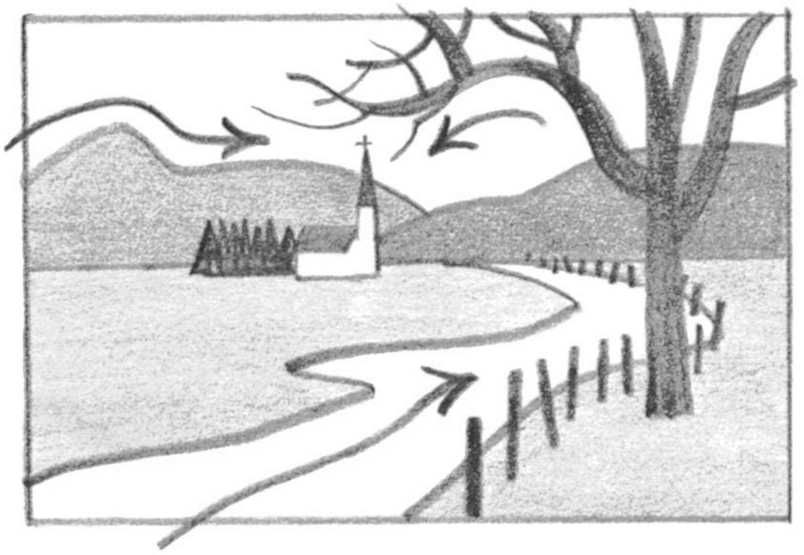
Line can be a strong force or a subtle one – but it should always lead the viewer so that he will see and feel the things we want him to.



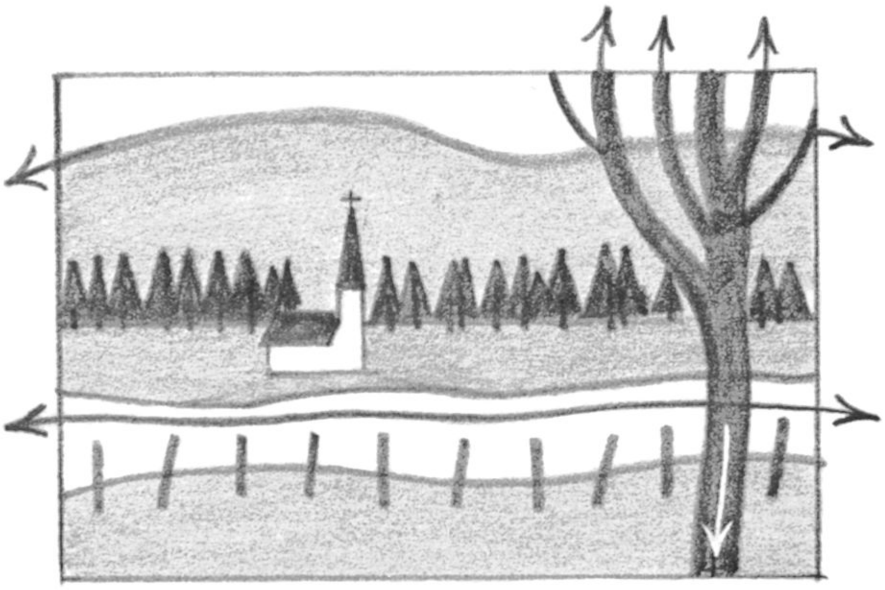
Here is an obvious use of line to point out the center of interest in a picture. The converging sides of the road and the overlapping clouds are deliberately placed to lead our eye to the church. Even the line of the mountains intersects and further draws our attention to the church.



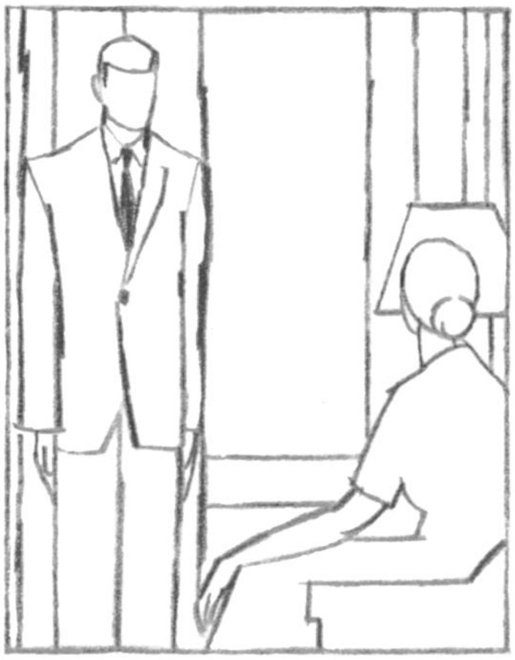
This is what could happen if our placement of lines were thoughtless. Now, instead of leading our eye to the church, the major lines lead past it. The clouds even lead our eye out of the picture. Such a scene might be found in nature but not in a well-composed picture.



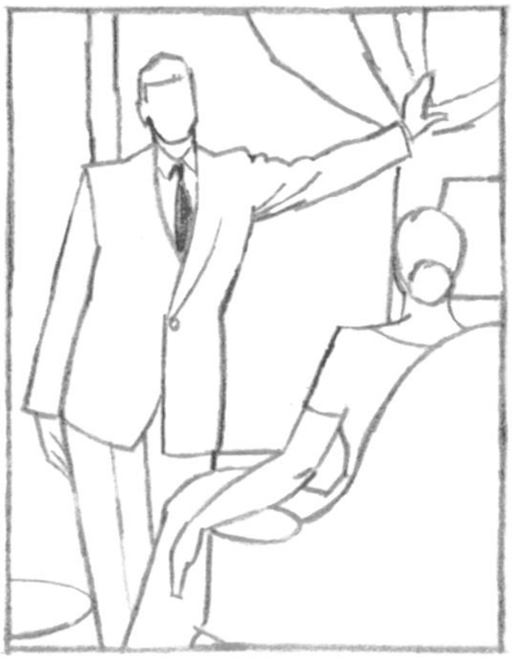
Here is a less obvious example of the use of line. Our eye enters the picture in the lower left corner and moves along the road. This movement is picked up by the tree trunk, and carried out through the branch to the church. Again the mountains intersect the steeple.



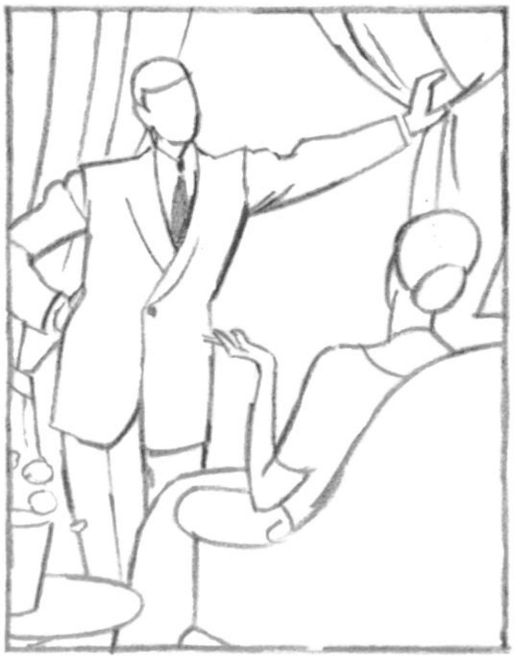
All of the lines in this picture work against good composition. The lines of the mountains and road, and the rows of trees and fence posts carry our eye past the center of interest and out the left or right borders. The large tree leads our attention out of the picture.



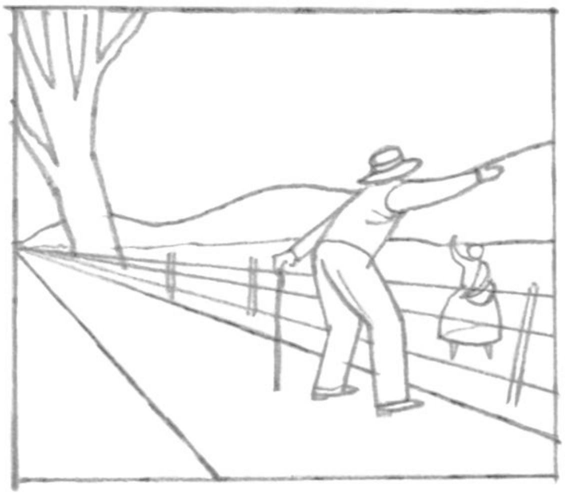
1 This first attempt at composing two figures in the picture space is very weak. The lines of the man's suit are confused by those of the drape behind him. The lampshade hits the edge of the other drape and confuses the lines of the woman's head. The window in the center is an empty, wasted space. Our eye is pulled down and out the bottom border by the converging lines of the woman's hand, the drape, and the man's side.



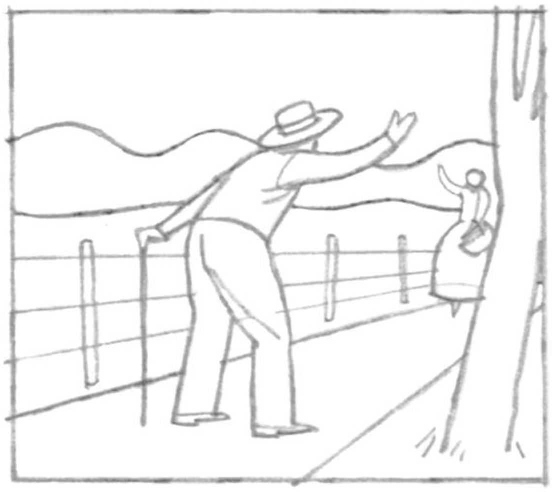
2 By moving the man to the right and raising his arm we greatly improve the center area. The dull rectangle of the window has been broken into two interesting irregular shapes. By showing more of the chair we move the woman out of the corner. However, the side of her head comes together with the drape confusingly and her arm still leads to the bottom. We have added a coffee table in the corner but it bumps the man's leg.



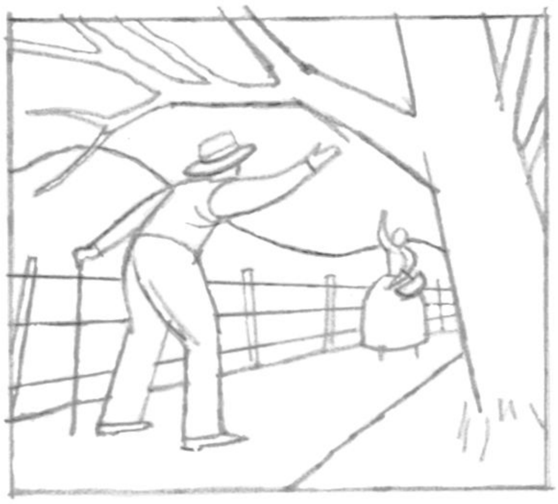
3 Finally we change the woman's pose to tie the whole composition together. Now her left arm leads up and over to the man, the graceful line of her hand being continued in his hand-on-hip gesture. Her head has been moved to the left of the edge of the drape and the lamp has been moved back. The table is shifted to the right to block the movement of skirt and trouser lines out the bottom border.



1 Almost every main line in this picture works against good composition. The lines of the road, fence, and hill carry our eye sharply to the left border. Even the tree leans out of the picture. The man's arm runs into the top line of the hill.



2 See how much easier it is to focus on both the man and girl when the strong lines of the road and fence are turned around to lead to her. The tree helps to block movement out of the right border but it still leans out of the picture. The man's arm and the line of the hill are less confusing.

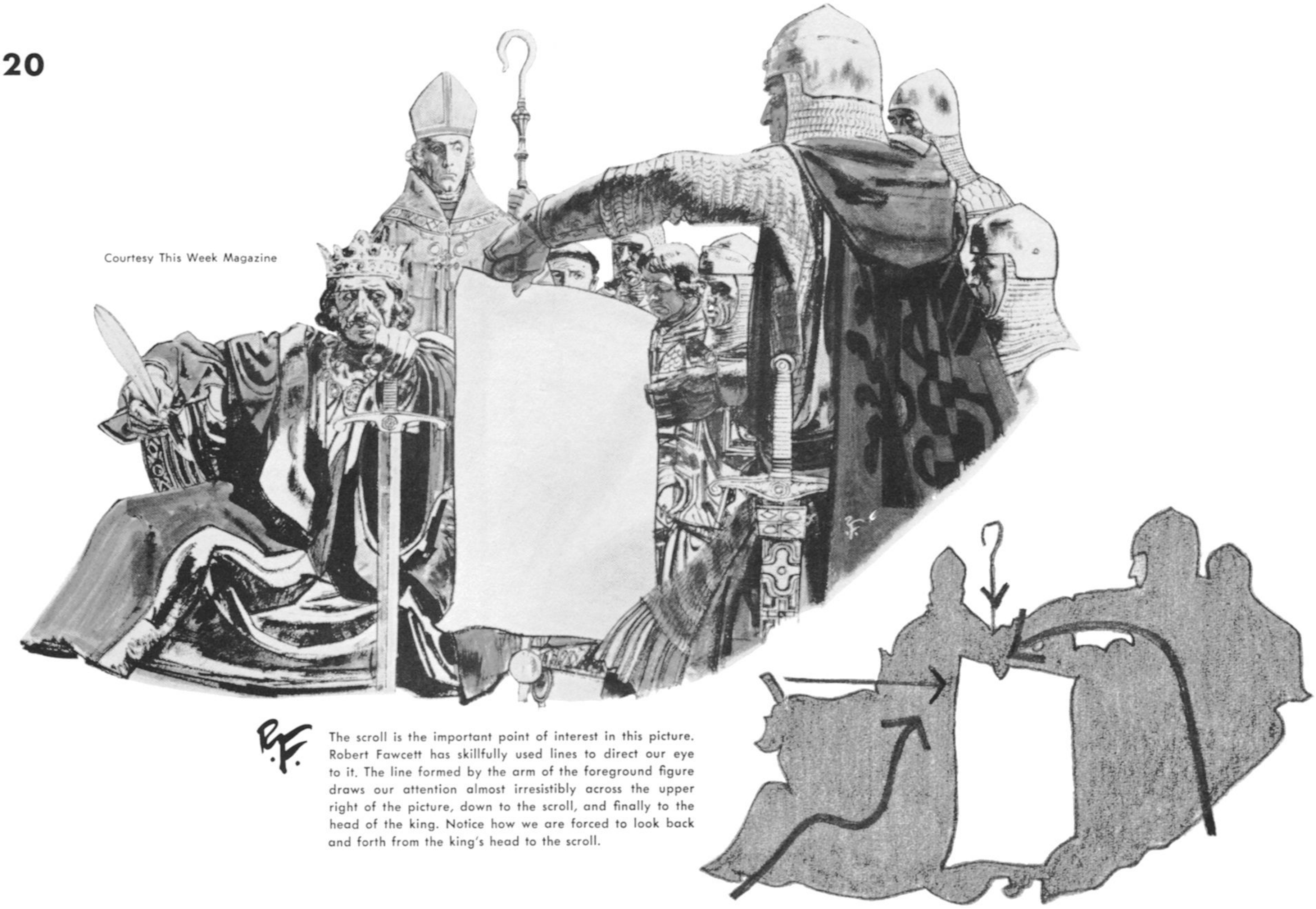


3 This is still better. The girl has been moved to the left, so that she is no longer partly concealed by the tree. Dropping the hill line makes both man and girl stand out more clearly. The tree trunk and branches turn our eye movement back into the picture and help frame the two figures.

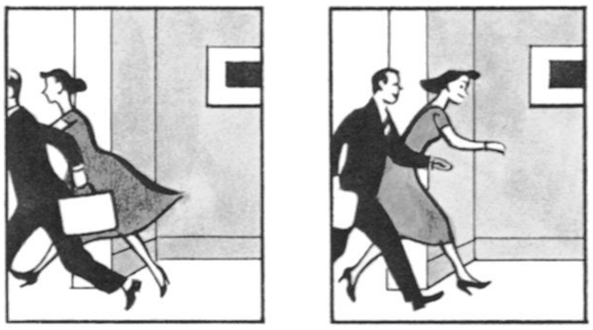
Using line to full advantage

The demonstrations above show you, step by step, how weak, confusing compositions can be strengthened and clarified by more thoughtful use of line. When you plan a picture, make it a point to study the direction of the lines in your rough sketch. Decide whether or not your main lines keep the eye within the picture. Ask yourself: Do the background lines become confused with the lines of the center of interest? Are the lines crowded together or — just as undesirable — spaced at equal, monotonous intervals? Asking and answering questions like these will help you get the most out of the lines in your picture.

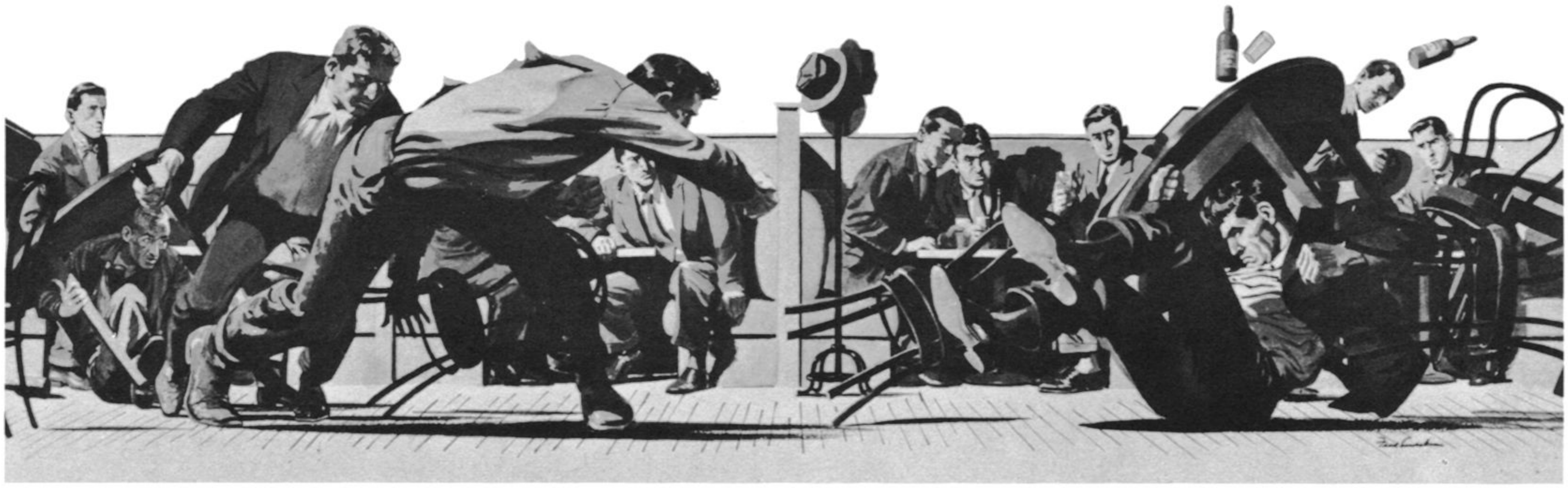
Courtesy This Week Magazine



The scroll is the important point of interest in this picture. Robert Fawcett has skillfully used lines to direct our eye to it. The line formed by the arm of the foreground figure draws our attention almost irresistibly across the upper right of the picture, down to the scroll, and finally to the head of the king. Notice how we are forced to look back and forth from the king's head to the scroll.



In or out: Remember that lines can lead the eye into or out of a picture. In the left diagram, the lines of the figures lead the eye to the left border and out. At right, they bring our attention back into the picture space. Always use your lines to create the particular movement and direction you want.



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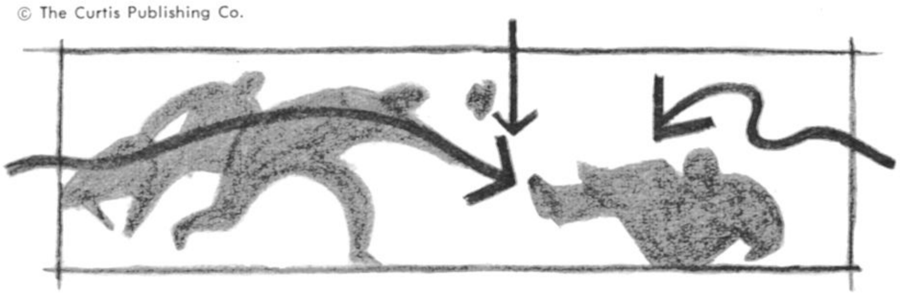
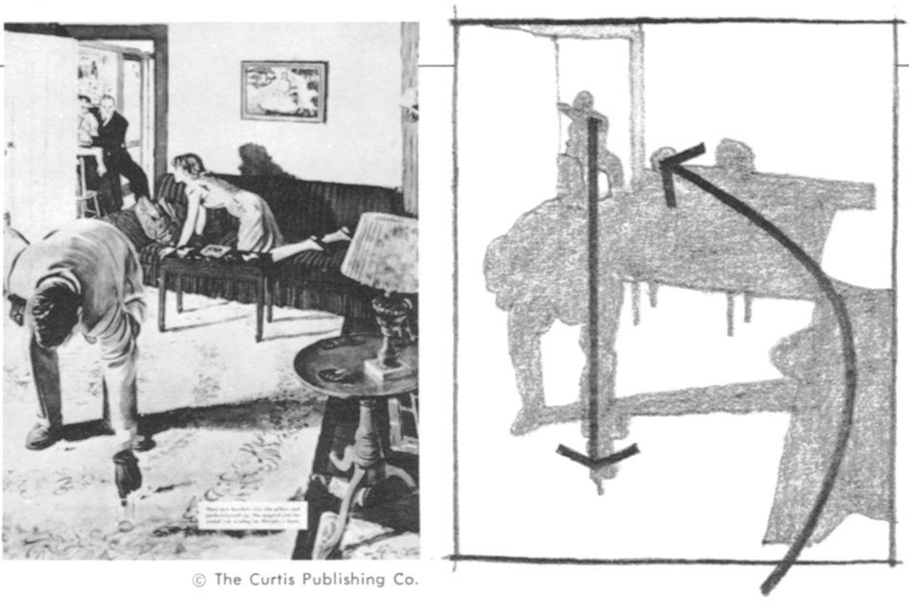


Fred Ludekens

This scene, which contains many figures, is carefully organized so that the main movement is one of opposition between the figure leaning forward at the left and the man on the floor. The line along the back of the man at the left follows a definite curve toward the falling figure. This figure and the table and chair in turn create a pattern of line that opposes the other figure.

Austin Briggs

Here is an excellent example of controlled movement in an illustration. The emphasis is on movement in depth. Our eye starts at the lower right-hand corner and moves counter-clockwise as shown in the diagram. The glass on the floor becomes the ultimate focal center. Even the shadow on the rug guides our attention across the floor to the hand and glass.



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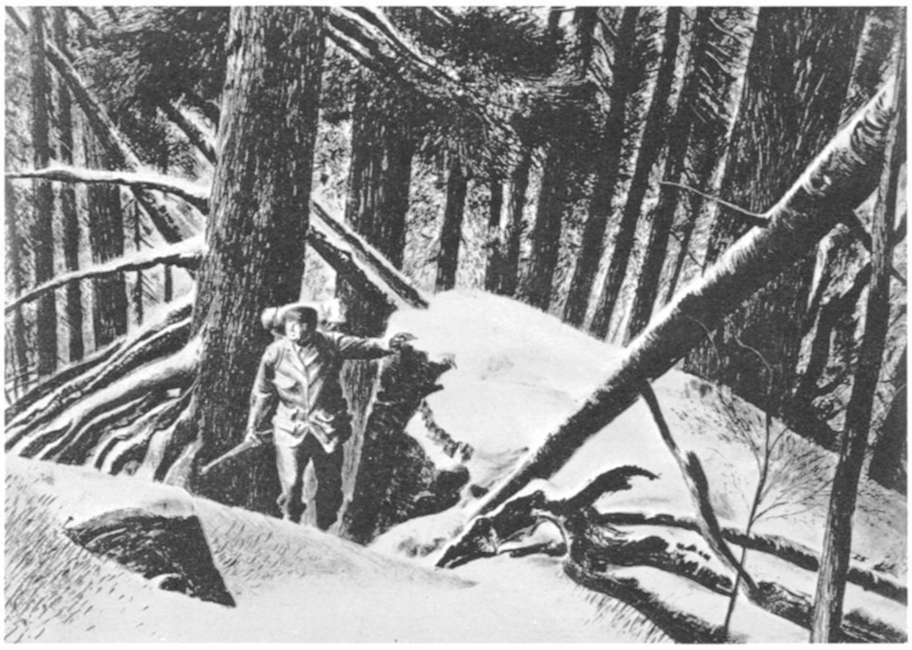
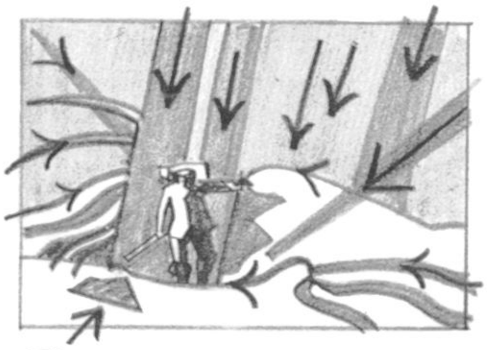
Courtesy Kindred-MacLean Co.

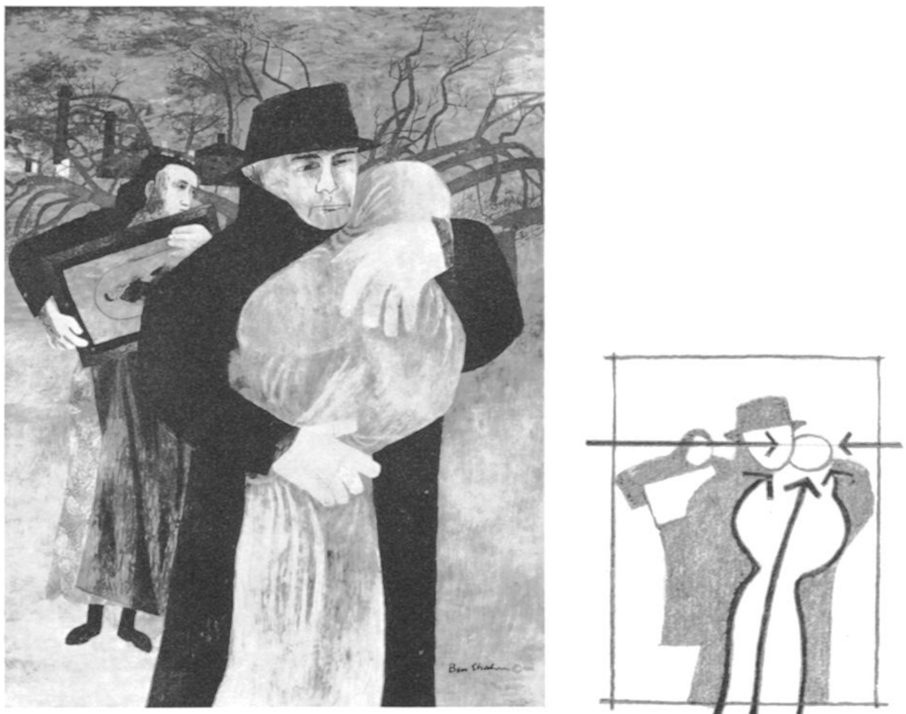




PETER HELCK

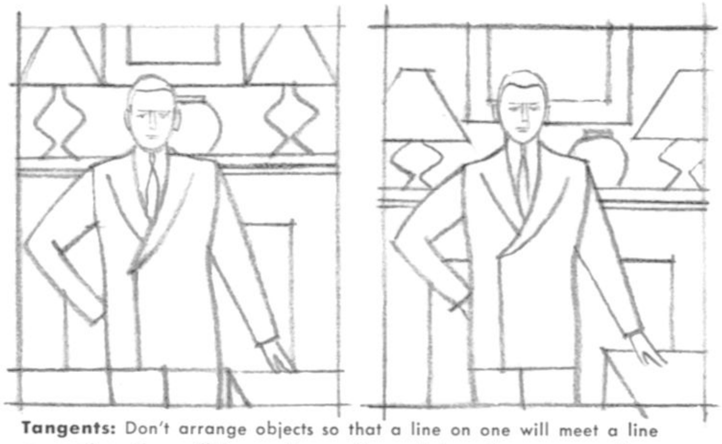
Although the hunter is a small figure, we have no difficulty in seeing him amidst the huge trees. This is because Helck used the lines of the trees and the landscape to guide our eye to the man.

Collection Mr. and Mrs. James Thrall Soby

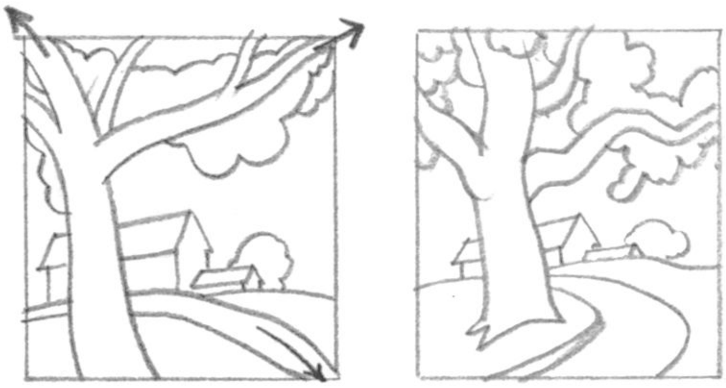


Ben Shahn

The effectiveness of this Ben Shahn picture is due in part to the careful placement of shapes which have directional movement. Note that all three heads are on the same line and our attention is guided toward this line by the background trees. The shawl in which the child is wrapped also leads our eye up to the heads.

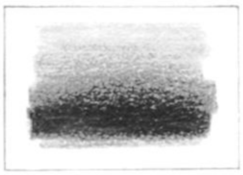


Tangents: Don't arrange objects so that a line on one will meet a line on another. They will form a longer line and draw the eye away from the center of interest. In the left diagram the lines at the top of the man's head, at his shoulders and jacket bottom form distracting tangents — which are easily corrected *(right)* by moving the objects a little.



Picture corners: Picture corners, due to the meeting of the frame lines, are strong and attract attention. Don't let any of a picture's main lines run into corners — as the road, long branch and top of the tree trunk do in the left diagram — or they will lead the eye out of the picture. Plan your lines as at the right to keep the viewer's interest within the picture area.

Value

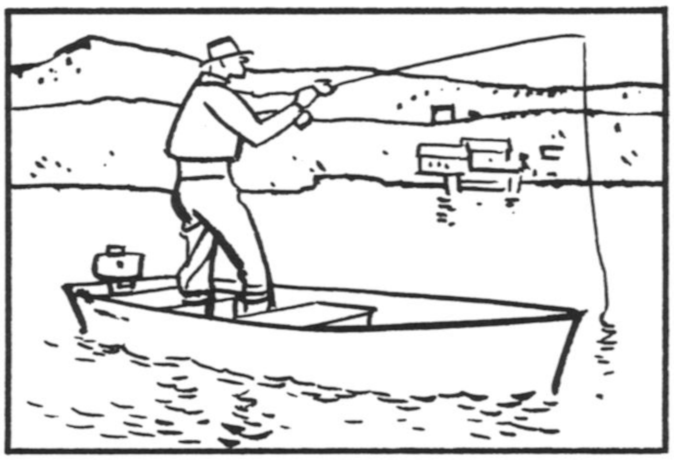


Value – lightness or darkness – is the fourth of the elements of composition. Although last in order, it is by no means last in importance. Like area, depth, and line, value can play a leading part in the making of a picture.

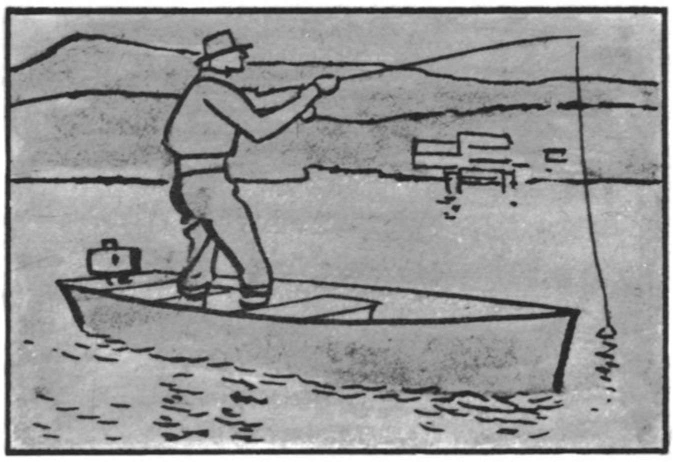
Many pictures have a mood, and a major factor in creating this mood is the over-all value we give the picture – the "key," as it is frequently called. For example, a picture of a gay picnic or a children's party should probably be painted light in value, or in a fairly "high key." But if we wished to paint a scene with a feeling of sadness and despair, we could accentuate this mood by making the picture dark in value or in a "low key." In a violent fight scene or a picture of a storm we might logically select a wide range of contrasting values ranging from pure white to solid black.

Values should be consistent within a picture, particularly where we use them to set the mood. For example, the over-all effect of the picnic scene might be ruined if part of the picture or some of the figures in it were painted in deep, somber tones, out of key with the rest of the illustration. And, similarly, a picture with a mood of dark despair could be weakened by thoughtlessly introducing light or gay tones.

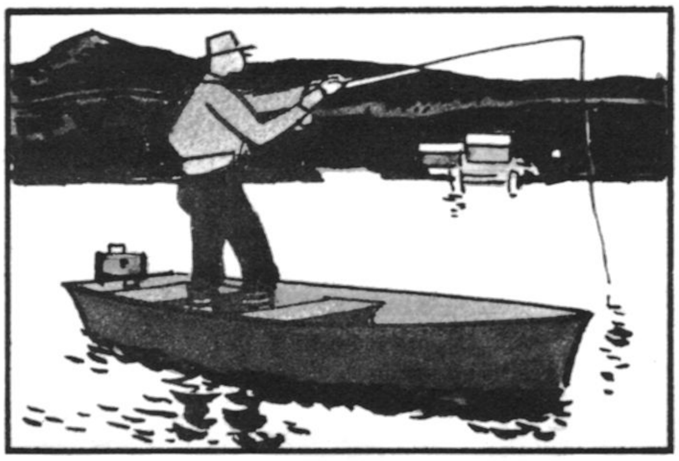
Just as the proper use of line leads our eye to a focal point in a picture, so our eye tends to go to those points where there is the greatest contrast of values. This is because objects become more conspicuous when placed next to a value that contrasts with their own. On the other hand, when an object is surrounded with values that are nearly the same as its own, it is not so likely to attract our attention. Thus our eye is drawn to the black hat on a man standing in front of a pile of snow – but it is not attracted when he moves over and stands in front of a pile of coal. We can use this principle to help focus attention where we want it in a picture.



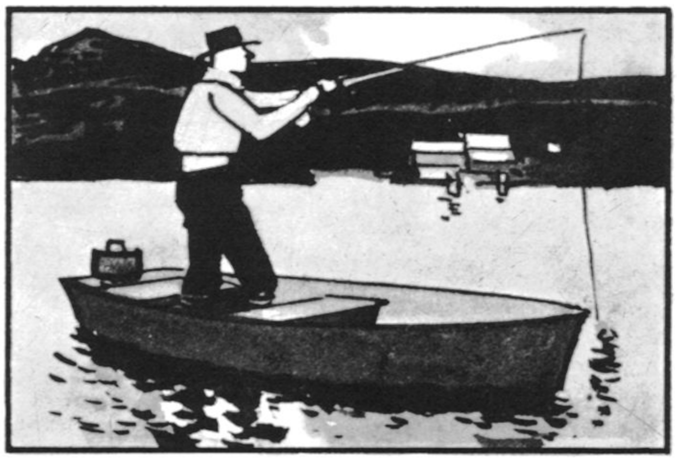
Here is a picture in which we have applied the composition principles we have learned so far. The elements are well arranged in depth in the picture area and the movement of line is equally satisfactory. Now we are ready to add the consideration of value.



This diagram illustrates a typical problem. Because everything is in a medium tone or tones that are closely related, nothing stands out any more than it did in the drawing to the left. The tones confuse the picture rather than show us what is important in it.



By using different tones we can easily make things contrast with one another. However, now everything seems equally important. The boat and mountain stand out just as sharply as the fisherman. The values are not helping to create a definite center of interest.



By using in-between values of gray we can control the contrast between tones. Now the strongest contrast is where it should be – between the fisherman and his background. The other elements still stand out clearly but are less important in the picture.

Plan with a few simple values

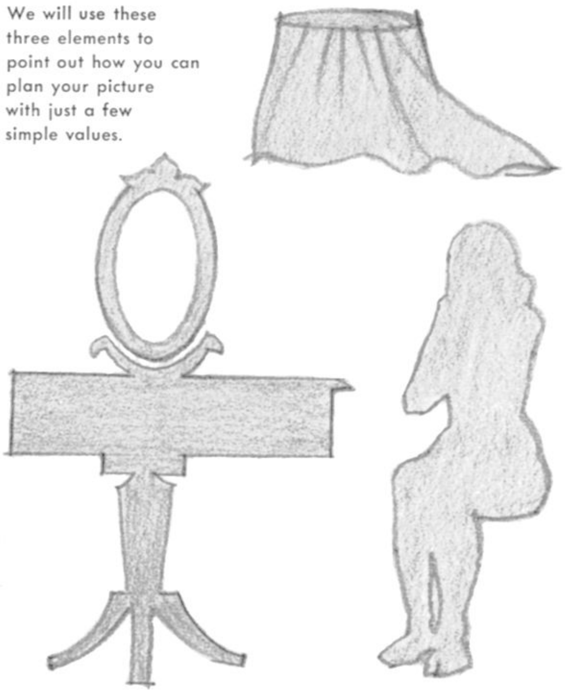
Before you begin to paint, you should always try to decide on a basic value pattern. In general, the basic value plan of most pictures can be reduced to one of the following:

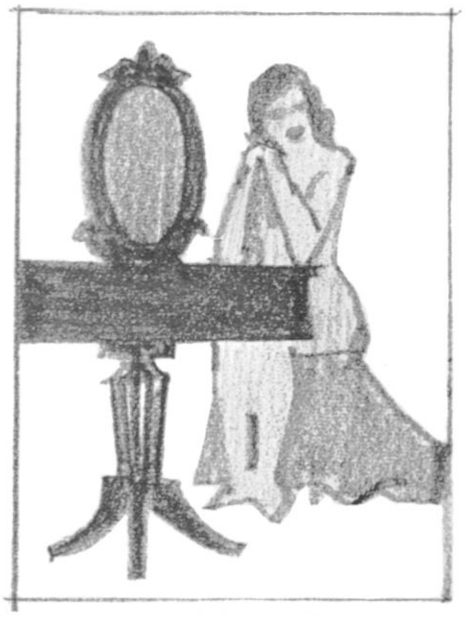
light against dark
dark against light
dark and halftone (in-between tone) against light
light and dark against halftone

Sometimes these patterns are clear and sharp, and can be recognized at once. Often, however, they are more subtle. The value patterns may be heavily overlaid with texture or made up of detailed forms that obscure the basic scheme of darks and lights. Still, if you squint at the picture you will see that one of these basic value patterns is there underneath, and that it holds the composition together.

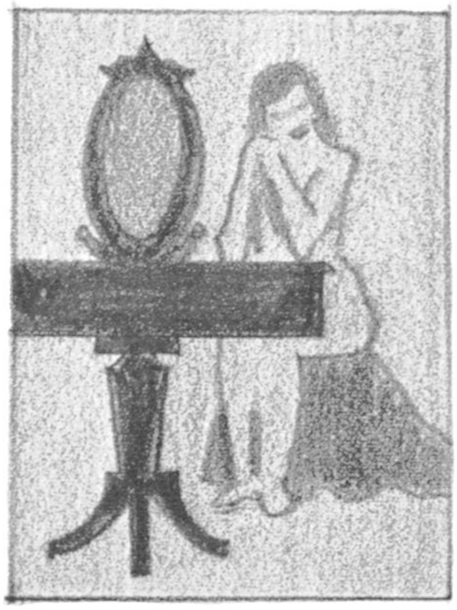
A picture in which the values are not solved in big, simple terms is usually confusing. To avoid this problem, settle on the values of the larger areas of your picture right at the start. A good way to do this is to make small value sketches, much like the illustrations below, so you can quickly try out a number of different value patterns and see which one works best.

We will use these three elements to point out how you can plan your picture with just a few simple values.

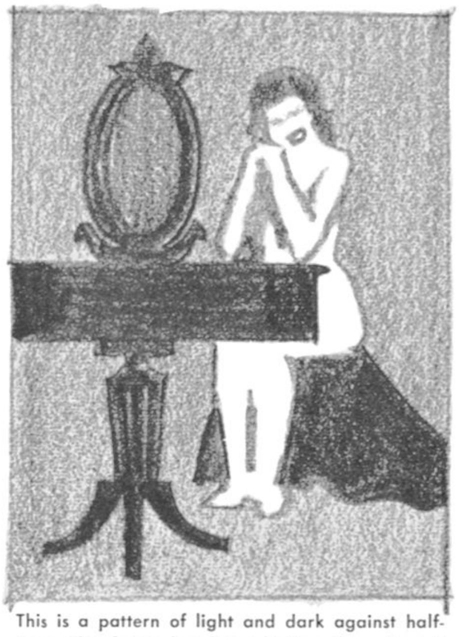




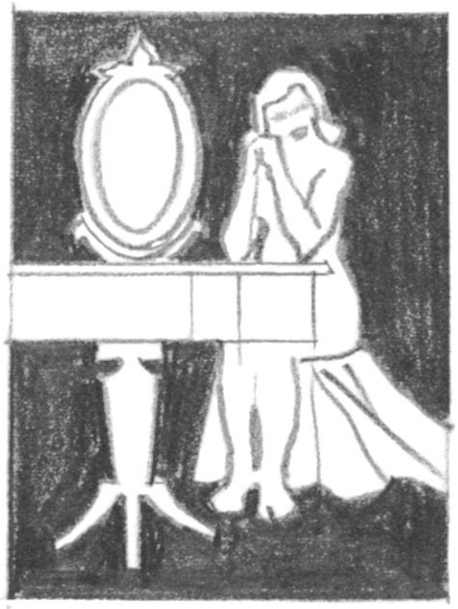
This is a pattern of dark and halftone against a light background. Because the greatest contrast is between the dressing table and background, the dressing table stands out more than the woman.



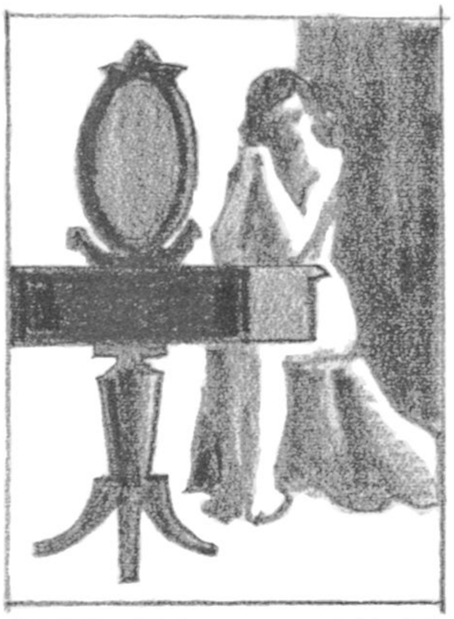
In this pattern of dark against halftone, the dressing table remains the dominant element — its large black form still contrasts more strongly with the background than the woman does.



This is a pattern of light and dark against halftone. The figure has been lightened, so that it contrasts more sharply with the background than the dressing table does. There is no question that the figure is the center of interest.



This is a simple pattern of light against dark. Because the dressing table and the figure are the same tone, they work together as a single shape. Notice how different in its effect this pattern is from the one we saw just before.



Here light and dark areas are created by light and shadow. The dark dressing table stands out against the light wall, the light figure against the wall in shadow. This principle of contrasts works well in a picture with strong light and shade.

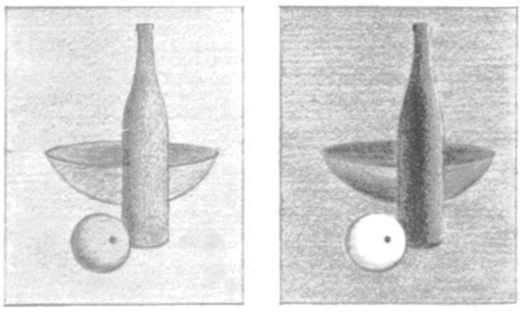
Creating a center of interest

When we arrange objects in a composition, we must always keep their values in mind. We can make a dark object stand out by putting it next to or in front of a light one. We can make a light object important in a picture by setting it against a dark background. By contrasting the value of one thing with the value of another, we can create a center of interest.

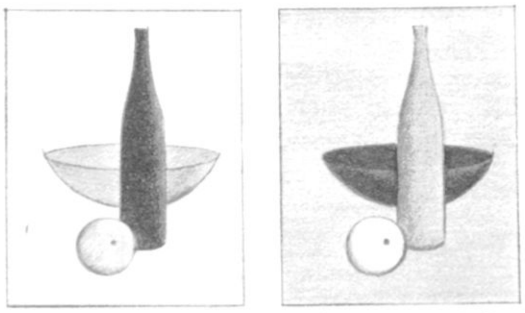
Obviously, the strongest and most attention-getting contrast is achieved by placing the lightest shape in the picture against the darkest one – or vice versa. And, likewise, we can make objects almost indistinguishable by grouping them with others that are closely related in value. Things that are not important to the theme of the picture can be played down in this way. Never allow an accidental use of contrast to draw the viewer's attention to the wrong place and distort or confuse the picture's message.

To learn how to control values in composition, make some sketches like the still-life demonstrations below. Keep the pictures uncomplicated and, using only three or four simple tones, work for various degrees of contrast. When you add details, don't let them destroy the three or four basic values that make up your picture. By practicing this way, you will soon know how to make the viewer's attention focus where you want it.

Here we are emphasizing the role of value in creating a center of interest. Don't forget, though, that area, line, and depth can all be used for the same purpose. Usually, you will build your center of interest not just with one, but with all or most of these elements of composition.

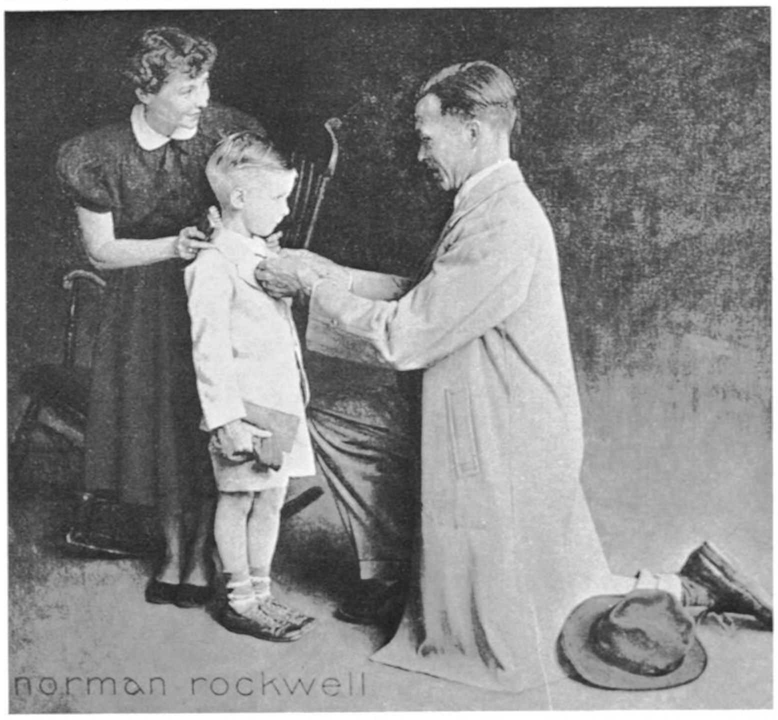


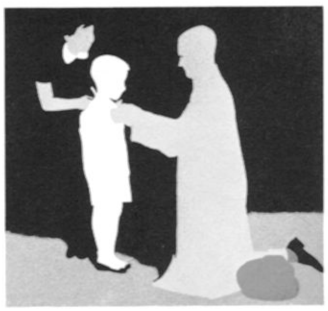
(Left) No object stands out more than any other – they blend into each other and the background. Now let's change some values to create a focal center. *(Right)* Here the orange contrasts most with the background.



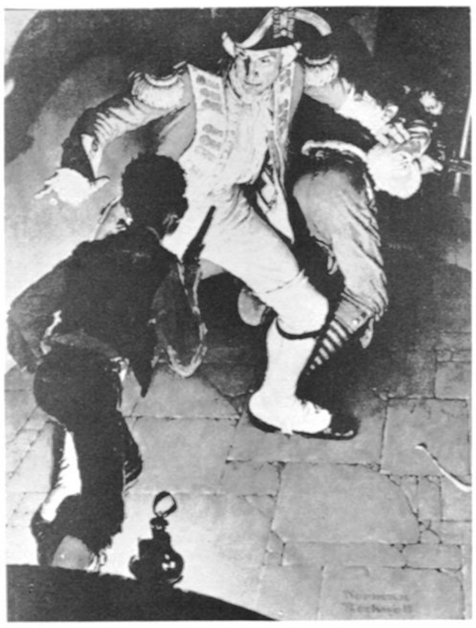
(Left) Now the bottle is the center of interest – it is darkest and contrasts more with background than bowl or orange does. *(Right)* The bowl stands out because its dark value is most prominent against the halftone background.

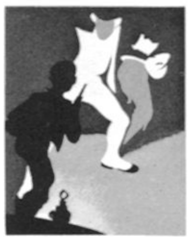
Courtesy Massachusetts Mutual Life Insurance Company





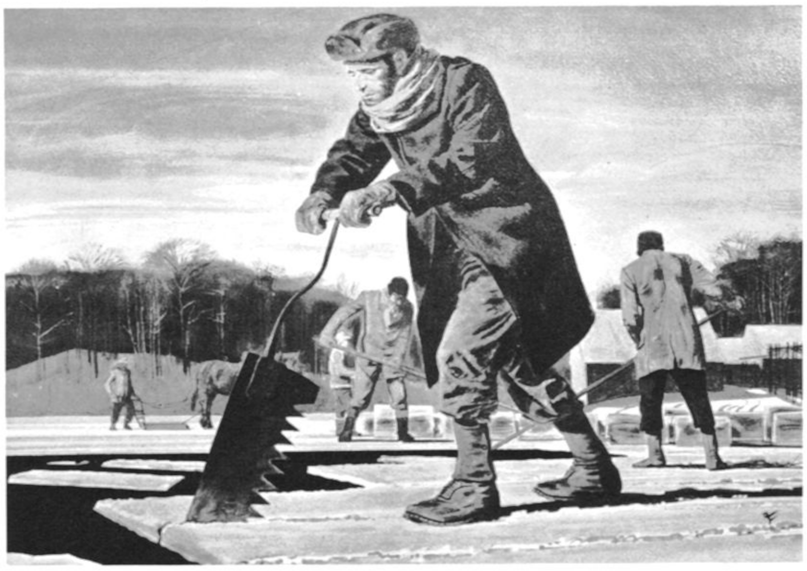
This picture by Norman Rockwell provides a fine example of how to control interest by varying value contrast. The boy, with his light suit, is the dominant focal center, the father is second in importance, and the mother has a background position.

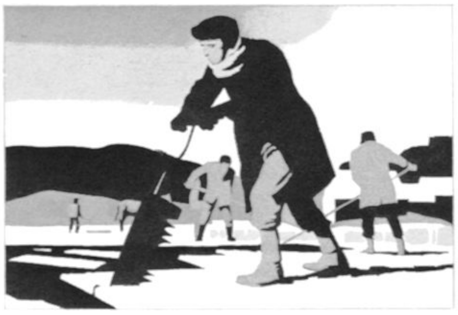




The value pattern in this illustration, also by Norman Rockwell, is based on the light and shadow pattern thrown by the lamp in the lower foreground. The strongest contrast is between the boy's shadowy head and gun and the light uniform of the officer. This contrast adds drama to the scene.

Courtesy The Carrier Corporation





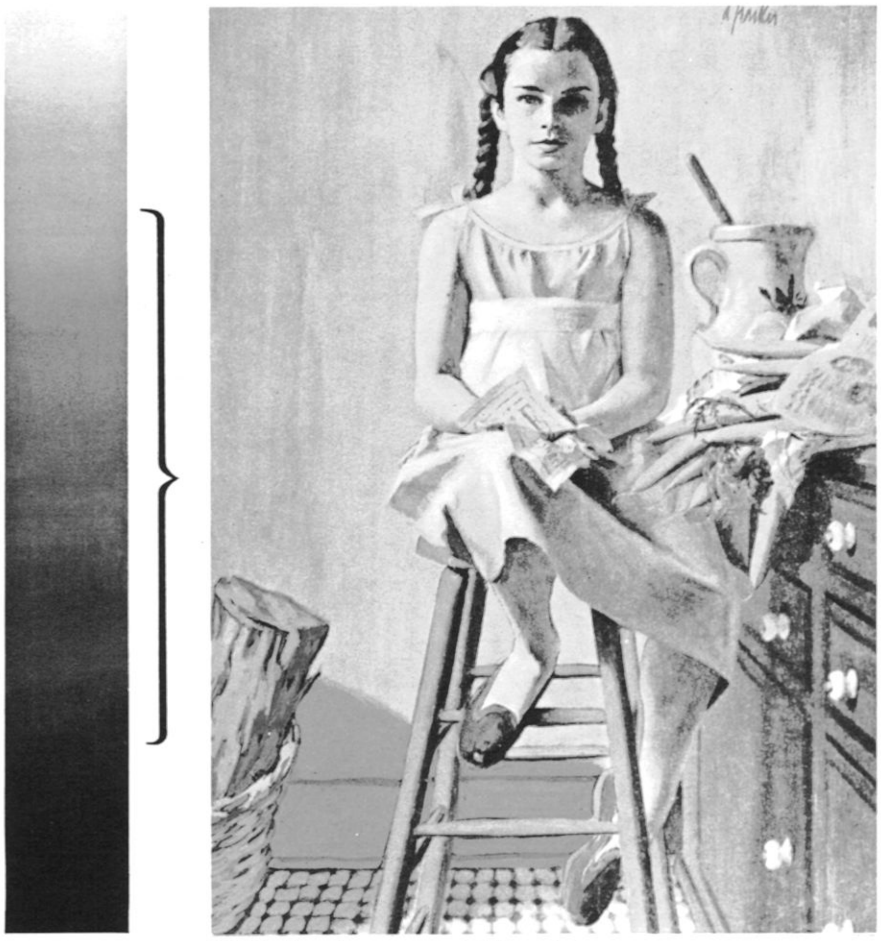
Here Robert Fawcett sets a pattern of darks against a light background. Notice, on the man cutting ice in the foreground, how the artist uses contrast to make typical shapes like the hands, saw teeth, and handle stand out so the action will be clear.

Controlling values in a composition

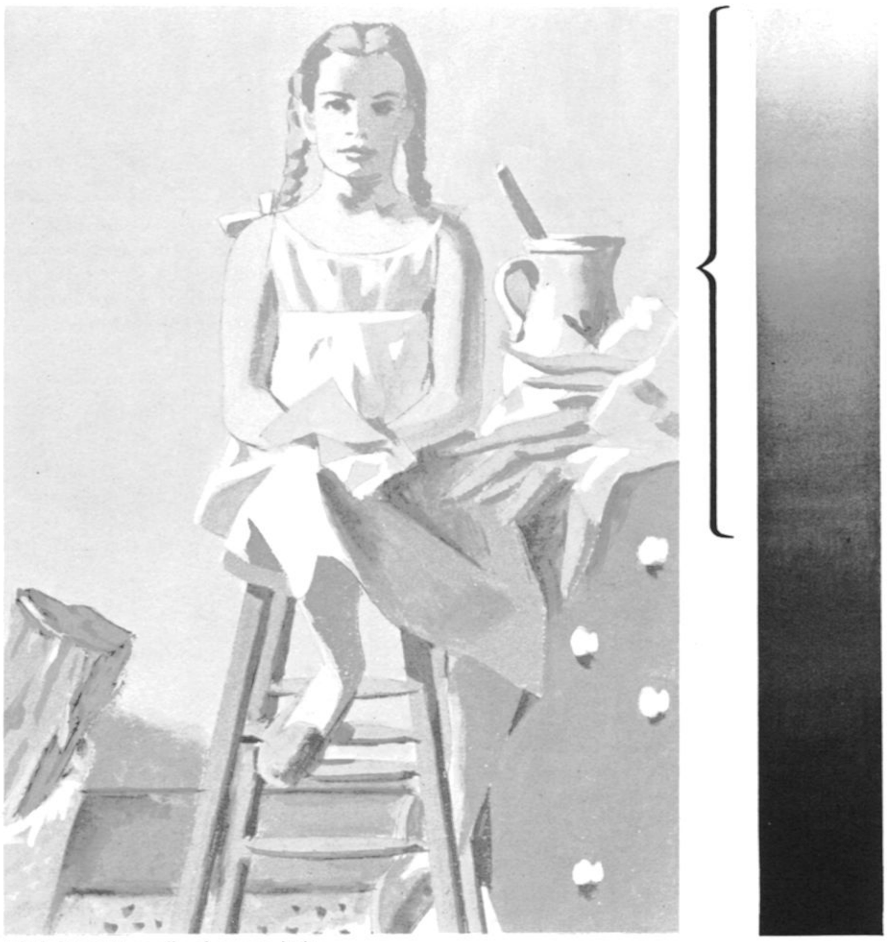
Broadly speaking, there are four ranges of value, or value keys, in which pictures are painted. On this page we show you these keys and the effect created by each.

The middle-key picture is the original illustration here. It was painted by Al Parker, who selected this key because he felt it expressed the mood he wanted. The other pictures show how the same subject would look in the other keys. Next to each picture a value bar with a bracket indicates the range of values used.

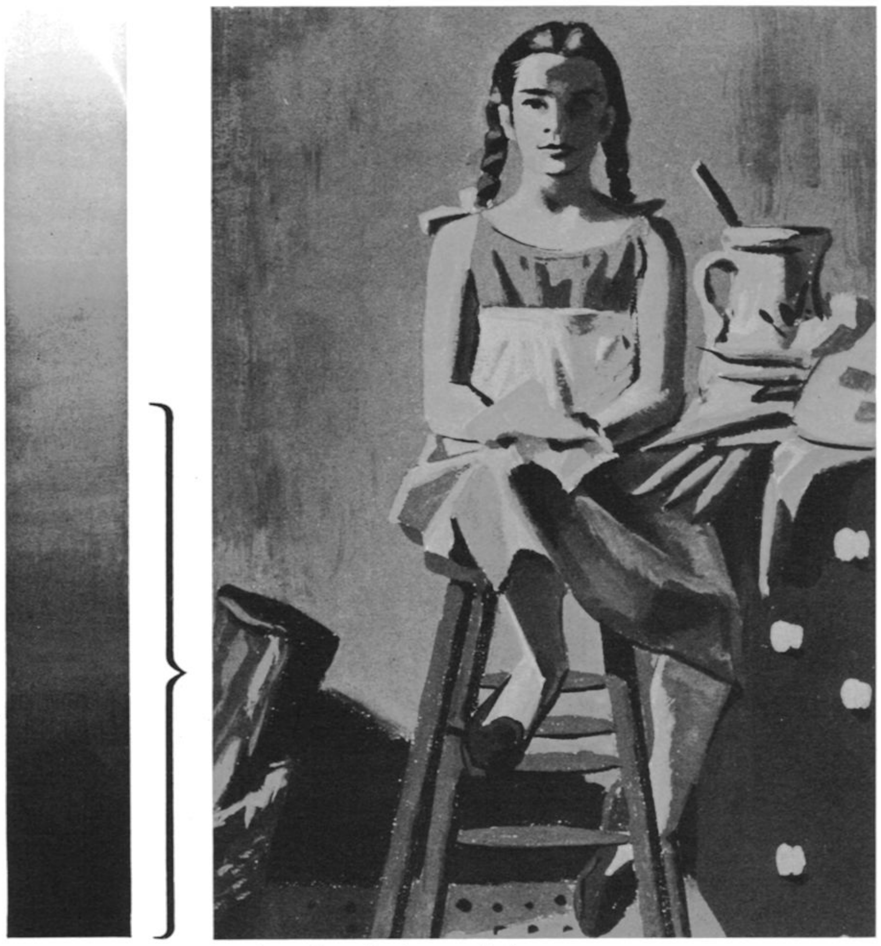
Notice that the relationship of values is consistent in each of these pictures. For example, the girl's dress is always the lightest tone, her black eye one of the darkest. Always choose the key most appropriate to your subject — and stick to it as you paint.



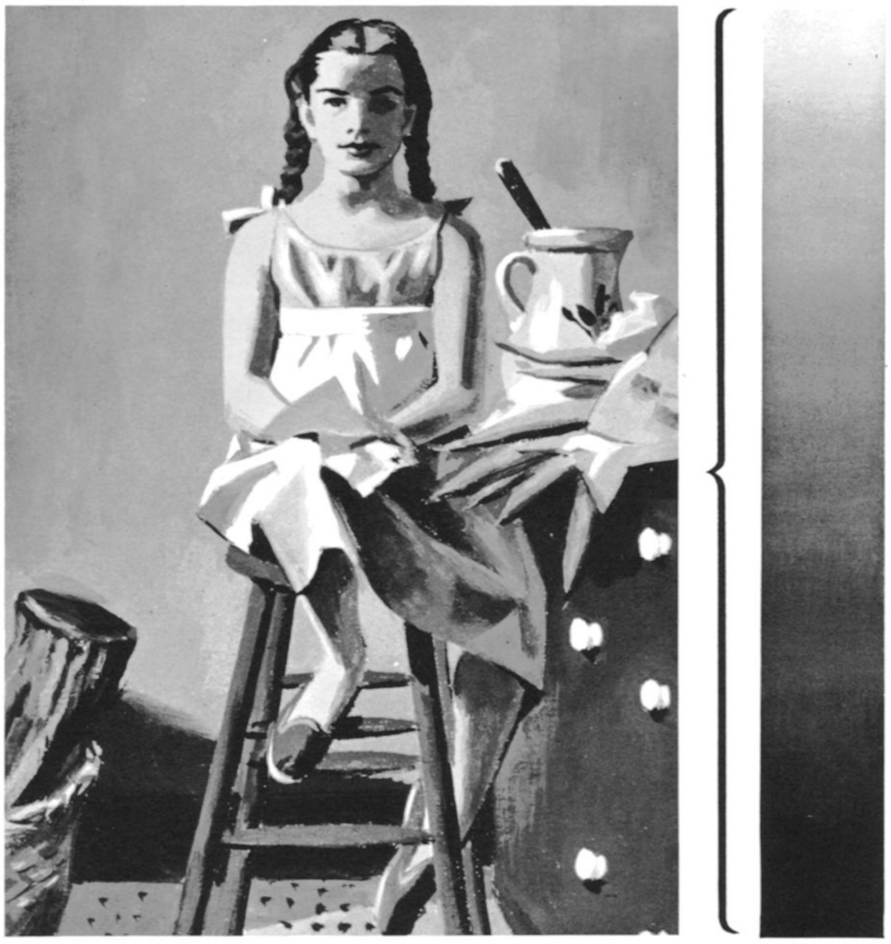
Middle key: No extremes of light or dark.



High key: Over-all value very light.

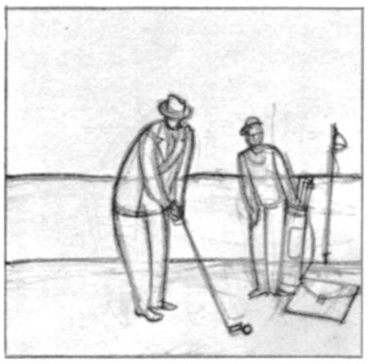


Low key: Over-all value very dark.



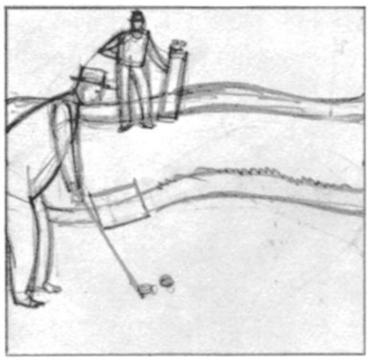
Full-value range: The whole range from white to black.

Evolution of the composition



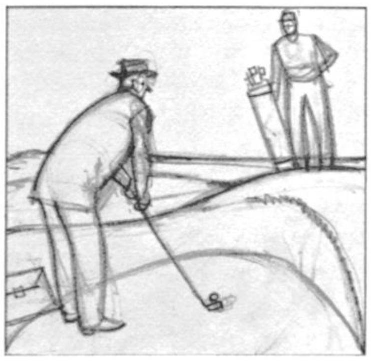
1

This first attempt was too static. The horizon cutting the composition in half was much too dull. The caddy is too prominent and distracting.



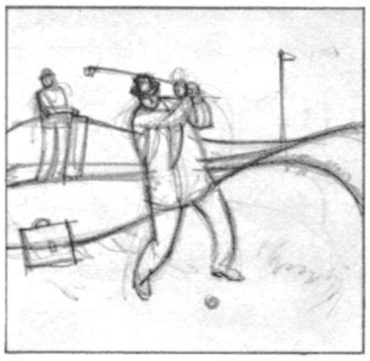
2

In this next effort, everything was pushed to one side of the area, leaving a lot of uninteresting space on the right. The caddy seems to be holding up the picture frame with his head.



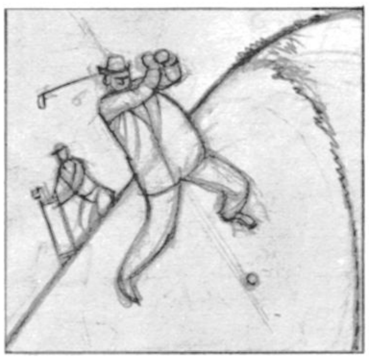
3

A three-quarter rear view of the main figure was tried but did not help. Our landscape pattern begins to look better, although the line defining the trap draws our attention to the lower corners.



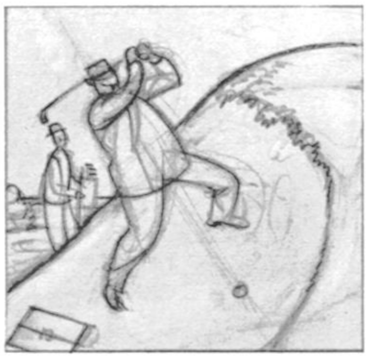
4

Turning the figure toward the observer adds interest but he is now in the exact center of the picture area. This spoils the try. However, the slope of the trap itself begins to suggest trouble.



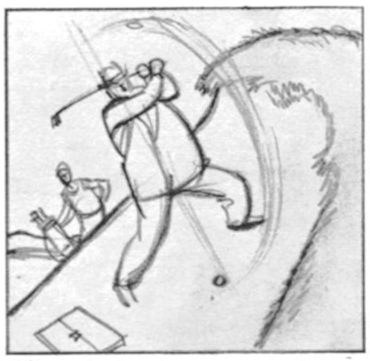
5

We try a violent design with the golfer in a more exciting attitude. The off-center position is better, but the extreme angle of the trap suggests a mountainside rather than a trap. There is trouble in the corners here again.



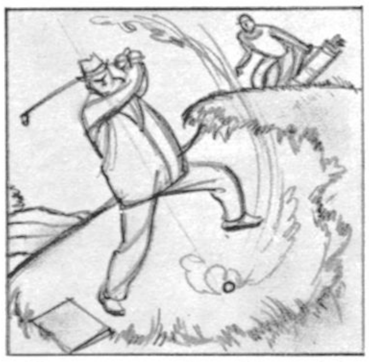
6

Lowering the line of the trap and avoiding the corners, we are now beginning to get some semblance of unity. The brief case and the caddy are still not in exactly the right position. The landscape added at left fills a gap.



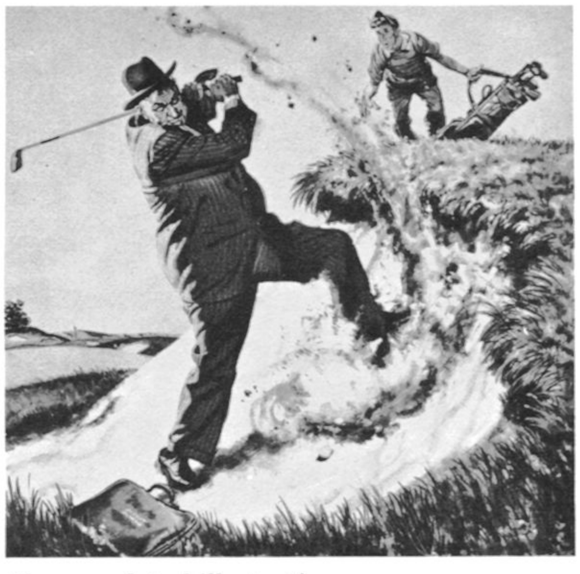
7

Shifting the brief case gives us better balance. But the straight part of the trap on the right gives a feeling that everything is about to slide through the bottom. The caddy still appears to be in the wrong place.



8

In his new position, the caddy now balances the golfer. Note how changing the line of the trap so that it swings entirely around the bottom has unified the whole composition. We are now ready to make the finished drawing.



9

The completed illustration

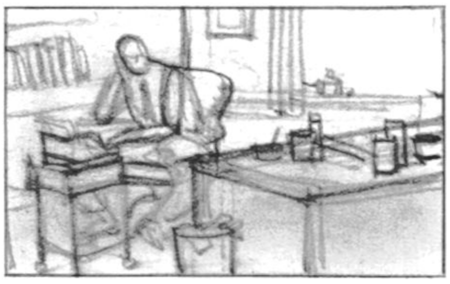
The finished illustration as it appeared in the magazines.

ALBERT DORNE

Same subject, many compositions

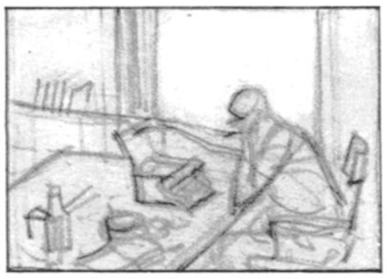
The composition appearing on this page was one of a series of advertisements for American Airlines Airfreight which appeared in national magazines. The story concerned a golf-ball manufacturer who found himself trapped by a serious production problem. A nearby source which had long supplied vital centers for these balls was unable to maintain delivery schedules, and any delay in production might mean the golf-ball maker would be "in the red" instead of "on the green."

The problem was to show the golf-ball manufacturer in trouble and still tie the story up with the game. As the entire series of advertisements was in a humorous vein, it was decided to picture the business man in a sand trap — which, of course, represented trouble. The copy in the advertisement explained how American Airlines Airfreight helped the business man out of his difficulty.



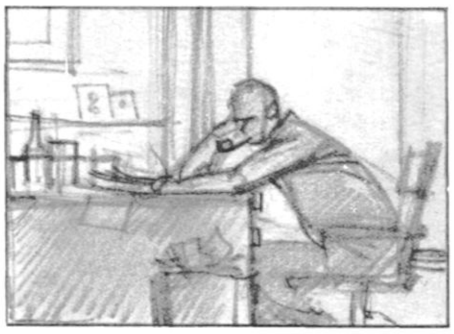
1

This was the first try. It seems too spread out and the man seems lost in a lot of office equipment.



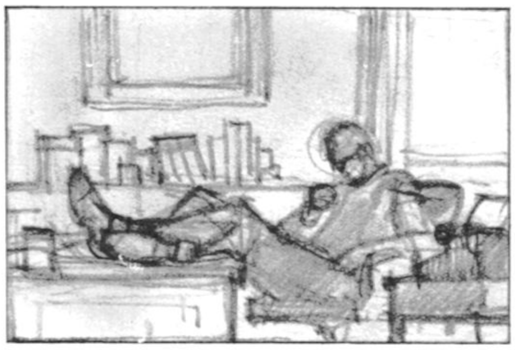
2

This look-down view also loses the man. The typewriter, rather than the man, appears to be the center of interest.



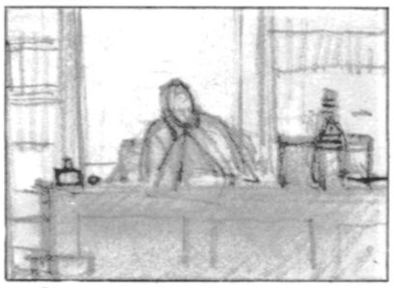
3

Cutting this sketch in half both horizontally and vertically proved uninteresting. The attitude of the man suggests laziness rather than thinking.



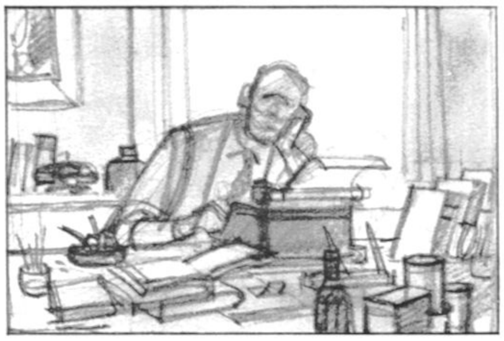
4

The man's feet on the desk seem like a good "stopper." However, this picture has the same faults as No. 3 — there are disturbing tangents, the man looks asleep.



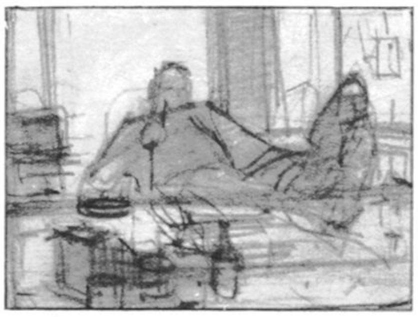
5

Too much emphasis here is on bookshelves and desk rather than on the figure. This looks too architectural and we still don't have the right attitude in our hero.



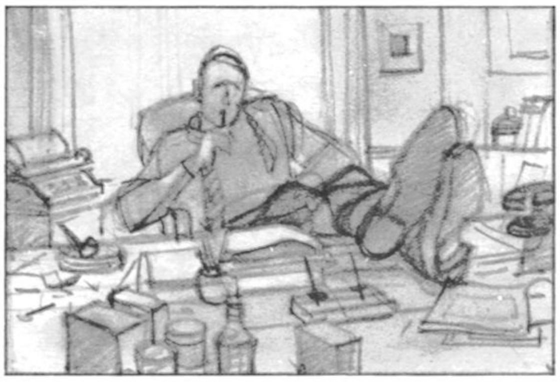
6

A close-up of the man seems to crowd the picture. However, there is an idea here. We show the client's products on the desk and the subject's face.



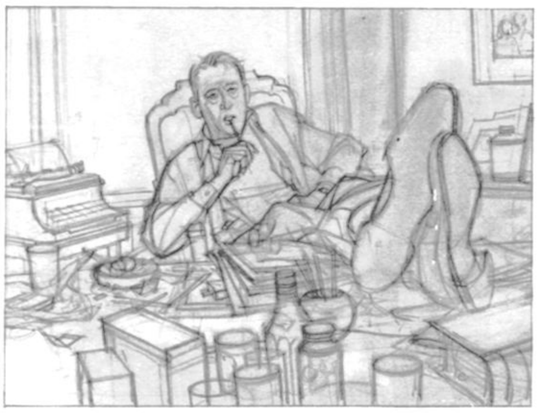
7

The feet are back on the desk and the picture is opened out a little more. The client's products in the foreground give depth to the composition. The man's attitude seems good.



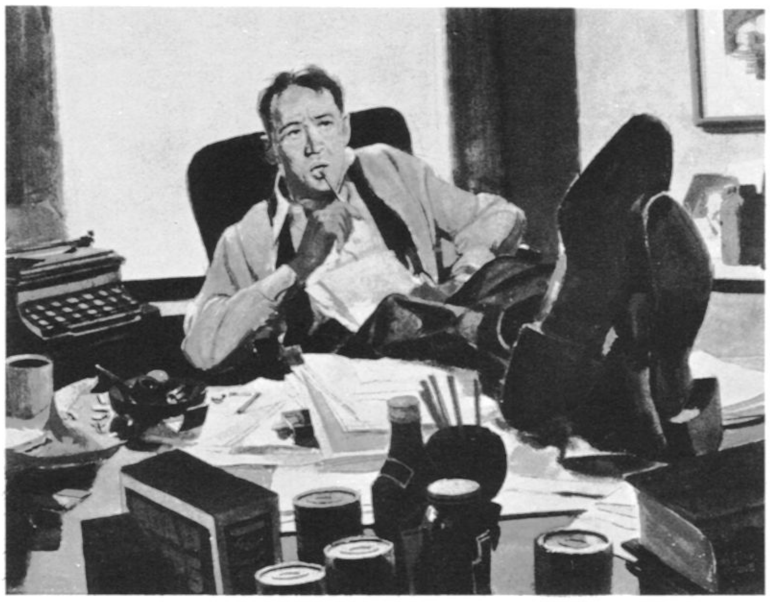
8

This is the composition we decide on. It seems to say frustration and clutter. We now refine our composition, making sure there are no tangents and that our space is well designed.



9

Here is the finished pencil drawing. We add the heavy book to strengthen the lower right corner. The head is now definitely the center of interest.



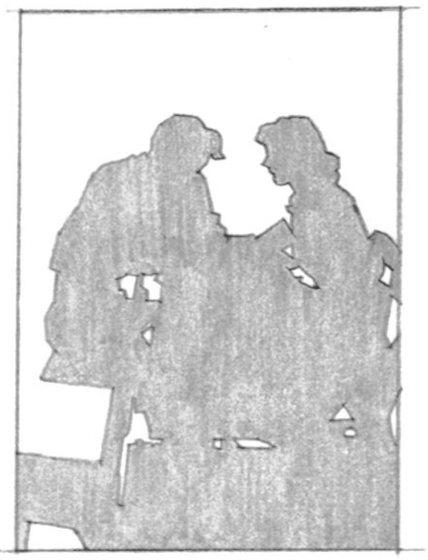
10

This is the finished picture. The design of space and the placement of the objects turned out well. The tones and values are good — and while there are many elements in the picture, our attention is held by the man's head.

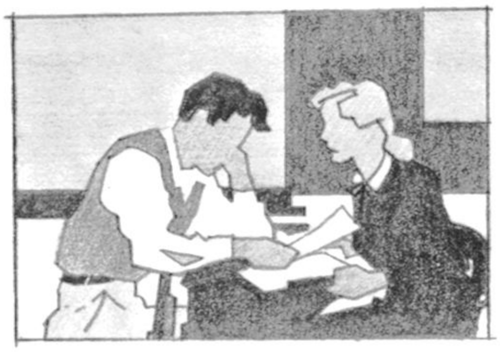
ALBERT
DORNE

Composing an advertising picture

On this page we show you another advertising illustration in its step-by-step development as a composition. The subject is an advertising writer who is having trouble getting an idea for his client's products, which are piled up on his desk. The atmosphere is one of frustration and clutter — the man is obviously tired. In making pictures, the number of approaches to working out the composition on a given subject are enormous, and there are many ways of doing it that are good. The important point to remember is the selection of the right composition to solve the advertiser's specific problem — to get his message over to the public.

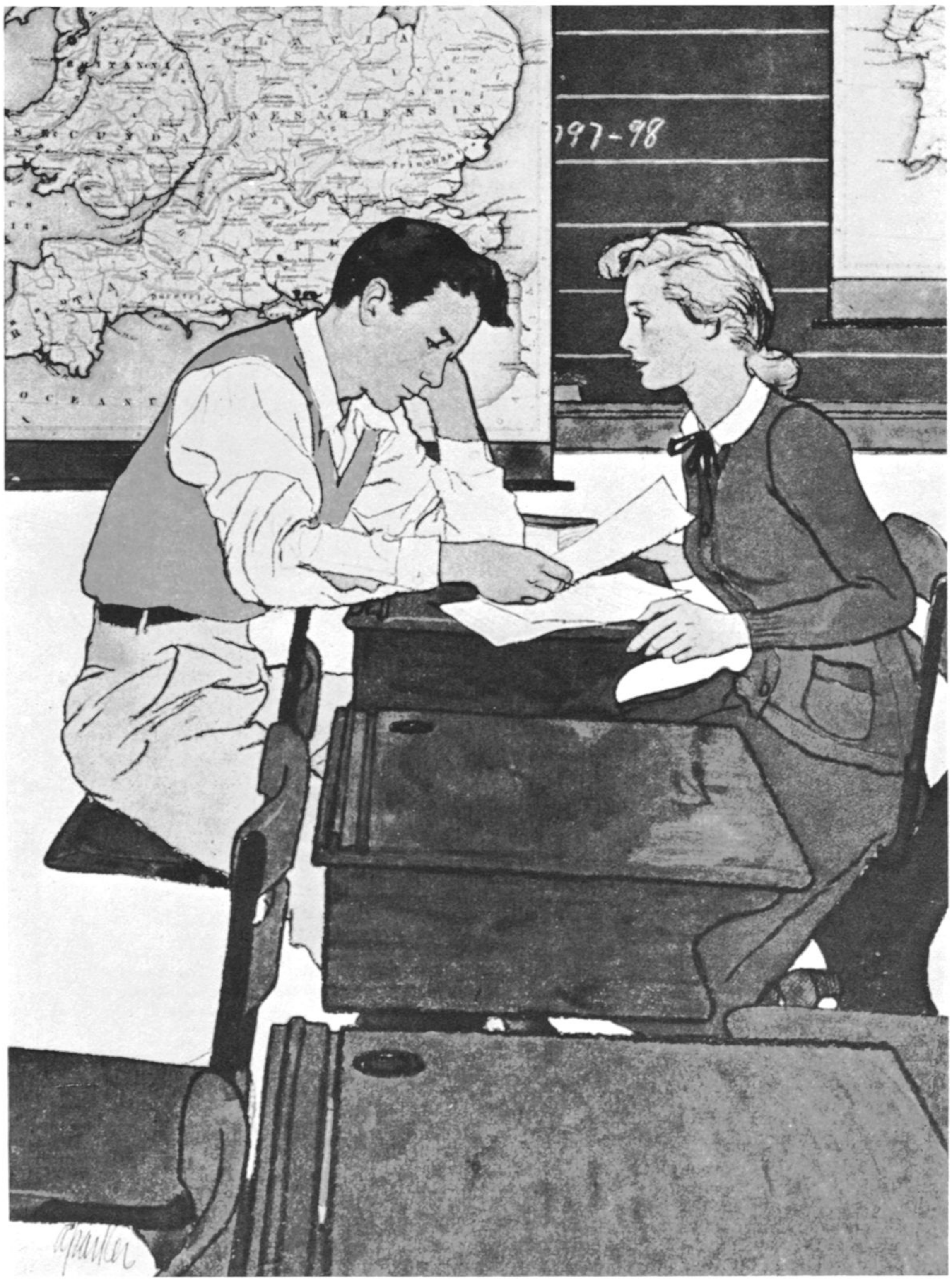


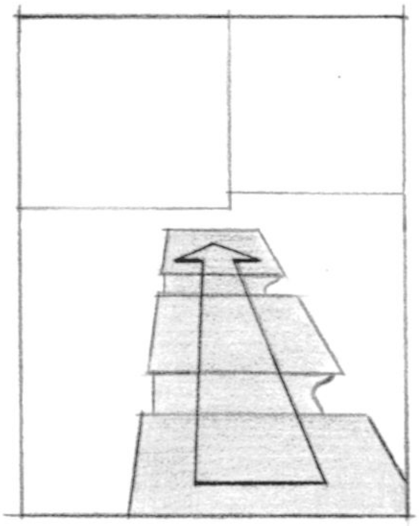
Area: Here is the over-all shape of the main forms in the composition — figures and desks. Because the figures are more important, Parker has made them stand out clearly and sharply. The less important desks have been made into a simpler, less active shape, so they will not distract from the figures. At the same time this over-all shape is well placed in the picture space.



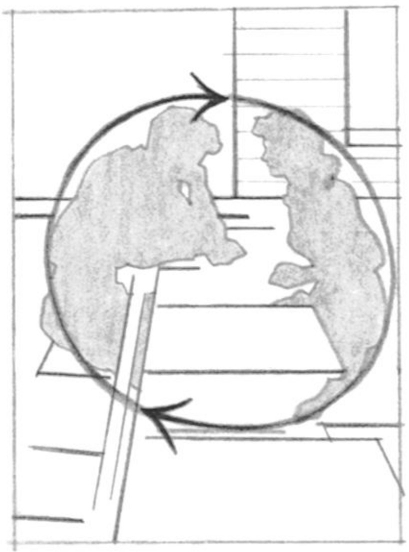
Value: Parker has used the basic device of dark against light and light against dark to emphasize the two figures. The girl's blonde head contrasts with the blackboard, the boy's dark hair stands out against the light map. Less important things such as the boy's sweater or the girl's dress contrast less sharply or are tied in with objects of similar value so that they do not claim our attention so forcefully.

Courtesy Good Housekeeping





Depth: Although two-dimensional pattern is important in this picture, a strong feeling of depth is suggested by the row of overlapping desk tops, which carries our eye back in space to the figures.



Line: This picture makes good use of contrasting straight lines and a circular movement to draw our attention to its center of interest. The curved outlines of the figures flow into each other to form a circular shape. This shape stands out sharply against the straight horizontals, verticals, and diagonals in the rest of the picture. All of the main lines in the picture — the edges of the desks, maps, and blackboard — lead our eye to the figures.

The four elements of composition in action

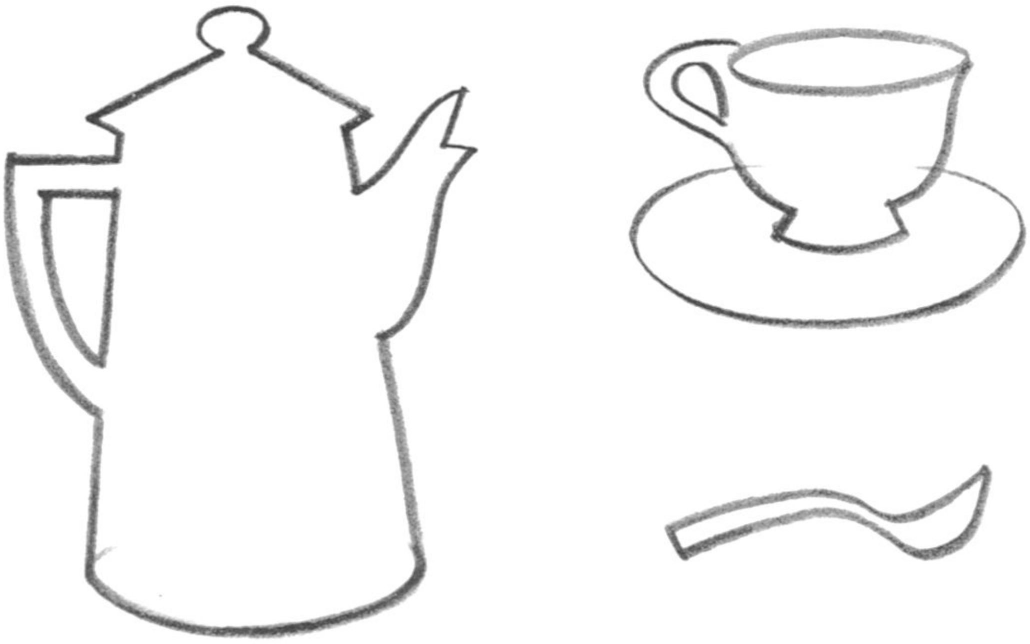
In this seemingly simple picture, notice the full, free, and imaginative use that Al Parker makes of the four elements of composition.

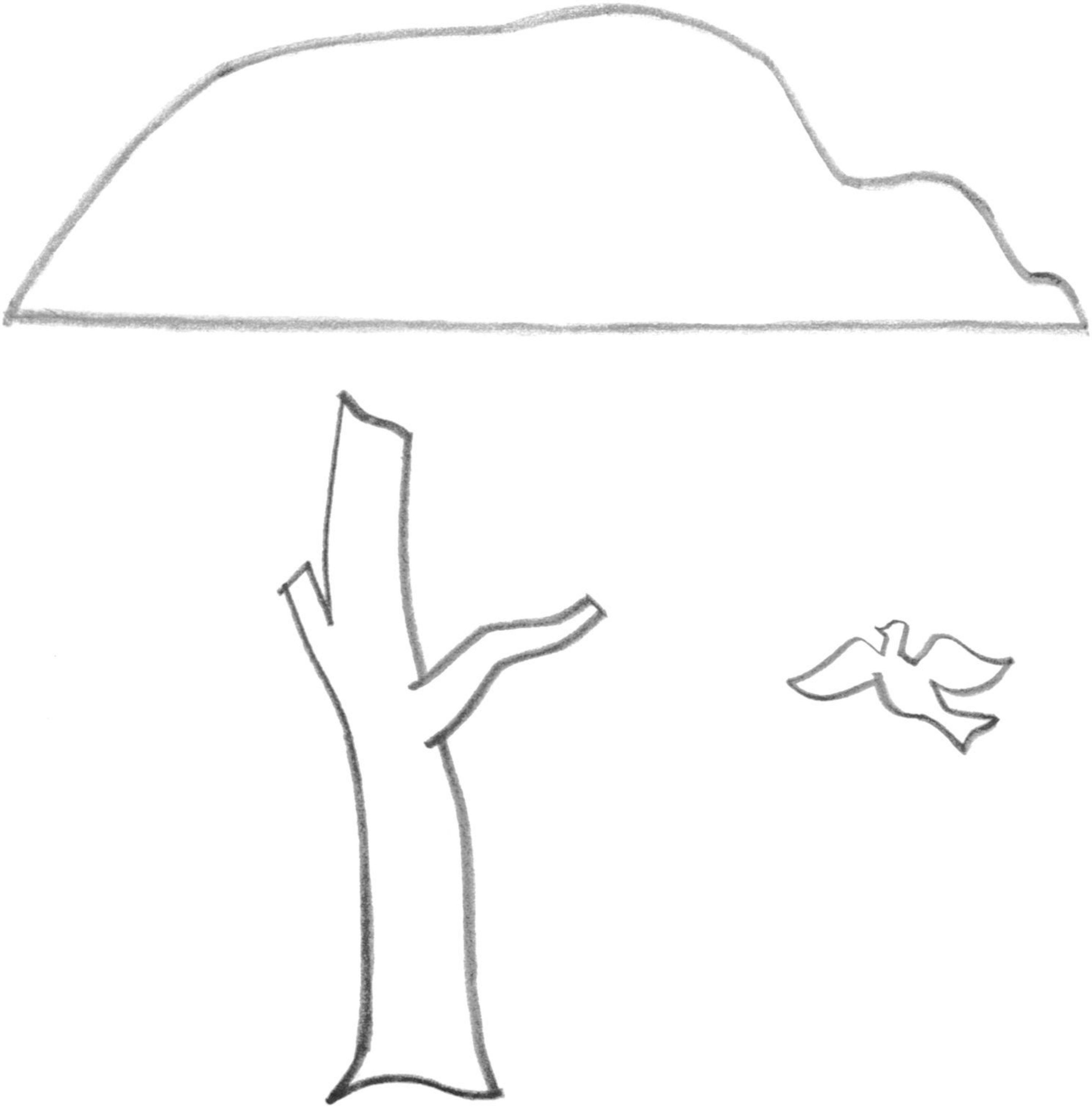
First, Parker has done some striking things with the picture area. He has divided it up by means of the blackboard, maps, figures and desks. There is no monotonous repetition of spaces of equal size and shape. Instead, we find a careful, sensitive placement of objects that is designed to maintain interest through variety.

Through his use of the desks, Parker has created a feeling of depth. They also work as directional lines, leading our eye back to the figures and their faces, the center of interest.

Finally, we see the picture strengthened by Parker's use of the principle of playing dark against light and light against dark in the heads and their backgrounds. The greatest variety of contrasting values occurs in the center of interest around the boy and girl.

Plate 1





Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Drawing the human form

Lesson 4

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

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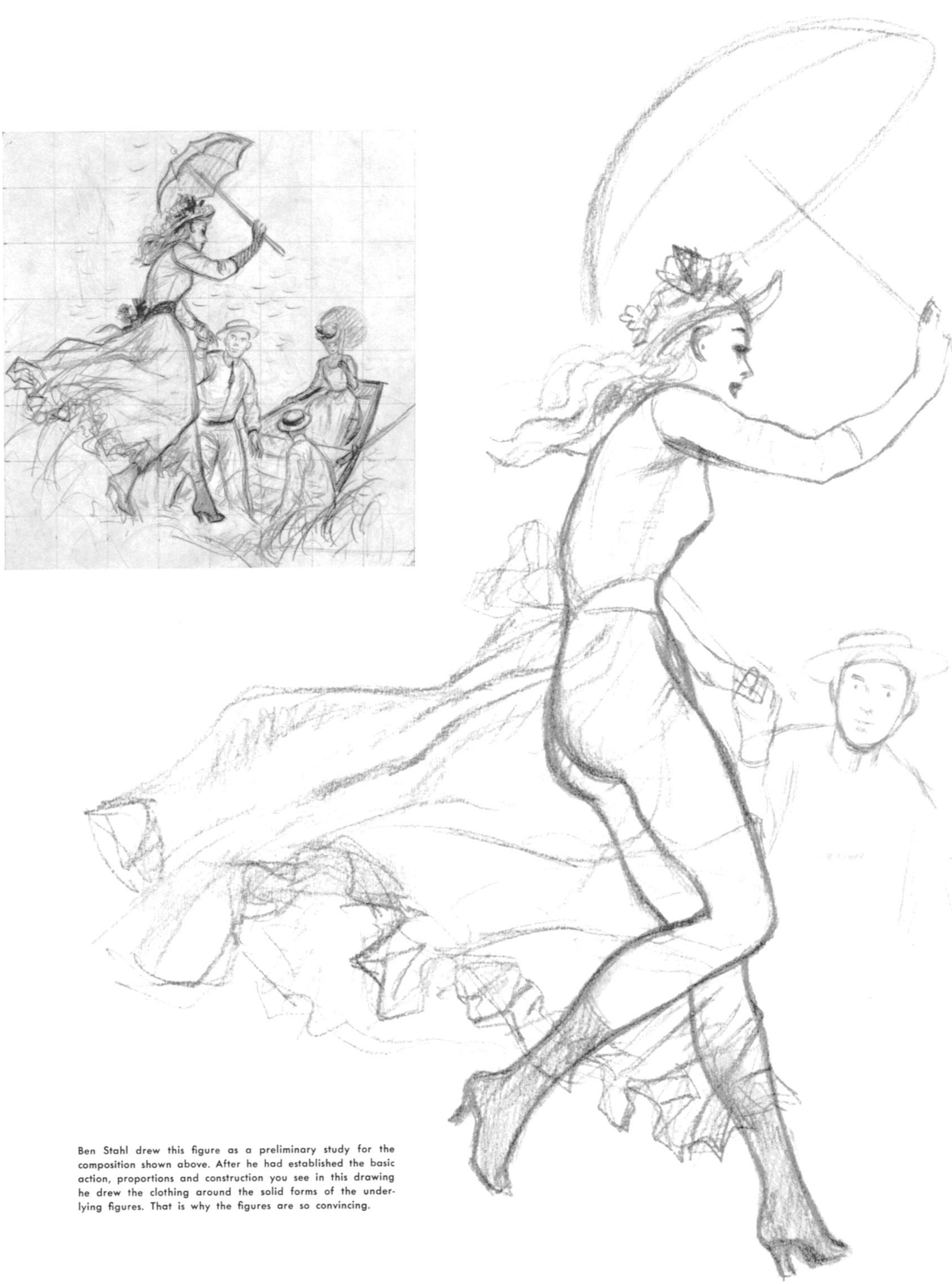
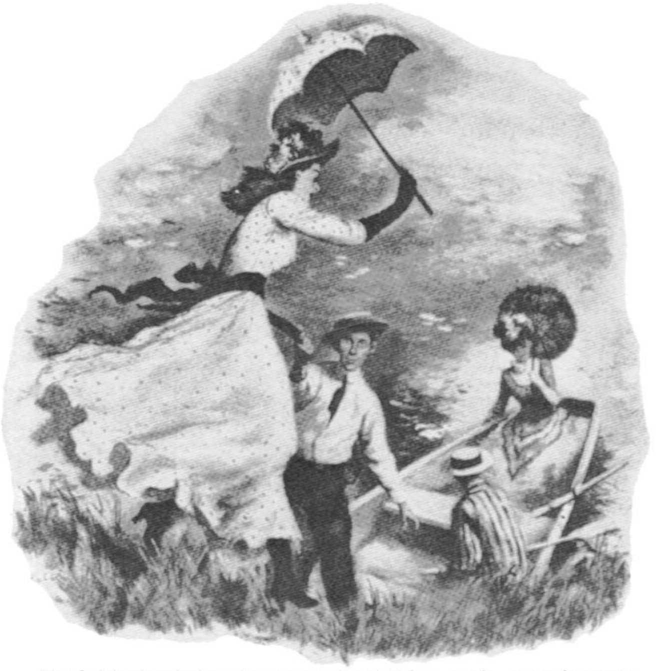


Ben Stahl drew this figure as a preliminary study for the composition shown above. After he had established the basic action, proportions and construction you see in this drawing he drew the clothing around the solid forms of the underlying figures. That is why the figures are so convincing.



The finished painting done from the sketches on the opposite page was reproduced in *Cosmopolitan* as you see it above.

The human figure

The artist who wishes to achieve wide popular success must be able to draw the human figure. There are, of course, commercial artists and many gallery artists who never seriously attempt to draw the figure. They are content to restrict themselves to product illustration and decorative design, on the one hand, or to landscapes and still life on the other. But few serious artists are willing to limit themselves to that extent.

Go through a representative group of magazines, and you will see that there are few drawings which do not include people. In most story illustrations the accent is on people – their actions, their emotions. The reason for this emphasis is easy to understand. Since we are human beings, we are more interested in our fellow human beings than in anything else. We want to know how other people look, feel, move, and act. Popular magazines are designed to satisfy this natural curiosity.

Even the advertising illustrations in these magazines usually include people. Advertisers have discovered that figures, no matter how small, are able to "stop" the reader. Figures also help demonstrate the product, pointing out its chief features and showing how it is used, which may lead the reader to accept it.

It is eternally true that there is no other vehicle so subtle or so effective for the expression of human thoughts and emotions as the human figure. The artist who has mastered drawing of the human figure can call human personalities to life at will, and depict the specific attitudes, actions, mood, and emotions which will best express the picture story he wants to portray. He can transport the reader to a world far removed from immediate experience, and enable him to live, momentarily, an imaginary existence with imaginary people. The great artists are dramatists in paint, who consistently help their fellow men bridge the gap between imagination and reality. If you hope to become that kind of artist, you must learn to control the human figure for your own purposes.

From previous experiments, you may have concluded that drawing the figure is an extremely difficult job. We are going to show you that it can be much easier than you think. But you must be willing to progress one step at a time, mastering each step as you go along. If you are patient, and follow very carefully the procedure presented in this and the following lessons, you will find that your progress will amaze you.

The chief reason most students have trouble mastering the human figure is very simple: They want to start right off by drawing a fully clothed model in a complicated pose. They spend a great deal of time worrying about details of features, anatomy, and drapery. But in their concern about these details they lose all sense of proportion, construction – and most of all, the solid form of the figure.

There is only one sound way to approach the problem of drawing the human figure. You must begin by having a very clear concept of its basic form. The human body is not a two-dimensional symbol on a flat surface; nor is it a paper doll with such decorative details as hair, eyes, teeth, clothes, shoes, etc., drawn on top of it. The human figure is first and primarily a three-dimensional object, a solid object with bulk and weight. It is certainly as three-dimensional as a piece of sculpture in wood, marble, or bronze.

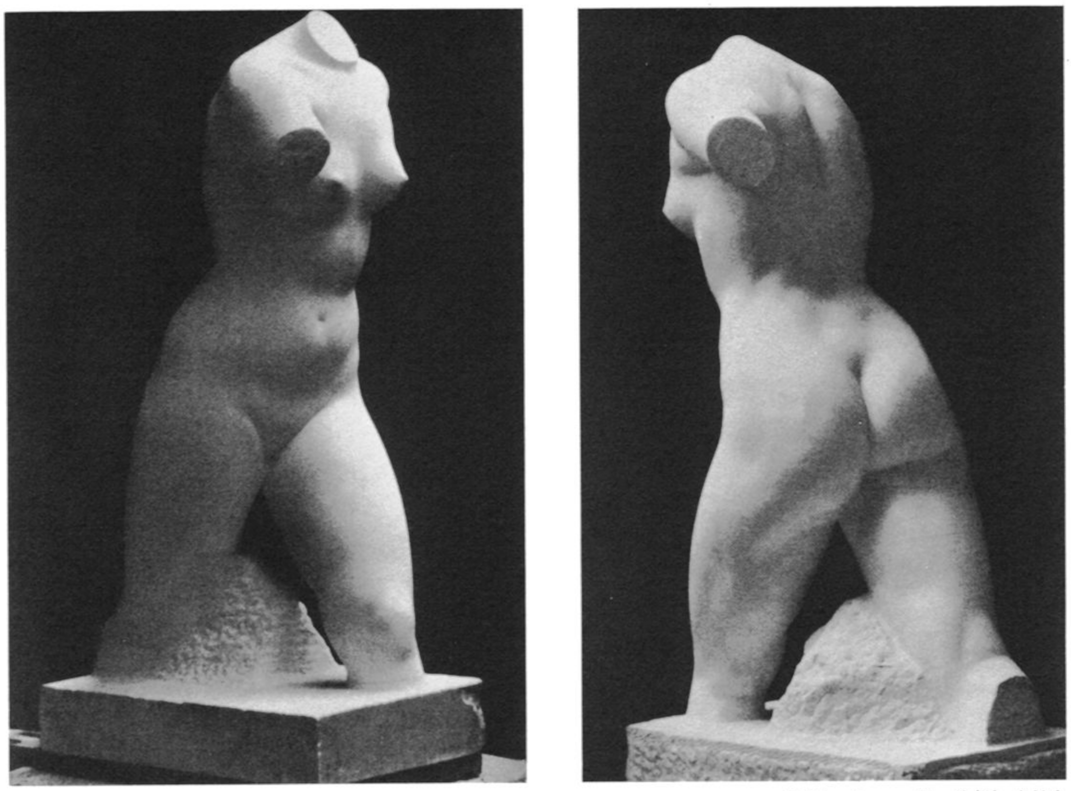
The solid form of the human body looks complex. It is obviously not a single sphere or cube or cylinder. But when we examine it we discover that this complex form is actually a construction of very simple forms. These simple forms are closely related to the spheres and cubes and cylinders you learned to recognize and draw in Lesson 2. If you can draw those forms well, you will have no difficulty putting them together to make the total human form.

In this lesson we will show you how to analyze the human figure in terms of these simple, basic forms. We will show you what the proportions of these individual forms are, in relation to the total form. We will illustrate the methods by which these individual forms are connected, and demonstrate how the parts move. In other words, we will explore the basic construction of the figure. Then we will show you how you can draw this basic human form in any position and any kind of activity. We will also explain how the form changes as it develops from child into adult, and show you how to draw it at different stages.

Once you have learned to control the basic form, the rest will be fairly simple. But don't give in to temptation and rush right on to attempt sketches filled with anatomical details. In the following lessons we will study simple anatomy and the special problems involved in drawing individual parts of the body such as the head, the hands, and the feet. Concentrate for the present on the basic form figure until you can do anything you want with it. Draw it in as many positions as possible. Look for it in photographs of people, paintings, and above all in the people you see around you.

The information presented in this lesson is so important that it is not enough for you merely to read it. We suggest that you learn every detail thoroughly. You can do this most effectively simply by making dozens of drawings, both while you are studying this lesson and afterward, in your spare time. Most of these practice drawings can be done in just a few minutes. Practice of this kind will help train your hand and your mind in the proportions, construction, and relationships of the individual forms so that you will never forget them.

These essential facts about the human form are as basic and invaluable to you, as an artist, as the knowledge of words is to the writer. You will be drawing the human figure the rest of your life, so build your knowledge and control of it as solidly as you can. You will find the rewards well worth the effort.



Walking Torso Max Kalish, A.N.A.

The figure is a solid form

The human figure is a solid form. It has bulk and weight, as a rock has bulk and weight. The figure has depth and thickness as well as height and width. It exists in three dimensions.

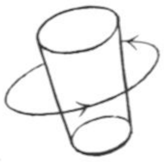
In the front and rear views of the walking torso above, the sculptured form has all the solidity and mass of a living figure. Looking at either view, we feel that the other side of the form is there even though it does not show. The solid, simple forms exist so convincingly in depth that we know we have only to walk around the figure and we will see the other side.

Whether the artist constructs the human body out of clay or stone or draws it on a flat surface, he must always think of it as a three-dimensional object. Paper lacks the third dimension of depth, but we can still create the feeling of depth in the figures we draw on it. The best way to do this is to "draw through" the solid forms of the body. These are all basic forms. We can see some of them – modified cylinders – in the cut-off neck, arms, and legs of the statue.

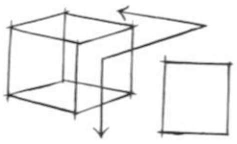
If you draw the basic figure simply as a flat outline, all you are likely to produce is a flat-looking figure. But if you think of, and draw, the simple solid forms as they actually exist in depth, you will be well on the way to creating figures that come to life on paper. Always remember: The figure is a solid form.

The terms we use

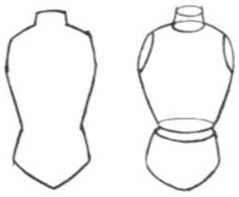
You will find that the terms explained below are used frequently in this and the following lessons, as well as in our letters of criticism. Study the definitions carefully, and refer back to them from time to time if necessary.



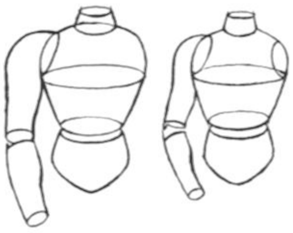
Drawing through: The glass at the left has been "drawn through to the other side"; all the structural lines can be seen. In the same way, you must sketch in all the structural lines when you are drawing a solid, opaque object, whether you can actually see them or not.



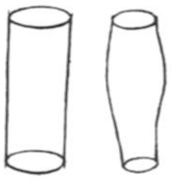
Three-dimensional: The square at the immediate left has only two dimensions — height and width. To make objects seem three-dimensional, you must also draw in depth, as shown in the three-dimensional cube at the far left.



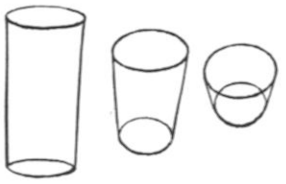
Construction vs. outlining: An object that is "well constructed" has depth, as well as height and width. If we say that the construction of your drawing is bad, we will mean either that you have merely outlined your forms, forgetting about depth, or you have made mistakes in the basic structural lines.



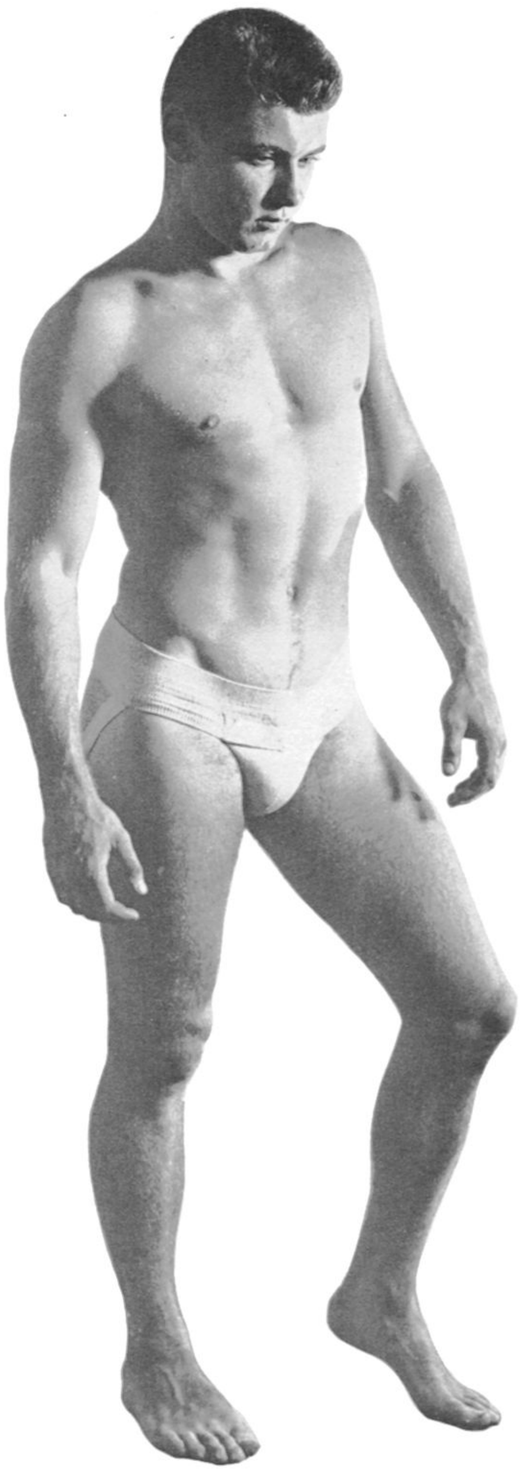
Proportions: Each separate form in the drawing at the extreme left is properly proportioned, but the different forms are not properly "related" to each other. The upper arm and the lower arm are drawn in a scale quite different from the one used in drawing the torso. Make sure that the individual forms have the right proportions; also make sure that when those forms are put together they have the proper relationship to each other, as in the drawing at the immediate left.

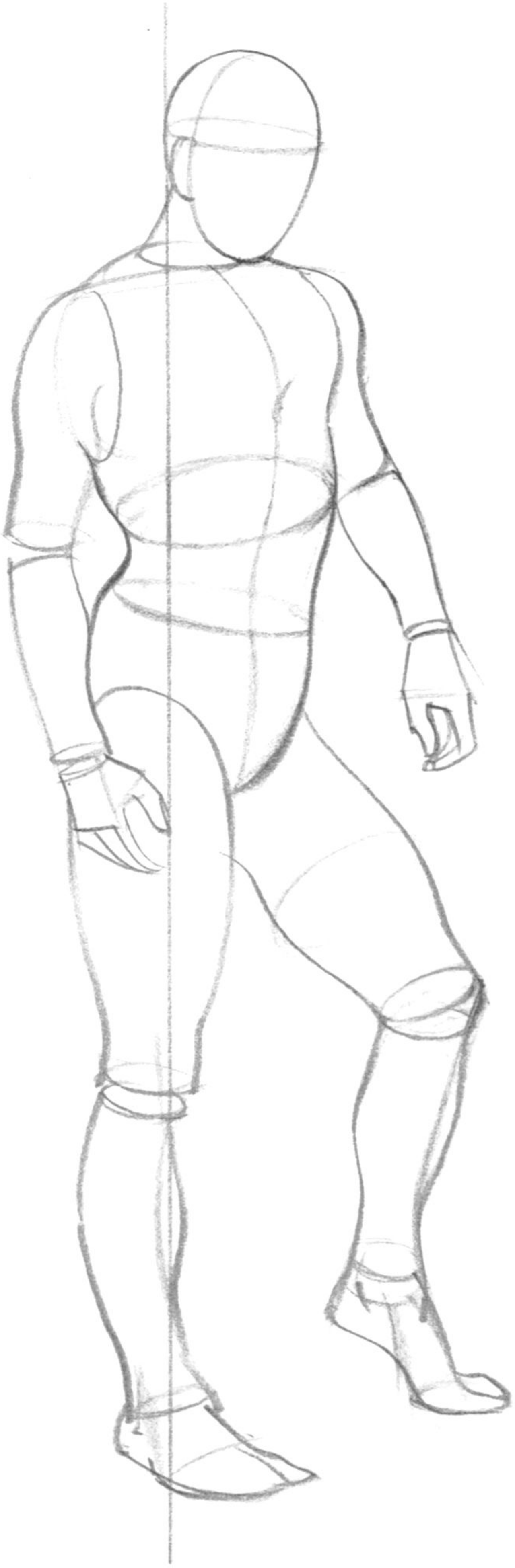


Modified cylinders: The cylinder at the far left is a geometric object, perfectly regular in shape and proportions. The tapered cylinder next to it is essentially the same basic cylindrical form, but the shape has been modified slightly. This is what we call a "modified cylinder."



Foreshortening: When an object is tipped toward you or away from you, it is said to be "foreshortened." It seems to diminish in size and change in shape as it goes back. In the case of the cylinder, notice that the sides become shorter and the ellipses more open as the foreshortening is increased.





The drawings in this lesson through Page 14 are essentially diagrams. Their main purpose is to show you the solidity of the human figure and to encourage you to always think of it in three-dimensional terms.

We do not want you to copy the rather precise lines in these diagrams when you make your own drawings. Instead, we want you to use the same kind of freedom you see in the drawings starting on Page 15. Remember that your drawings should always be well proportioned and constructed, but at the same time reflect your own personality — just as the drawings on Pages 26-27 reflect the personalities of the men who made them.

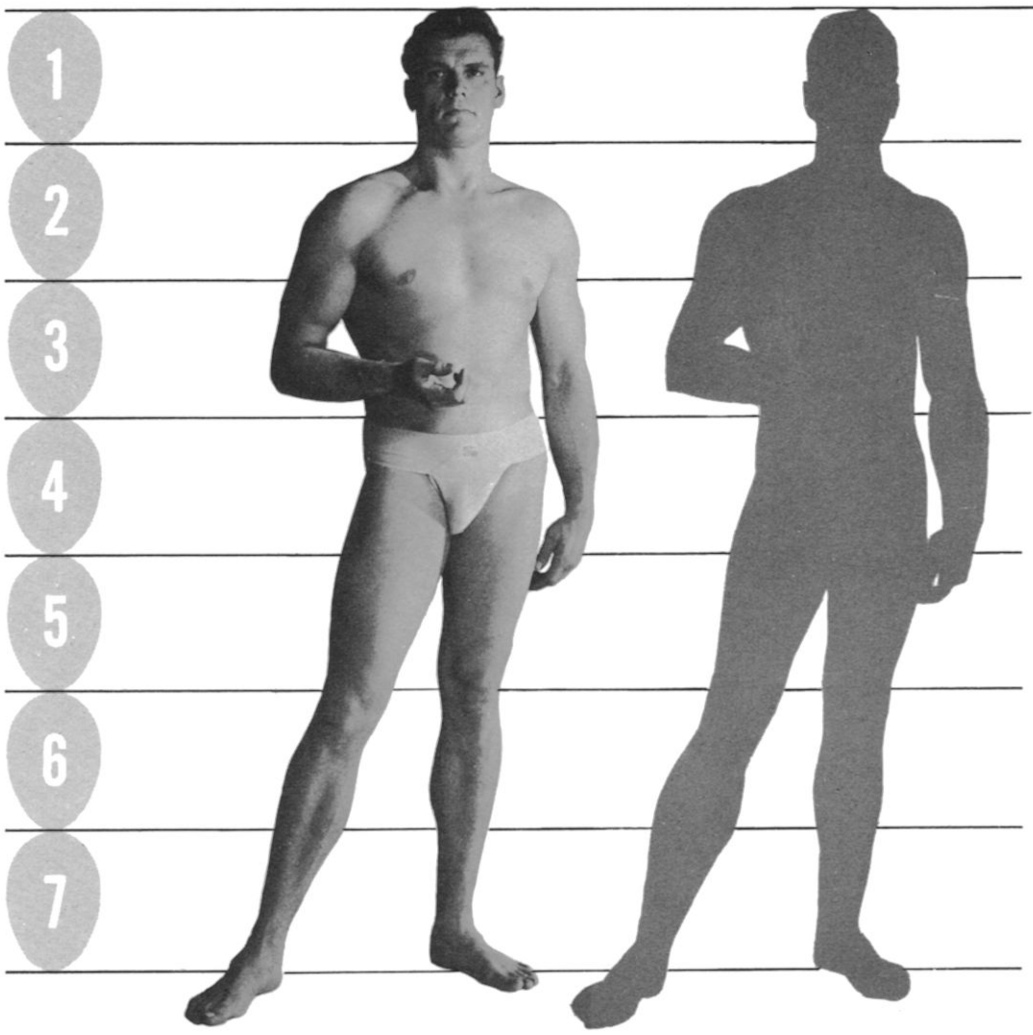
The basic form figure

The drawing at the right shows you the simple basic forms that make up the larger form of the human body. Every distracting detail has been eliminated – only the important forms remain. These are the head and neck; upper torso and lower torso; upper arms, lower arms and hands; upper legs, lower legs and feet. Think of each form of the figure as if it were carved out of something solid. Don't forget that form has three dimensions and that it occupies space.

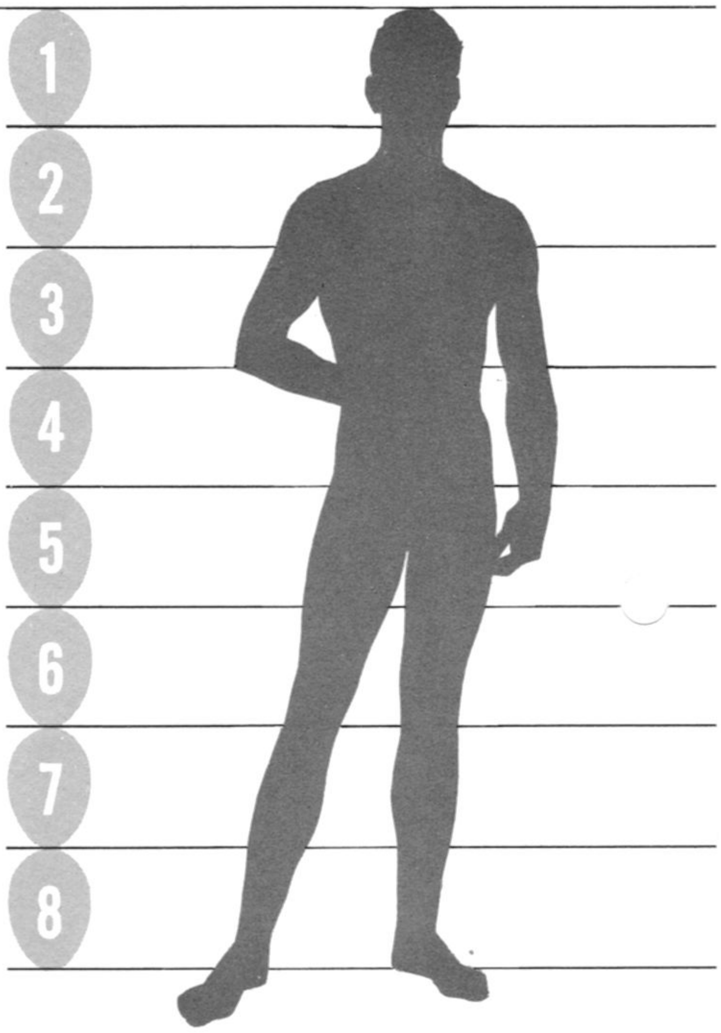
Let's compare the form figure with the photograph of the living model to the left. Are the model and the basic form figure similar in basic mass and construction, with the same association of parts? Yes. In both model and form figure the neck, the arms, the legs, and the torso are essentially modified cylinders, similar to those you drew in Lesson 2. The head is basically a simple sphere. The hands can be reduced to cubic forms, while the feet are combined cone and cube forms.

It is extremely important in the beginning to view the body in terms of these simple, basic forms, understanding the essential masses of the separate parts, and placing these in their proper proportions and relationships. For the present you must ignore hair and features, as well as the more subtle curves resulting from underlying bone and muscular structure. Once you can control and draw the basic forms properly, you will have little trouble drawing the details of these forms.

7-head division



8-head division



1 The head is the basic unit by which the figure is measured. In the head-unit "ruler" above, the vertical height of the head is used to make vertical measurements of the body. Thus we say that the model at the right is a "seven-head" figure.

2 This model is a man of average height and good physical development. His total height is seven times the height of his head. If you ran into him accidentally in real life you would consider him well-proportioned. Yet when we draw him on paper, as the silhouette demonstrates, he seems to be much broader and stockier than most Americans think the "ideal" man should be.

3 In the ideal figure the body is eight times the height of the head, as we have diagramed above. Notice that although the total height of this eight-head figure is the same as that of the seven-head figure at the left, the size of the head has been reduced in the eight-head figure. All the other parts of the figure have been elongated proportionately, so that the figure now seems slim and graceful.

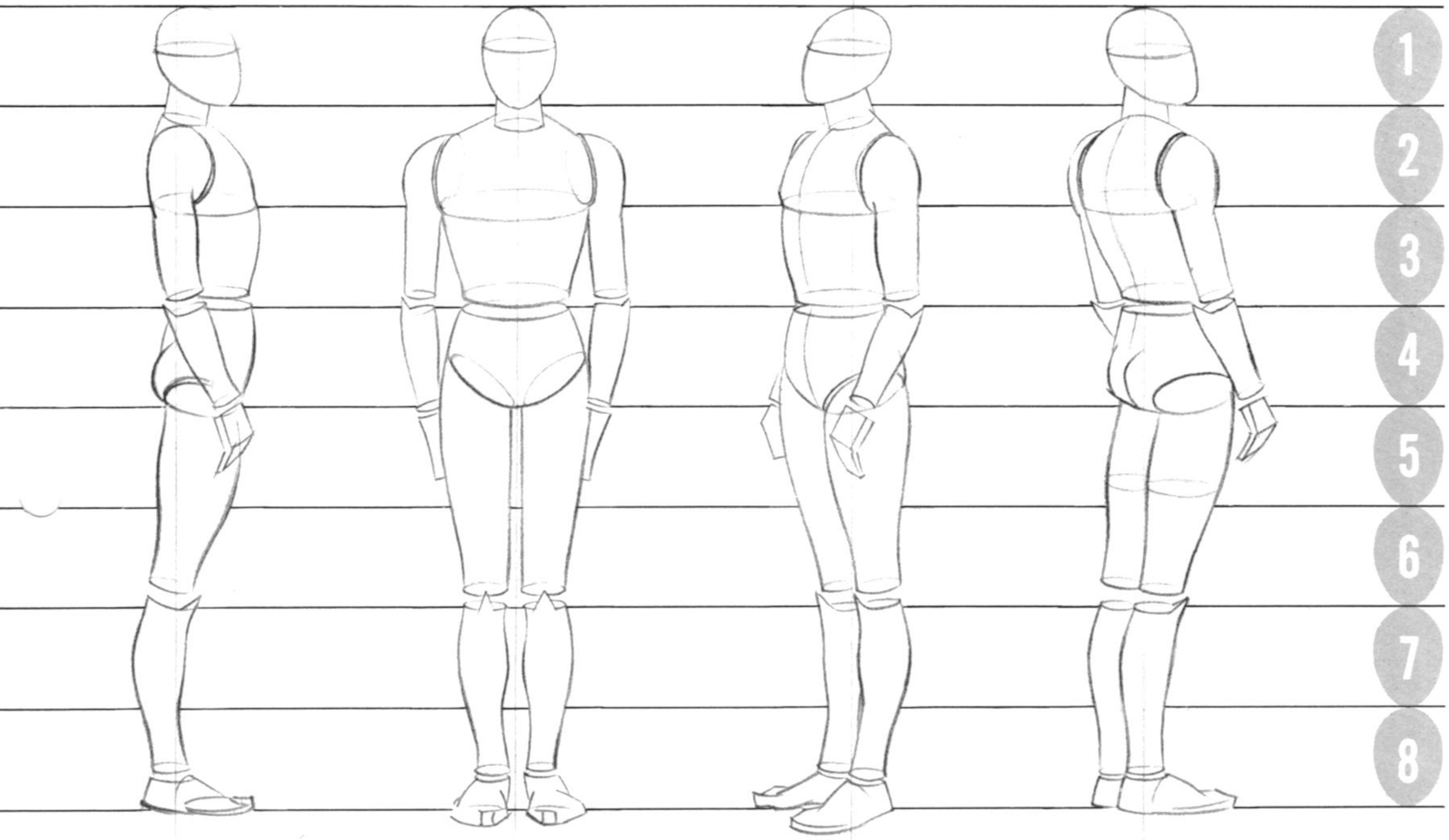
1. Proportions

The artist uses the human head as his basic unit of measurement for the entire human figure. The head can be viewed in two ways, however – in terms of its height, and its width. The height of the head from chin to top of skull is the ruler by which all vertical measurements are made. For example, the artist speaks of an "eight-head figure," by which he means that the figure is eight vertical heads high. It is more convenient to use the width of the head in making horizontal measurements. The shoulders, for instance, are three head widths across.

If you look at the people around you in real life, you will see that they differ considerably in proportions. One man has a head which we think is large for his body, another has a head which seems smaller than normal. The great majority of people, however, are reasonably similar in proportions and shape at any given age. It is because of this fact, of course, that it is possible for clothing manufacturers to design "ready-made" suits and dresses. Most people can be fitted into standard patterns successfully with only minor adjustments.

On this basis we could easily arrive at average proportions for the adult figure. There is a distinct difference, however, between the "average" and the "ideal." Artists have always sought to discover the ideal, the perfect figure. The Greek sculptors, for example, established a "canon" for the human figure. This canon was a set of proportions for the ideal figure. In the same way later artists, such as Leonardo and Dürer, set up their own canons of proportions for the ideal figure. In many respects the concept of the ideal changes from nation to nation, and from period to period. The hefty, voluptuous beauties of the Rubens murals were much admired in their day, when women were considered beautiful only if they had monumental proportions. Today popular taste has swung in the opposite direction.

Since we are attempting to draw people who will seem handsome and beautiful to the average person of today, we must set up a canon of proportions based on present-day taste. This canon need not necessarily be the same as the measurements of the present-day average man or woman. In the photograph on



Here the eight-head figure is presented in basic form, as seen from side, front, three-quarter front, and three-quarter back views. Study the relationship of the different parts of the figure, noticing how they are balanced on the vertical axis.

the opposite page, the model is a well-developed male of average height. He is a "seven-head figure." People today, however, do not consider a seven-head figure tall enough to satisfy their concept of the ideal. They prefer the eight-head figure, which they feel is handsomer and more elegant. It is therefore the eight-head figure which is used in modern illustration.

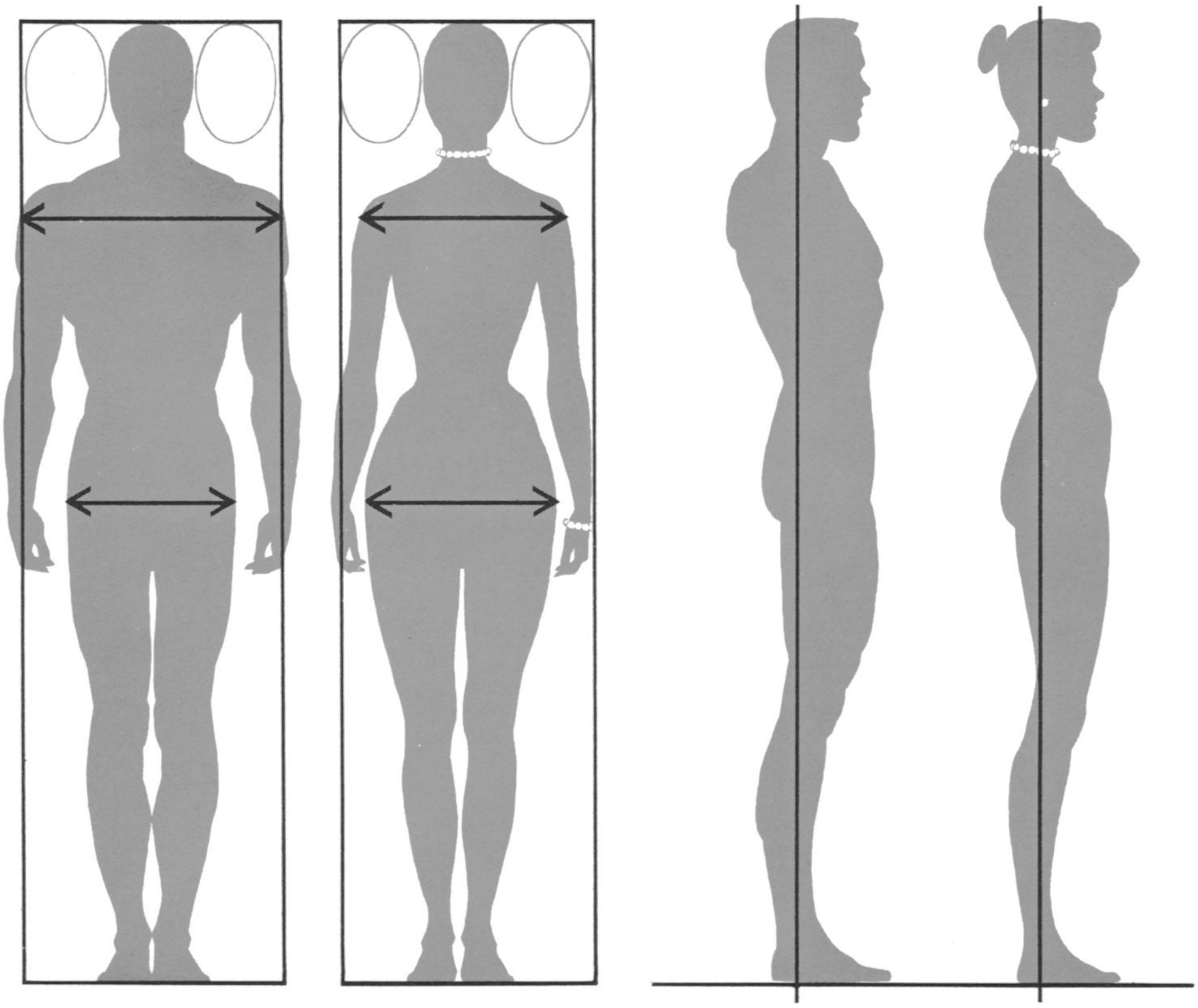
On the right-hand side of the facing page you will see how the eight-head figure looks. To make this figure the same height as the seven-head figure we divide the height into eight parts. One of these parts serves as the basic head measurement unit. After drawing in the head, we position the other parts of the body along the vertical axis. The body alone, from neck to feet, now measures seven head units, instead of six. The parts are all slightly elongated because of this, and as a result the figure seems much better proportioned.

The eight-head figure is today considered the "ideal." It is this set of proportions which we will expect you to follow throughout the Course, unless we specifically request different proportions. Occasionally you will want to draw people who are obviously not average. If you want to caricature a person, or show that he is shorter than average or taller than average, you can do this very easily by retaining the same width measurements used to draw the eight-head figure, but reducing the height to five or six heads, or increasing the height to nine or ten heads. However, any departure from the eight-head formula should be deliberate. The drawings above show you how the eight-head basic form figure looks in different views.

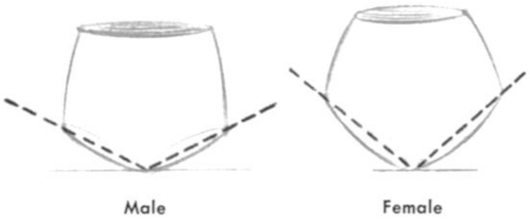
Rely on your eyes for correct proportion. The head as a unit of measure is convenient and helpful while you are first learning figure proportions. You must realize, though, that you do not make figure drawings with a pair of dividers or a ruler. You make them with your pencil and your eyes! Actually, the only time you can literally measure the body and see how many heads long it is, is when the figure is standing bolt upright, in a position of attention. Any other time – which means most of the time – the figure or parts of it are foreshortened to some extent. Therefore, the only way to gauge proportions is with your eyes. If it looks right it is right. By all means study the chart above and fix in your mind the size of one part of the body compared with another, but put your ruler away when you start to draw. Never forget for a moment that skillful drawing is simply skillful seeing, transferred to the surface of your paper.

Structural differences—male and female

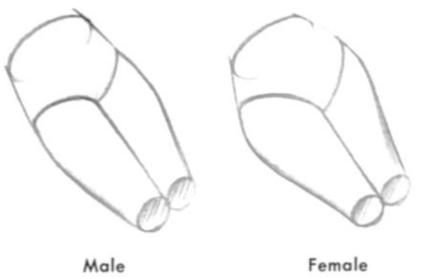
Up to this point we have presented the male figure proportions exclusively. The female figure is constructed in the same manner, following the eight-head formula. Important differences between the male and female forms are considered on this page. In the lesson on anatomy we shall go into these differences in more detail. Both figures are shown the same height in the illustrations below in order to make direct comparisons. Normally the woman is drawn slightly shorter than the man beside her. To do this, using the eight-head formula, you should construct her with a smaller basic head measurement than the man.



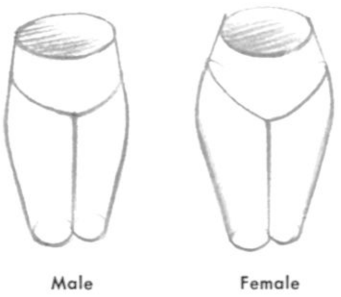
Study the diagrams above, comparing the male and female forms point by point. Notice that the man's shoulders are fully three heads wide; the woman's are much narrower. On the other hand, the man's hips are much narrower than his shoulders, while the woman's are about the same width as her own shoulders. The woman's shoulders also taper much more than the man's. Her arms, wrists, and fingers are smaller and thinner than the man's, and her lower legs taper to thinner ankles and smaller feet. The female breasts are two simple half-spheres, the bottom line of which is about one-third of the way down from the top of the shoulder to the crotch. The male's nipples are placed about two head-lengths from the top of his head. The female nipples are slightly lower.



Comparing the hip structure in man and woman: The female hips are broader than the male, and where her legs join her body there is a much sharper angle.



The woman has a narrower waist than the man, and the angle from the waist to the widest point of the hips is much sharper in the woman's figure.

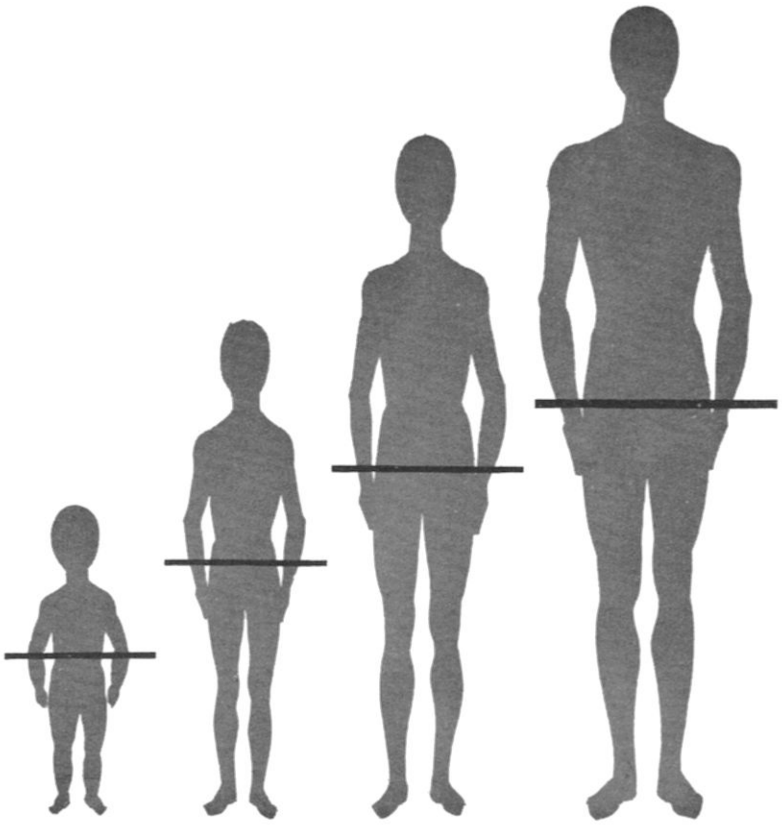


The upper thigh is clearly much thicker in the woman. Notice that the outer curve from waist to knee is much more prominent than it is in the male.

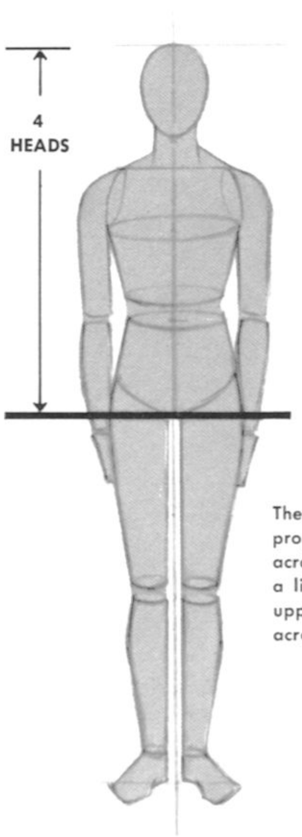
Relative proportions at various ages

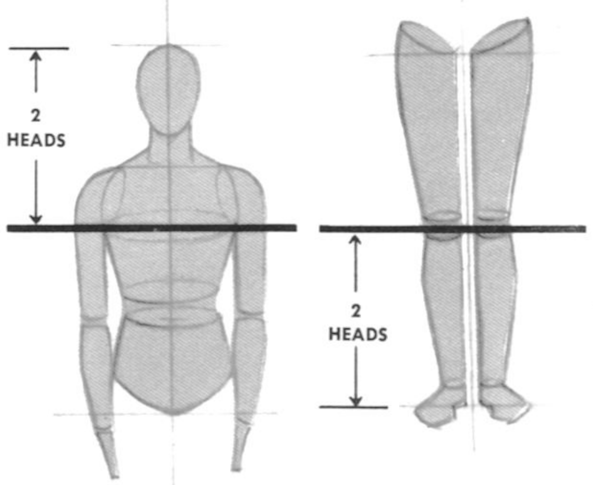
When a child is born, some parts of its body are much further developed than others. Its head, for example, is quite large as compared with the length of its arms and legs. By the time the baby is a year old, his body from neck to feet is about three and one-half times the length of his own head. In other words, he is about four and one-half heads high. His legs are still quite short compared to the length of his head and torso; the center of his body is at a line through the stomach, rather than the crotch.

As the child grows older his legs and arms become much longer. By the time he is eight, the center of his body has moved down to a line above the hips. At the age of twelve, he is about seven heads high, and the center of his body falls at the crotch. From this time on, until he becomes a full grown adult, he broadens out in addition to becoming taller.

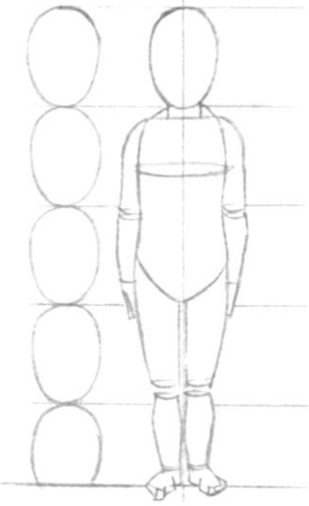


This diagram is intended to show you the relative height of children at various ages, as compared with the adult figure. The horizontal line is drawn to indicate the center of the figure. Notice how the center line moves down from a position on the lower chest of the one-year-old, until it reaches the crotch when the figure is fully developed. Notice also that the legs and arms grow much more than any other part of the body, while the head size changes quite slowly.

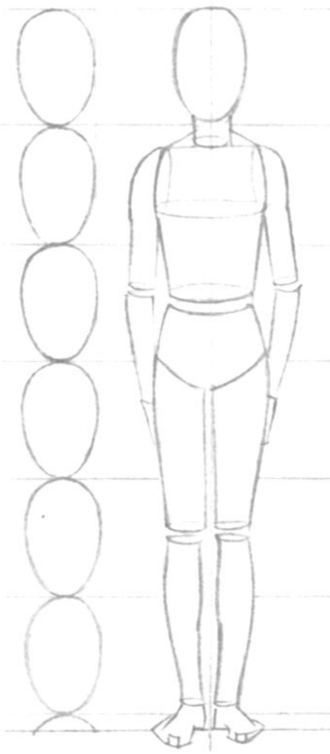




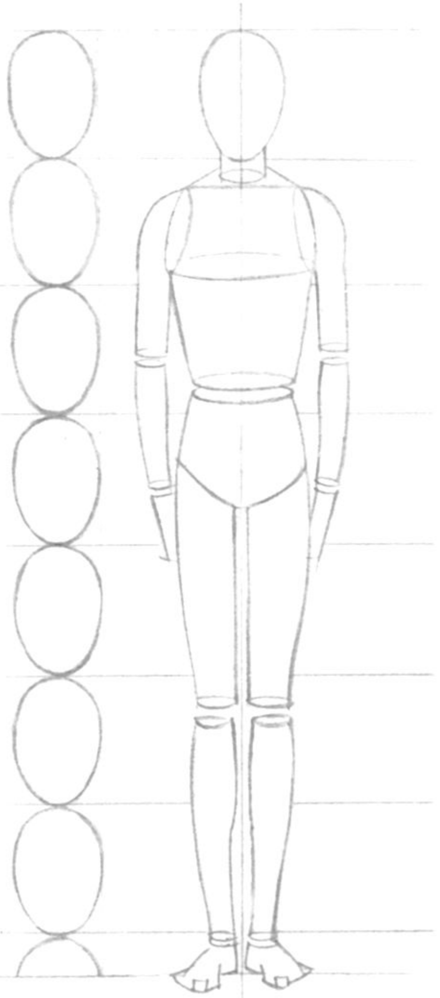
These three diagrams show you some important points about the relative proportions of the adult figure. Notice, at the left, that a line drawn across the crotch divides the whole figure in half. In the center diagram, a line drawn across the nipples and just below the armpits divides the upper part of the figure in half. At the right, you see that a line drawn across the knees divides the lower part of the figure in half.



The one-year-old must be measured in terms of his own head, of course. Using this head size as a measuring unit, he is about four and one-half heads high. Study the points at which the head measurements fall on the various parts of the body so you can give them the right proportions.



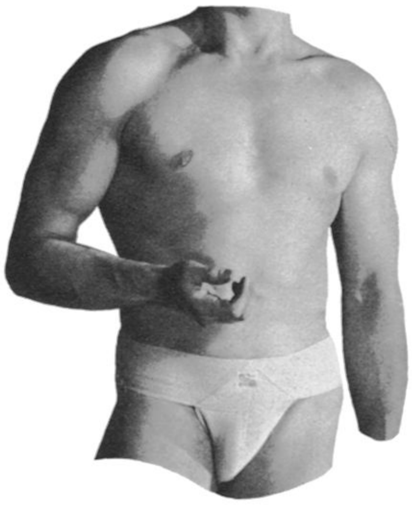
By the time the child is eight years old, the head has grown somewhat larger. The eight-year-old can then be considered six and one-quarter heads high. Always remember that there is no absolute head measurement; each figure must be measured in terms of its own head size.



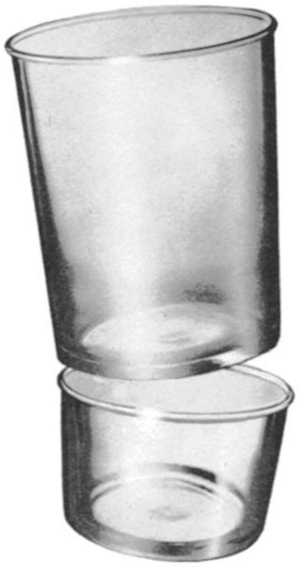
The head of a child twelve years old has again grown, and we measure the new figure in terms of the new head size. The usual twelve-year-old is about seven heads high. The center of the figure is now at the crotch. From this time on, all body parts develop at about the same rate.

2. Construction

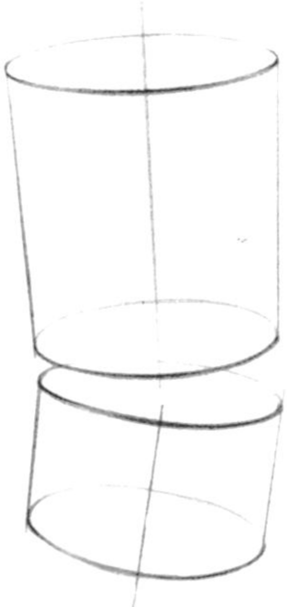
In Lesson 2 we explained how helpful it is to reduce all objects to their simple basic forms of cube, cone, sphere, or cylinder. This can be done even when the object seems quite complicated. On these pages we will demonstrate how to think of the torso, arms, and legs as modified cylinders, the hands and feet as cubic shapes, and the head as a simple sphere. If you can draw the basic forms you studied in Lesson 2, you can draw the human body.



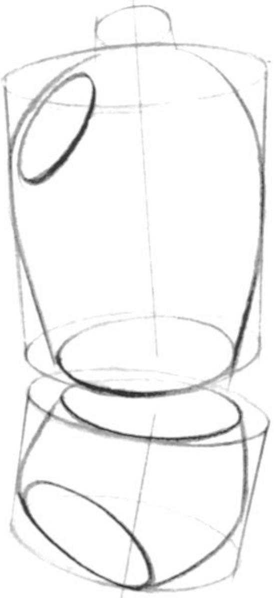
1 The human torso is essentially two forms joined together on a flexible spine which permits movement in all directions. The upper form is approximately twice as high as the lower.



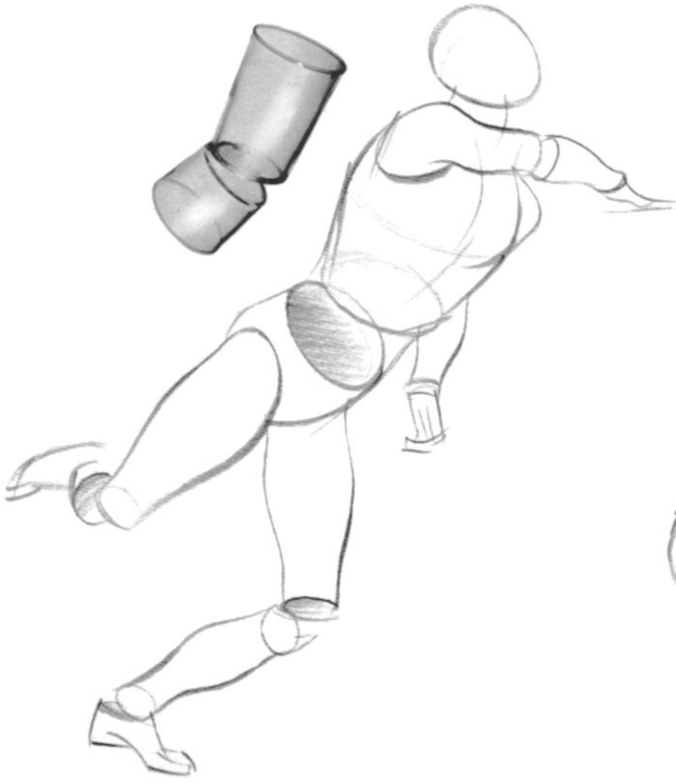
2 In order to visualize the relationship of these two forms, get two ordinary tumblers, one twice as high as the other. Like these two glasses, the two forms of the human torso are essentially simple cylinders.



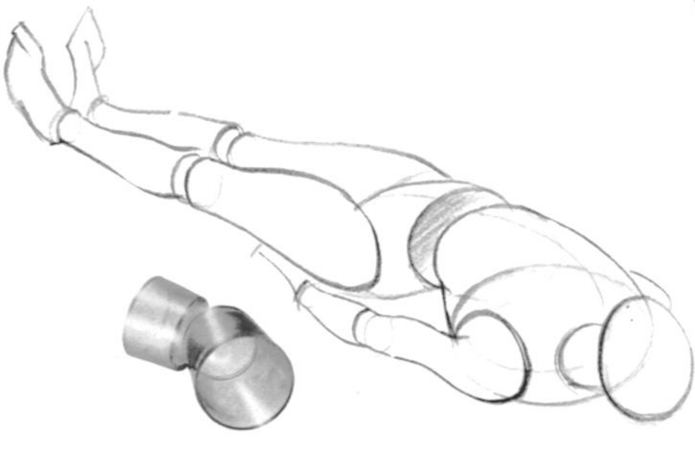
3 This is the way we would draw these two simple glass cylinders, just as you learned in Lesson 2. If you think of the glasses as the upper and lower portions of the torso, and draw the glasses through, you will have no trouble visualizing the torso itself.

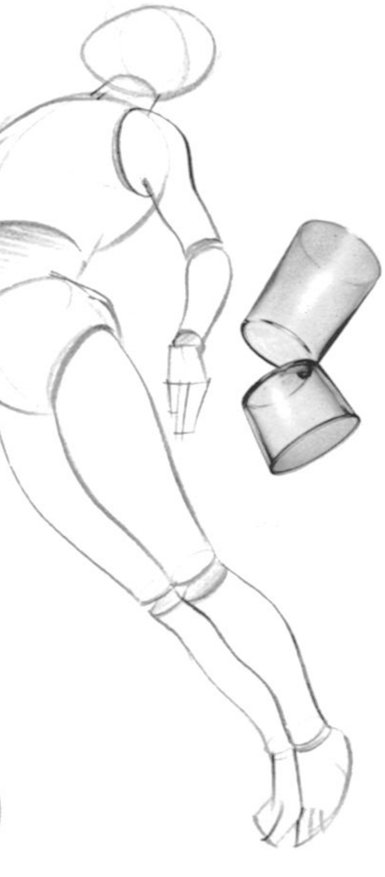


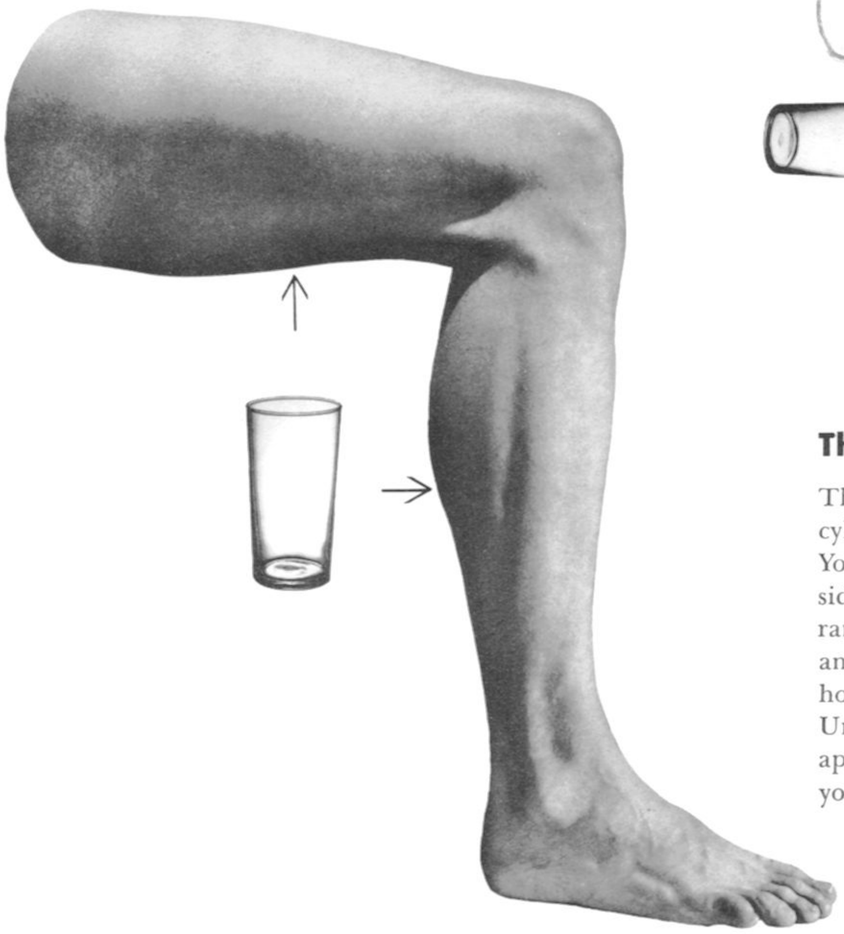
4 In this drawing you see how the two parts of the torso fit inside the two glasses. The torso forms look convincingly three-dimensional because they occupy the volume of space you have created by drawing the glass cylinders through to the other side.

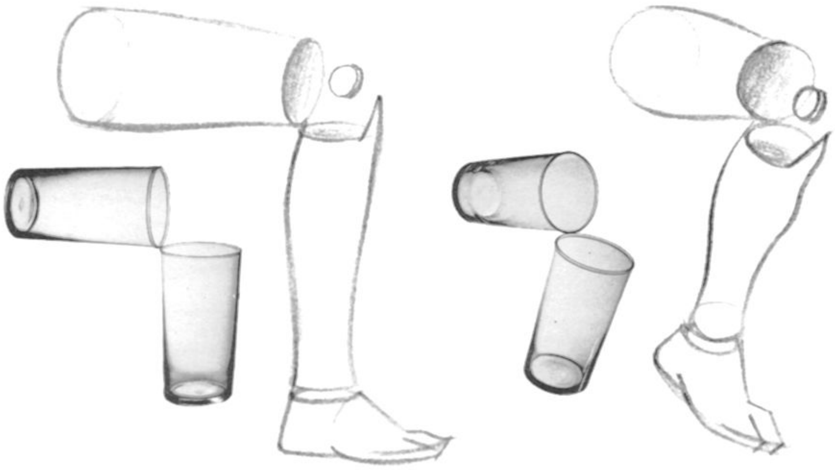


Think of the two parts of the torso as fitting inside the glasses. By changing the relationship of the glasses, you can then imagine the torso in any position. Draw through the glass ellipses to create a three-dimensional volume of space, and then draw the solid torso through inside this space. If you follow this procedure you will find it easy to visualize and draw the torso even in twisting or foreshortened poses.



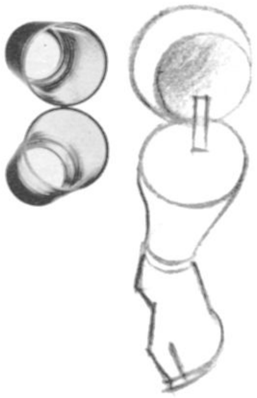


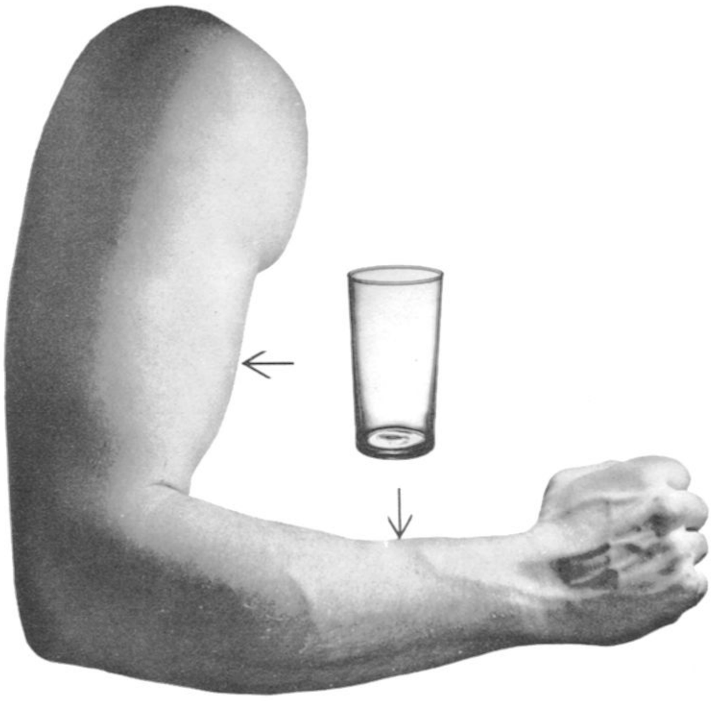




The leg

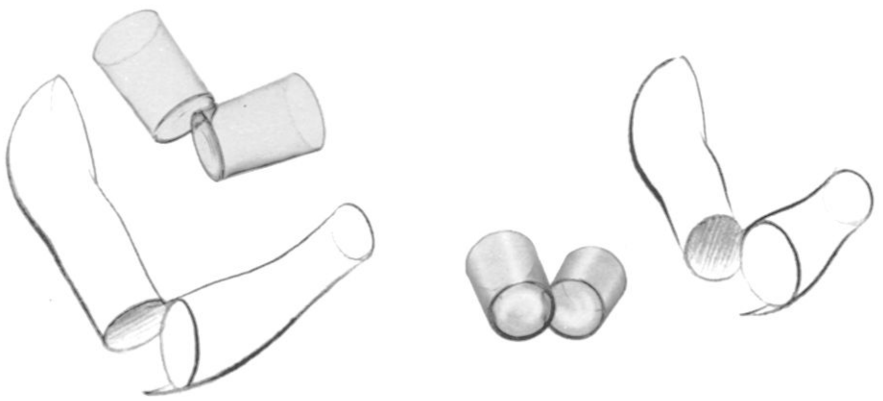
The upper and the lower leg are both modified cylindrical forms of approximately equal length. You can visualize these two forms very easily inside the cylinders of the drinking glasses. By arranging the two tumblers in different positions and studying the ellipses in the glass you will see how the ellipses of the leg forms should look. Until you are completely sure of yourself, this approach will be of great help, especially when you are drawing the leg in foreshortened poses.

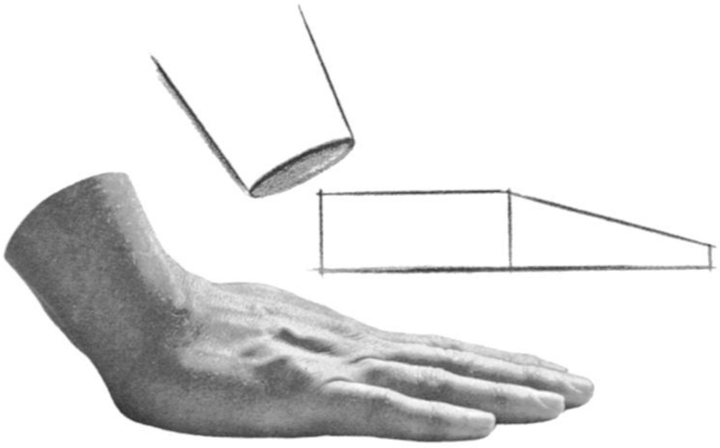




The arm

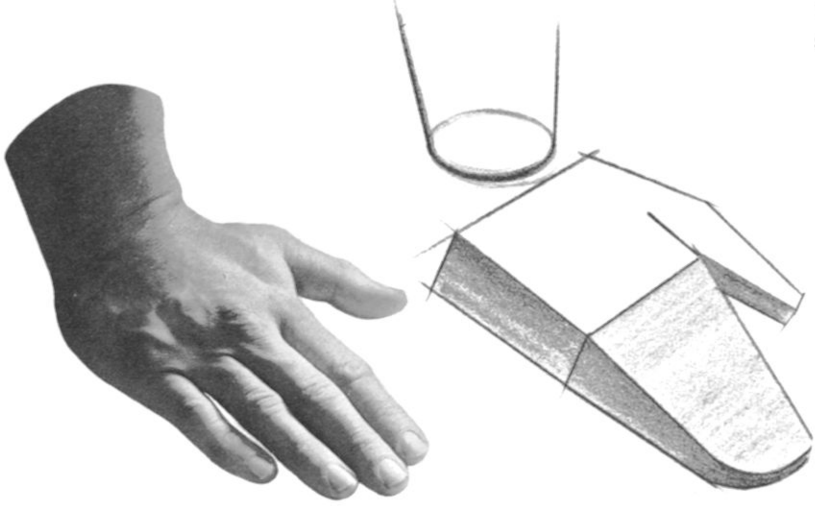
The upper and the lower arm are both modified cylinders very similar to the upper and lower leg. The chief difference is that the arm and leg are hinged so that they bend in opposite directions. The cylinders in which the arms and legs are constructed are much narrower and longer than the cylinders which enclose the two forms of the torso, but otherwise they are much like the torso cylinders. You will find it very helpful to use drinking glasses in visualizing and drawing all these forms.

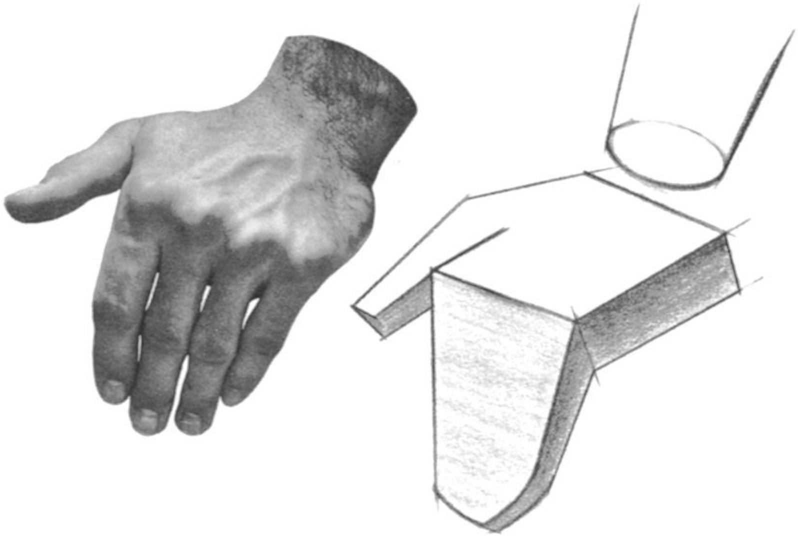




The hand

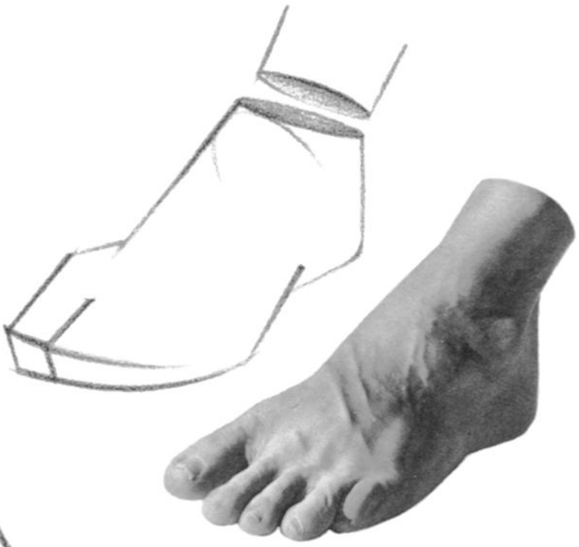
The hand, like the foot, cannot be reduced to a single basic form quite as easily as can the other parts of the body. However, it may be interpreted for the present as a combination of simple forms which represents the real hand with reasonable accuracy. At the left it is treated as a wedge-shaped form divided into two sections. The upper, broad section of the form symbolizes the palm; the lower, tapering wedge suggests the mass of the fingers. The wedge of the palm, viewed alone, is a nearly perfect square. The finger wedge is about as long as the palm wedge. The visible part of the thumb is about the length of the little finger. This simplified presentation of the hand will serve for our basic form drawings. Later, in Lesson 6, we will discuss the form and structure of the hand in detail.

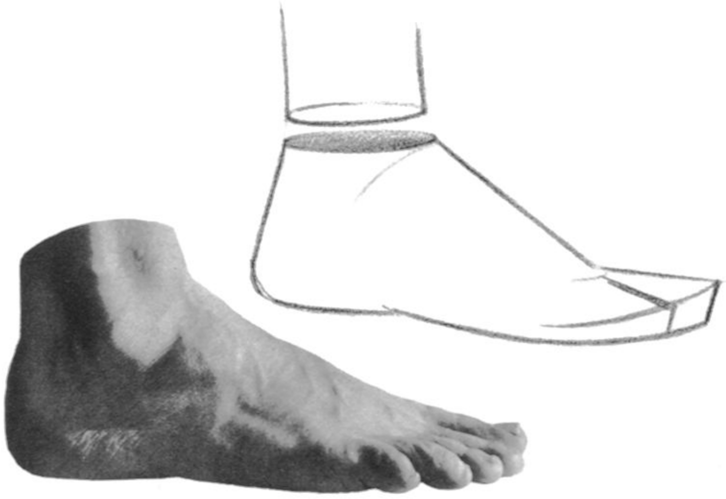


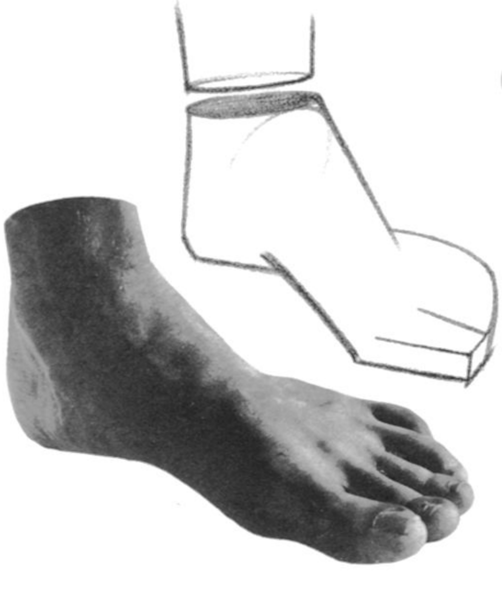


The foot

The foot has the same essential structure as the hand, with the important difference of proportions. It is approximately as long as the head is high. The upper portion of the foot can be reduced quite logically to a cone that has been cut off at the point where the top of the foot meets the ankle. This cone is not symmetrical; the back rises almost straight up, while the front is quite slanted. The toe form and the entire sole of the foot are best considered a thin cubic form. This approach to the foot will serve for your present drawings. The important thing now is to realize that it is a solid, three-dimensional object. You will study the actual foot in detail when you reach Lesson 5.





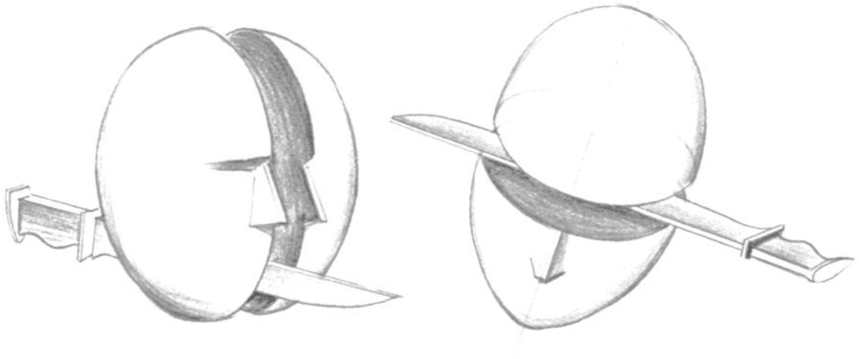


The head

Of all the parts of the human body, the head is undoubtedly the most important from the viewpoint of the artist. In later lessons we will make a thorough study of the head and how to place and draw the features and the hair. For the present, however, it is extremely important for you to think of the head only in terms of its essential solidity and mass, and keep the features quite simple.

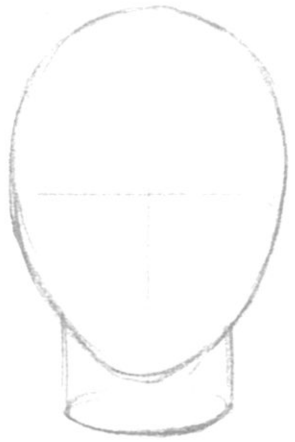
The basic form of the head is a sphere – actually, more of an egg form – set on the cylindrical column of the neck. The nose and ears are not part of the basic egg form: they project from the surface.

At the right we explain the placement of the features and show their relative positions as seen from the front and from the side. Notice that the egg head is slightly different in the side view and that it is tilted.

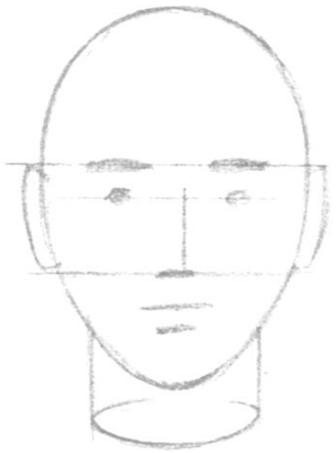


If you sliced down through the center of the egg head *(left)*, the knife would pass through the center of the nose wedge and the egg would fall apart in two equal halves. If you sliced the egg horizontally *(right)* where the top of the nose wedge meets the egg, you would again find you had sliced the egg in half. This demonstration is intended to remind you that the human head is a solid form. Think of it that way – and sketch it that way – in your basic form drawings. Keep the features simple.

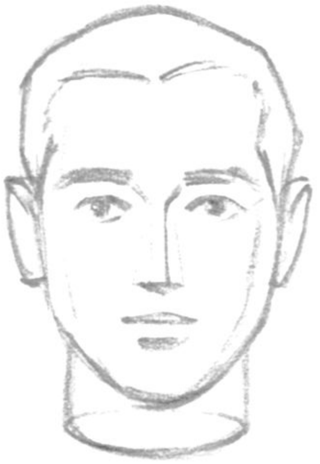
Front view



1 The head is an egg-shaped sphere with the narrow end at the bottom. It rests securely on the neck, which is a short cylinder. The horizontal and vertical center lines are guide lines for placing the features.

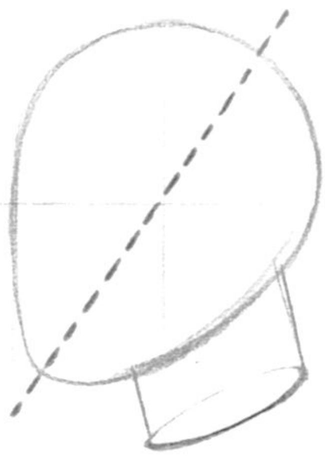


2 The eyes are located on the horizontal center line, the eyebrows on another line a little higher. The nose extends from this line halfway to the chin. Top of ears lines up with brows, bottom with base of nose.

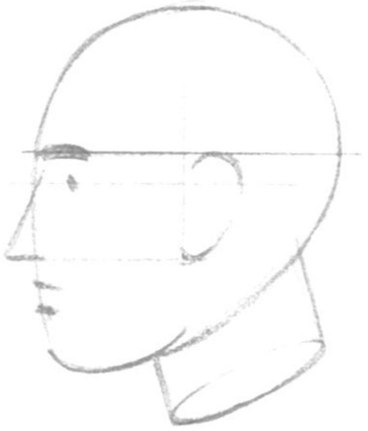


3 The hair extends slightly out from the skull, and the hairline runs down on the forehead. The nose is a wedge shape with planes. The egg is modified so it has side planes too.

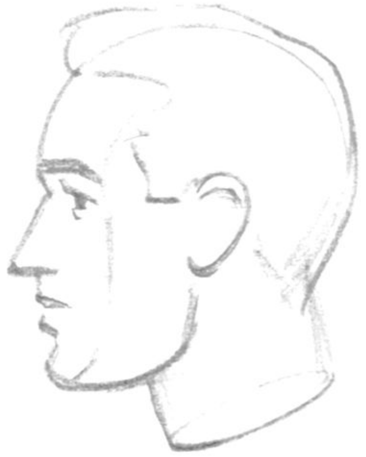
Side view



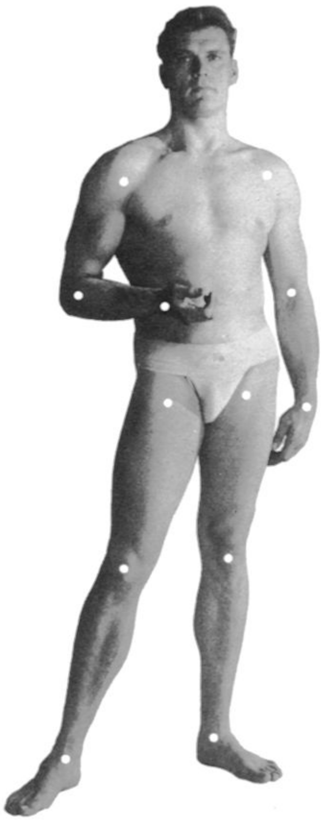
1 The form is wider at the top and narrower at the bottom than in the front view. Note that the egg shape is tilted, as shown by the diagonal line. The neck is toward the back of the head and slants forward.



2 Nose and eyebrows are located as described at the left. The ear is placed just back of the center of the head. The top is level with the brow, the bottom with the base of the nose. Two lines indicate the mouth – one suggests the mouth opening, the other the bottom of the lower lip.



3 The hair rises above the skull, the hairline runs along the temple and toward the back of the head. The jaw line curves down from the ear. The ears are solid forms.



3. Movable parts

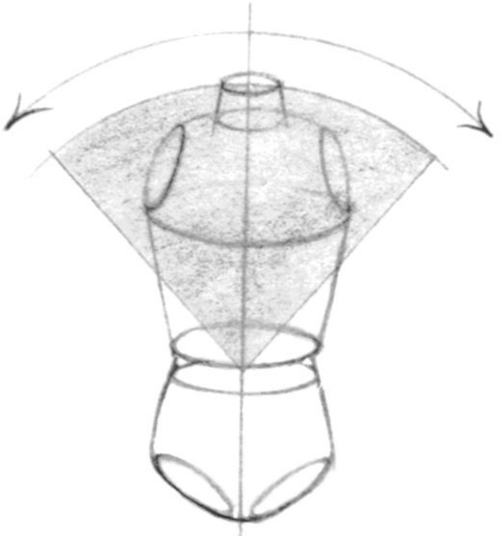
Important points at which motion occurs in the body are indicated by white dots on the figure at the left. The individual parts are connected by three distinctly different types of joints: 1) the ball-and-socket joint, which appears at the shoulders and hips; 2) the hinge joint, found at the knees and elbows; and 3) the flexible column, a term used to describe the spine and the neck. The action of the first two of these joints is illustrated on the opposite page.

Each of these joints varies considerably in the type of motion it allows. The ball-and-socket joint is extremely flexible. The part of the body attached to it can be swung around or back and forth in every direction – just as though it were attached to a ball revolving in a socket. However, the amount of motion depends on the construction of the individual joint. Although not ball-and-socket joints, the wrist and ankle joints permit similar rotary movement.

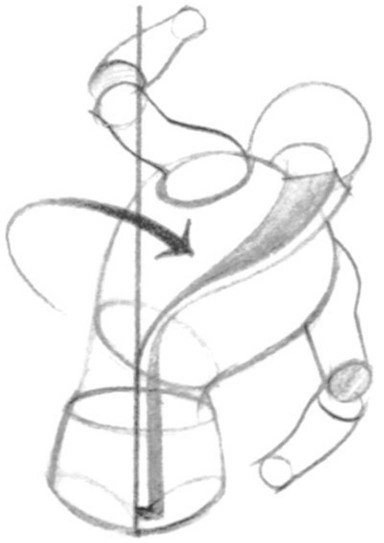
The hinge joint at the elbow and knee works much like an ordinary door hinge. It allows the forearm to swing forward and the lower leg to bend backward and then to reverse these movements until each limb is back in a straight line again. However, it does not permit the forearm or lower leg to bend sideways. Try these movements yourself and observe the different ways the ball-and-socket joints and the hinge joints work.

The third kind of joint is the flexible column of the spine. This connects the upper and lower halves of the body. The spine is involved in any motion which requires shifts in weight, such as walking, running, and jumping. Since it is highly flexible, it permits not only a turning motion in all directions but also a twisting motion throughout its entire length. The upper part of the spine is in the neck, which controls all motions of the head.

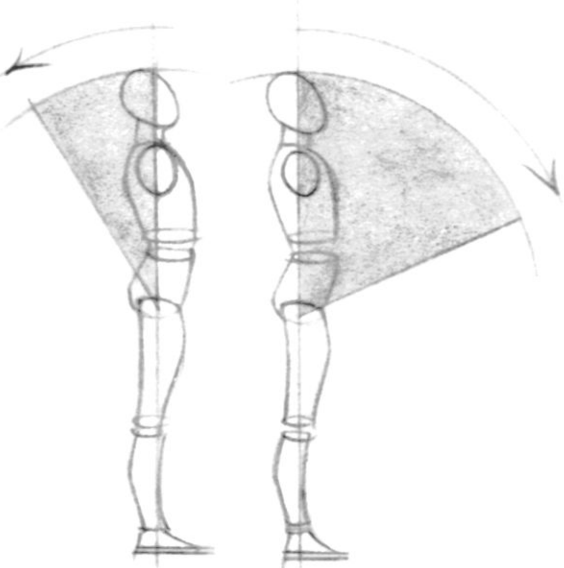
The diagrams on this page are intended to remind you of the various possibilities which these three different joints provide. However, you can study the possibilities and limitations of motion in the human body best by experimenting to see how the various portions of your own body move. Test out these diagrams for yourself.



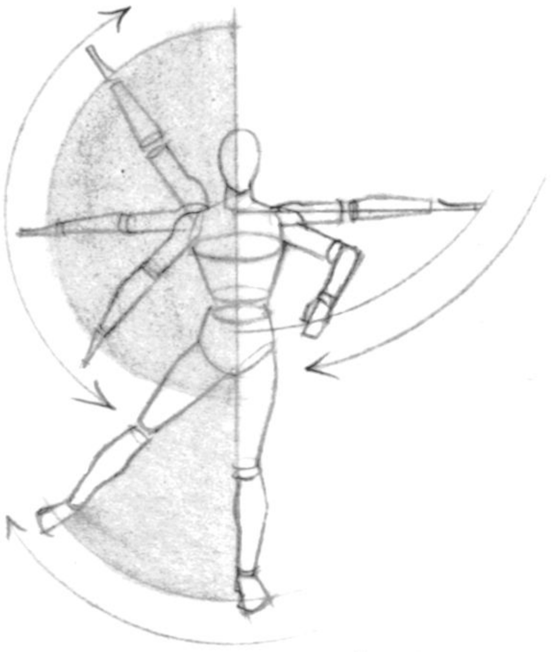
The twisting motion between the upper and the lower torso is extremely important in almost every action pose. You should study it for yourself by noticing the limitations of this movement in your own body.



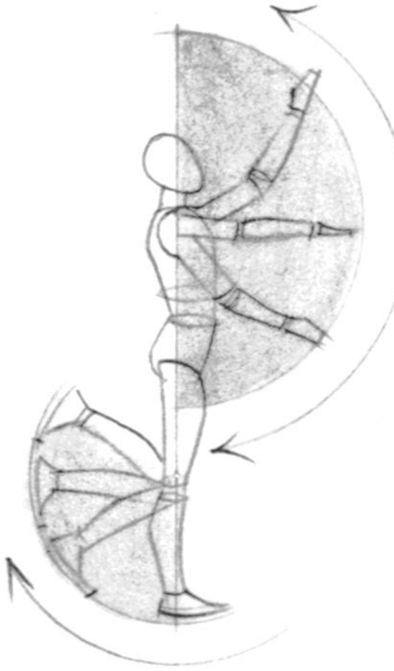
The flexible column of the spine connects the upper and lower halves of the body. Because of the way it is designed, it permits more motion in some directions than in others. These are the side-to-side limits of motion.



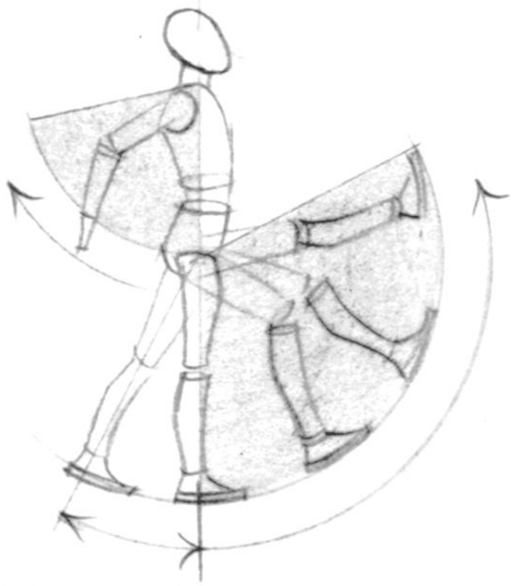
The spine and hip joints allow the upper part of the body to bend forward until it is practically at right angles to the lower. The backward motion is more limited. The spine permits somewhat the same movement as if the upper torso were mounted on a ball-and-socket joint.



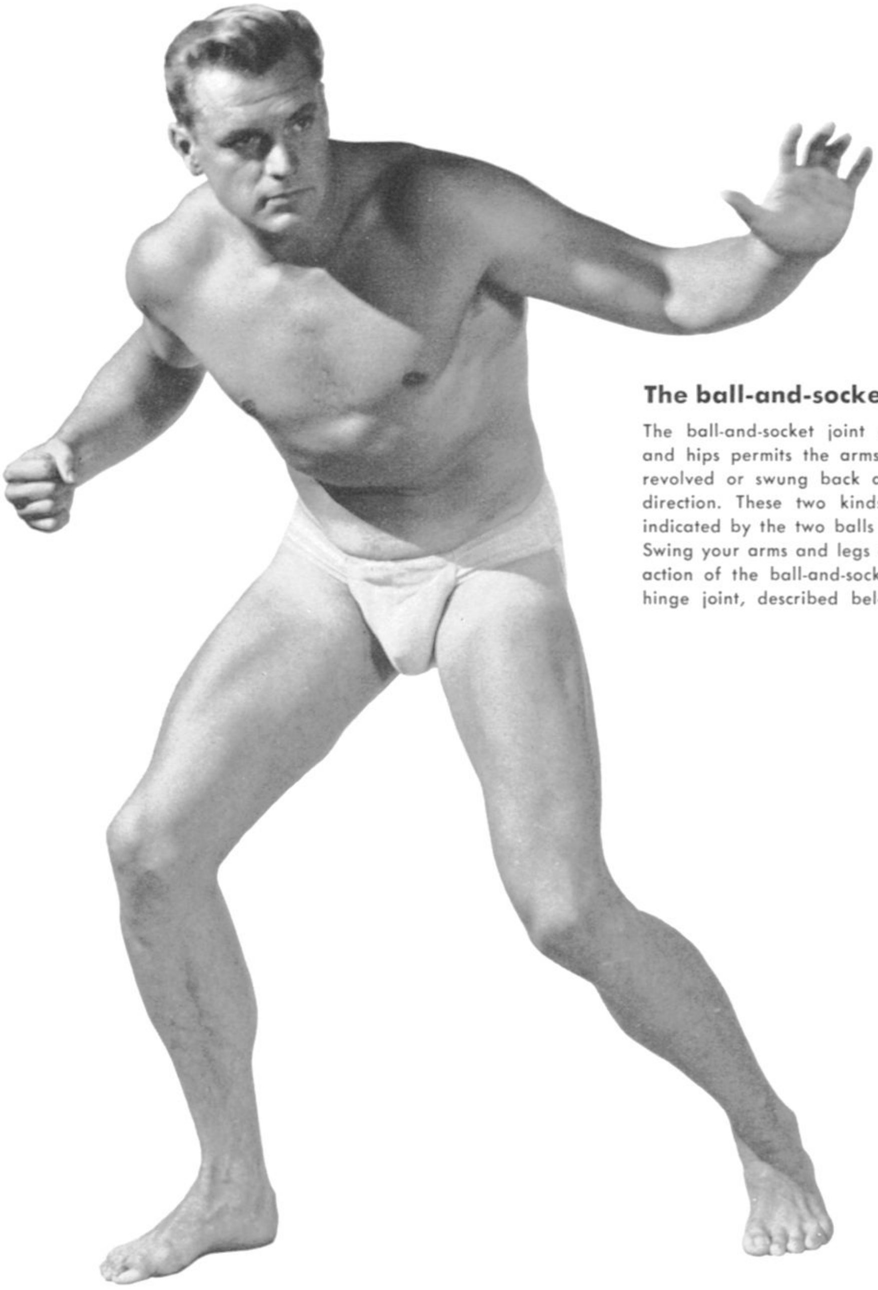
The shoulder and the hip joints are both ball-and-socket rotary joints, but because of construction the shoulder joint is much more flexible than the hip joint. Motion of the shoulder joint covers a complete arc, as you can see, but motion of the hip joint is much more limited.



The sense of balance in the human body is so well developed that when one part reaches out from the central axis, another part instinctively tends to extend itself to create a new state of equilibrium. If the arm reaches up, the lower leg will probably be lifted back to balance it.

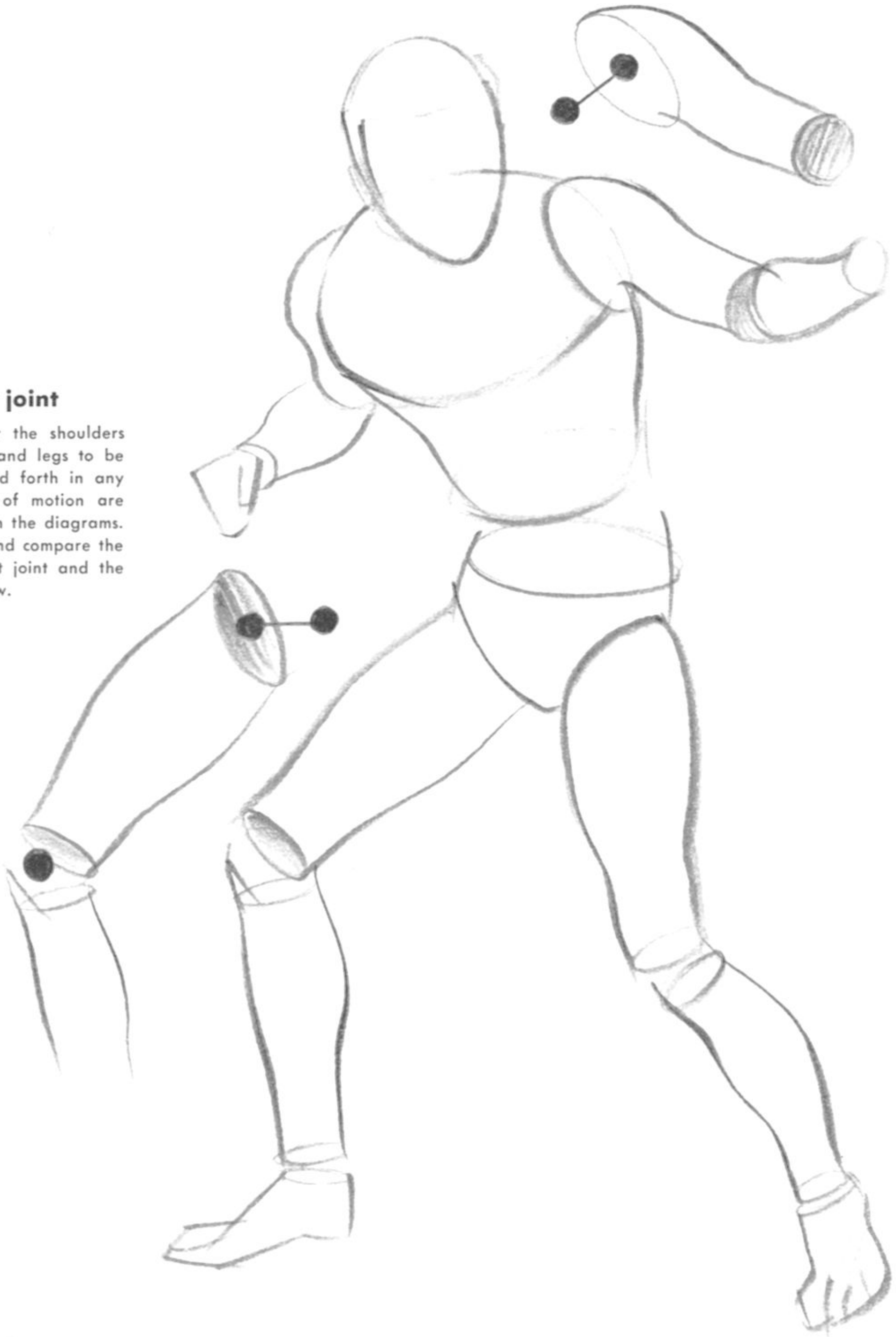


This diagram shows the possible backward movement of the arm and the forward movement of the leg. These two motions are naturally associated, as are the two motions shown in the previous example. Always take this matter of reciprocal balance into consideration.



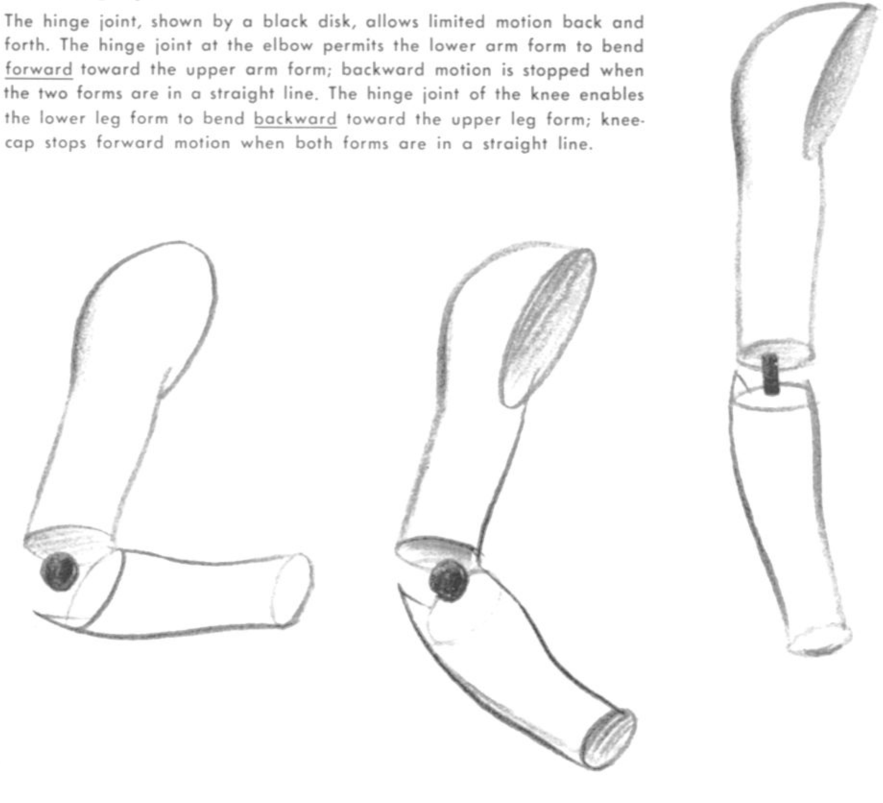
The ball-and-socket joint

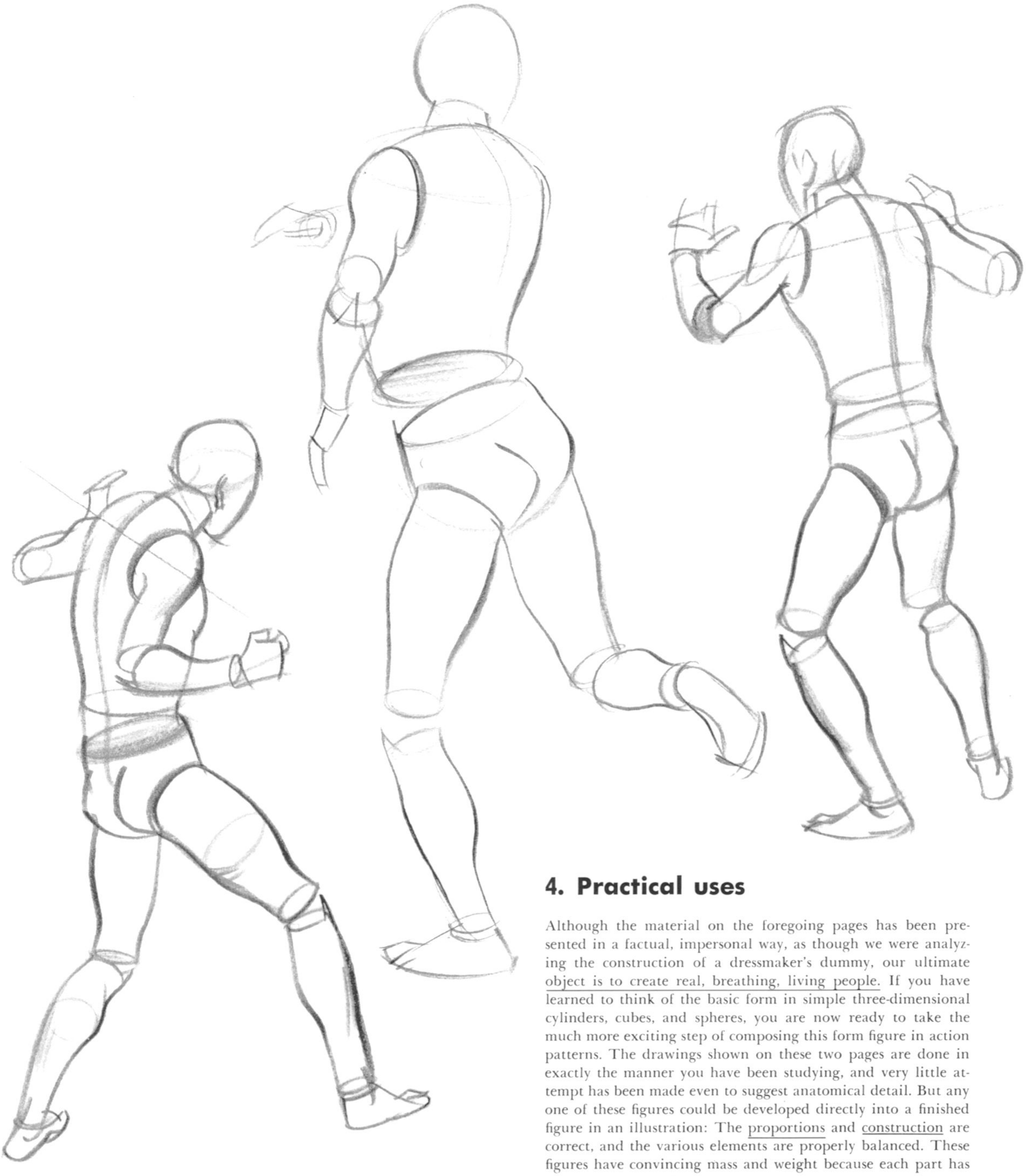
The ball-and-socket joint at the shoulders and hips permits the arms and legs to be revolved or swung back and forth in any direction. These two kinds of motion are indicated by the two balls in the diagrams. Swing your arms and legs and compare the action of the ball-and-socket joint and the hinge joint, described below.



The hinge joint

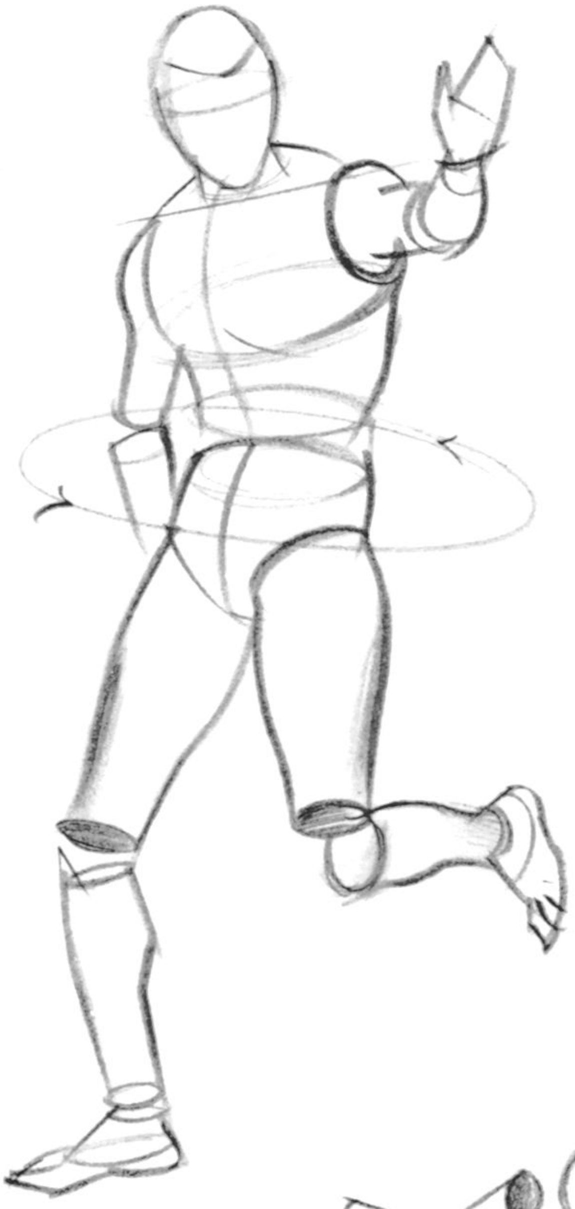
The hinge joint, shown by a black disk, allows limited motion back and forth. The hinge joint at the elbow permits the lower arm form to bend forward toward the upper arm form; backward motion is stopped when the two forms are in a straight line. The hinge joint of the knee enables the lower leg form to bend backward toward the upper leg form; knee-cap stops forward motion when both forms are in a straight line.

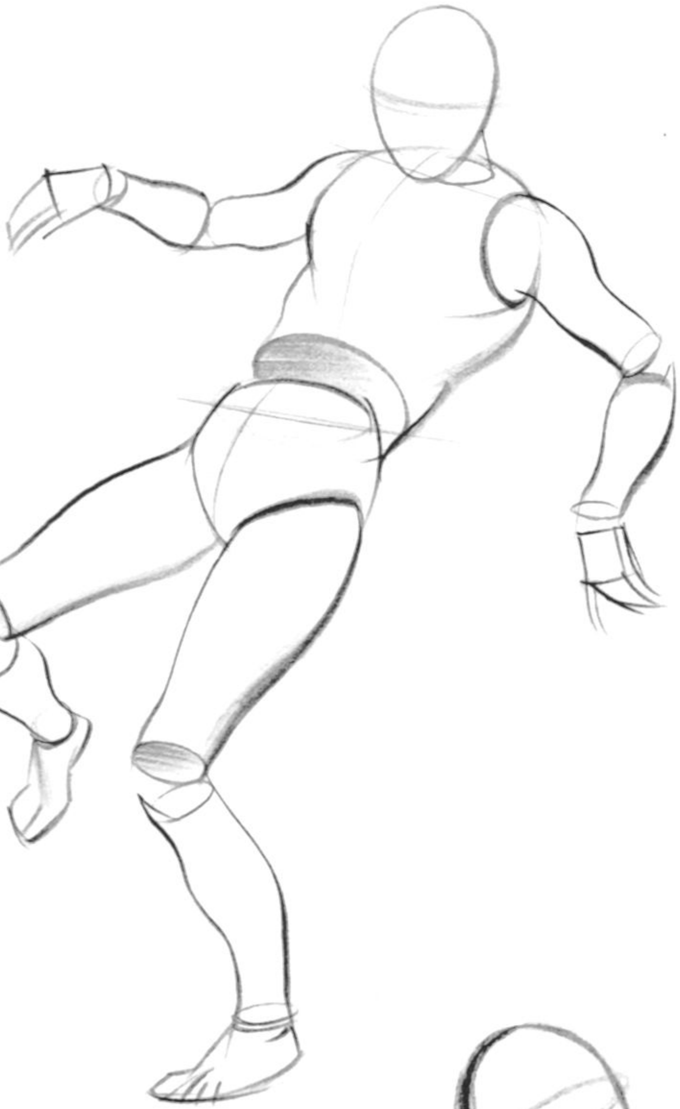


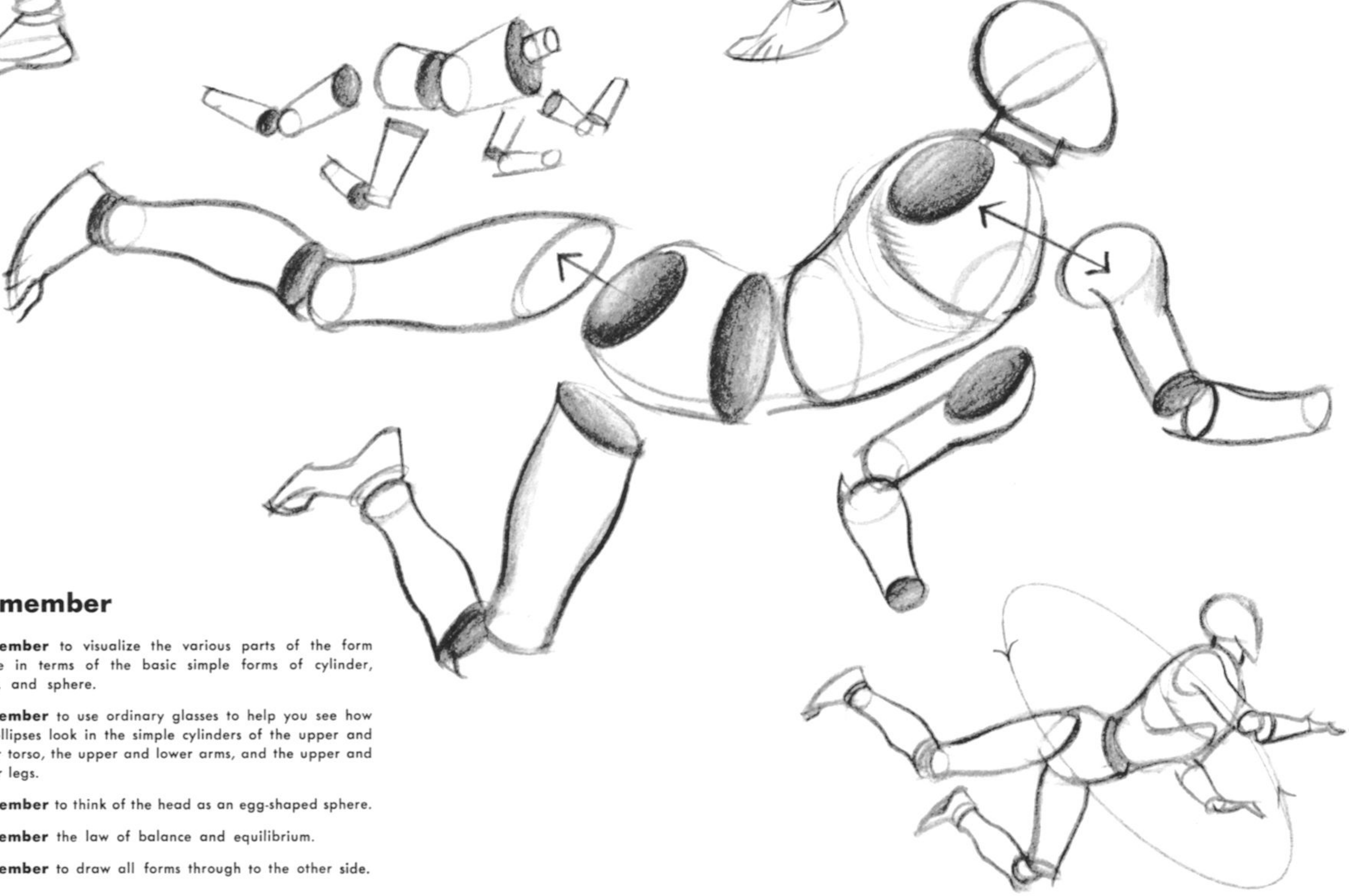


4. Practical uses

Although the material on the foregoing pages has been presented in a factual, impersonal way, as though we were analyzing the construction of a dressmaker's dummy, our ultimate object is to create real, breathing, living people. If you have learned to think of the basic form in simple three-dimensional cylinders, cubes, and spheres, you are now ready to take the much more exciting step of composing this form figure in action patterns. The drawings shown on these two pages are done in exactly the manner you have been studying, and very little attempt has been made even to suggest anatomical detail. But any one of these figures could be developed directly into a finished figure in an illustration: The proportions and construction are correct, and the various elements are properly balanced. These figures have convincing mass and weight because each part has been drawn through in three dimensions.







Remember

Remember to visualize the various parts of the form figure in terms of the basic simple forms of cylinder, cube, and sphere.

Remember to use ordinary glasses to help you see how the ellipses look in the simple cylinders of the upper and lower torso, the upper and lower arms, and the upper and lower legs.

Remember to think of the head as an egg-shaped sphere.

Remember the law of balance and equilibrium.

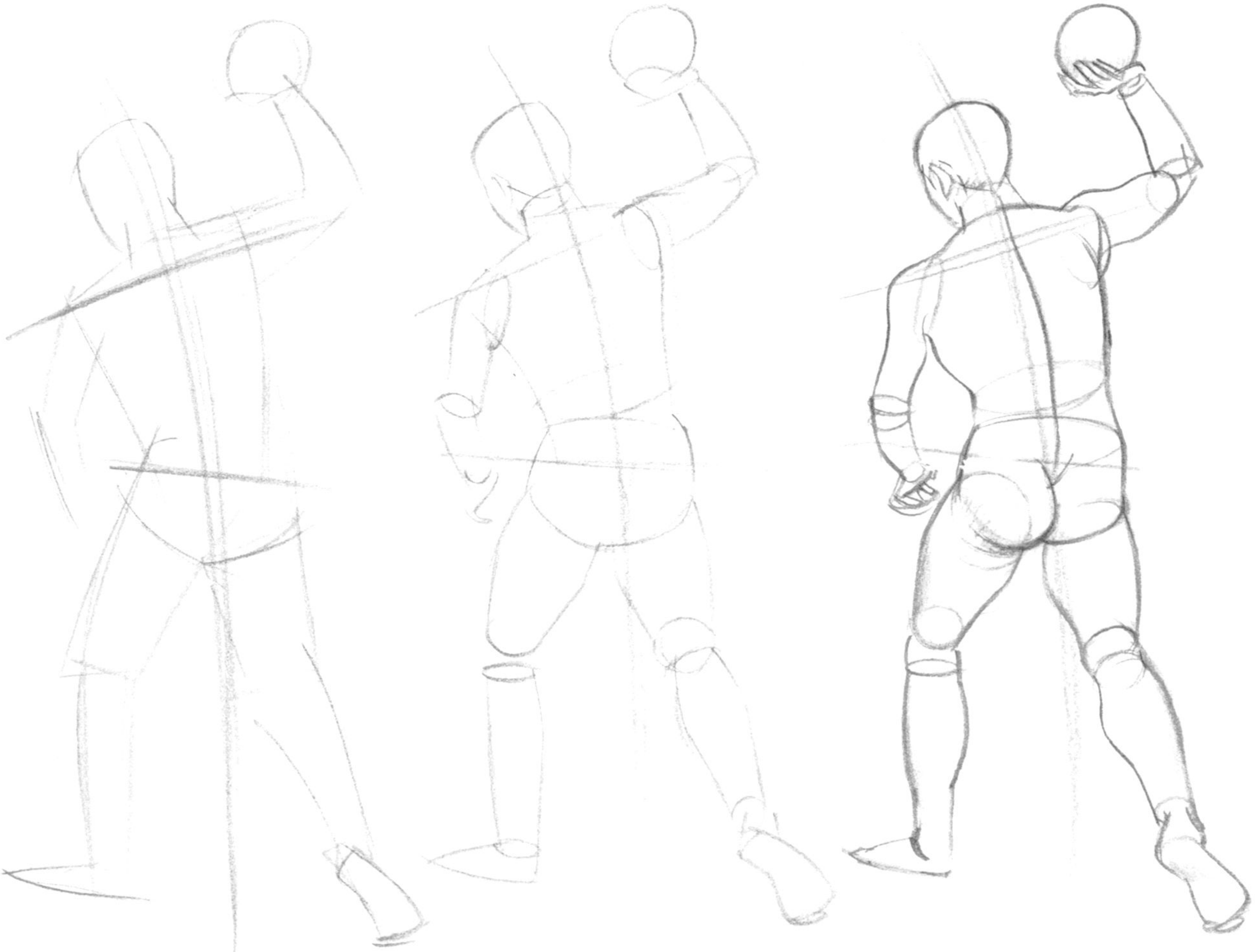
Remember to draw all forms through to the other side.

If you follow these principles, you will have a practical approach to developing convincing drawings of the human figure in action.

How to draw the basic form figure and head

The drawings on these two pages show you how to get started drawing the basic figure and head. Work freely at first, without attention to details or the exact placement of individual lines. Your first lines are simply "starters" – you use them merely to suggest the size of the figure and its pose. Once you have these down, you can make the form more accurate.

Work in a relaxed, informal way when you sketch the figure. Draw in pencil and don't hesitate to erase and change. It's a mistake to try to "freeze" or tighten up your sketch too quickly. Try to feel the action. Above all, keep the solidity of the forms in mind and draw them through. This is the best way we know to create the illusion of three-dimensional figures.

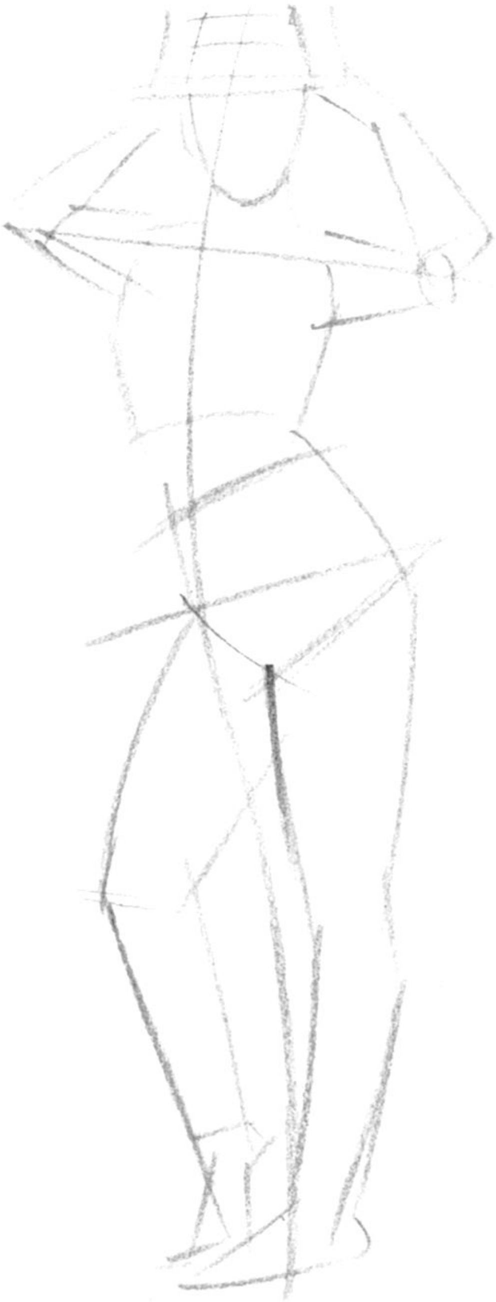


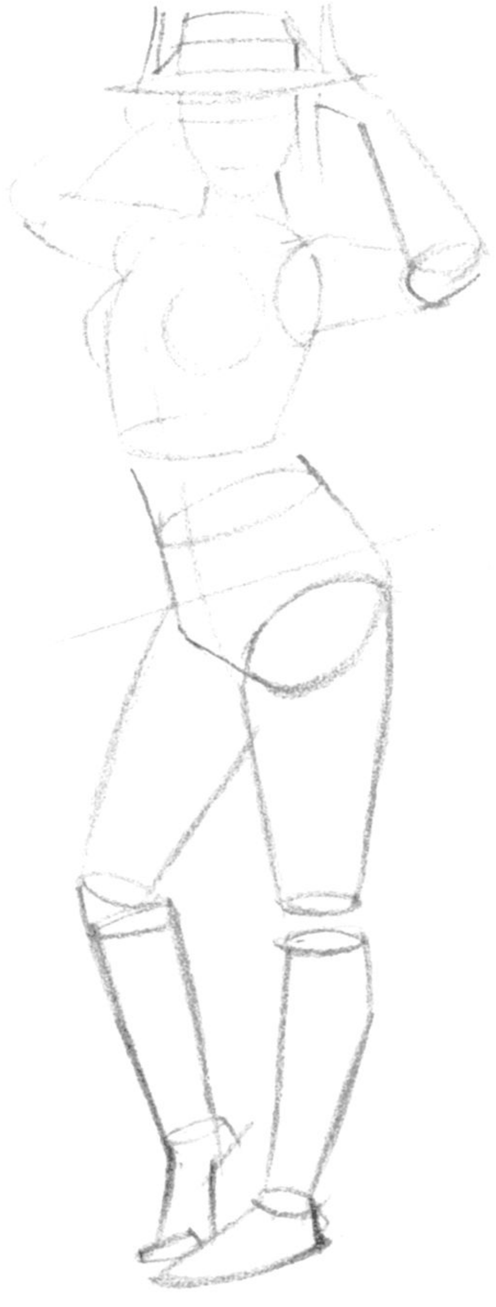
How to draw the male basic figure

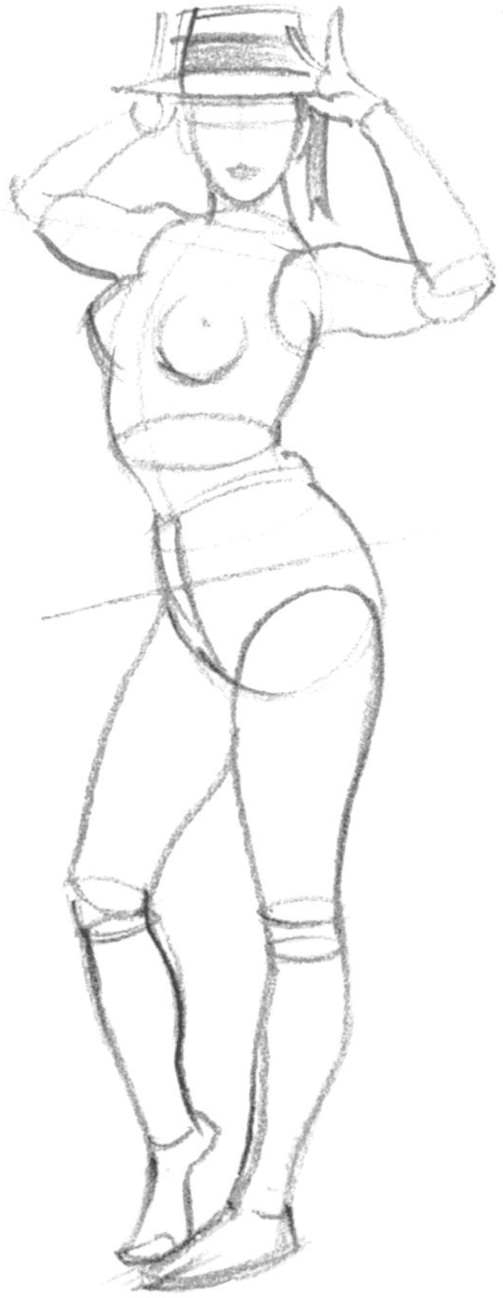
1 The first sketch lines indicate the general position of the body and the "flow of action." There is no attempt at solid form or detail yet. But we have suggested the size of the figure and its general pose.

2 Over the first lines we now begin to sketch in the broad details of the pose and the basic figure forms. We draw each form solidly, so that it really seems to exist in depth. Some lines are erased and redrawn.

3 Now the figure forms have been sharpened with more accurate lines and the figure is close to a real human form. After a little erasing, it will be ready to be carried on toward a finished drawing.





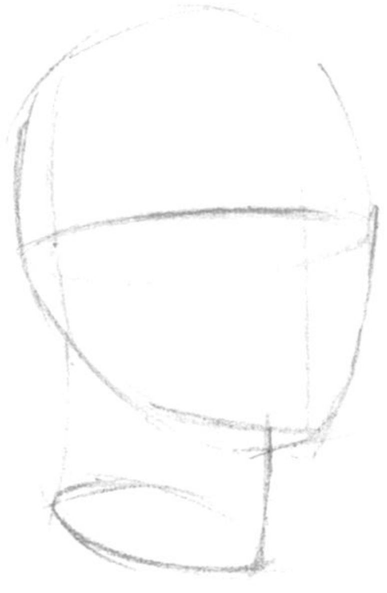


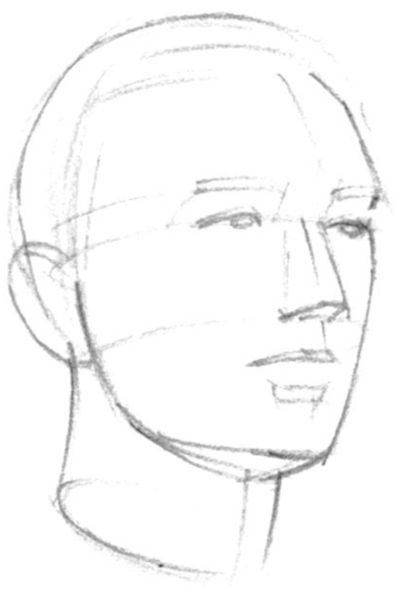
How to draw the female basic figure

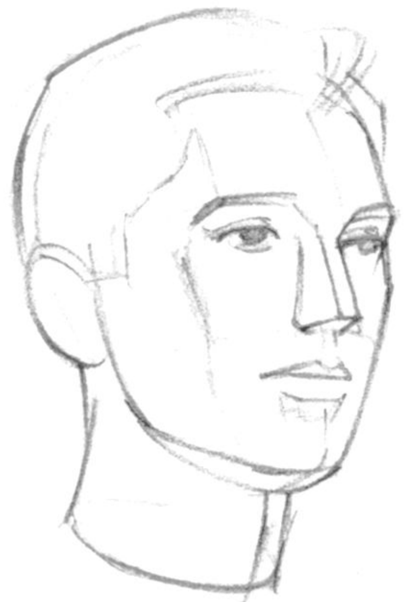
1 Sketch in loose, free-flowing lines to indicate the size and position of the figure. These lines don't have to be exact — most of them will be covered up or erased as the drawing develops toward the finished stage.

2 Drawing freely over your first lines, start to suggest the basic figure forms. Decide such things as proportions, which way the hips tilt, which way the head is turned.

3 As you work, adjust the figure forms and define them more clearly. Be sure to "draw them through" as solid forms. When you are satisfied that your basic figure is correct, you can draw in clothing and other details.







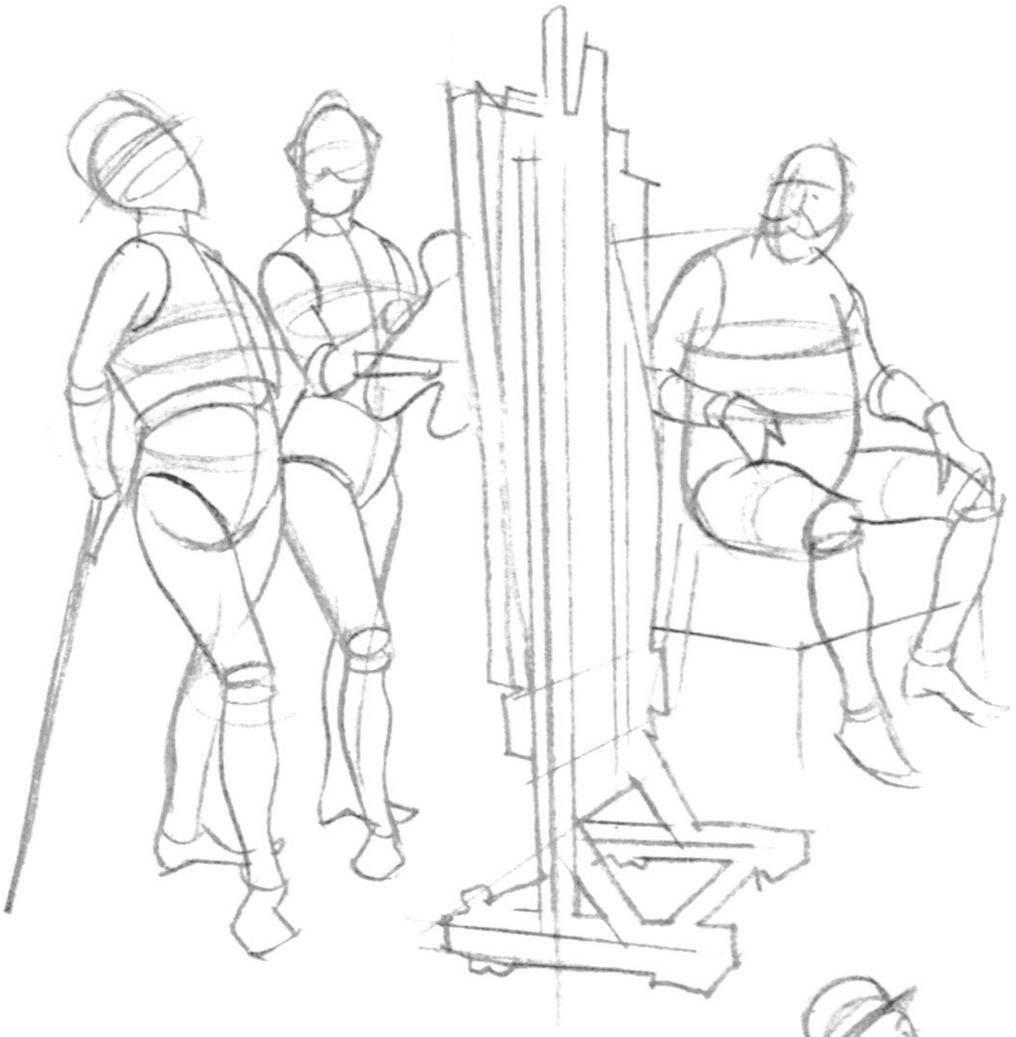
How to draw the basic head

1 First indicate the modified egg shape (see Page 13). Decide which way the face is turned — here we have a three-quarter view — and indicate this by a vertical center line which represents the center of the face, and a horizontal line to locate eyes. Sketch in neck.

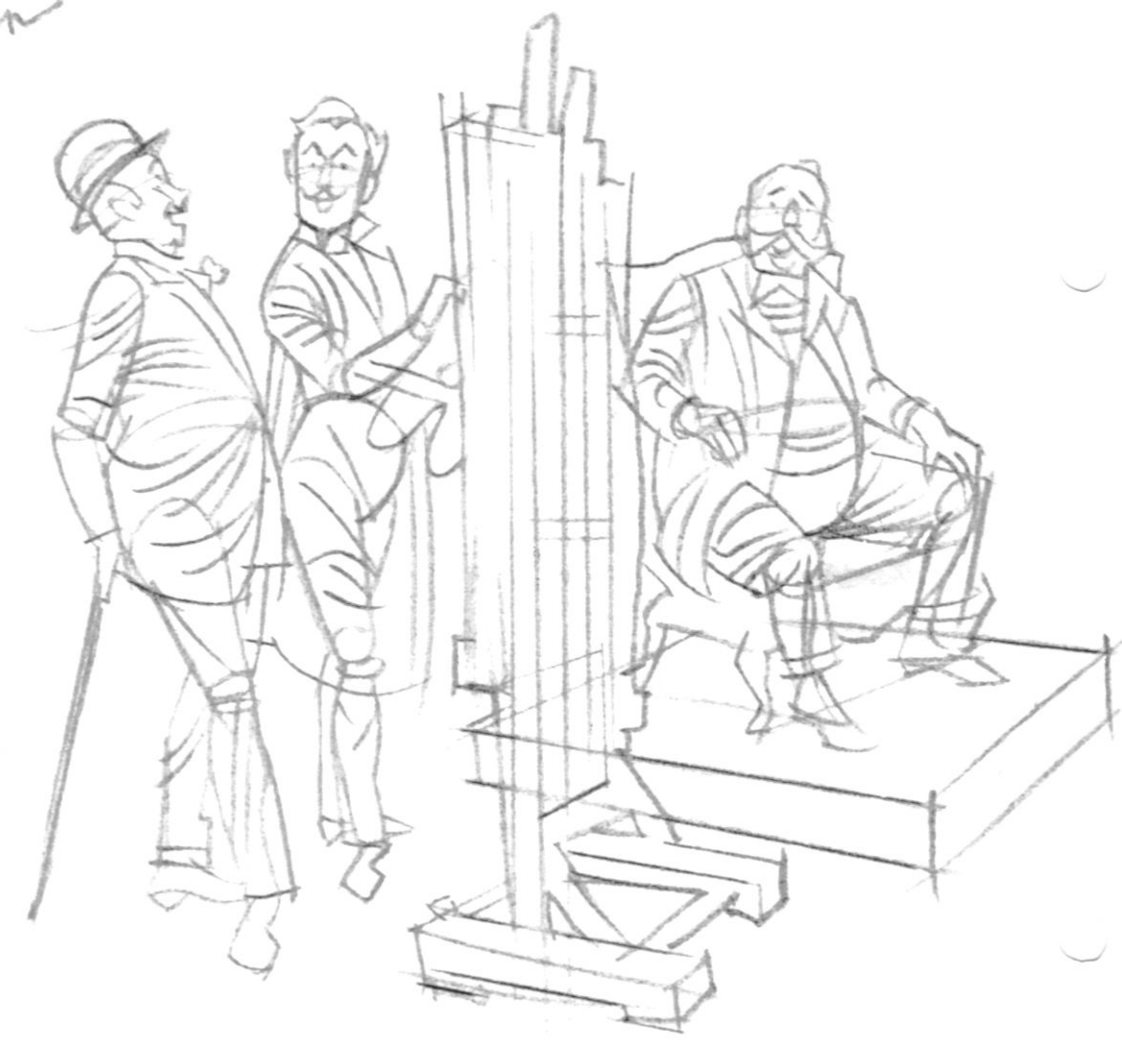
2 A line a little above the eyes and another line halfway down to the chin give you the top and bottom of the nose. Sketch in the other features, locating the ear by the nose lines. Remember that these guide lines go around the solid form of the head.

3 Indicate the hairline and the side plane of the head. Then refine the forms a little and erase your guide lines. Practice drawing heads this way — thinking of the large, simple solid forms. Don't draw such small details as eyelashes — you will learn about them later.

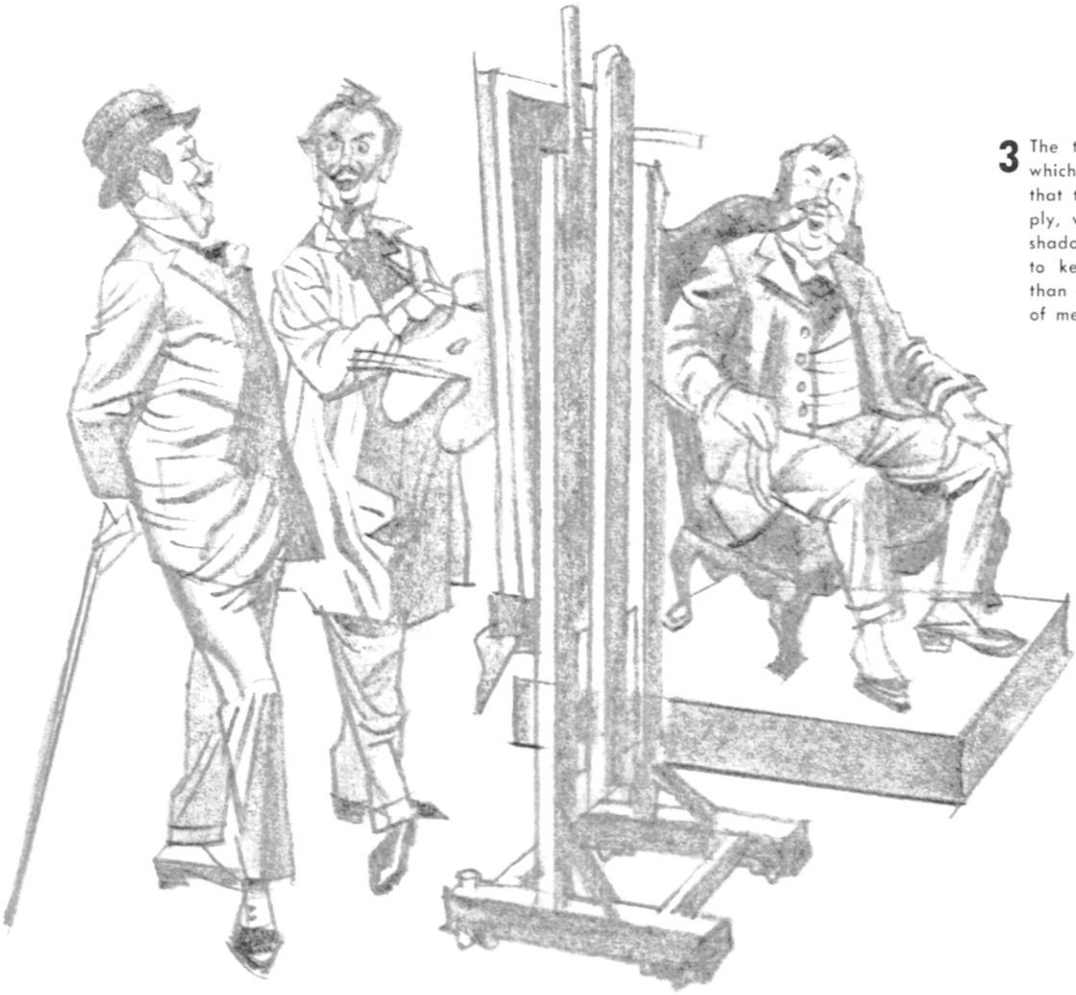
Developing an illustration with basic form figures — ALBERT DORNE



1 One of the most effective artists in portraying the figure in action is Albert Dorne. He is able to draw any type of person engaged in any kind of action because he begins by visualizing the basic form, and this gives a conviction and solidity to his figures. Whether you are drawing one figure or a group of figures — whether you are doing a society portrait or a cartoon — establish the basic form first, and carry this through to the finish.



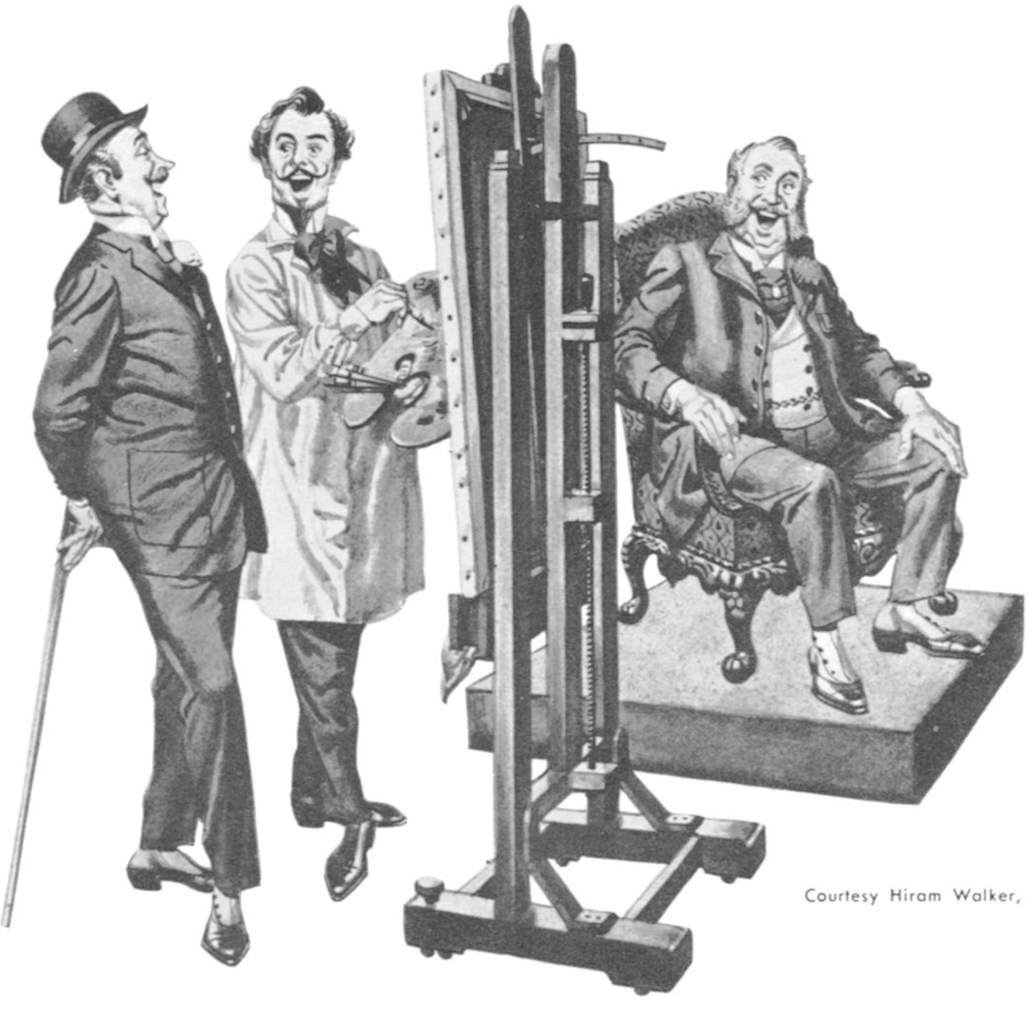
2 Once the basic form and action have been worked out carefully, it is a comparatively simple matter to clothe the figures convincingly. Notice that the lines of creases and folds are designed to follow and emphasize the basic form, rather than contradict it. Never forget that the clothing is merely a soft material draped over the form; the underlying form determines the lines in the material.



3 The third step is to add the light and shadow which will make the forms more realistic. Notice that the modeling has been worked out very simply, with the lights held in one pattern and the shadows in another. The object, again, has been to keep the emphasis on the form itself, rather than confuse the eye with an undisciplined pattern of meaningless dark and light accents.

4 Here is the illustration as it appeared in advertisements for Hiram Walker. The figures in the finished painting are convincing chiefly because the form underneath the drawing is sound, and this basic form carries through to the final stage.

You learn to draw by drawing



Courtesy Hiram Walker, Inc.

Good basic forms help make convincing illustrations

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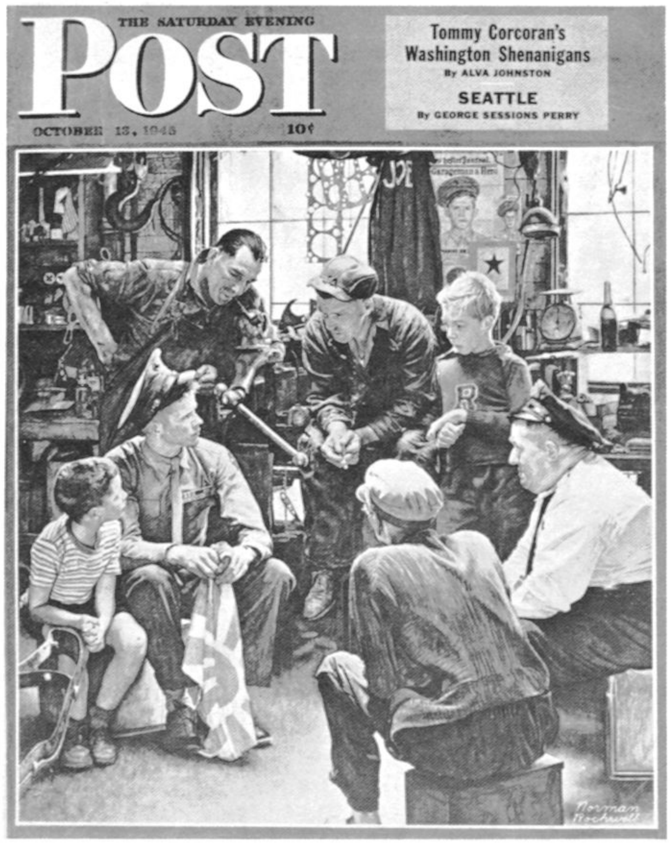

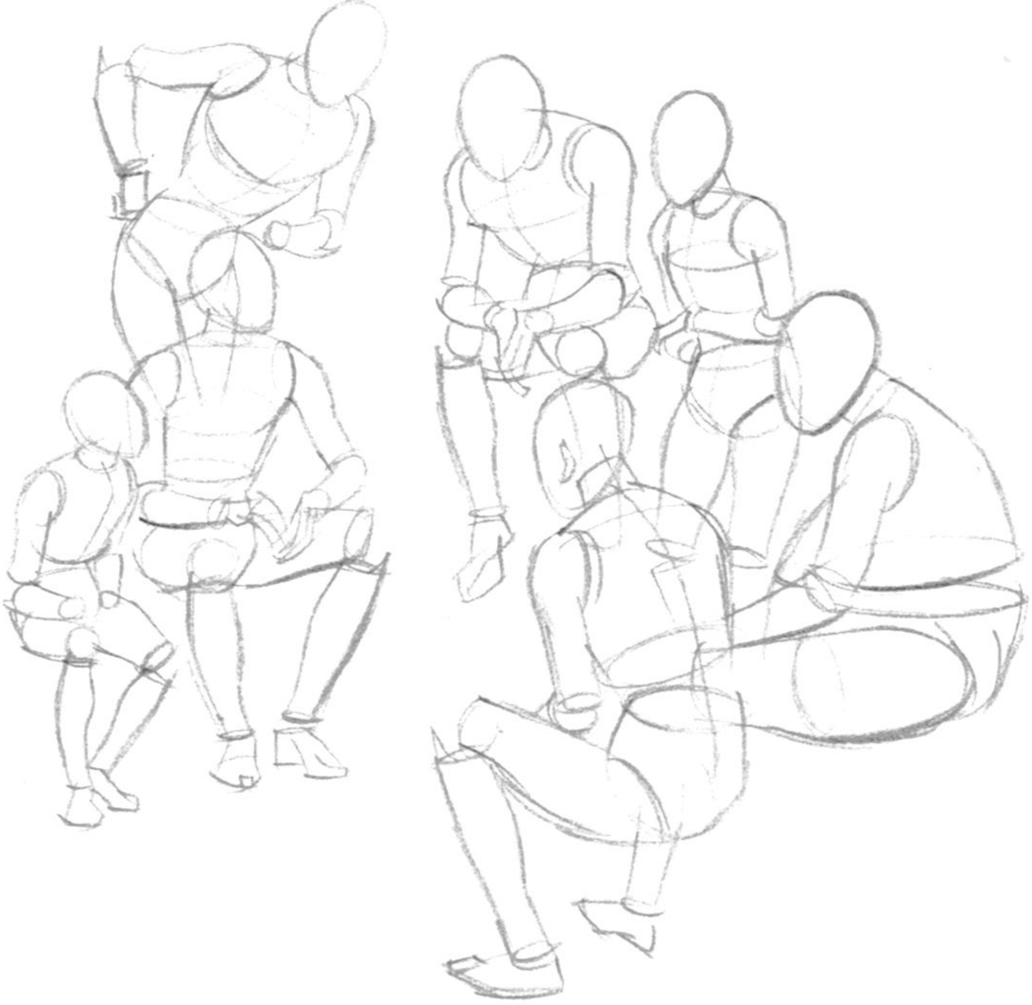

The more real the figures in an illustration look, the more solid and three-dimensional is the basic form which underlies details of anatomy and clothing. In the paintings of Norman Rockwell the figures are so convincing that we feel we are looking at a scene from real life. The artist could never achieve this effect simply by copying down the surface appearance of people or things. His thorough knowledge of construction enables him to build his figures three-dimensionally, with each detail assigned its proper place and given precisely the right emphasis. The drawings above show the basic forms which underlie the finished figures.

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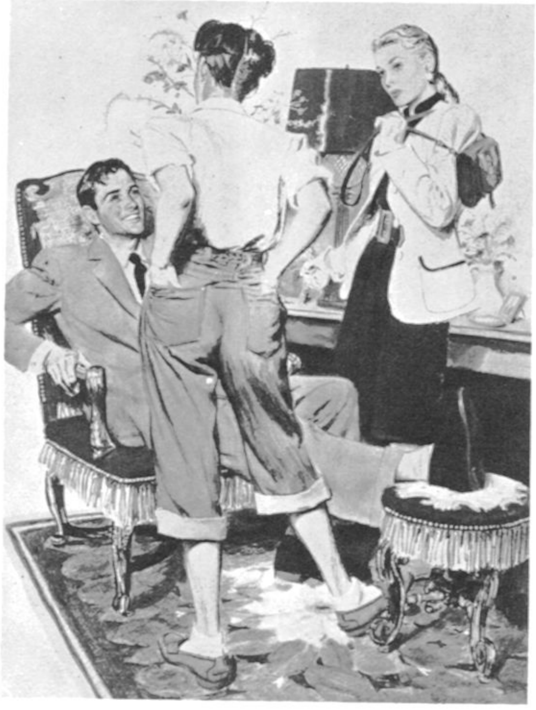
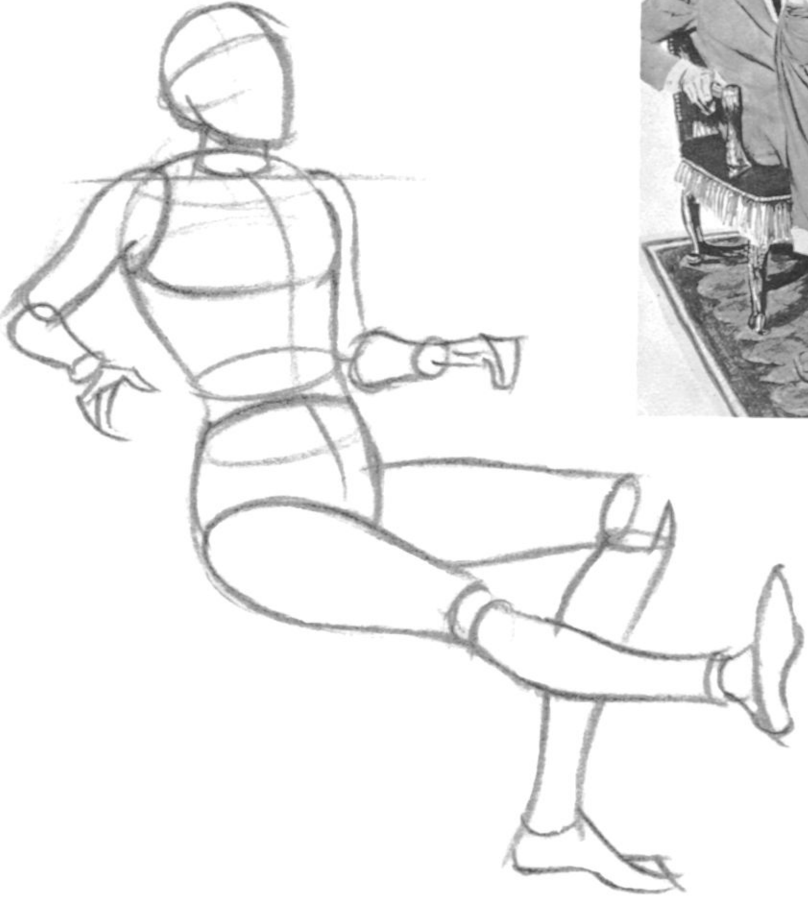
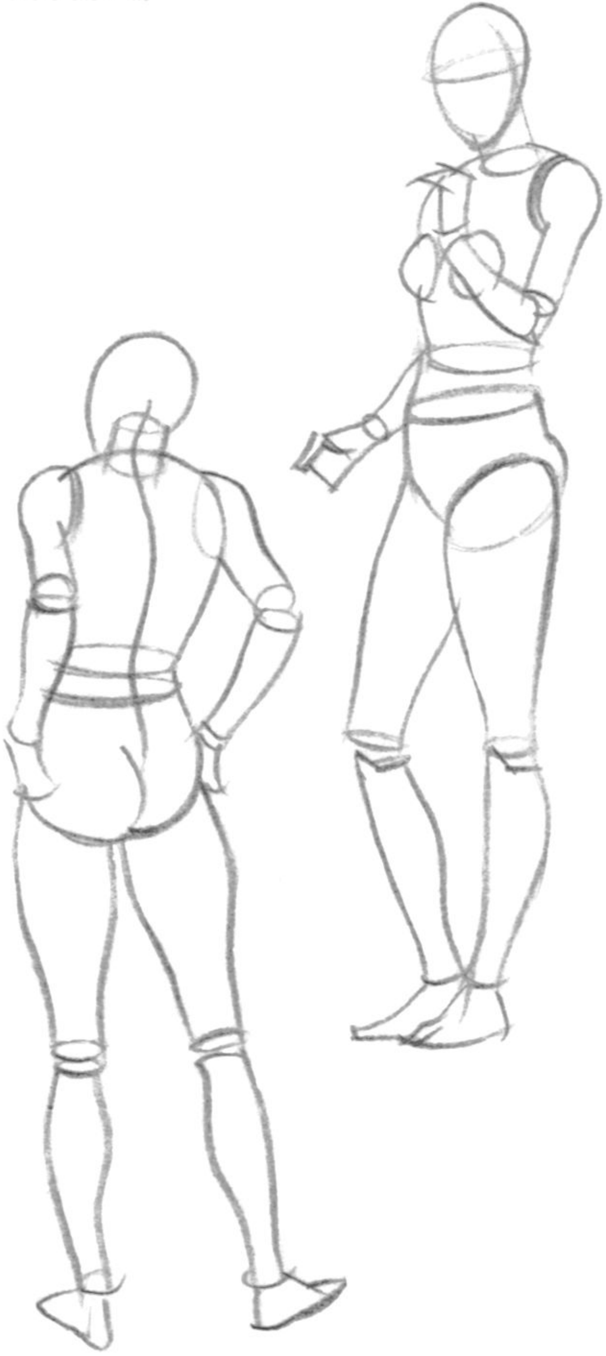
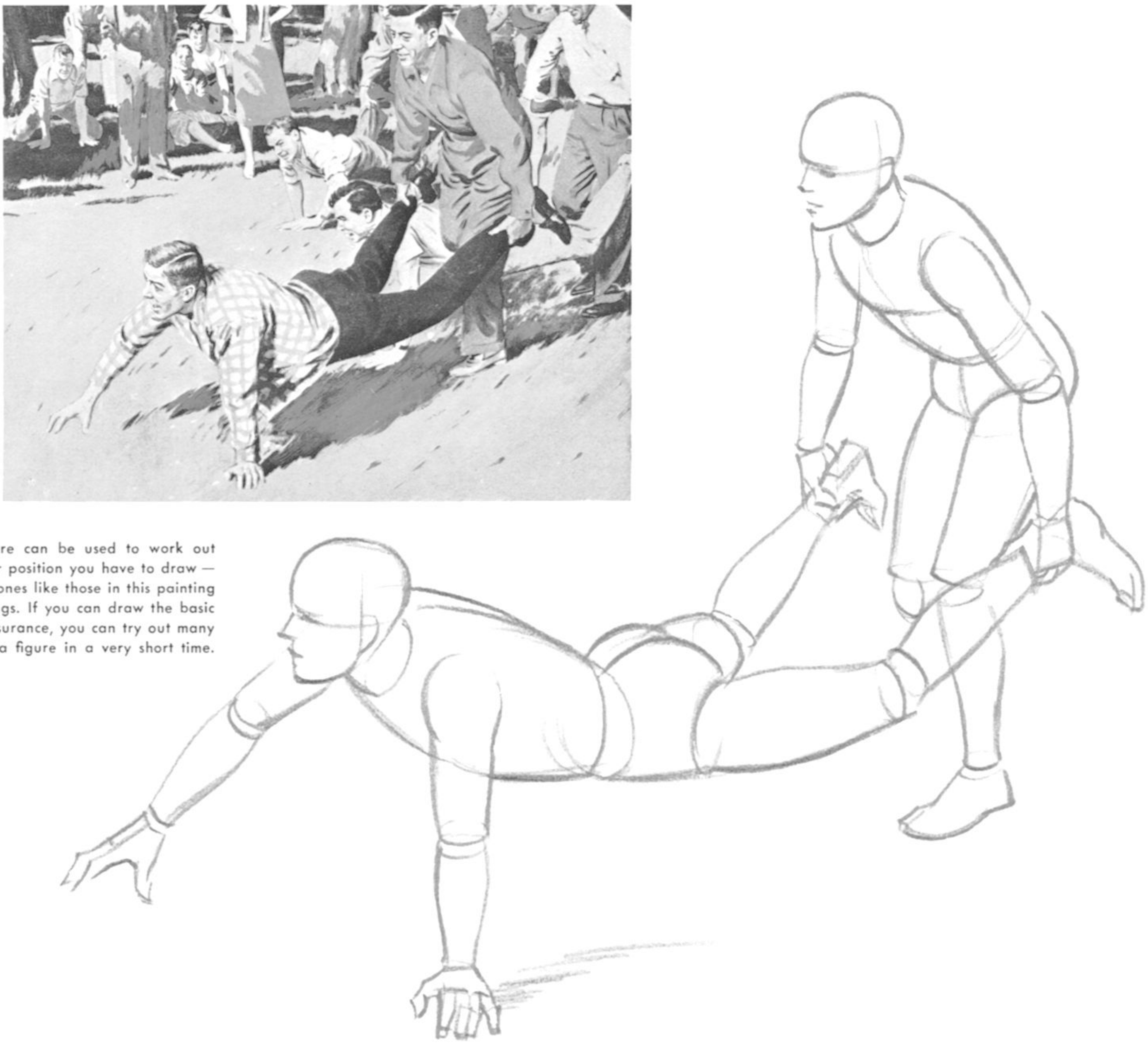


Al Parker is noted for the economy and design of his pictures. He has learned how to eliminate every detail which is not essential to a decorative presentation of the story idea. Although he often works in patterns, and organizes both figures and props into deceptively simple compositional areas, he always makes sure that the basic form underlying his figures is sound and convincing. The drawings show you the solid structural form from which each of the figures in this illustration has been developed.

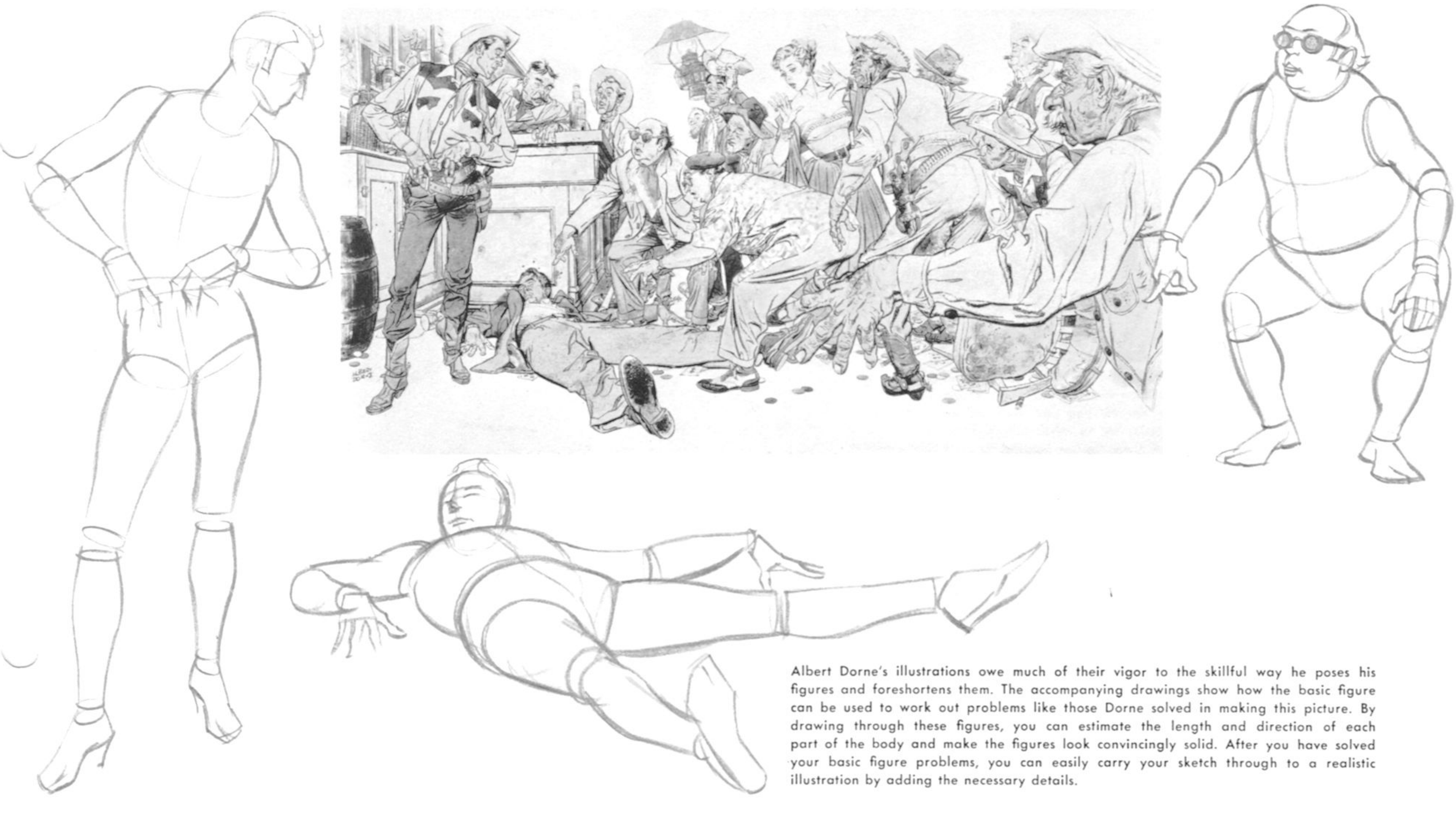




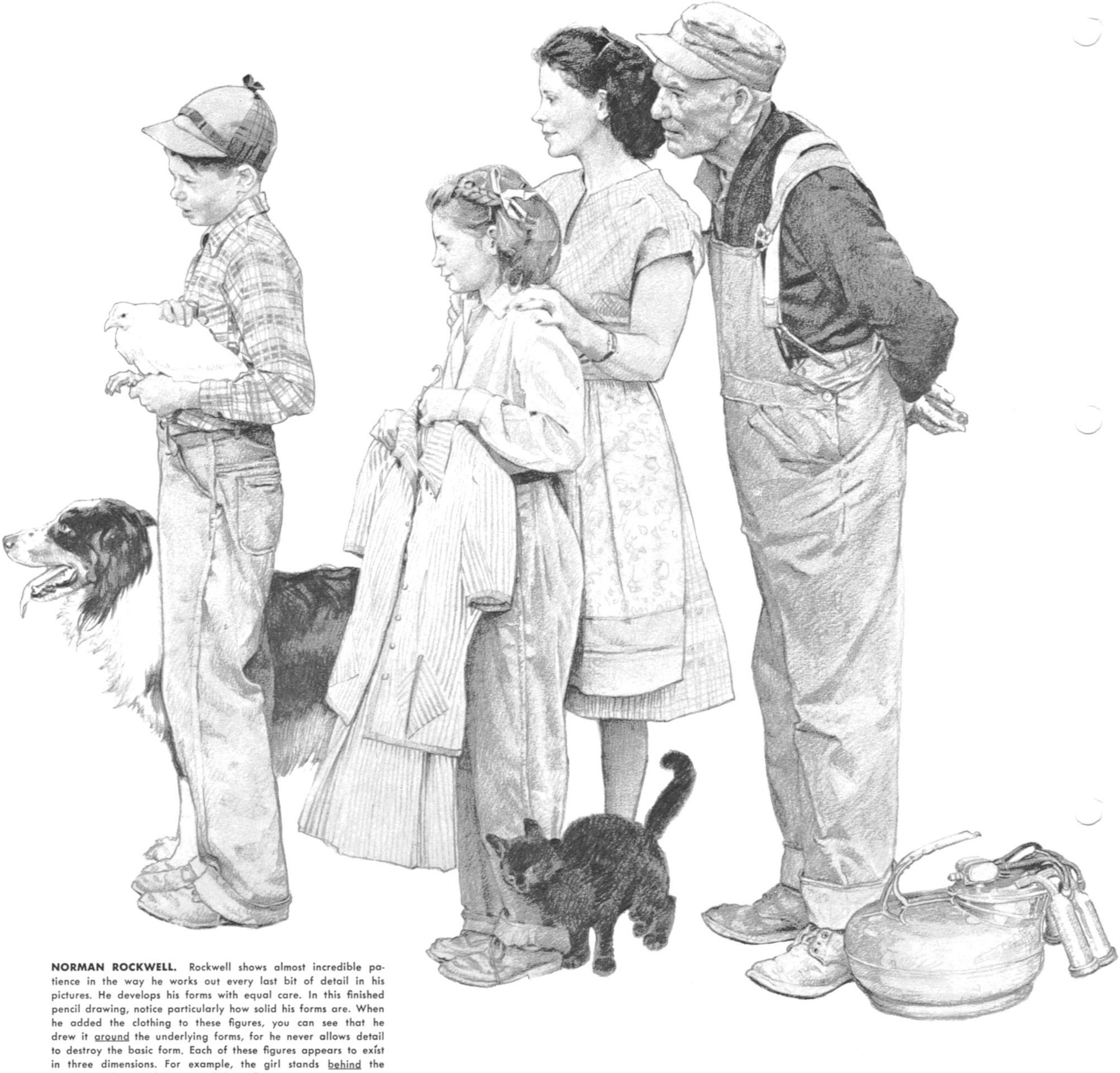
Courtesy Jos. Schlitz Brewing Co.



The form figure can be used to work out any posture or position you have to draw — even unusual ones like those in this painting by Austin Briggs. If you can draw the basic figure with assurance, you can try out many variations on a figure in a very short time.



Albert Dorne's illustrations owe much of their vigor to the skillful way he poses his figures and foreshortens them. The accompanying drawings show how the basic figure can be used to work out problems like those Dorne solved in making this picture. By drawing through these figures, you can estimate the length and direction of each part of the body and make the figures look convincingly solid. After you have solved your basic figure problems, you can easily carry your sketch through to a realistic illustration by adding the necessary details.

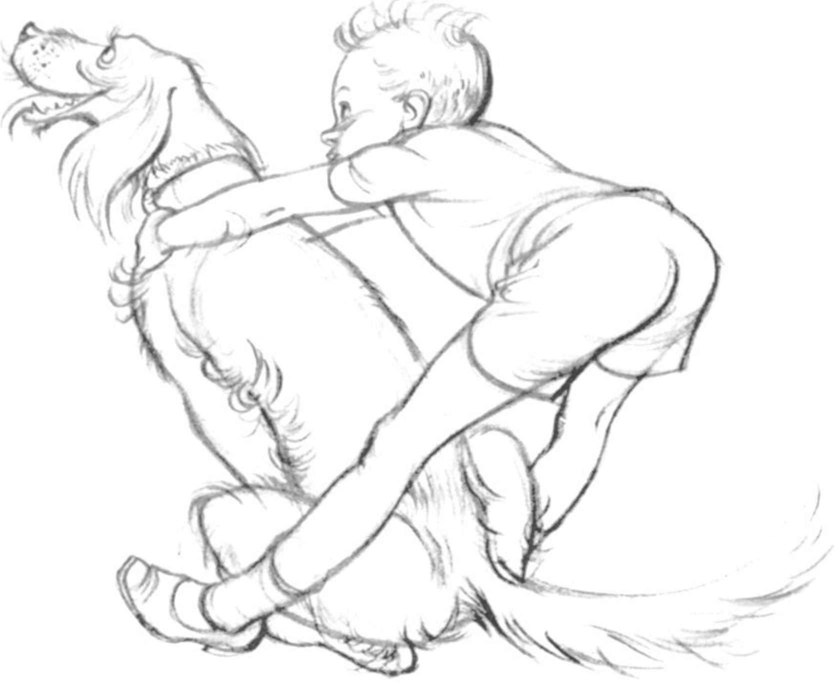


NORMAN ROCKWELL. Rockwell shows almost incredible patience in the way he works out every last bit of detail in his pictures. He develops his forms with equal care. In this finished pencil drawing, notice particularly how solid his forms are. When he added the clothing to these figures, you can see that he drew it around the underlying forms, for he never allows detail to destroy the basic form. Each of these figures appears to exist in three dimensions. For example, the girl stands behind the cat, the mother stands in back of the girl.

Many lines or few — but the forms are solid

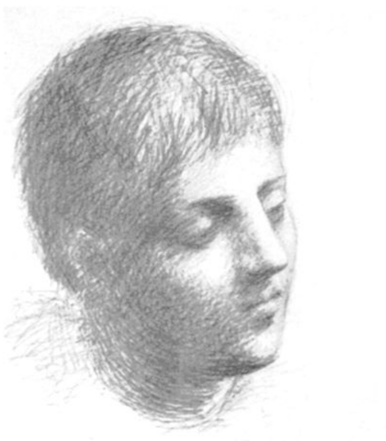
These pictures — each one by a different artist — vary greatly in style and drawing technique. All, however, have one thing in common. They show that these artists possess a thorough knowledge of the form of the human figure.

The artist's feeling for form is the main reason each one of these drawings is convincing. Whether he portrayed his subject with just a few sketchy lines or many painstakingly drawn details, he used his pencil to create the illusion of solid form. As he worked, he thought of his pencil as traveling around and along the solid form of the body, transferring it to paper. The result is that no matter how much detail he added, the underlying form of the figure shows through.

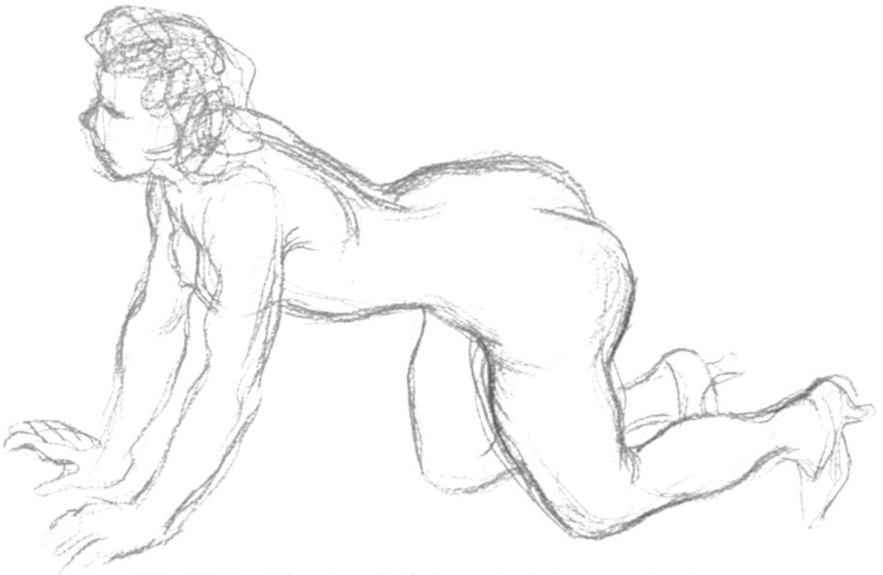


ALBERT DORNE. The pencil lines of Albert Dorne's drawings always reveal his major interest in the job — the action of the forms. As he drew, he obviously thought of the boy's arms as going around the dog's neck, the boy's right foot as resting behind the dog. He drew an action of forms in space rather than flat shapes on a flat surface.

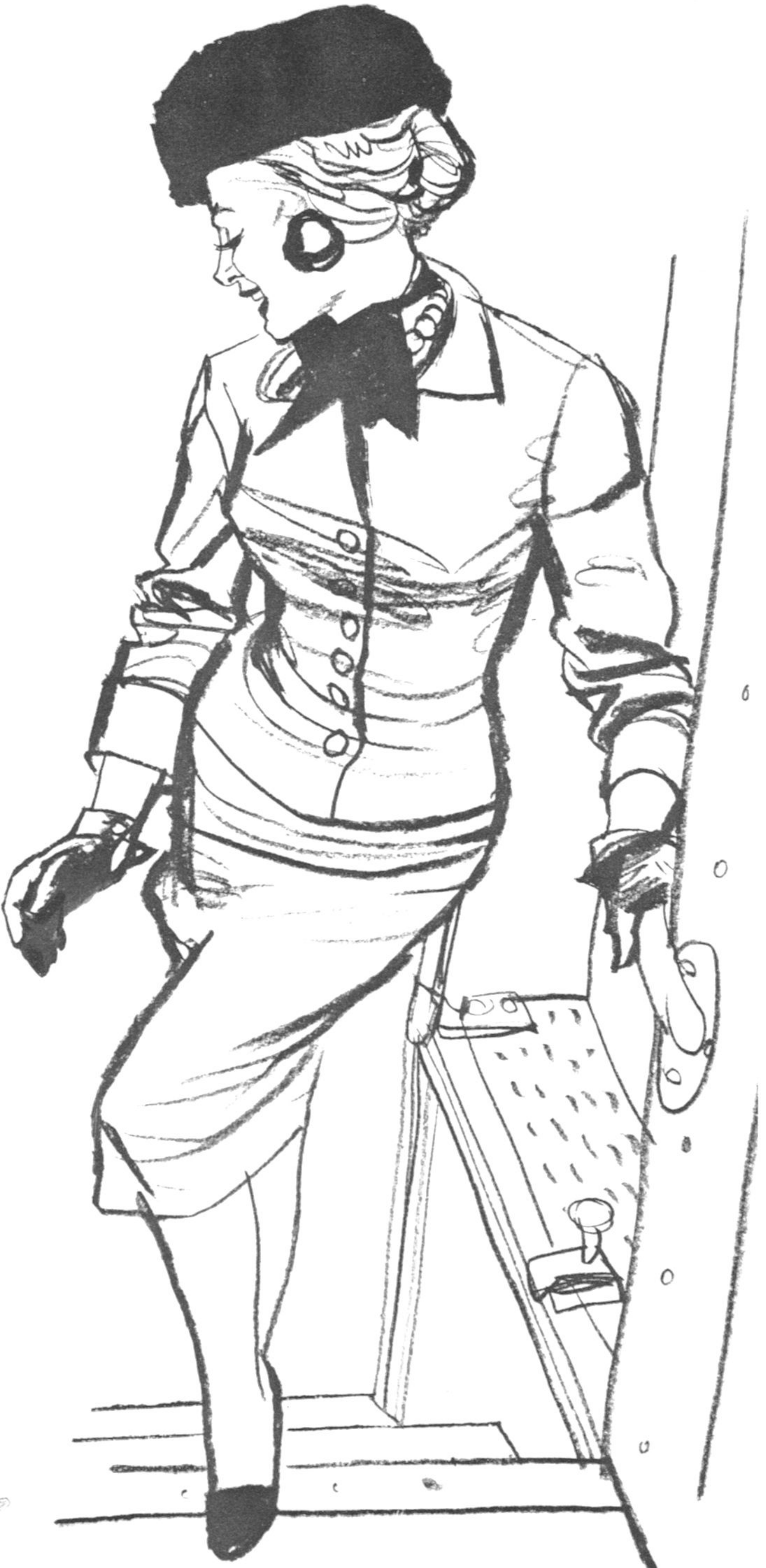
Courtesy Brooklyn Museum



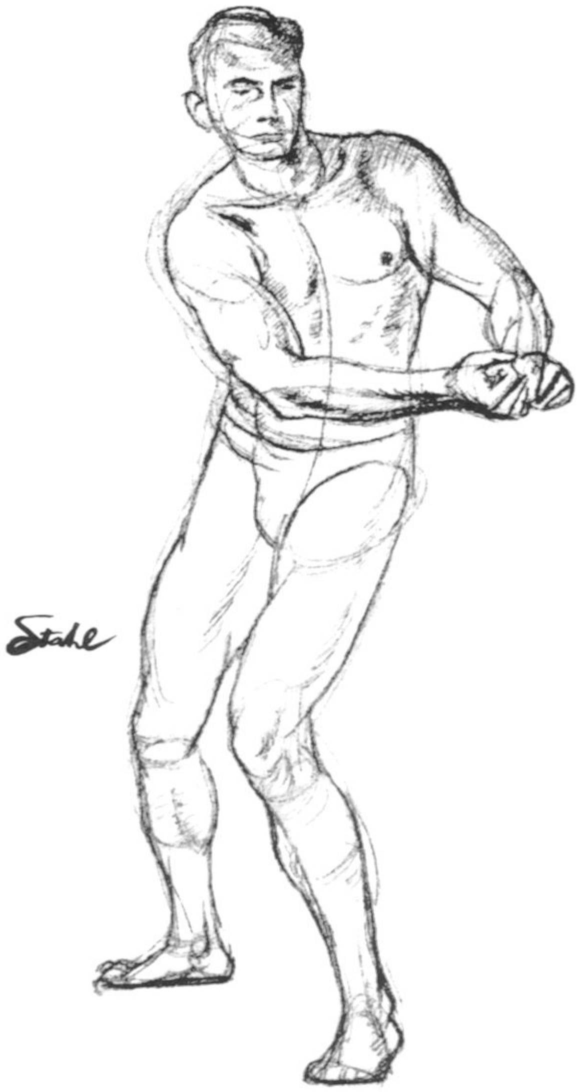
PICASSO. This drawing by one of the most original and versatile artists of our time shows a concentrated interest in the form of the head. It is constructed with hundreds of strokes, long and short, that give it shape and three-dimensional being. The eye sockets actually seem to be cut back into the head, the nose seems to protrude from the front plane of the face.

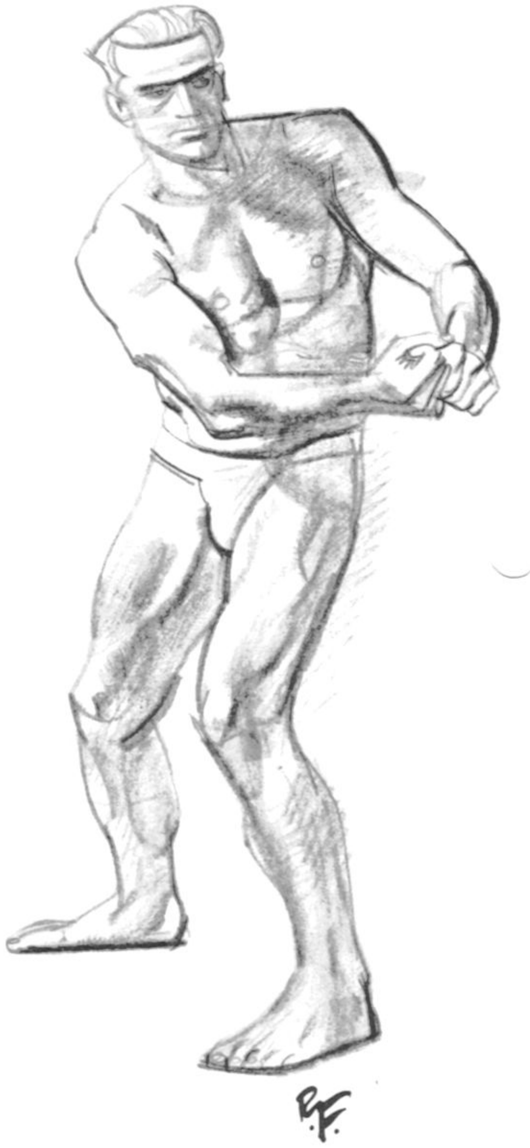


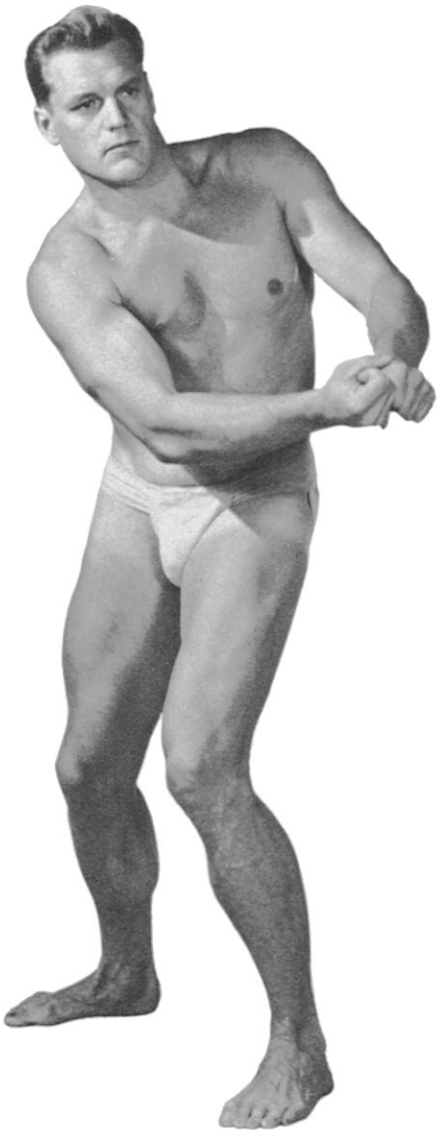
BEN STAHL. When Ben Stahl draws the body, he makes his pencil follow over and around its three-dimensional forms. Notice how his lines give solid shape to the legs, buttocks, torso and arms. Every stroke helps to describe the form.



AUSTIN BRIGGS. A direct, decisive figure drawing like this requires real knowledge of the form of the figure. Only a small number of lines are used — but they show the dress fitting around the breast and thighs, the left knee coming forward and the right leg going back.







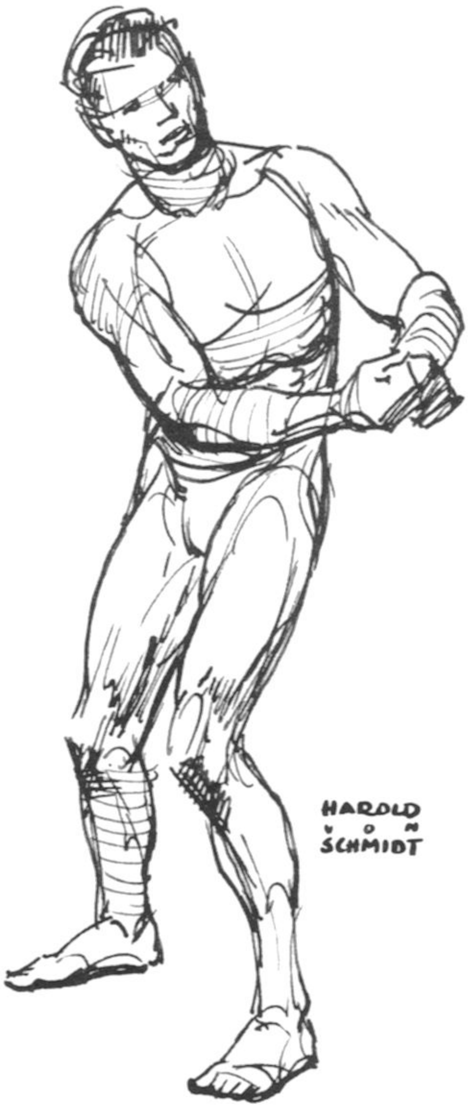
Seven artists draw the same figure

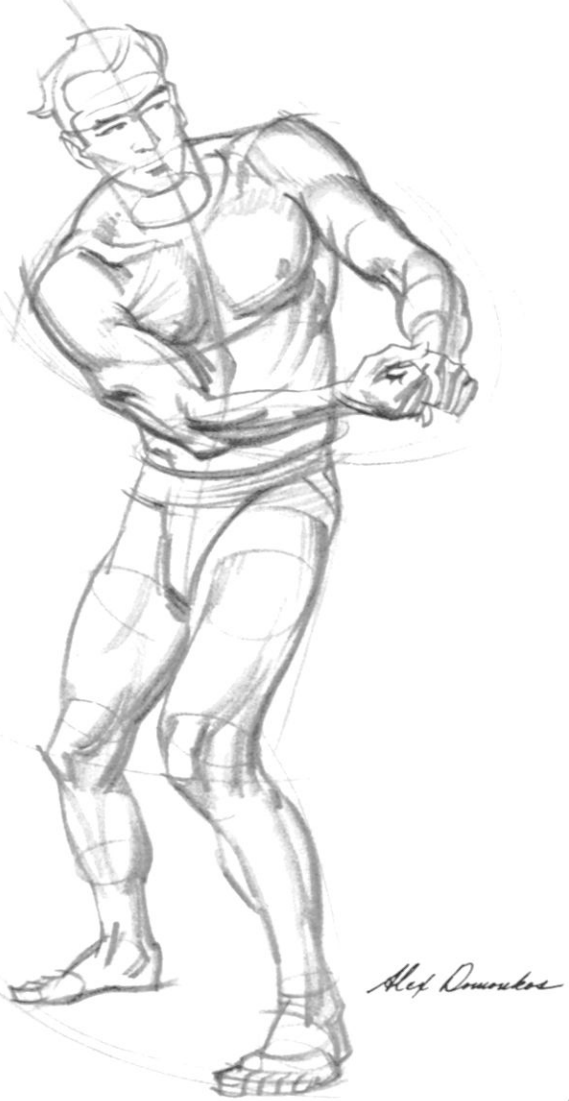
Each of the drawings on these pages was made by a different artist working from the figure shown at the left. Here are two important points which you should gain from your study of these drawings and apply to your own work:

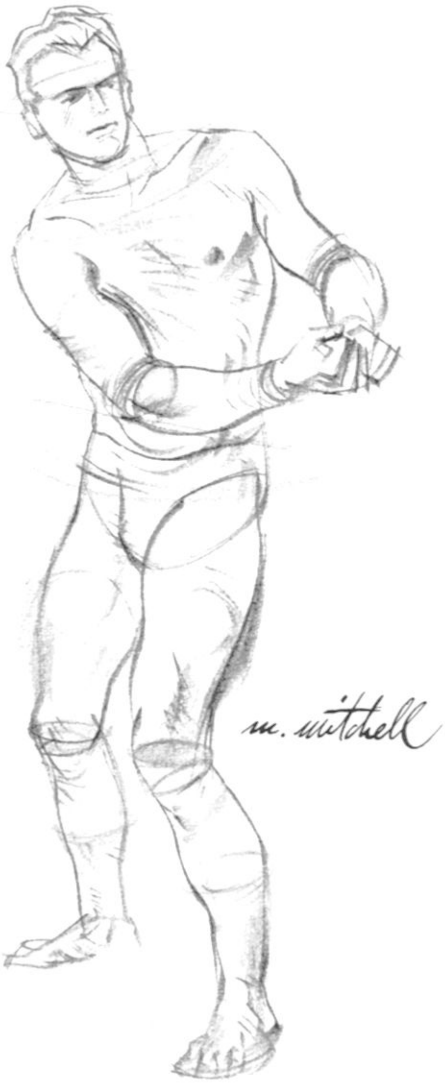
1. Each artist has drawn the figure in his own personal way. He has used a style that is easy and natural for him.
2. Most important of all – each drawing clearly shows that the artist has thought of the figure and drawn it as though it were made up of solid three-dimensional forms.

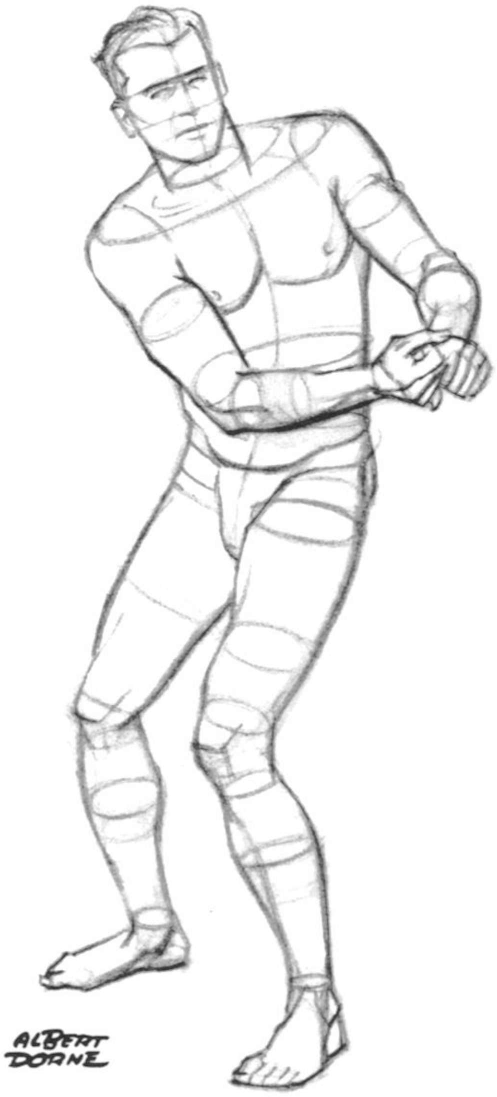
Because the feeling for form has now become a habit with these artists, they no longer find it necessary to draw the arms, legs, torso, etc., as separate cylinders. Nevertheless, their pictures clearly show they still think of them in these terms as they draw.

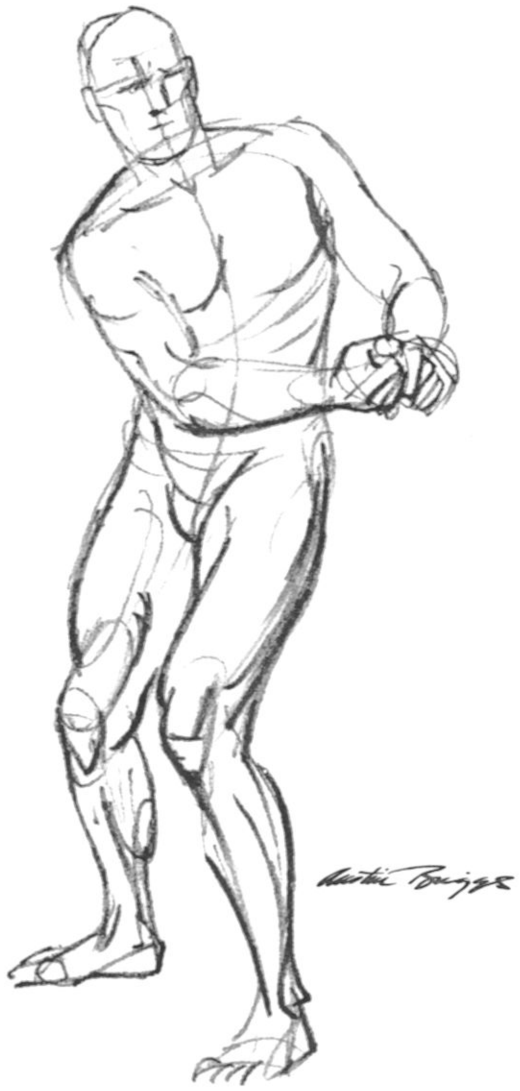
To make solid, convincing figure drawings, you must concentrate on learning the basic forms of the figure which we have carefully described on Pages 5 through 15. At this stage of your training you will benefit most by making drawings which are generally similar to those on Pages 16 through 23. As you gain more and more experience drawing these simple solid forms, you will naturally and unconsciously develop your own style.


HAROLD VON SCHMIDT


Alex Dounoukos



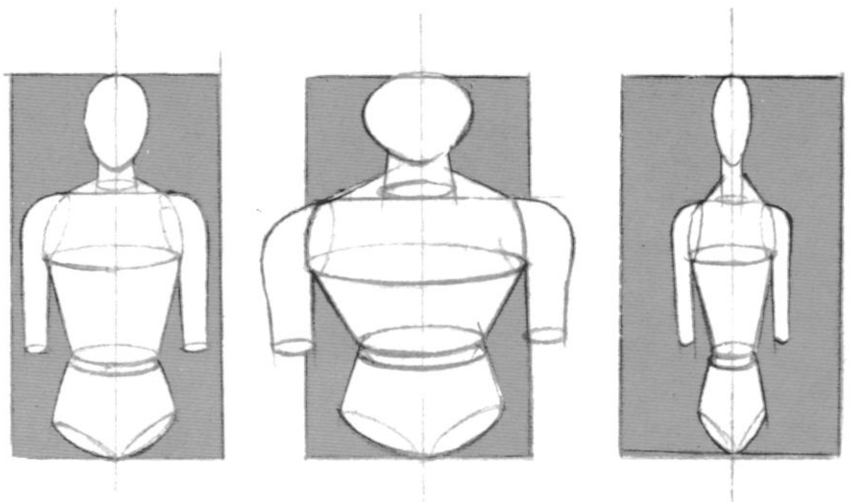

ALBERT DORNE


Austin Briggs

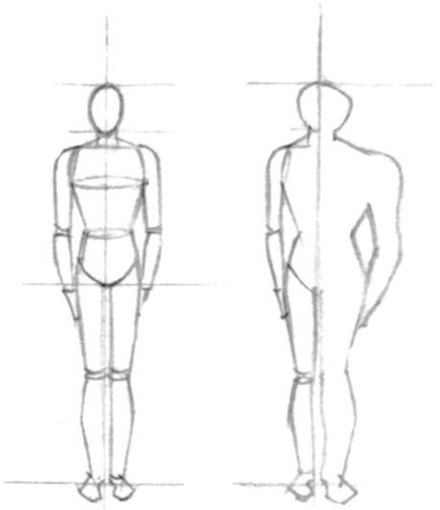
Draw from life every chance you get

5. Do's and don'ts

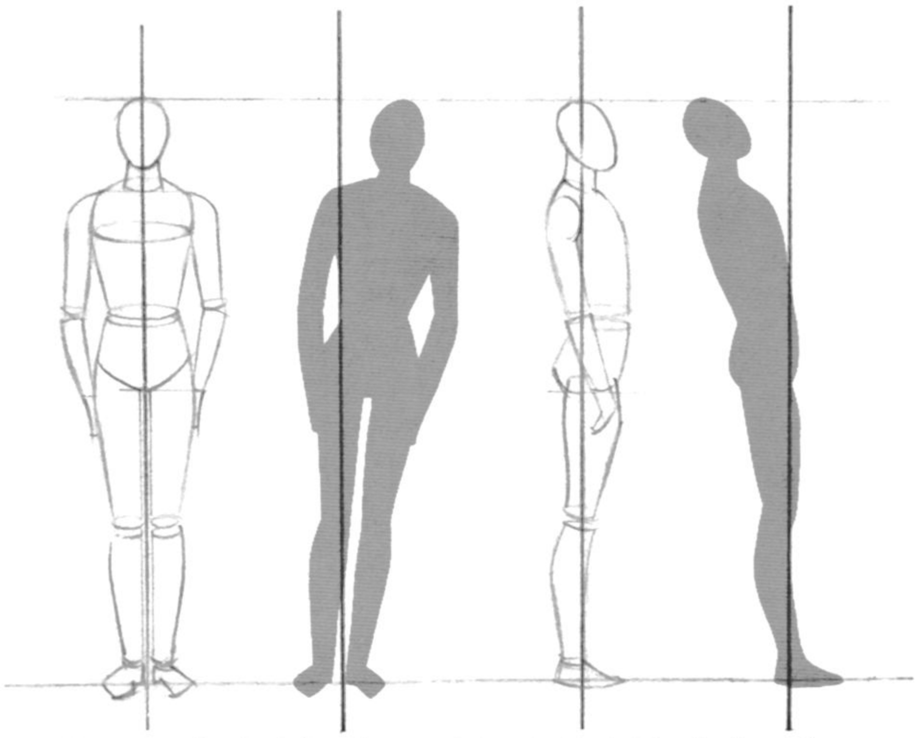
No matter how careful you are in drawing the form figure, you will sometimes find that you have made mistakes in construction or proportions without realizing it. The drawings in this section show you the most common errors. Keep these pitfalls in mind while making your drawings, and check your finished work against these pages; you may discover mistakes you had overlooked.



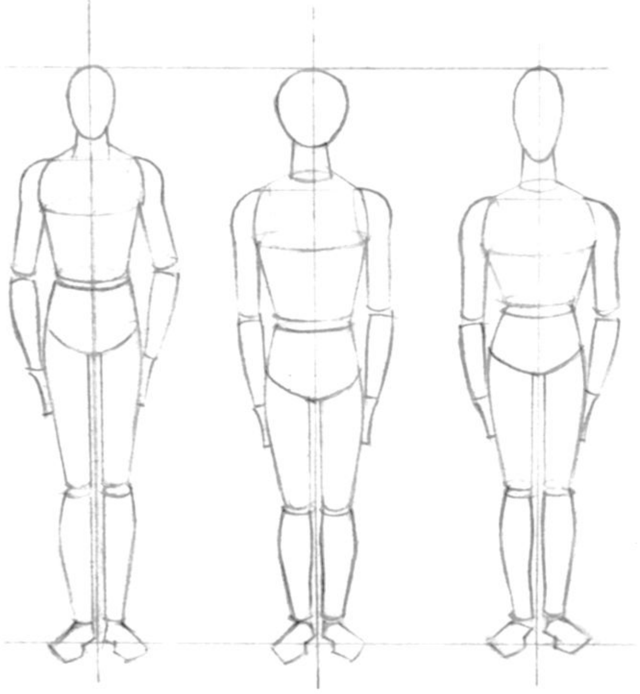
Don't get in the habit of making your figures too broad or too narrow. Remember that the head form you are using as a measuring unit must be correct in its proportions of height and width. If you use too broad or too narrow a head, as in the two drawings at the right, above, the resulting figure will probably be too broad or too narrow also. Remember particularly that the three-head measurement for the upper body includes the shoulders.



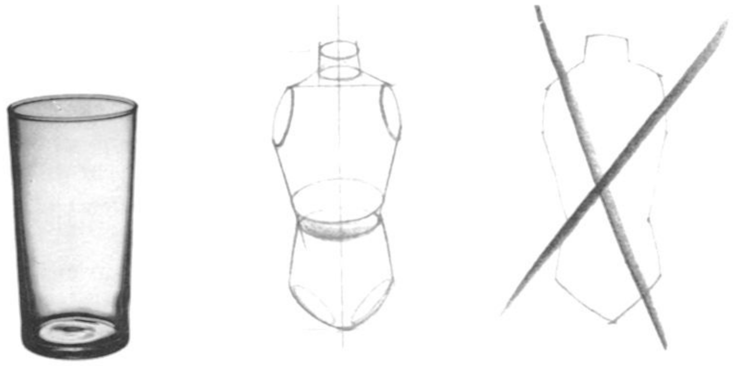
The two sides of your figure should be alike in width as well as in height. Make sure that you avoid the lopsided effect seen above. It is easy to check this in straight front or rear views; it is more difficult if the figure is drawn in a three-quarter view where foreshortening may be involved. Be careful to avoid this kind of distortion.



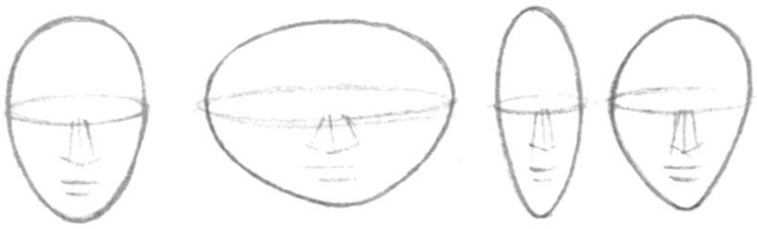
Always remember that balance is extremely important in depicting the figure. If you are drawing a vertical figure, like those above, establish a vertical axis and balance the figure on that axis. If the figure is drawn off balance, it must be supported against some other object, like a wall or a table, or it will topple over.



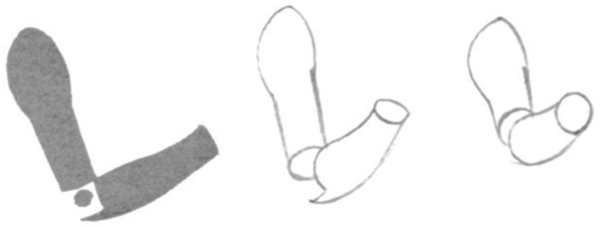
The two drawings at the right demonstrate what happens when the proportions of the individual parts of the body are incorrect. Notice the wrong head shapes, the long necks, the proportions of torso as compared with arms and legs. It is quite true that people in real life do not always follow the ideal proportions of the eight-head figure at the left; but remember that you are drawing ideal form figures now, and not attempting to make realistic copies of real-life models.



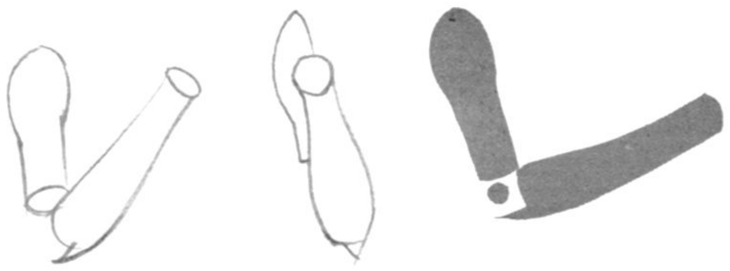
Remember to draw the figure through. Think of the individual forms as though they were transparent forms drawn within transparent glass cylinders. Then you will be able to avoid making "outline" drawings without three-dimensional solidity.



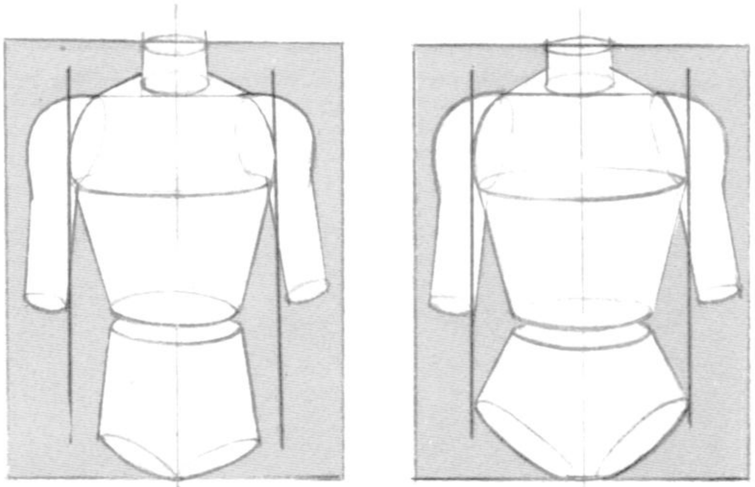
At the left you see the correct shape of the head. The width is right in relation to the height. The other three shapes are obviously incorrect. You should be careful to avoid distortions of this kind.



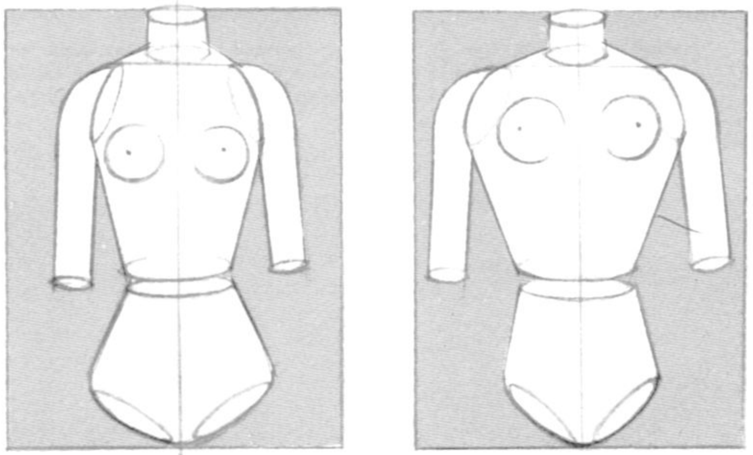
The three drawings above show you the right relationship between the upper and lower portions of the arm.



In these three drawings the lower part of the arm is much too long as compared with the upper part. This mistake is particularly easy to make when the arm is foreshortened; be careful to avoid this.



The drawing at the left shows the ideal proportions of the male torso. Notice the width of the lower torso, and the angle of the beveled plane where the legs fit on the body. In the drawing at the right the lower torso is more characteristic of the female, with wide hips and a sharper angle where the legs are attached. When drawing the male torso don't draw a male upper torso with a female lower torso.



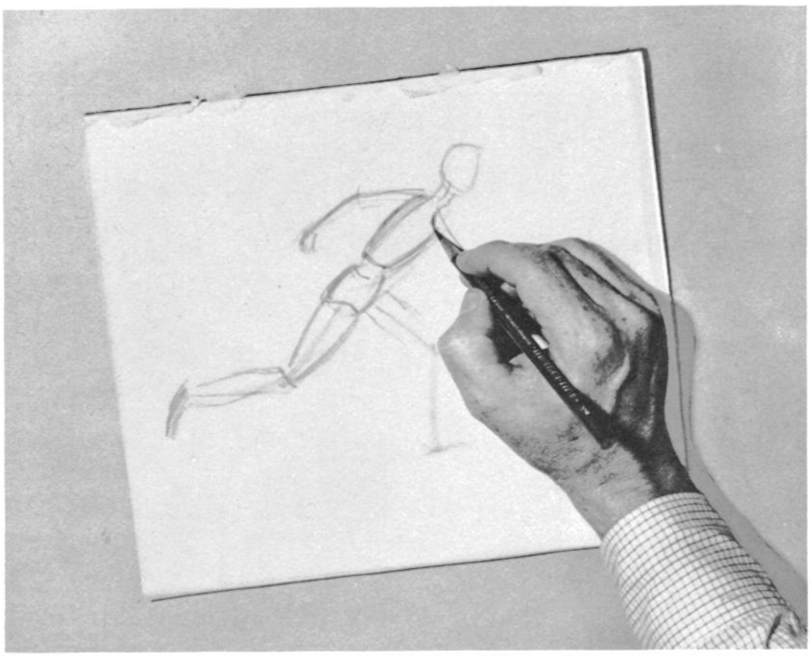
The drawing at the left is correct for the female torso. The shoulders and hips are the correct width, the angle of the planes where the legs are attached is right, and the breasts are correctly placed. The drawing at the right shows a torso which would be correct for the male figure, with wide shoulders and narrow hips. Female breasts are indicated, however, and they have been placed too high.

Think with tracing paper

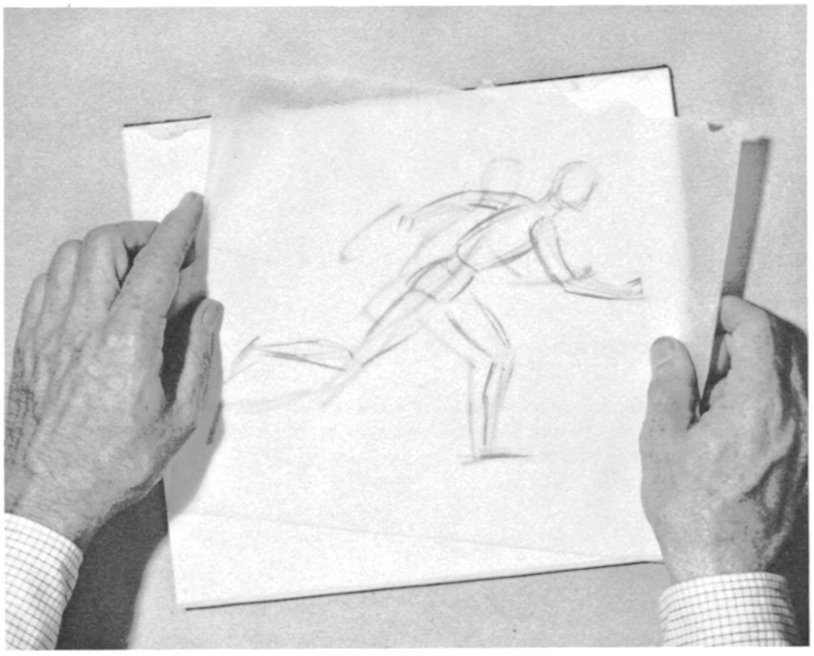
Tracing paper is often called the artist's best friend. It is an ideal material for experimenting with picture ideas – for planning and perfecting your drawings, whether of the human figure or any other subject. It's inexpensive and pencil lines on it are easy to erase with a kneaded rubber.

Occasionally a tracing-paper sketch will become messy because of many erasures. All you have to do is slip the sketch under a clean sheet of tracing paper and trace off the lines you want. If you are working on an illustration with several figures, you can adjust their positions in relation to each other by drawing them on separate sheets of tracing paper and shifting these around till the figures look right. Then you can trace them on a single fresh sheet.

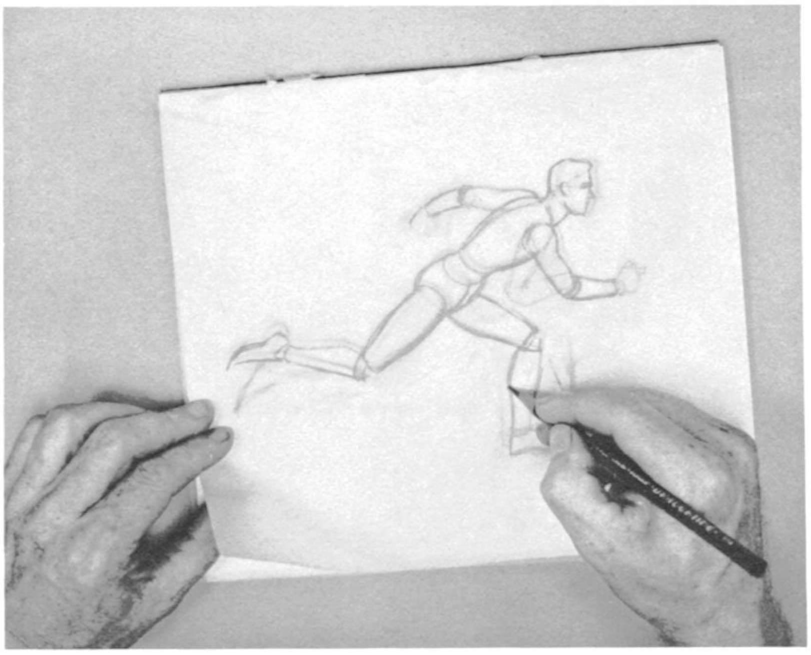
On these pages we show you some ways to use tracing paper that we hope will make this material your best friend, too.



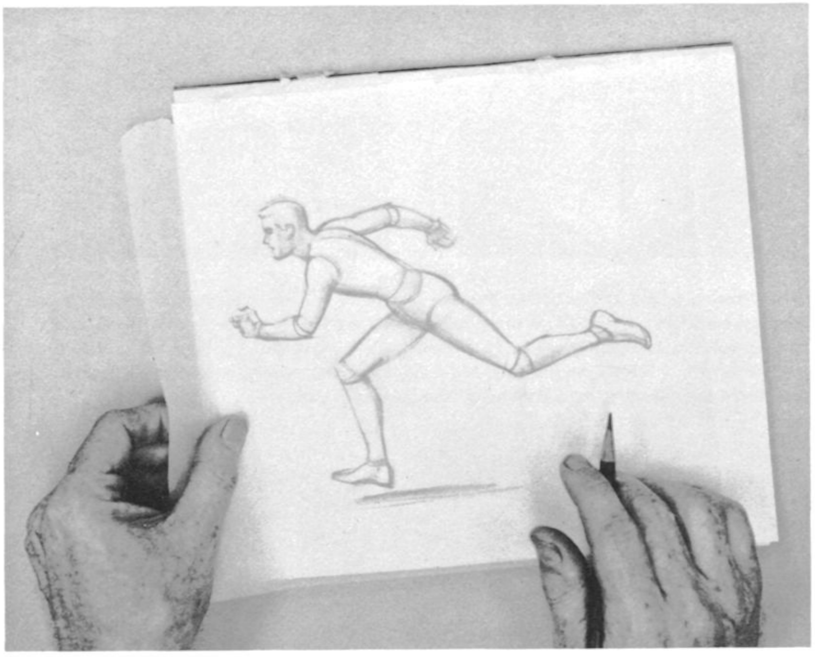
Preliminary sketch: Most illustrators start their sketches on tracing paper. Here, the basic figure forms begin to take shape as the artist draws directly over his first sketchy "action" lines. Draw lightly at first so you can easily remove unwanted lines with kneaded eraser.



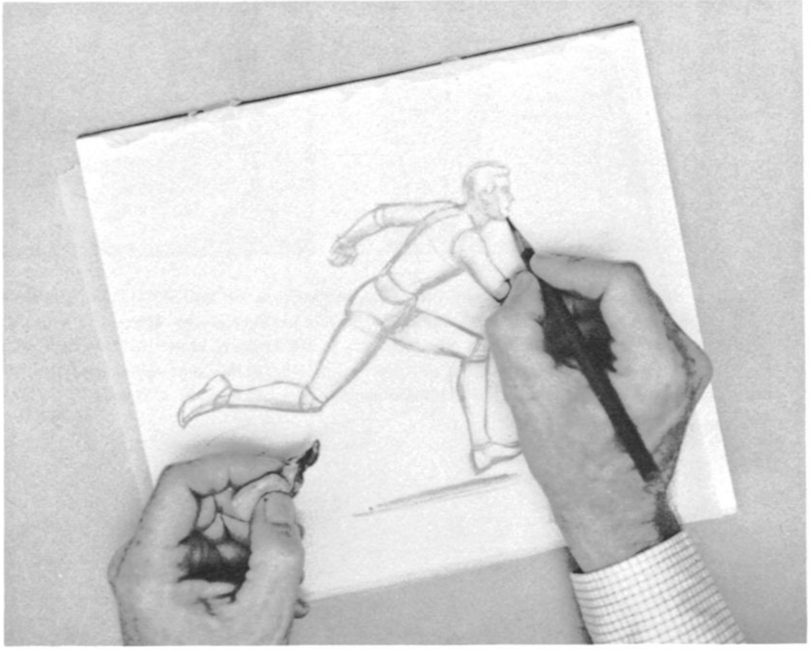
Trying new angle: Tear off the tracing sheet and turn your sketch this way and that to see if a change in angle improves the action. In this case, leaning the figure forward creates a more convincing feeling of motion. All you have to do is trace the figure in this new pose.



New sheet: If, after a number of erasures, your drawing becomes too smudged or cluttered, slip it under a clean sheet of tracing paper. Now draw a new figure, using your previous drawing as a guide, and selecting the portions you wish to salvage.



Checking for errors: Since you are working on transparent paper it is easy to turn it over and see your drawing in reverse. This often shows up errors in proportion or construction to which your eye has become accustomed.

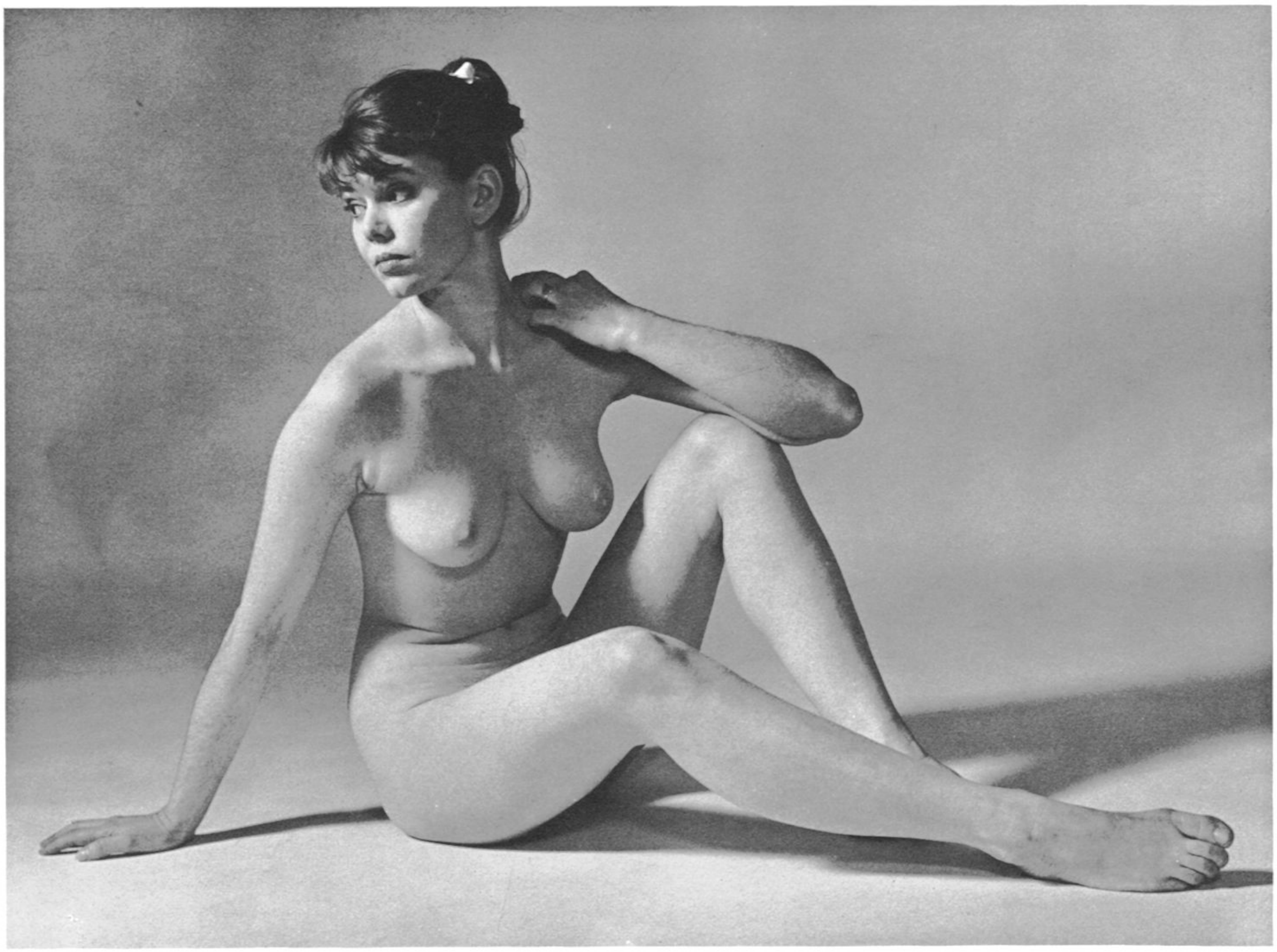


Refining the forms: Correct any errors revealed by reversing the picture. Reverse it again for a double check. Continue developing your drawing to the degree of finish you wish. Then trace it down on illustration board and complete it.

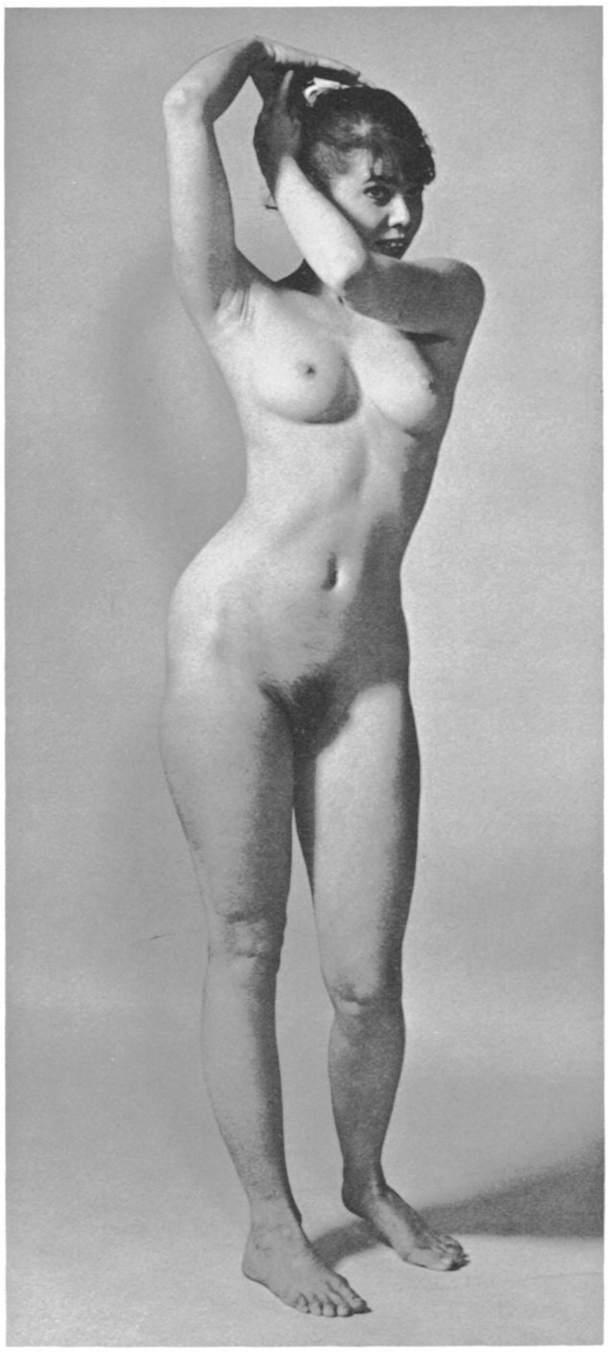
Lesson **4** Famous Artists Course

Assignment photographs

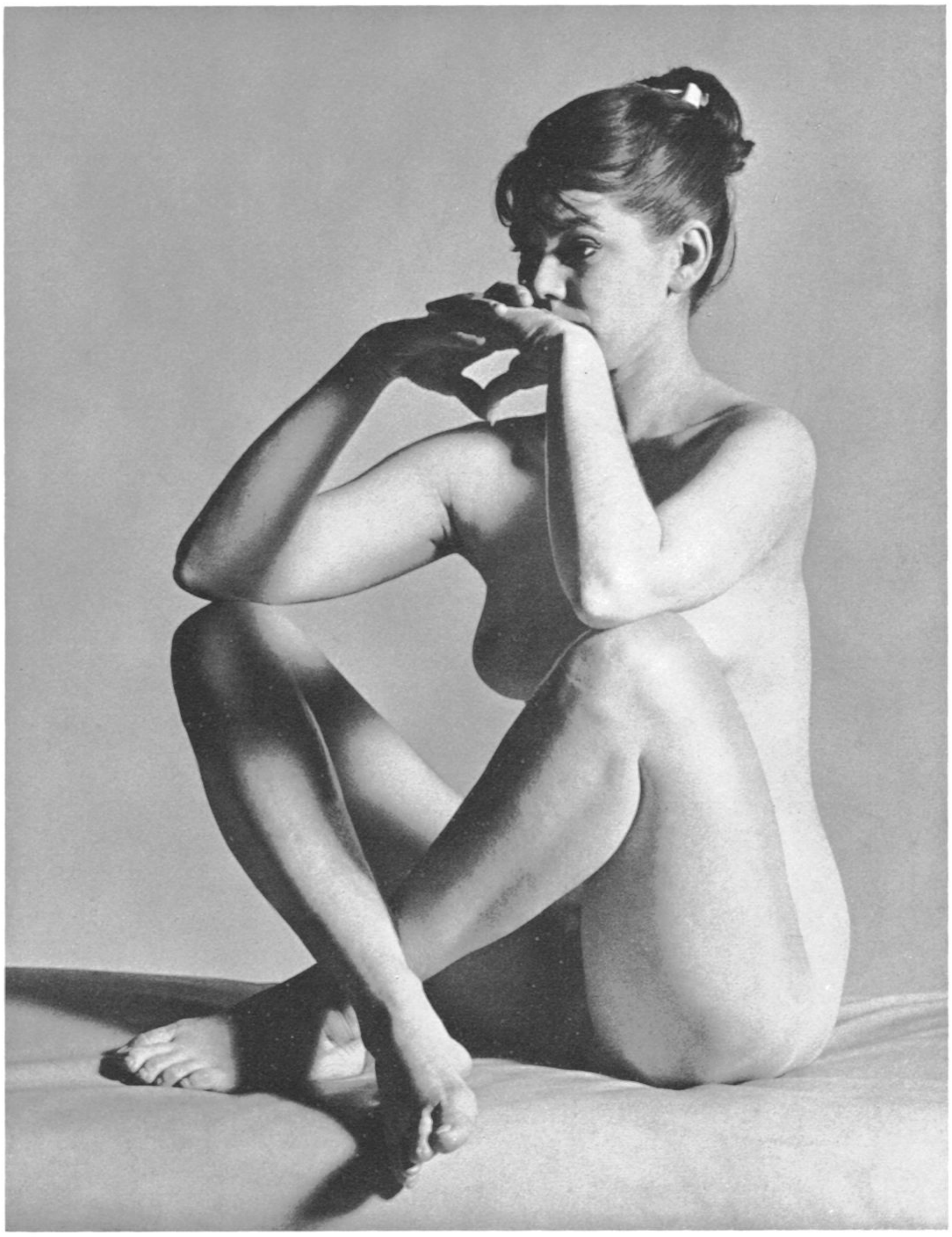
Plate **1**



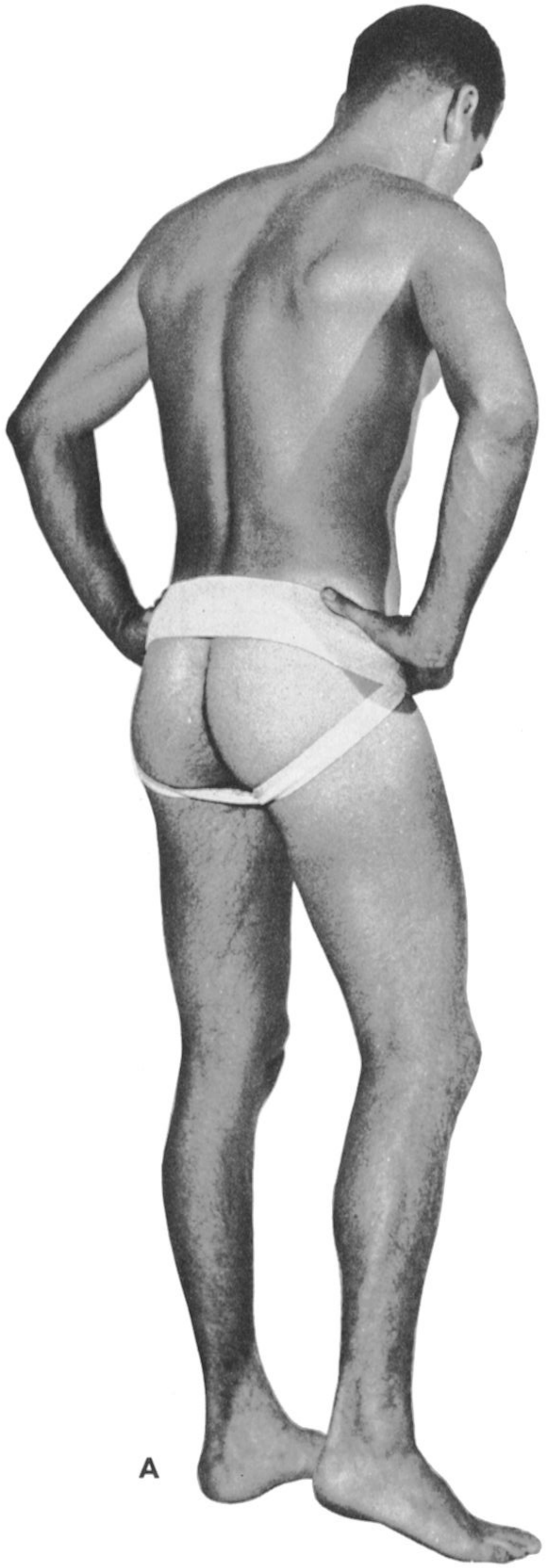
A



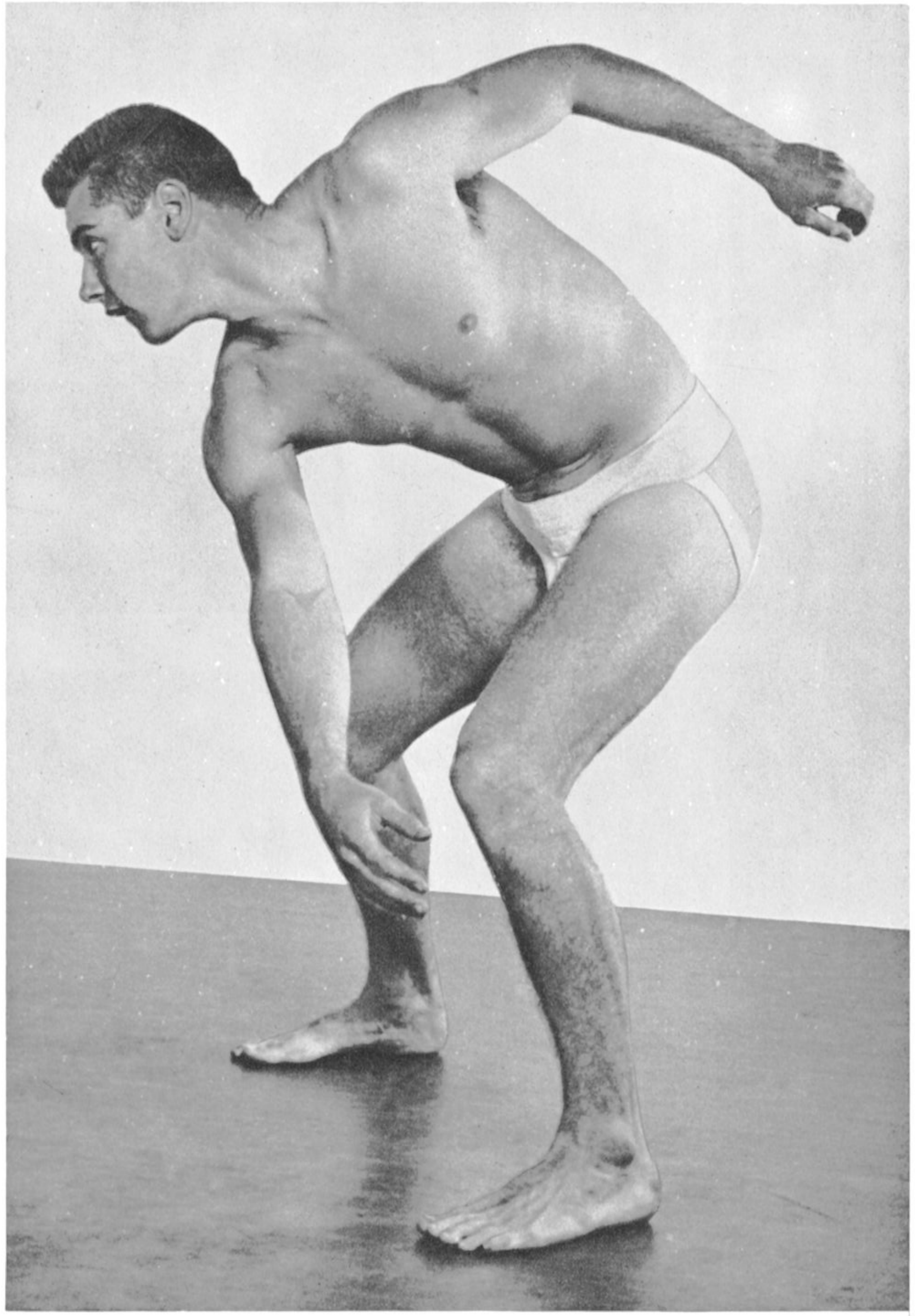
B



C



A



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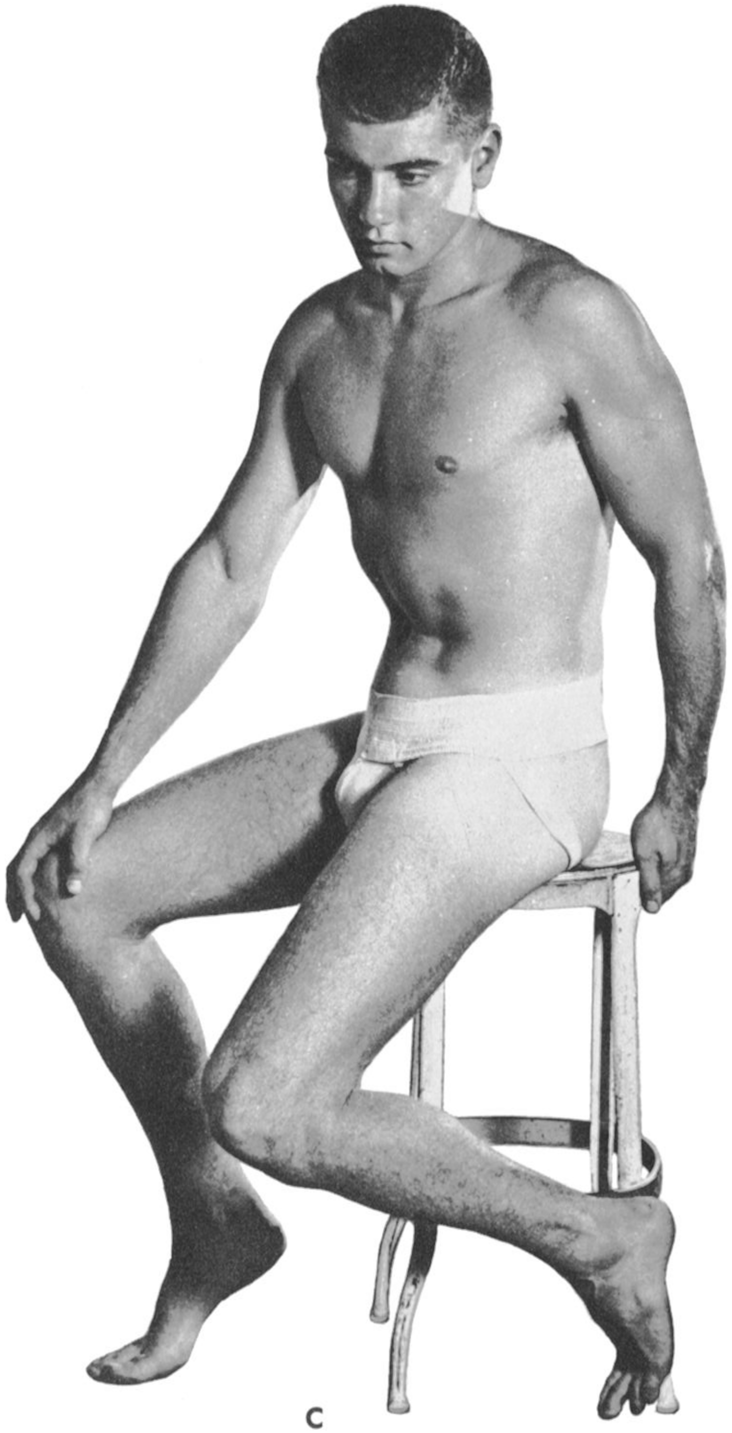

C

Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Artistic anatomy and the human figure in motion

Lesson 5

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

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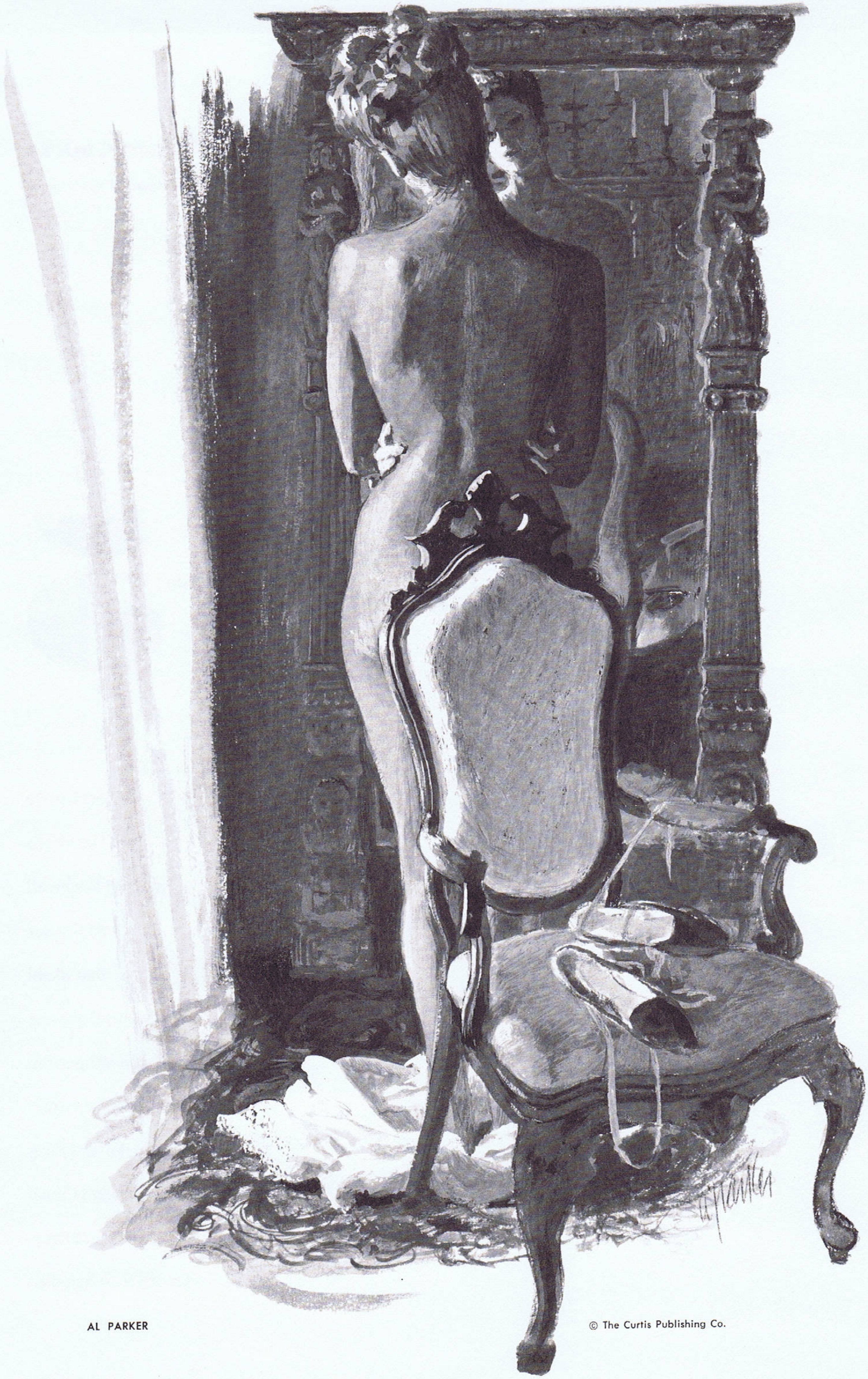

AL PARKER

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Anatomy and figure drawing

The human figure is nature's most marvelous accomplishment. It has a simplicity that can be appreciated by everyone, yet its mechanism is so mysterious that without a knowledge of anatomy it is hard to understand and harder still to draw.

This is the reason that we, as artists, must study and learn the artistic anatomy of the figure – the knowledge we gain will help us to make convincing drawings or paintings of the human form in every position, in every action or attitude.

In this lesson we will train you in only the essentials of figure construction and anatomy. The art student is not the student of medicine – it is neither necessary nor desirable for him to learn the complete details of the functions and actions of every individual muscle, tendon and bone in the body. However, we will cover all the fundamental requirements in figure construction which are important to your training. We will leave out the nonessentials.

Bones and muscles have a distinct bearing on the outward appearance of the body and on the actions the body can perform. So, in this lesson, we are going to show you how the bone and muscle structure works and what it looks like in action as well as repose. As you study and draw, remember to start with the basic figure. Use the bone and muscle structure to refine and modify the simple basic figure forms – to make them more lifelike. Never lose sight of the fact that your study of anatomy is a study of three-dimensional forms. These bones and muscles are not flat bands or lines beneath the skin – they are solid forms that protrude from the basic figure (like the bony kneecap or the biceps when you flex your muscle) or cut back into it (like the socket in which your eye is set).

From experience we know that beginning students of anatomy have a tendency to lose sight of the basic form of the figure when they start to study anatomy. You can avoid this error if you will look back through Lesson 4 and ahead to pages 24 and 25 of this lesson to observe that the basic figure needs very little addition or refinement of form to turn it into a real human being.

Do not make the mistake of thinking that the more bones and muscles you put in, the more real your drawing will appear. Instead, spend your time in a careful study of each stage of your drawing. As you work, ask yourself: "Have I made these figure forms too simple – is my drawing nothing but another basic figure – or have I put in too much detail and destroyed all the form, ending up with a medical chart instead of a figure drawing?" The ideal, of course, lies between these extremes. One of the best ways to judge how well you are using your knowledge of artistic anatomy is to study the examples of figure drawings and paintings by members of your Faculty and compare them with your own.

When you study the figure in action, you will observe that an amazing variety of action is disclosed in every movement, yet these movements do not in the least alter the basic construction of the figure. Many of the variations of small forms and structural details which are significant in their places are lost in the larger and basic form of some stronger action. Always remember this important fact, for with this broad point of view you will avoid many problems in drawing the figure.

Again, we wish to point out that you are a student of art, and not of medicine. Memorizing the names of the bones and muscles is not an important part of your study of anatomy. In some cases a certain amount of this is unavoidable, but most of your time and interest should be devoted to studying and drawing the forms and actions of the bones and muscles as they affect the outward appearance of the figure.

You will find that you can draw clothing much more convincingly if you know the form beneath it, and how it changes with different actions. Many times you have seen a drawing of the figure in which the clothing or drapery has been beautifully handled – but it seems to have no connection with the figure it is supposed to clothe. The reason for this is that the artist did not have enough knowledge of the figure itself before he drew the drapery, so that he could not make you "feel" the figure underneath. The forms and directions which drapery takes are almost always entirely dependent upon the structure and action of the figure underneath. Since most of the figures you will draw will be clothed, this is another reason for studying simple anatomy.

You cannot disregard the great importance of anatomy in figure drawing any more than you can build a house and disregard its foundation and the basic construction in it which holds the house together – from the inside. Anatomy is fundamental in figure drawing. It will help you to know the figure and interpret it, both from life and photographs. As you improve your knowledge of anatomy you will be able to draw better from memory, too. You will not be limited to showing the figure in just a few attitudes, but will be able to draw it skillfully and confidently in any action you wish to portray.

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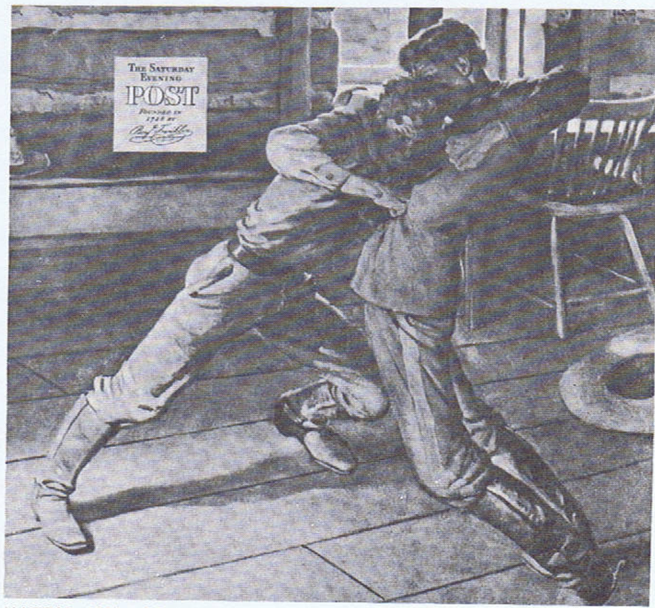
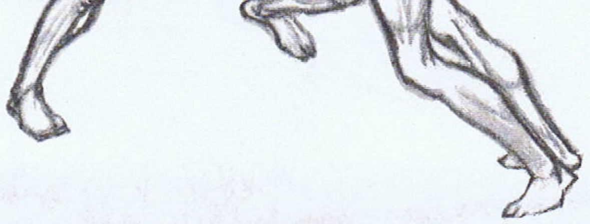
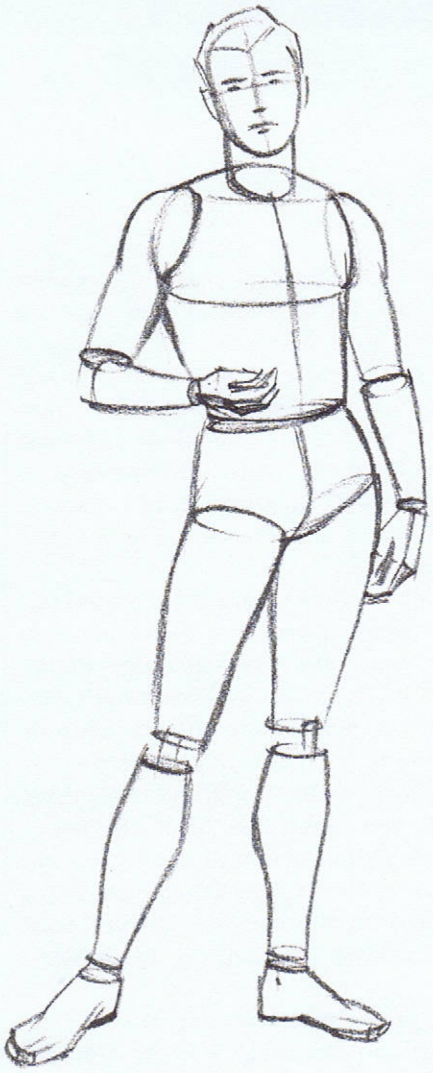


HAROLD VON SCHMIDT

The figures in the painting above are based on a sound knowledge of anatomy – as is proved by the drawing of the same figures in the nude. Only when we know artistic anatomy can we draw the figure in every pose and make it look convincing – clothed or not.





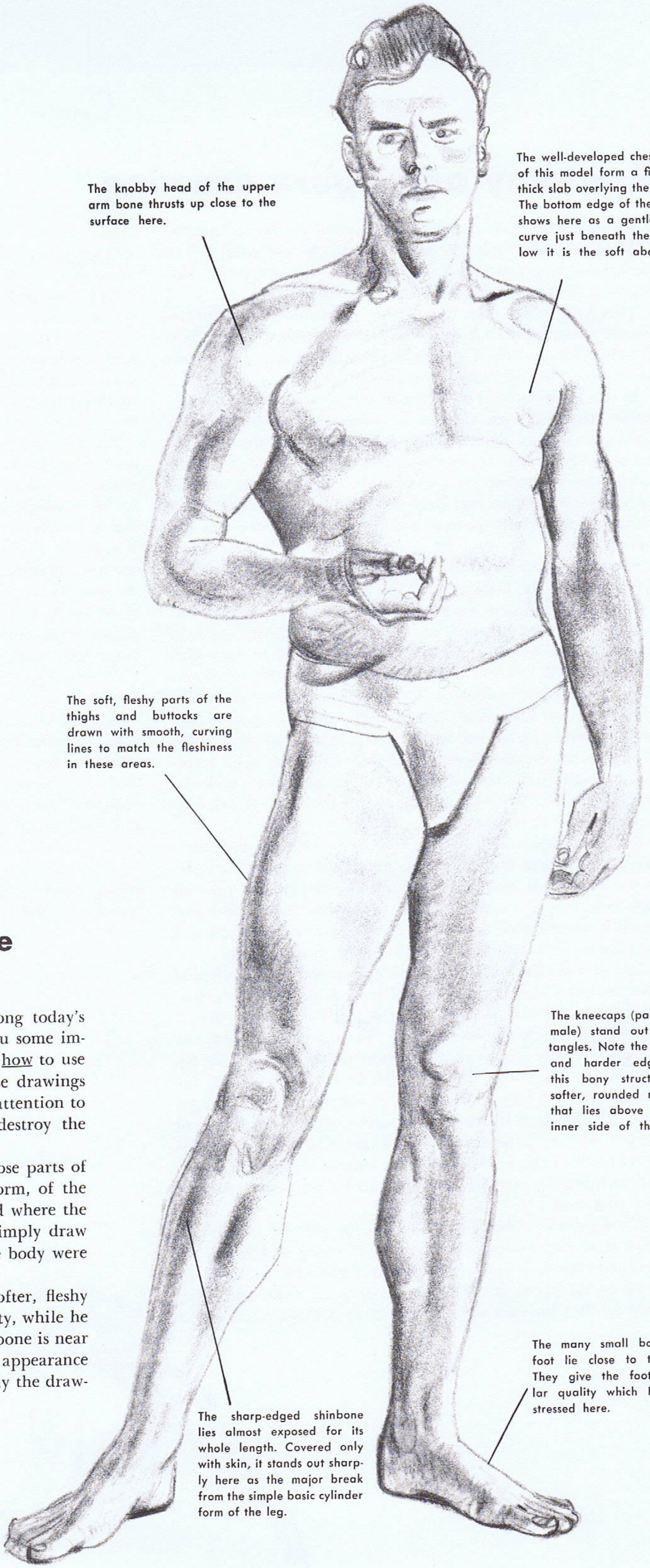
By applying a knowledge of simple anatomy to the basic form figure above, we can change it into real, lifelike figures like the ones shown here.

Bones and muscles affect the surface of the figure

Robert Fawcett, one of the greatest draftsmen among today's professional artists, made these drawings to show you some important points to look for in studying anatomy and how to use them in drawing the human figure. Although these drawings are based on anatomical knowledge, in no sense has attention to anatomical details been permitted to weaken or destroy the solid form of the figure.

Fawcett's drawings show he is clearly aware of those parts of the body surface where the bone determines the form, of the parts where the firm muscle creates the contour, and where the body is soft and fatty. In other words, he doesn't simply draw the whole figure with a uniform line, as though the body were an unvarying fleshy mass.

Notice that the artist's pencil lines along the softer, fleshy parts of the body actually have a soft, curving quality, while he uses stronger, more angular accents to indicate that bone is near the surface. His sensitivity to the difference in the appearance of fleshy forms and bony ones is the main reason why the drawings appear lifelike.



The knobby head of the upper arm bone thrusts up close to the surface here.

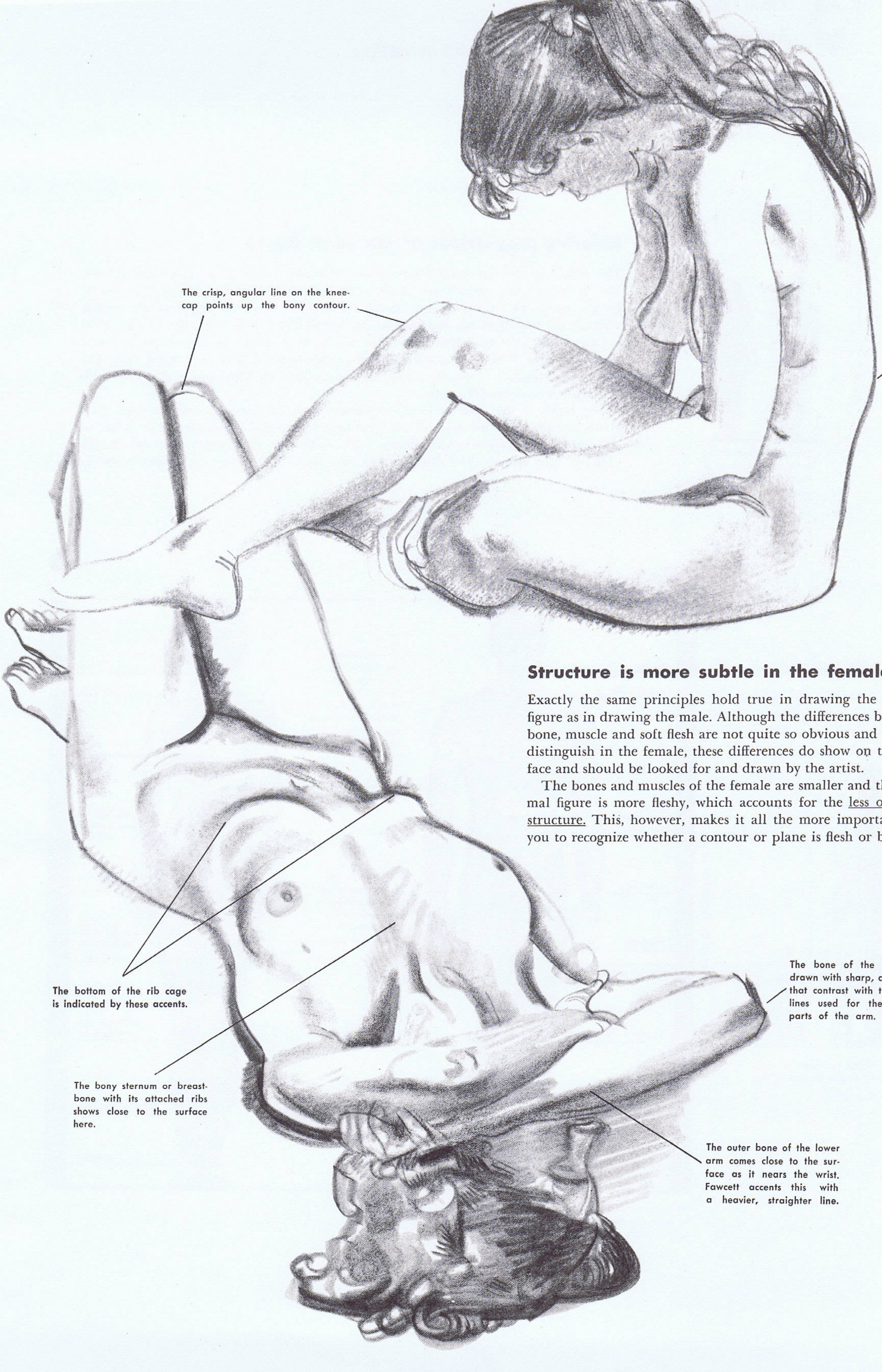
The well-developed chest muscles of this model form a firm, even, thick slab overlying the rib cage. The bottom edge of the rib cage shows here as a gentle, broken curve just beneath the skin. Below it is the soft abdomen.

The soft, fleshy parts of the thighs and buttocks are drawn with smooth, curving lines to match the fleshiness in these areas.

The kneecaps (particularly in the male) stand out as bony rectangles. Note the straighter lines and harder edges separating this bony structure from the softer, rounded mass of muscle that lies above it toward the inner side of the leg.

The many small bones of the foot lie close to the surface. They give the foot an angular quality which Fawcett has stressed here.

The sharp-edged shinbone lies almost exposed for its whole length. Covered only with skin, it stands out sharply here as the major break from the simple basic cylinder form of the leg.



The crisp, angular line on the knee-cap points up the bony contour.

This slight bulge marks the bottom of the rib cage in back.

Structure is more subtle in the female

Exactly the same principles hold true in drawing the female figure as in drawing the male. Although the differences between bone, muscle and soft flesh are not quite so obvious and easy to distinguish in the female, these differences do show on the surface and should be looked for and drawn by the artist.

The bones and muscles of the female are smaller and the normal figure is more fleshy, which accounts for the less obvious structure. This, however, makes it all the more important for you to recognize whether a contour or plane is flesh or bone.

The bottom of the rib cage is indicated by these accents.

The bone of the elbow is drawn with sharp, crisp lines that contrast with the softer lines used for the fleshier parts of the arm.

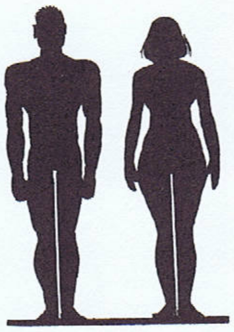
The bony sternum or breastbone with its attached ribs shows close to the surface here.

The outer bone of the lower arm comes close to the surface as it nears the wrist. Fawcett accents this with a heavier, straighter line.

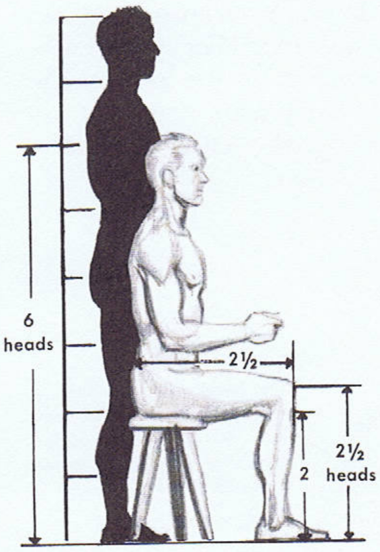
Relative proportions of the adult figure

The height of the figure should be about "8 heads" and is to be divided as follows: one "head" for the actual head, about 1/3 of a "head" for the neck and 2⅔ "heads" for the torso. This brings you 4 "heads" or halfway down the figure to the crotch, which is the middle of the figure. From this point down, it is 2 "heads" to just below the knee, and 2 "heads" from this point to the floor. Study these divisions in detail in the pictures. While the outline of the female figure differs very much from the male and though it is usually shorter, the same "8 heads high" proportion still holds true with very slight differences.

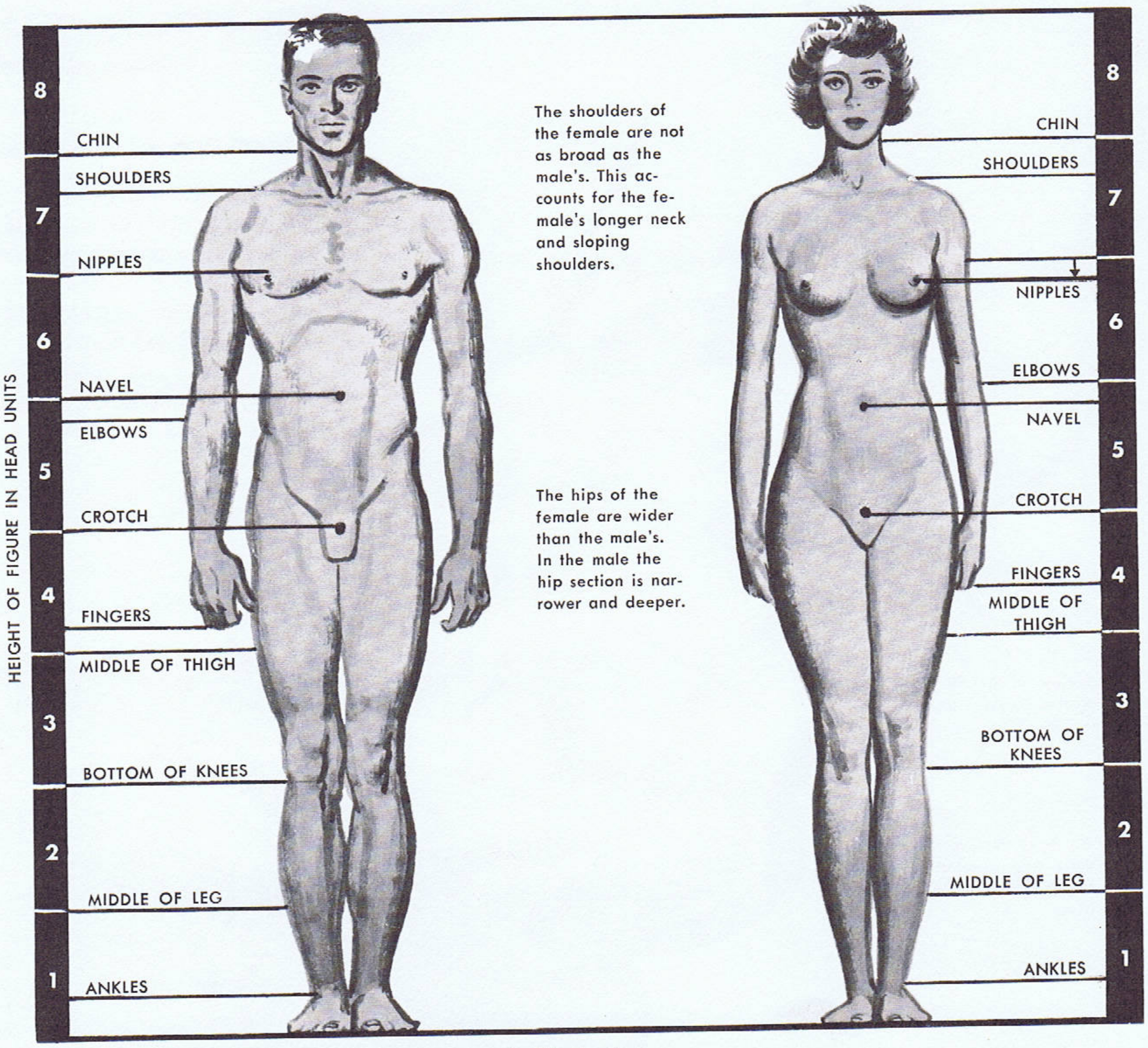
The bones of the male are longer and they have more rough surfaces than those of the female. The "breastbone" or sternum is longer and less curved. The pelvis or "hip section" is narrower and deeper – this makes the male much narrower in the hips than the female. The distance from the pelvis to rib cage or "upper body" is



Note the difference in outline — especially at the shoulders and hips.


6
heads
2½
2½
2 heads

In sitting, the figure loses about two heads in height.


HEIGHT OF FIGURE IN HEAD UNITS
8
7
6
5
4
3
2
1
CHIN
SHOULDERS
NIPPLES
NAVEL
ELBOWS
CROTCH
FINGERS
MIDDLE OF THIGH
BOTTOM OF KNEES
MIDDLE OF LEG
ANKLES
CHIN
SHOULDERS
NIPPLES
ELBOWS
NAVEL
CROTCH
FINGERS
MIDDLE OF THIGH
BOTTOM OF KNEES
MIDDLE OF LEG
ANKLES

The shoulders of the female are not as broad as the male's. This accounts for the female's longer neck and sloping shoulders.

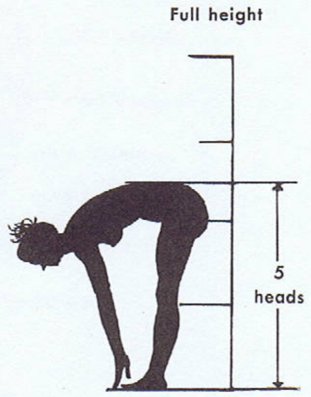
The hips of the female are wider than the male's. In the male the hip section is narrower and deeper.

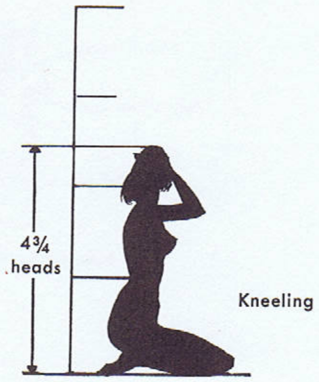
While the female is generally shorter than the male — to simplify the chart we show you the figures at the same height, since the "8 heads" measure applies to the proportions of both figures.

shorter in the male due to the deeper and narrower pelvis. In the female, the shoulders are not as broad and the collar bones shorter and straighter: this accounts for the more sloping shoulders and the longer and more graceful neck in the female.

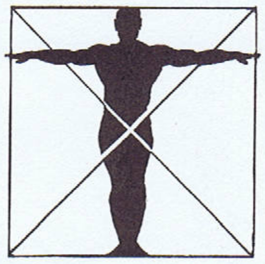
The male arms are longer in proportion to the trunk than those of the female due to the longer humerus or "upper arm bone" and because of this the elbow is lower. The length of the torso in the male is proportionately shorter than that of the female. The legs are longer and the skull larger. The center of the male figure is at the pubic bone (just above the crotch) while in the female it is slightly higher. The width of the female hips is about equal to the width of the chest and one arm combined, and they are wider than those of a male of the same height.

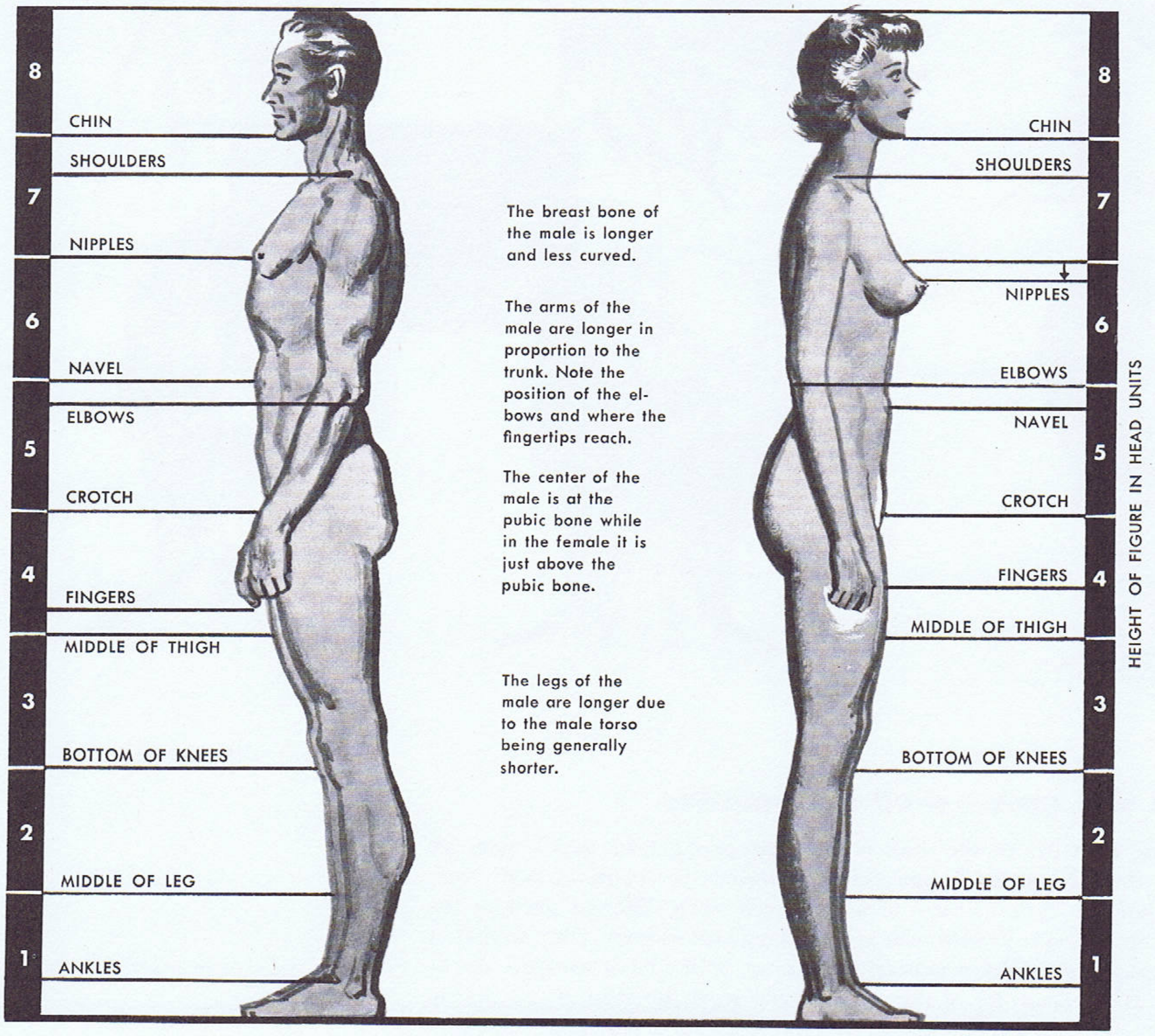
In the female, the muscles in the area of the hips are not well defined, partly because of their less vigorous use, but mainly because of a larger quantity of fat, which is especially thick over the thighs, the hips and the buttocks.


Full height
5 heads


4¾ heads
Kneeling

If you always remember that the center of the figure is at the crotch, you can judge how many heads high the figure should be when drawn in different attitudes.



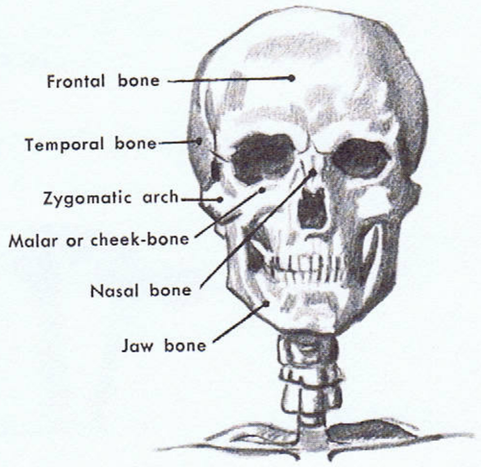

8
CHIN
SHOULDERS
7
NIPPLES
6
NAVEL
ELBOWS
5
CROTCH
4
FINGERS
MIDDLE OF THIGH
3
BOTTOM OF KNEES
2
MIDDLE OF LEG
1
ANKLES
8
CHIN
SHOULDERS
7
NIPPLES
6
ELBOWS
NAVEL
5
CROTCH
FINGERS
4
MIDDLE OF THIGH
3
BOTTOM OF KNEES
2
MIDDLE OF LEG
ANKLES
1
HEIGHT OF FIGURE IN HEAD UNITS

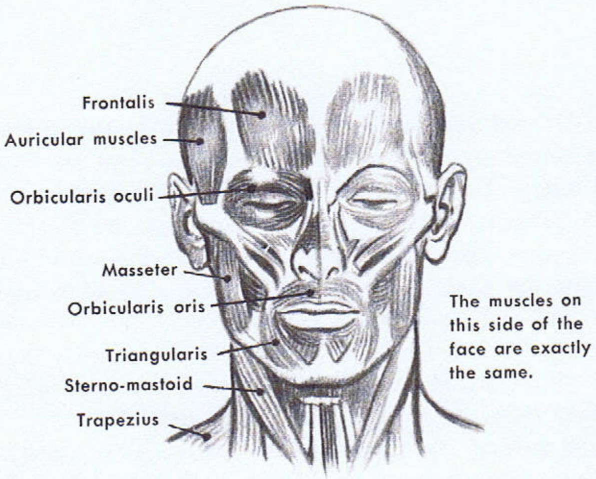
The breast bone of the male is longer and less curved.

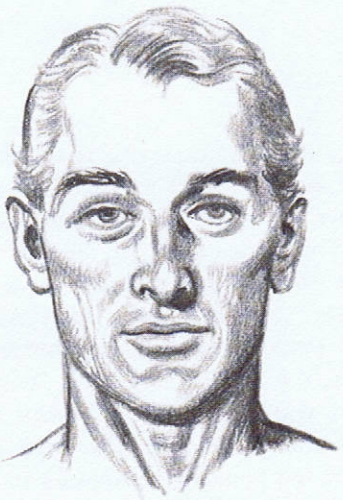
The arms of the male are longer in proportion to the trunk. Note the position of the elbows and where the fingertips reach.

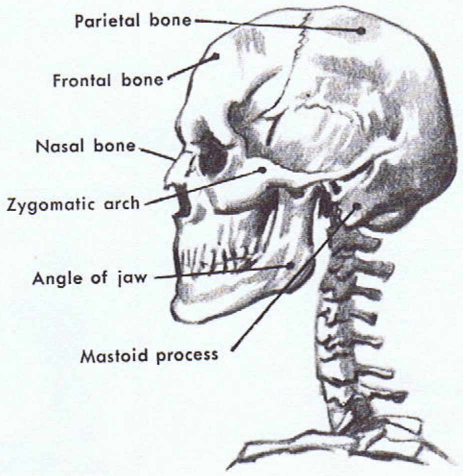
The center of the male is at the pubic bone while in the female it is just above the pubic bone.

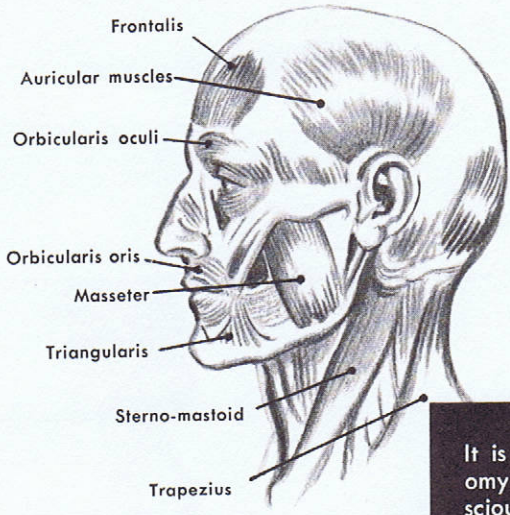
The legs of the male are longer due to the male torso being generally shorter.

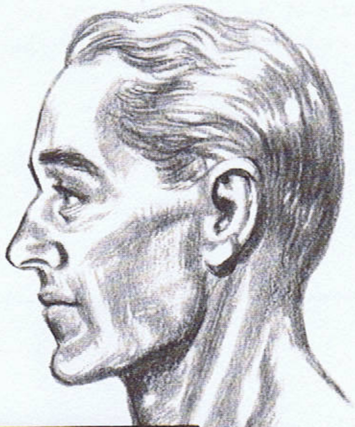

Frontal bone
Temporal bone
Zygomatic arch
Malar or cheek-bone
Nasal bone
Jaw bone


Frontalis
Auricular muscles
Orbicularis oculi
Masseter
Orbicularis oris
Triangularis
Sterno-mastoid
Trapezius
The muscles on this side of the face are exactly the same.

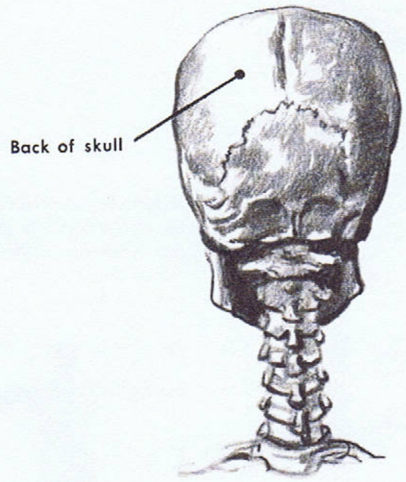


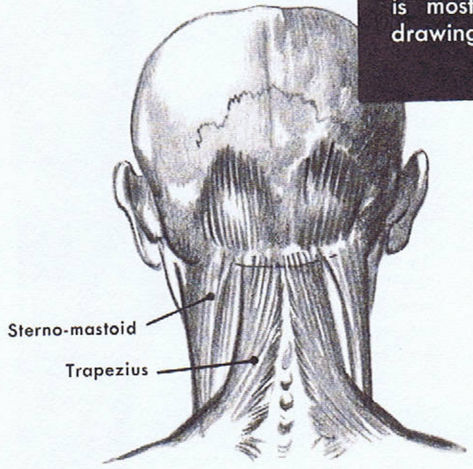

Parietal bone
Frontal bone
Nasal bone
Zygomatic arch
Angle of jaw
Mastoid process

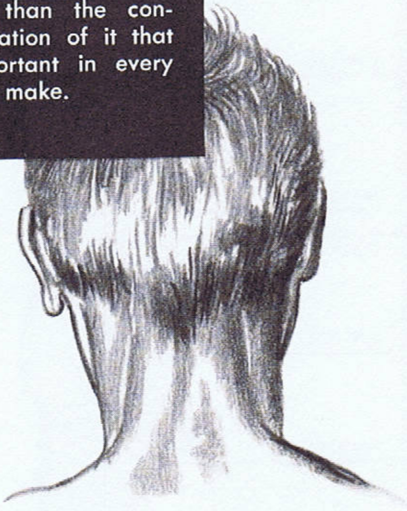

Frontalis
Auricular muscles
Orbicularis oculi
Orbicularis oris
Masseter
Triangularis
Sterno-mastoid
Trapezius



It is the knowledge of anatomy rather than the conscious application of it that is most important in every drawing you make.


Back of skull


Sterno-mastoid
Trapezius

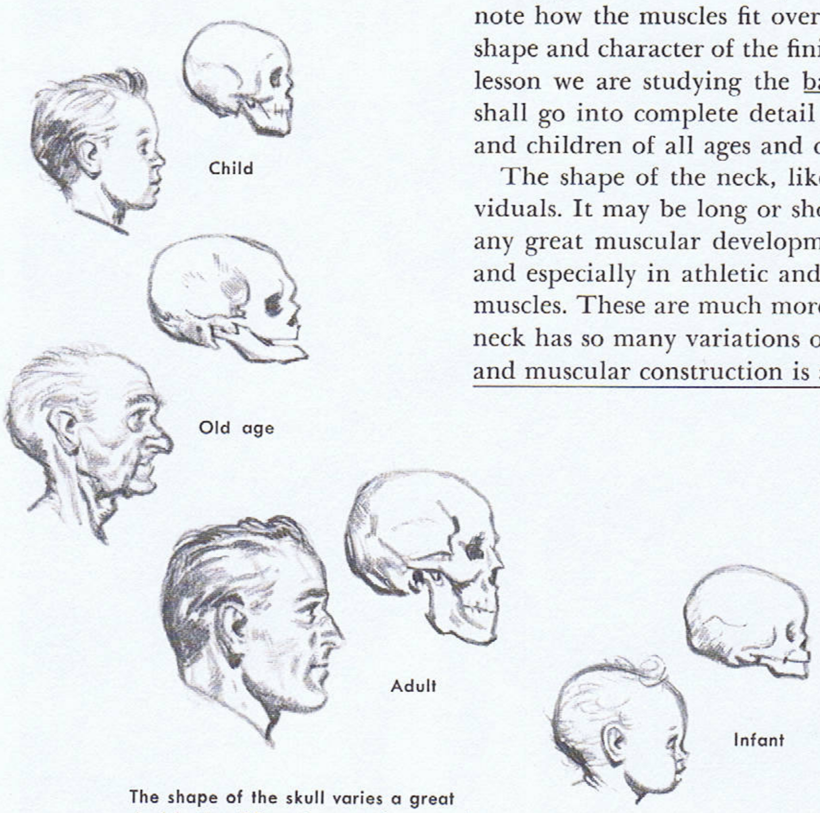


The head and neck — skull and muscles

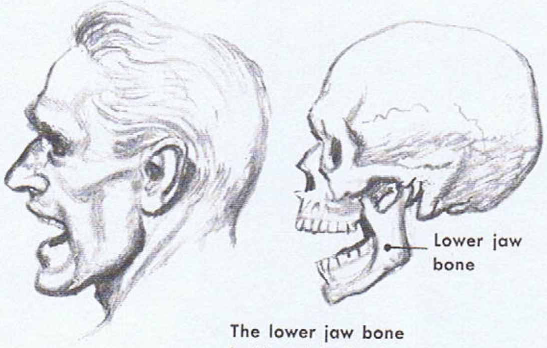
The hard bone structure of the skull is the shape-giving form which gives all human heads the same general appearance. However, the shapes of skulls vary greatly, especially in different races of men as well as in different parts of the world. There are the wide-headed men and the long-headed men — but no matter what the geographical origin or general appearance is, the basic structure of the skull, as well as the structure of the muscles over it, is the same in all human beings. As you study the skull and the muscles of the face, remember that they merely modify the simple solid structure of the form head you drew in the last lesson. A drawing of the head must be just that — a drawing of solid form, not a chart of the individual muscles beneath the surface.

Study the skull carefully and memorize the different surfaces and parts. Then note how the muscles fit over these various areas and how they finally affect the shape and character of the finished head as we see it every day. Remember, in this lesson we are studying the basic structure of the figure and its parts. Later we shall go into complete detail on methods of drawing the heads of men, women and children of all ages and character. But first things must come first.

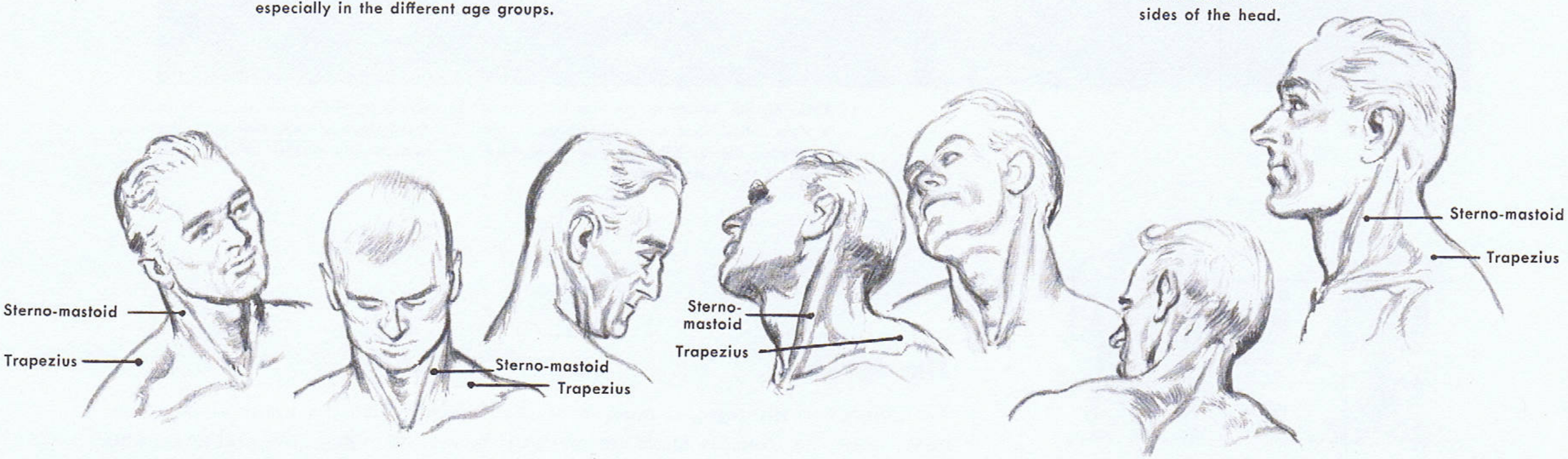
The shape of the neck, like that of the head, varies greatly in different individuals. It may be long or short, thin or fat. In the female, owing to the lack of any great muscular development, it is usually round and smooth. In the male, and especially in athletic and old men, it will show well-defined and prominent muscles. These are much more pronounced when the neck is in action. While the neck has so many variations of shape and size, like the head, its basic anatomical and muscular construction is always the same in all human figures.



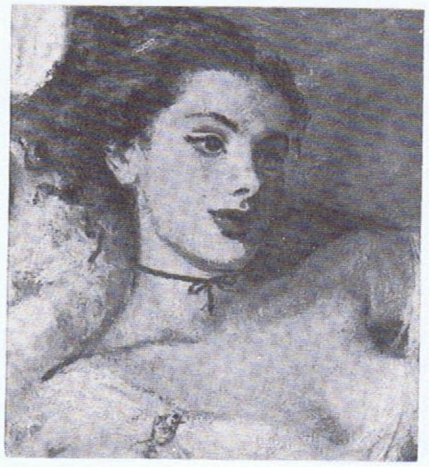
The shape of the skull varies a great deal in the different races of man and especially in the different age groups.



The lower jaw bone is hinged in front of the ear on both sides of the head.



Study carefully the actions and movement of the muscles in the neck as they twist, turn and move up and down. The most pronounced muscle which influences the appearance and action of the neck is the sterno-mastoid. It starts in back of the ears and reaches to the pit of the neck. The trapezius is another important muscle greatly influencing the shape and action of the neck.



BEN STAHL

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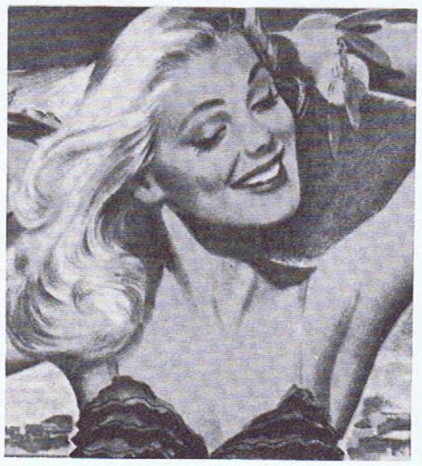
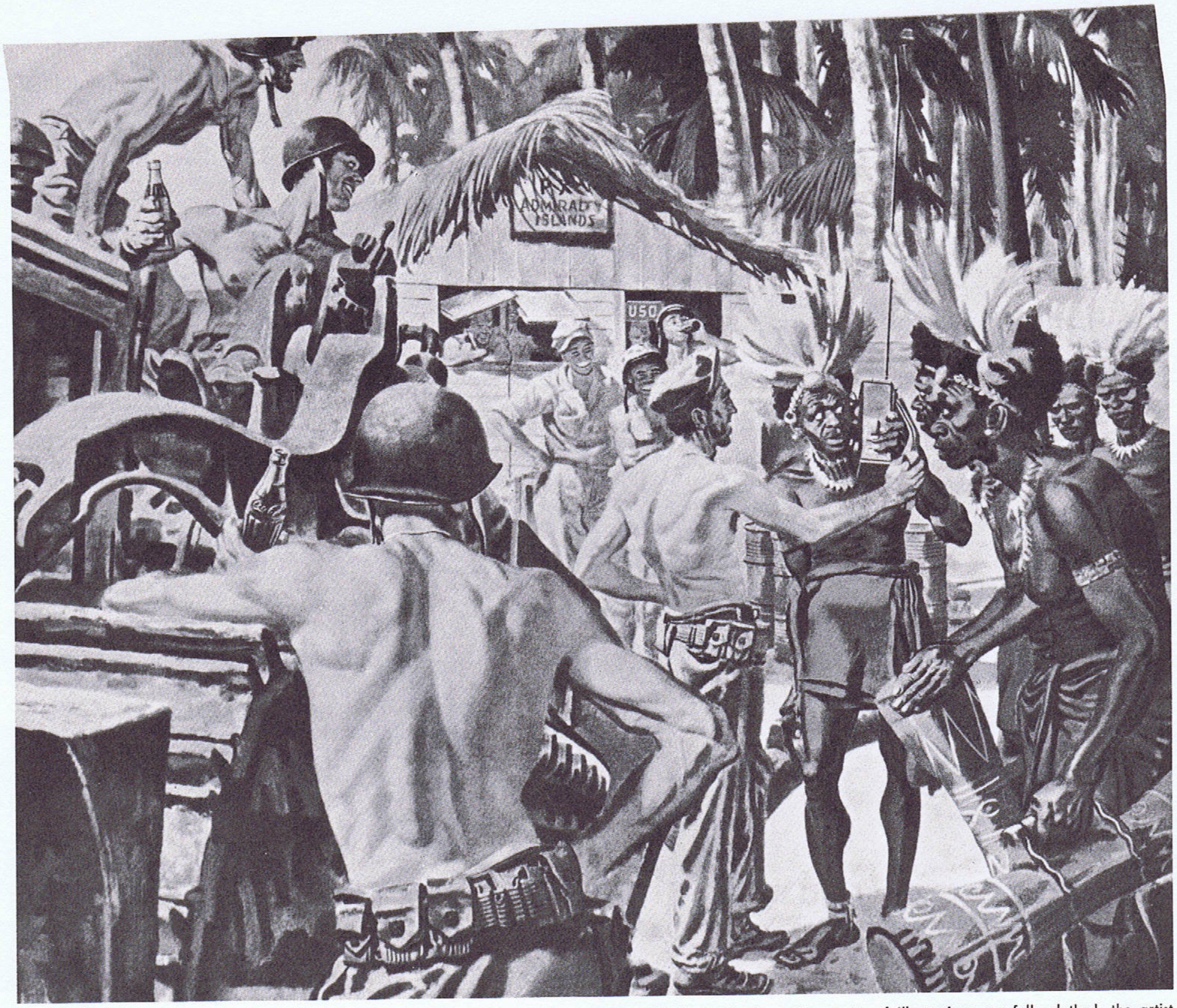


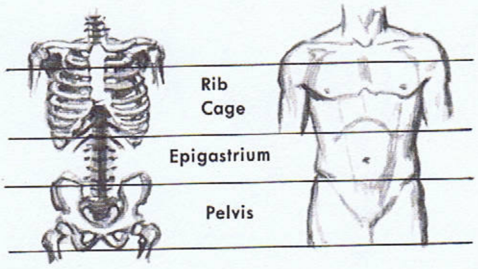
JON WHITCOMB

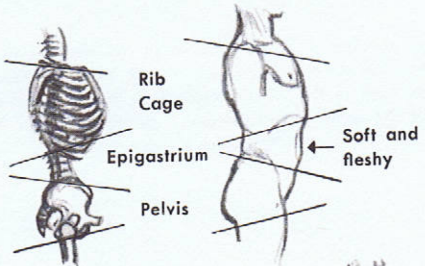
Muscles in the female neck, while they are the same, are much less prominent than the male's.

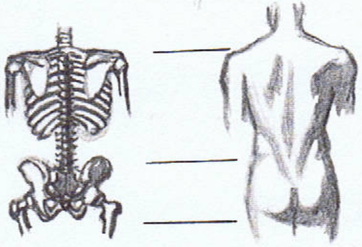


Courtesy The Coca-Cola Company

Although the figures in the vast majority of illustrations are fully clothed, the artist is often called upon to make pictures in which anatomy plays an important part. The convincing figures Albert Dorne drew here owe much to the careful study he has made of the human body.







Seen from the back the trunk consists of two parts.

The torso

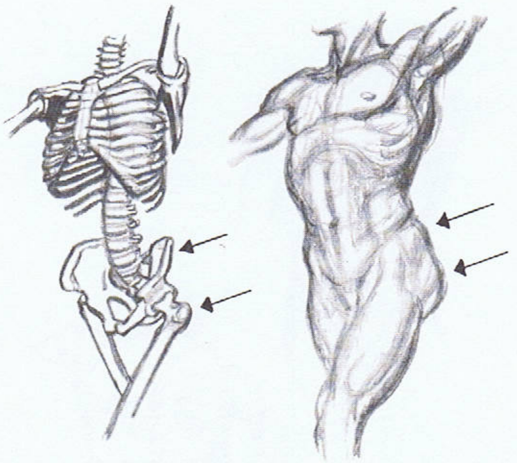
To understand the torso, it must be studied and drawn from many angles. The torso, from the front, is made up of three masses: the chest, the abdomen, and the pelvis. Between the chest and the abdomen we have the epigastrium (the upper part of the abdomen). The rib cage or chest is shaped like a cone with the base below. The upper portion of the rib cage appears broader than it actually is, due to the presence of the shoulders and collar bones. This, to a great extent, causes the shape of the actual rib cage to be lost from view. The chest and pelvis are fairly stable; the epigastrium portion is quite movable.

When seen in profile, the three sections of the trunk are even more apparent: the upper part containing the rib cage, the central part containing the abdominal mass, and the lower part, which contains the lower portion of the abdomen and the pelvis.

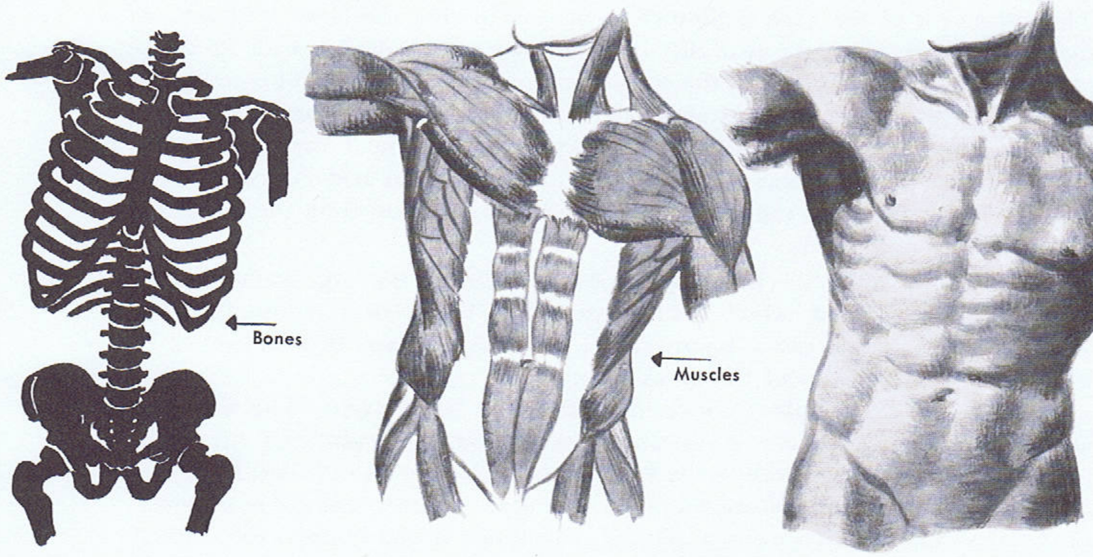
The trunk, when seen from the back, consists really of two parts: the back of the thorax (rib cage) and the loins or back of the abdomen. The difference between these two areas is not so obvious from behind as it is in front, where the top of the abdomen is marked by the lower margin of the ribs.

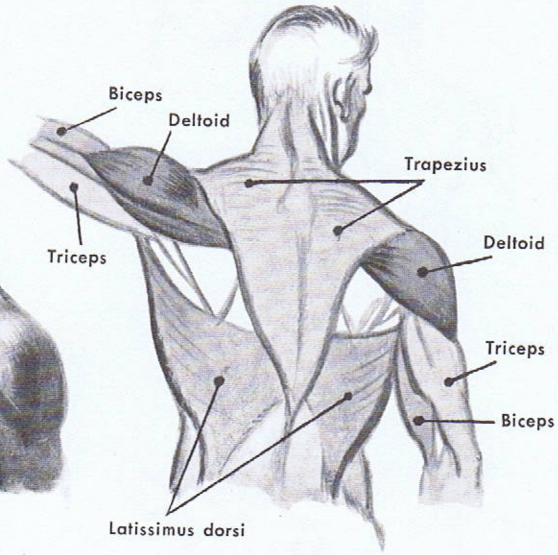
The only bony form in the central mass of the torso is the part of the spinal column in the small of the back connecting the upper region to the lower one. In the lower region the bones are deep seated and heavy, showing on the surface and affecting the external form at certain points. These points are at the crest of the pelvis, the coccyx (lowest tip of the spine), and the head of the femur (thigh bone).

The upper part of the torso is quite remarkable for its bony character. The rib cage, the sternum, the scapula (shoulder blade) and clavicles (collar bones), supported by the spine, enclose and protect the vital organs of the body. The muscles that cover this bony form greatly influence the planes and the effect of light and shade in constructing the figure. The abdominal area between the rib cage and the pelvic mass is fleshy, except for the spinal column. The movement of the vertebrae of the spine is visible along its course down the center of, and especially at the small of, the back. The scapula (shoulder blade) slides against the surface of the rib cage in any direction and may be lifted from it so that it becomes quite prominent under the skin. More than one-half the entire movement of the shoulder is caused by the scapula.

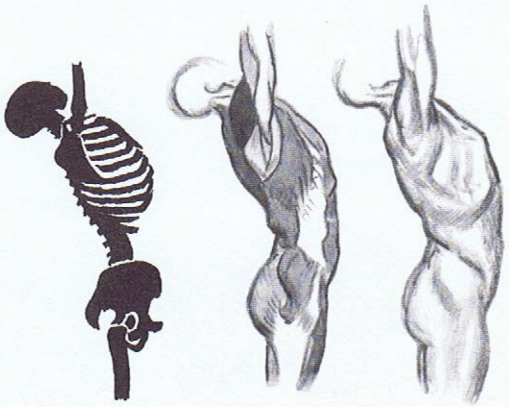


Arrows point to crest of pelvis and head of femur and show where they affect contour of hips.

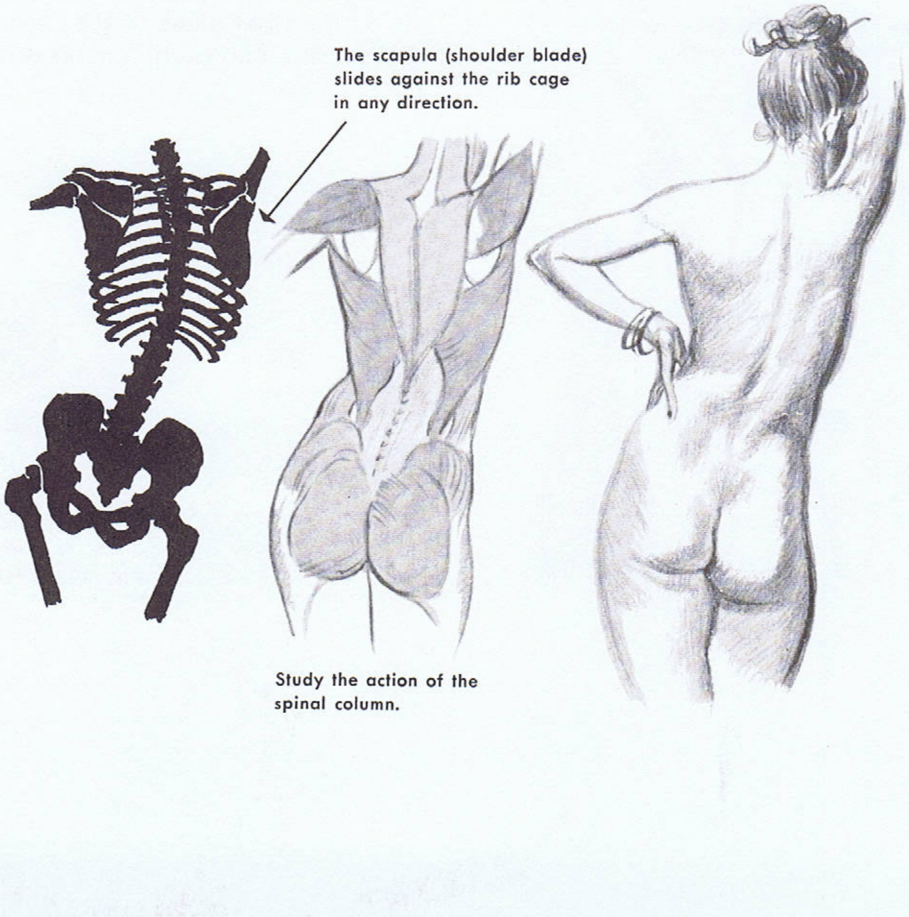




Memorize these most important muscles of the back.

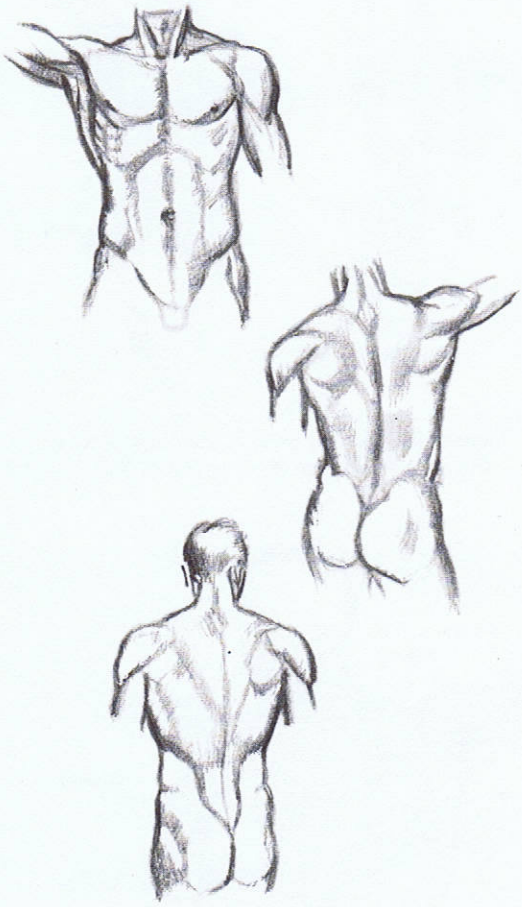


The abdominal area between the chest and pelvis is fleshy and allows for considerable movement.



The scapula (shoulder blade) slides against the rib cage in any direction.

Study the action of the spinal column.



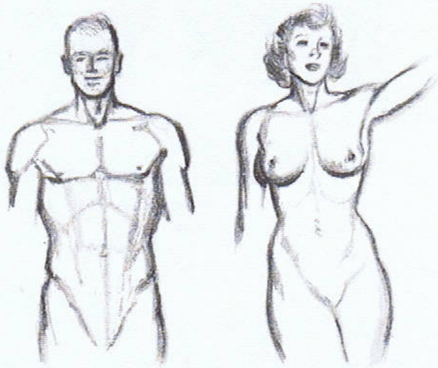
The front of the torso is divided by a furrow that runs vertically down the length of the torso, dividing it evenly in two. It begins at the pit of the neck between the clavicles (collar bones) ; as it passes over the breast it marks the breastbone and is deepened here considerably by the pectoral (chest) muscles on either side. At the end of the rib cage it marks the epigastric pit (where the rib cage diverges), this point being about one-third down the torso. The next third down brings us to the navel, and the last third ends at the symphysis (at about the pubic bone).

A similar vertical furrow marks the center of the back for its full length. The depth of this furrow is caused by the large mass of muscle which projects on each side of it and gradually increases in width but loses in prominence as it progresses upward. At the upper part of the buttocks the furrow gives place to a slightly depressed area, below which it again becomes the deep furrow which separates the buttocks.

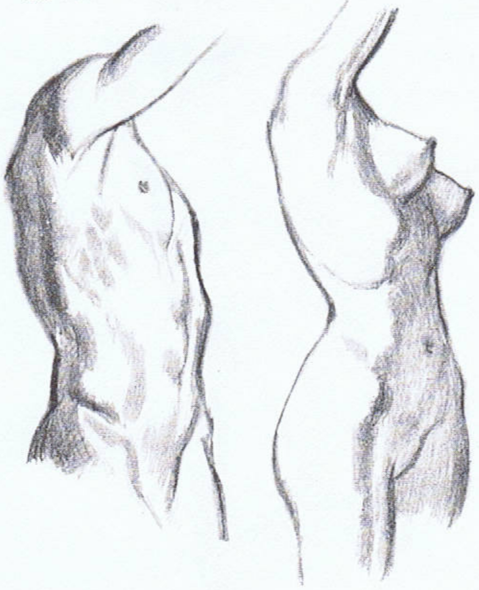
The back of the torso presents many prominences and depressions. This is due to the number of thin layers of muscle which cross and recross its bony structure. The movement of the back is limited to the extent that the bony structure of the spine allows. From the rear the torso presents a great wedge with its apex pointed downward, the base of the wedge being at the shoulders. This wedge is driven in between the buttresses of the hips and forms the most notable example of the interrelation of parts which is so universal in the human organism. From this region come all the important actions that the human body is capable of. The hip and pelvis form the points of transmission of action from the lower to the upper part of the body.

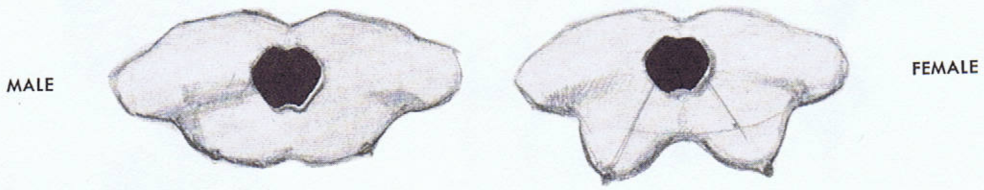
While the muscles of the chest help to form the breast, it is a large gland, known as the mammary gland, which actually gives the breast its individual shape. Notice that the male breast is square rather than rounded and that its bottom is level with the lower end of the breastbone.

The breast of the female is noticeably different in its character. The rib cage, being smaller in the female, gives more space between the arm and the torso proper. The mammary glands in the female are much larger and fuller; however, the mistake is often made of drawing them too large. Another mistake in drawing the breasts from a front view is in placing the nipples in the center — they are at the side and near the outline of the breasts. The female breast projects like a half-sphere that is rather conical in shape, due to the nipples. The breast does not lie on the front plane of the chest but rather at the junction of the front and side planes. This causes the breasts to point slightly away from each other.

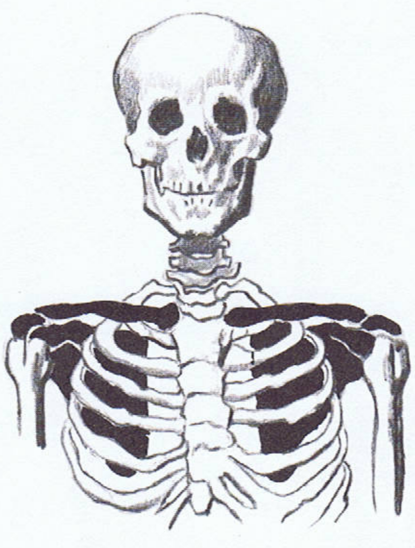


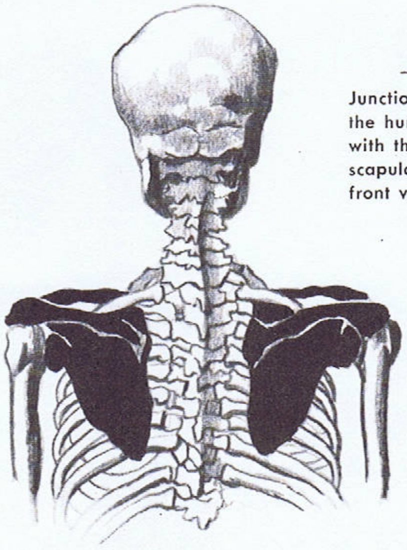
Nipples are not in the center but at the side and near the outline of the breasts.

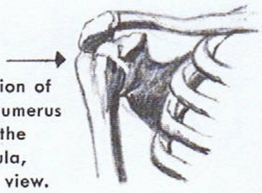




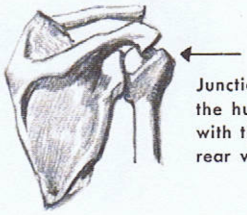
Looking down on both the female and male breasts — the female breasts do not lie on the front plane, but at the junction of the side and front planes. They are rather conical in shape and point slightly away from each other.



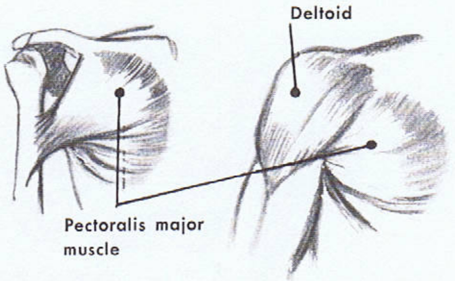


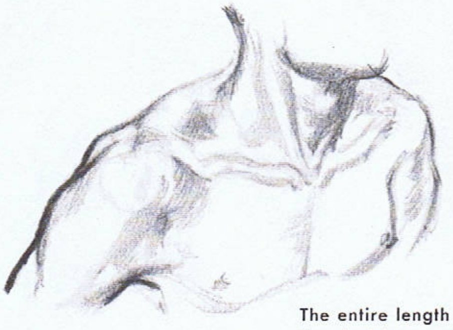


Junction of the humerus with the scapula, front view.

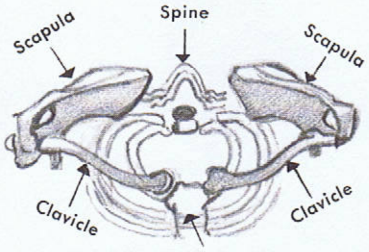


Junction of the humerus with the scapula, rear view.

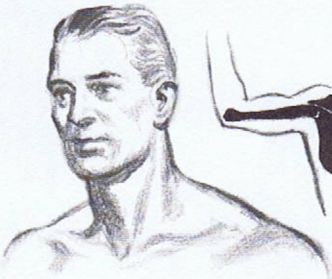


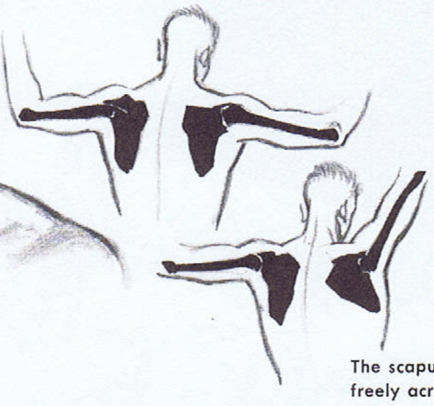


The entire length of the clavicles can be seen under the skin.



Looking down on the shoulder girdle.





The scapula moves freely across the back.

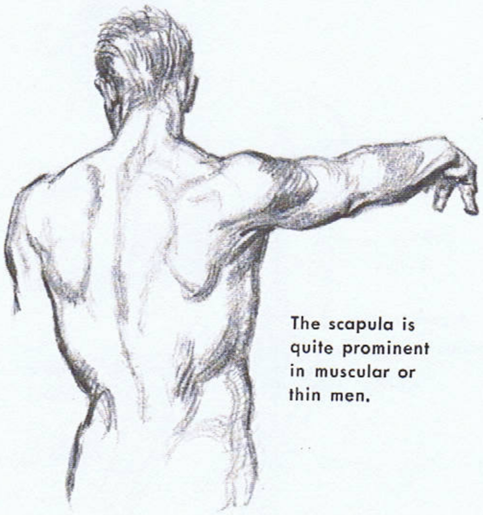
The shoulders and arms

The arms are connected to the shoulders by means of a bony framework known as the shoulder girdle. More variety of action takes place here than in any other section of the body. Yet, though the range of motion of the shoulder girdle seems limitless, its structure is easy to understand.

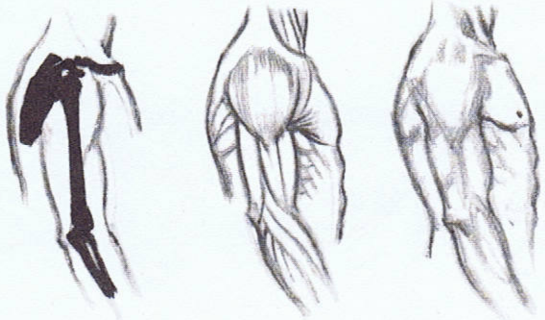
Five bones make up the shoulder girdle – the head of the sternum (breastbone), the clavicles (collar bones) and the two scapulas (shoulder blades). You must carefully study the junction of the humerus (upper arm bone) with the shoulder blade and of the shoulder blade with the collar bone to understand the planes in the living model. Parts of the other bones show on the surface, and understanding them will help you draw them.

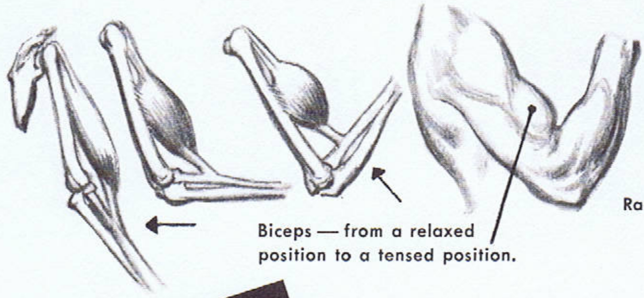
We can see the entire length of the collar bones under the skin – especially at a point not far from the end of the shoulder. There is always a small V-shaped depression at this point, marking the separation of the pectoral (chest) muscles from the deltoid (shoulder) muscles. We can also see the junction of shoulder blade and the collar bone, and under the deltoid muscle we can easily feel the head of the humerus, which forms the corner of the shoulder. The torso is widest at the shoulders.

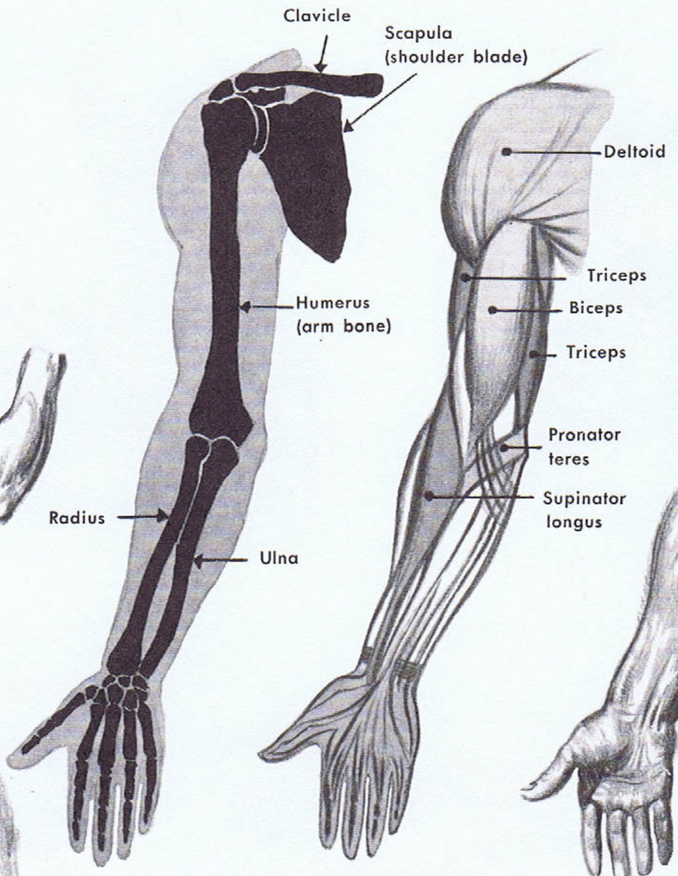
The only connection the shoulder blades have with the chest is through the collar bones. These bones are attached to the breastbone in front and have a wide range of movement in all directions, including a slight rotary movement.

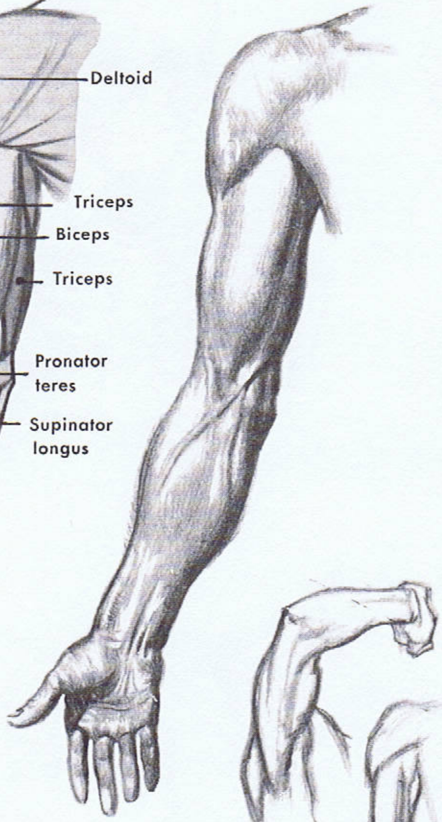


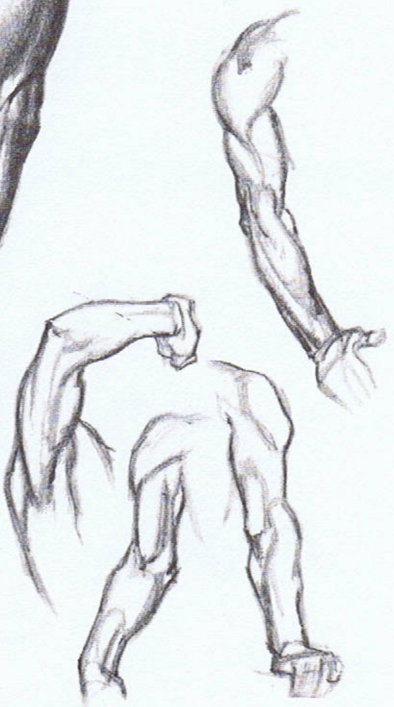
The scapula is quite prominent in muscular or thin men.



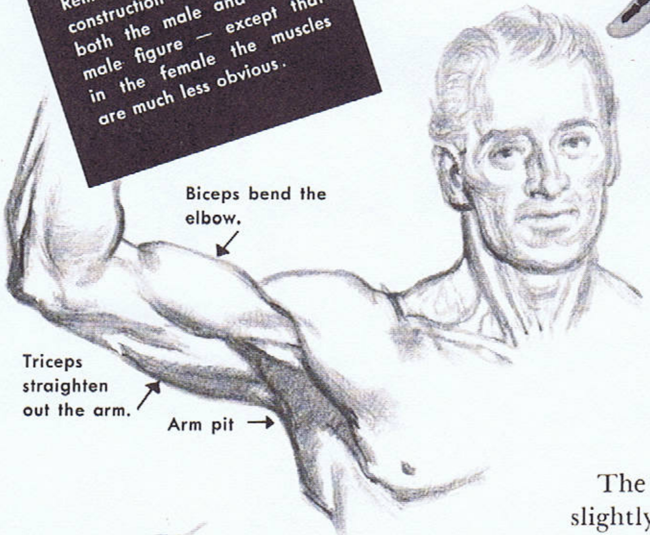

Biceps — from a relaxed position to a tensed position.

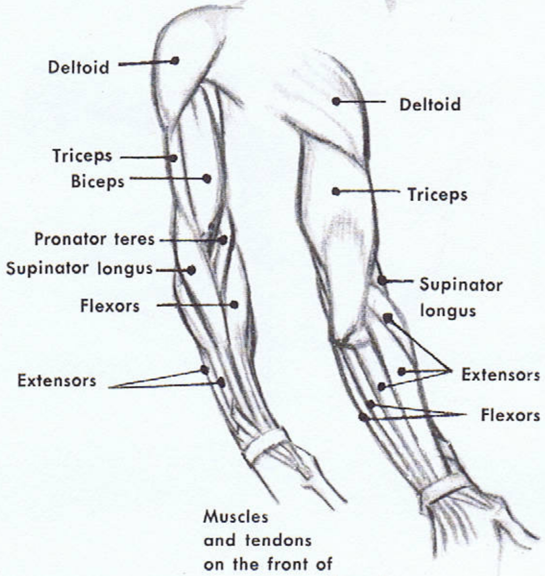

Clavicle
Scapula (shoulder blade)
Humerus (arm bone)
Radius
Ulna
Deltoid
Triceps
Biceps
Triceps
Pronator teres
Supinator longus
FRONT VIEW





Remember that the muscular construction is the same in both the male and the female figure — except that in the female the muscles are much less obvious.


Biceps bend the elbow.
Triceps straighten out the arm.
Arm pit

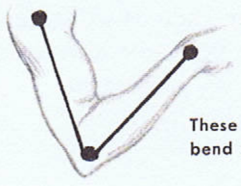

Deltoid
Triceps
Biceps
Pronator teres
Supinator longus
Flexors
Extensors
Deltoid
Triceps
Supinator longus
Extensors
Flexors
Muscles and tendons on the front of the arm — and on the back of the arm.

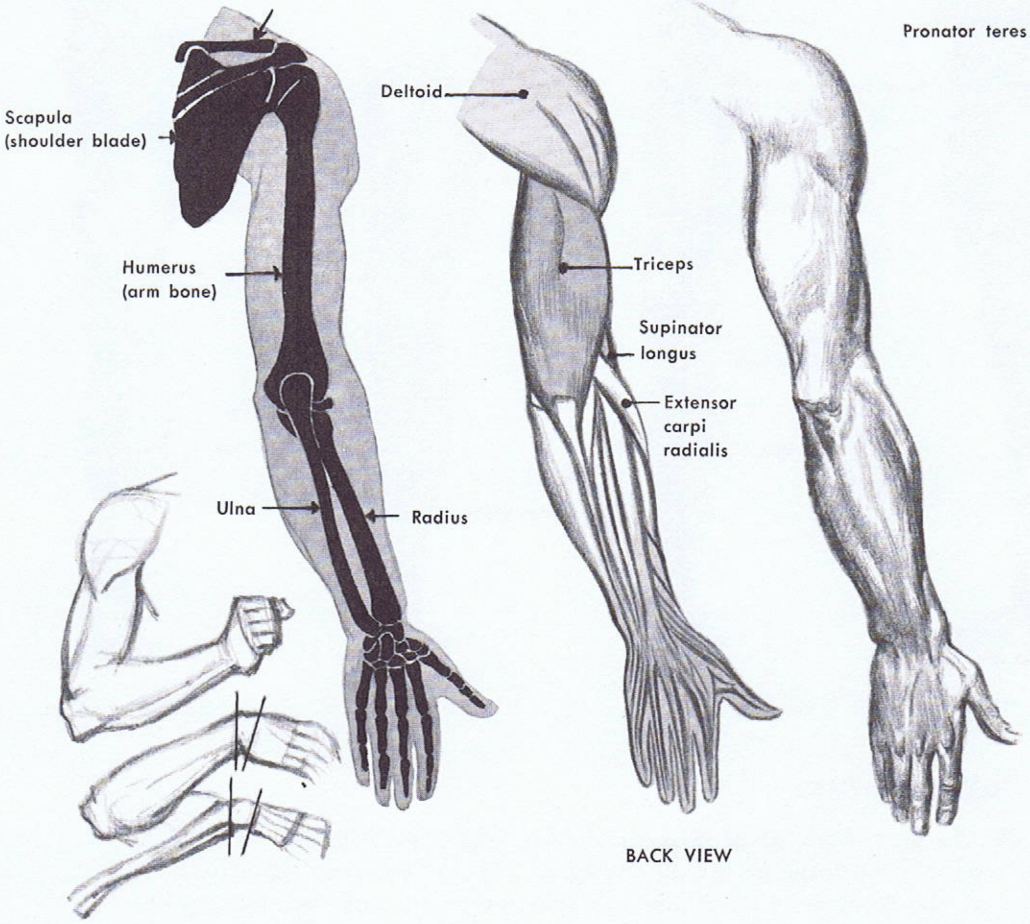
The base of the arm is in the shoulder girdle. Its one bone, the humerus, is slightly curved, with its head fitting into the cup-shaped cavity of the shoulder blade. It has a ball and socket joint which is covered with a lubricating capsule held together by strong membranes and ligaments which cross at different angles and brace the arm as well as allow it great freedom of movement. The lower end terminates at the elbow in a hinge joint.

The hollow of the arm is made into a deep pit by the pectoralis major (great breast muscle) in front, and the greater latissimus dorsi behind. This hollow is commonly called the arm pit.

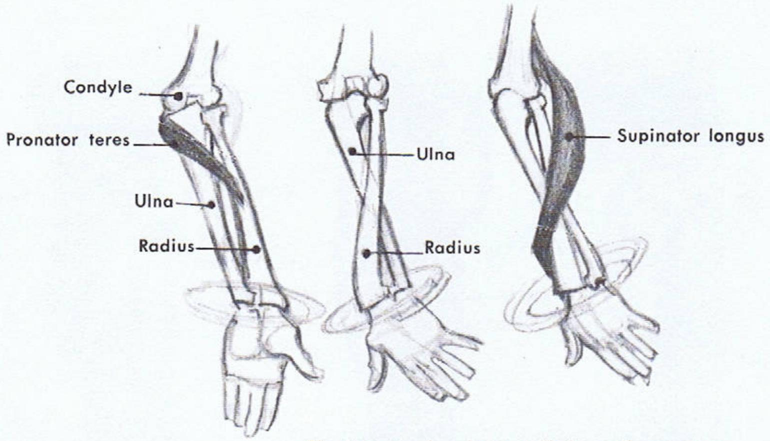
The mass of the shoulder comes down as a wedge and sinks into the outer arm, halfway down. The muscle that is placed in front of the arm is a two-headed muscle and is called the biceps; the muscle on the back of the arm is three-headed and so is called the triceps. The biceps bends the elbow and flexes the forearm. When doing this the biceps becomes shorter and thicker. The triceps muscle runs the entire length of the humerus on the back of the arm. This muscle acts in opposition to the biceps and straightens out the arm.

The muscles of the forearm may be divided into two groups, flexors and extensors. These operate upon the wrist and hand through tendons, which pass

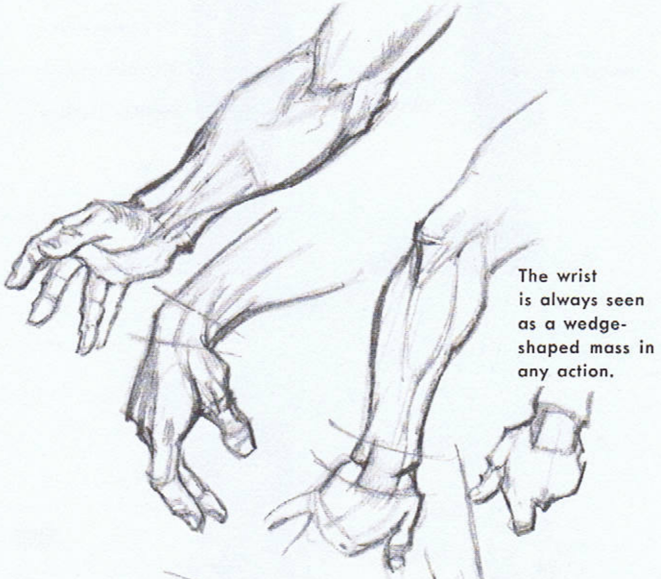

These points bend and twist.


Clavicle
Scapula (shoulder blade)
Humerus (arm bone)
Ulna
Radius
Deltoid
Triceps
Supinator longus
Extensor carpi radialis

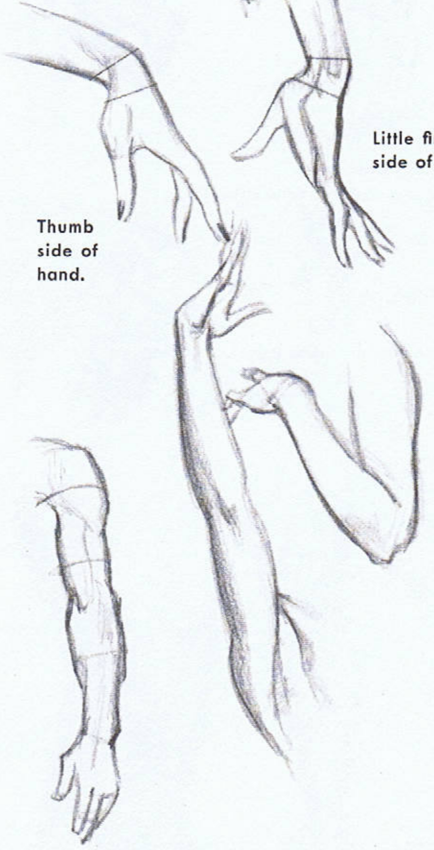
BACK VIEW


Condyle
Pronator teres
Ulna
Radius
Ulna
Radius
Supinator longus

The two muscles shown pull the radius over the ulna and back again in a rotary motion.



The wrist is always seen as a wedge-shaped mass in any action.



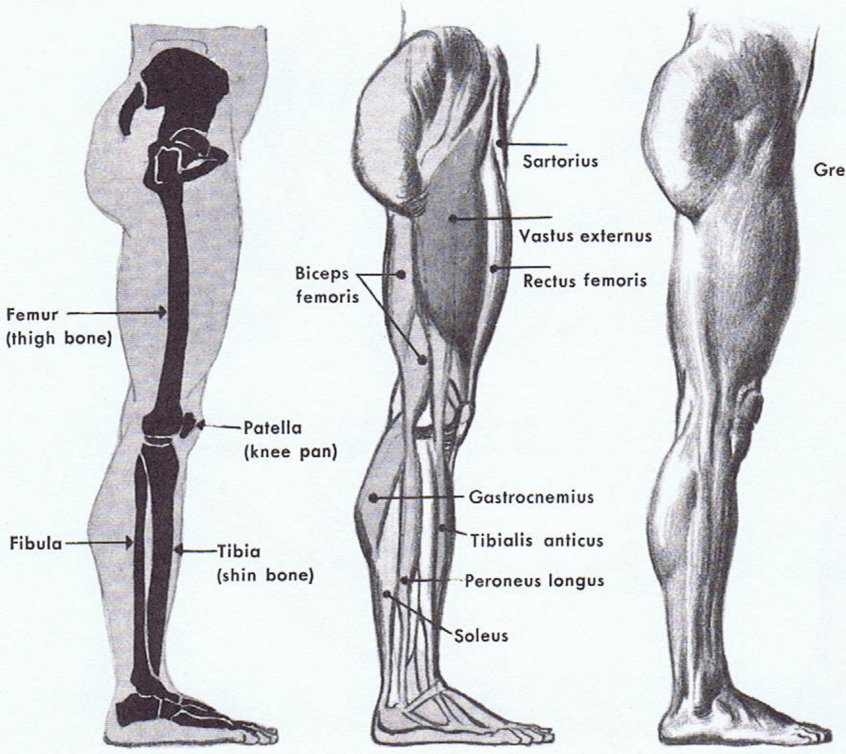
Little finger side of hand.

Thumb side of hand.

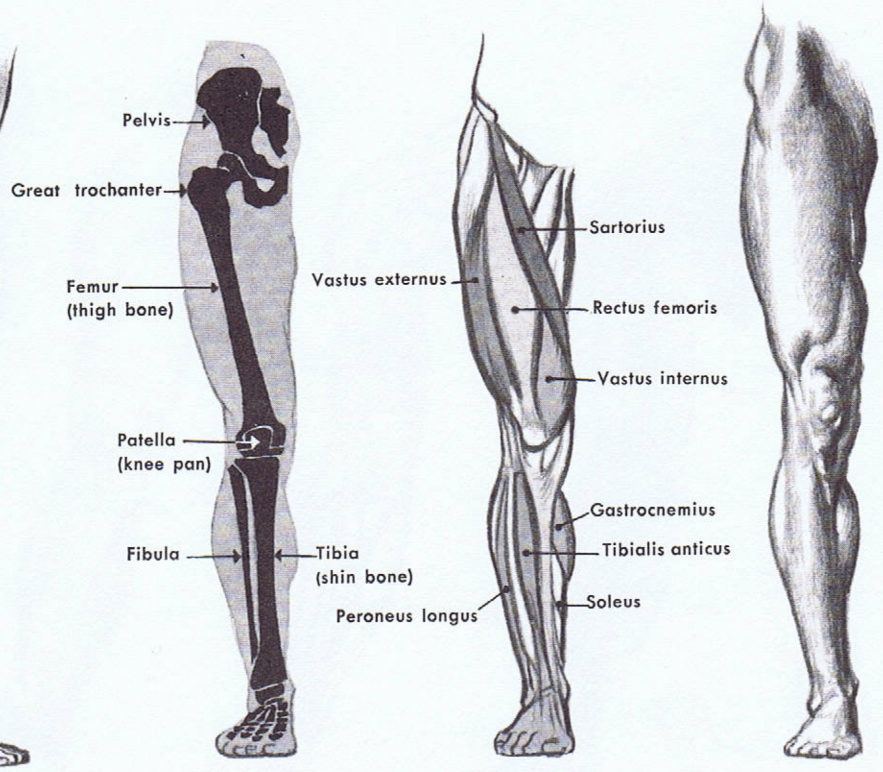
under the wrist band or annular ligament. The two most important muscles in the forearm are, first, the supinator, the long outside muscle extending from the wrist to one-third the way up the humerus (upper arm bone), and, second, the pronator teres, a short, round muscle which passes obliquely downward across the forearm from the inner condyle of the humerus to halfway down the outer border of the radius. These two muscles pull the radius with a rotary motion over the ulna and back again, carrying the thumb side of the hand toward or away from the body.

The hand does not join the arm directly, but joins the wrist, which in turn attaches to the arm and is always seen as a wedge-shaped mass in any action. This wrist joint is one that is universal in its scope, permitting it to move in a rotary, up-and-down or side-to-side movement. In unison with the supinator and pronator of the forearm, its range of action is almost unlimited.

From the armpit, where the arm detaches itself from the body, just opposite its greatest fullness at the deltoid, the arm gradually gets smaller in width to the elbow. This is more noticeable in profile than in the front view. The fleshy mass of the forearm near the elbow widens in excess of the breadth of the upper arm and in turn gets narrower again at the wrist.

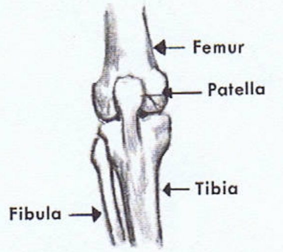

Femur (thigh bone)
Patella (knee pan)
Fibula
Tibia (shin bone)
Sartorius
Vastus externus
Rectus femoris
Biceps femoris
Gastrocnemius
Tibialis anticus
Peroneus longus
Soleus

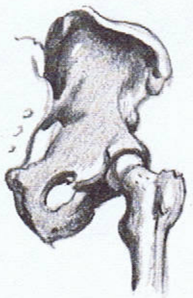
LEG — SIDE VIEW

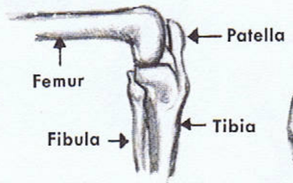

Pelvis
Great trochanter
Femur (thigh bone)
Patella (knee pan)
Fibula
Tibia (shin bone)
Vastus externus
Sartorius
Rectus femoris
Vastus internus
Gastrocnemius
Tibialis anticus
Peroneus longus
Soleus

FRONT VIEW

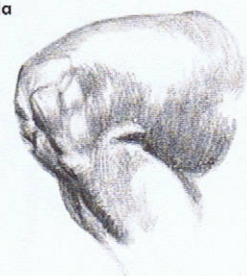
Knee bone — front view


Femur
Patella
Tibia
Fibula




Patella
Femur
Fibula
Tibia

Bent knee — side view



The leg and foot

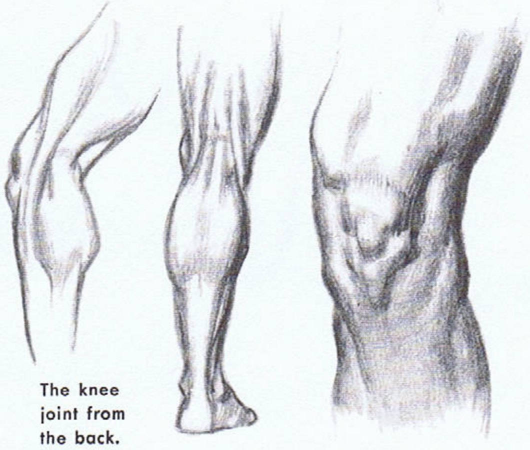
Basically, the leg is made up of three parts – the thigh, lower leg and foot.

The biggest bone in the body is in the leg. This is the femur or thigh bone. It attaches to the pelvis very much the way the upper arm bone attaches to the shoulder blade – by a ball that fits into a socket in the outside edge of the pelvis. However, since our legs must support our weight as well as move, the socket is much deeper and the movement is less than in the shoulder joint. Actually, we sacrifice some flexibility of movement for extra strength in the hip joint.

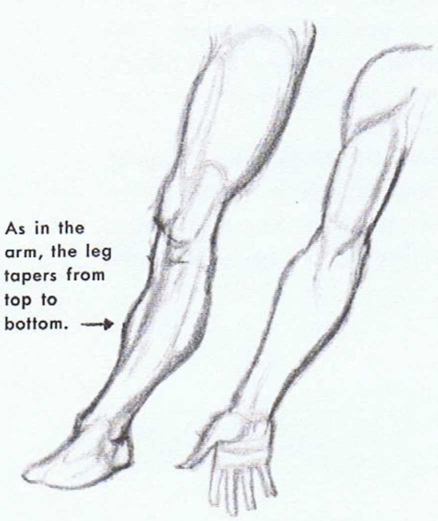
The thigh bone ends at the knee in a hinged joint which permits only backward and forward movement.

Like the arm, the whole leg tapers from top to bottom. The tapering is even greater than in the arm because of the heavier mass of the thigh. The upper leg tapers to the knee, widens at the calf and then tapers sharply to the ankle.

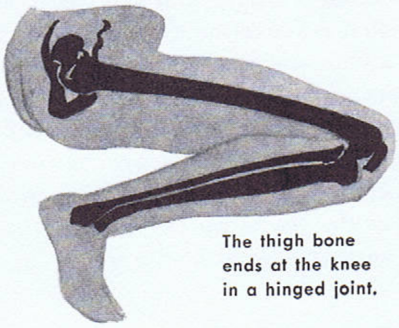
When we are in a normal standing position with the full weight of the body on the legs, our knee is back of a line dropped from the front of the thigh.



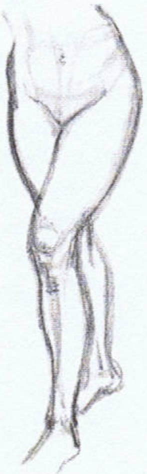
The knee joint from the back.

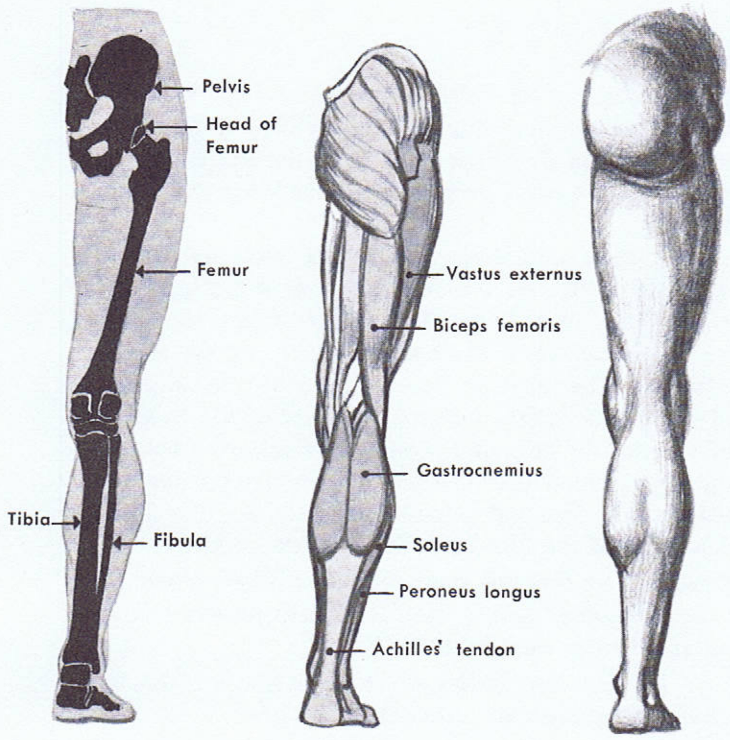


As in the arm, the leg tapers from top to bottom.

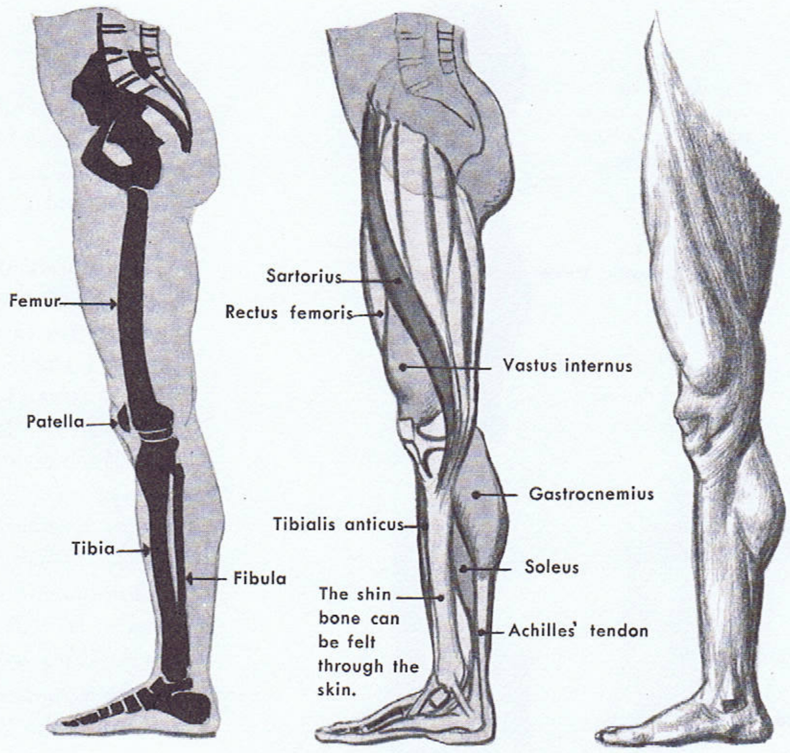


The thigh bone ends at the knee in a hinged joint.




Pelvis
Head of Femur
Femur
Tibia
Fibula
Vastus externus
Biceps femoris
Gastrocnemius
Soleus
Peroneus longus
Achilles' tendon

BACK VIEW

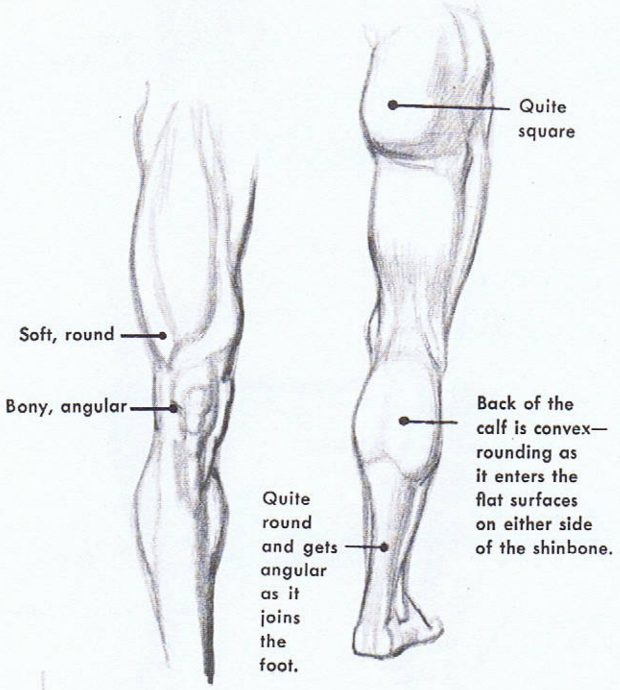

Femur
Patella
Tibia
Fibula
Sartorius
Rectus femoris
Vastus internus
Gastrocnemius
Tibialis anticus
Soleus
The shin bone can be felt through the skin.
Achilles' tendon

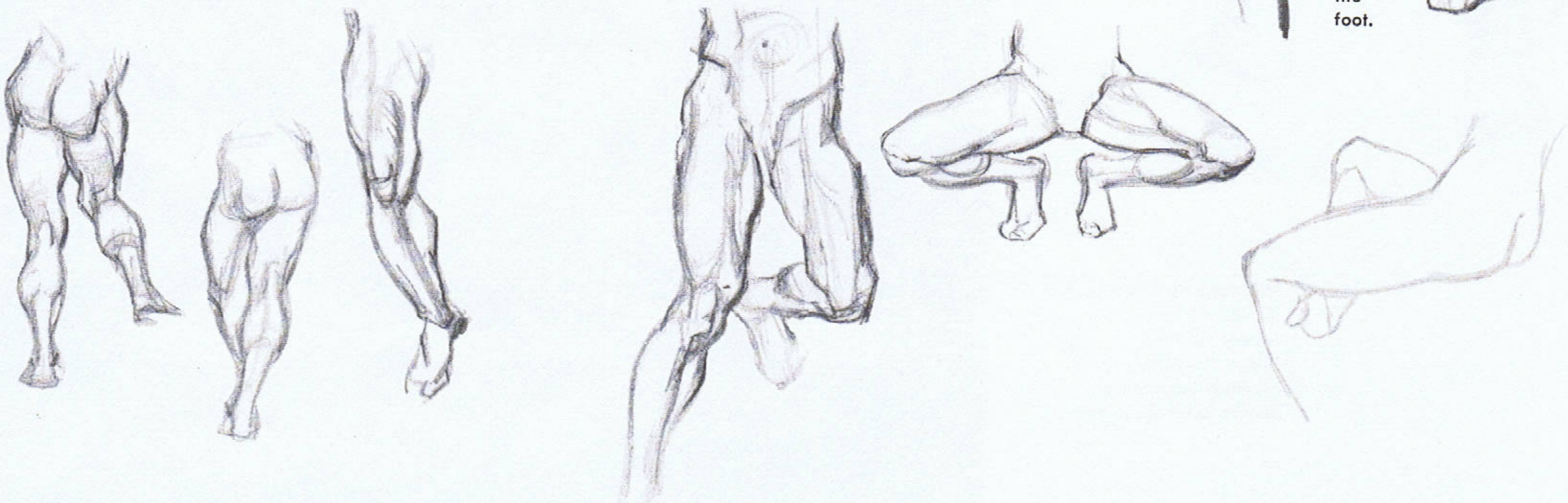
SIDE VIEW — inside

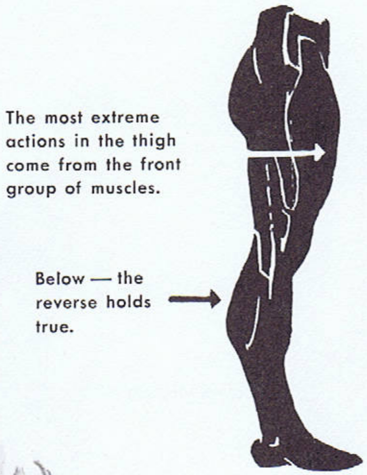
The leg does not stand in a strictly vertical position. As a whole it slants back from the top of the thigh to the ankle.

Viewing the thigh from the side, we see a full curve at the front while the back is fairly straight. In the lower leg the opposite is true; here the front or shin is flatter, the calf at the back is full and rounded. Whether we are looking at the leg from the front or back, it shows an inward slant from top to bottom.

The thigh is well rounded, but as it tapers to the knee the planes become angular. Directly above each side of the knee they are quite flat. When the knee bends, we see its broad bony surface clearly. From the back, the hips and buttocks look rather square as they overhang the thighs. The backs of the calves are curved, rounding as they enter the flat surfaces on either side of the shinbone (tibia). The shaft of the leg just above the ankle is quite round but changes into more angular surfaces just as it joins the foot. The Achilles' tendon creates the broad flat plane at the back.


Quite square
Soft, round
Bony, angular
Back of the calf is convex—rounding as it enters the flat surfaces on either side of the shinbone.
Quite round and gets angular as it joins the foot.



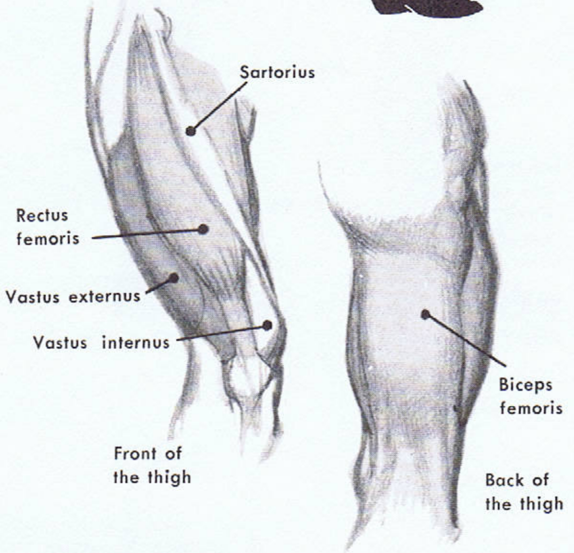

The most extreme actions in the thigh come from the front group of muscles.
Below — the reverse holds true.

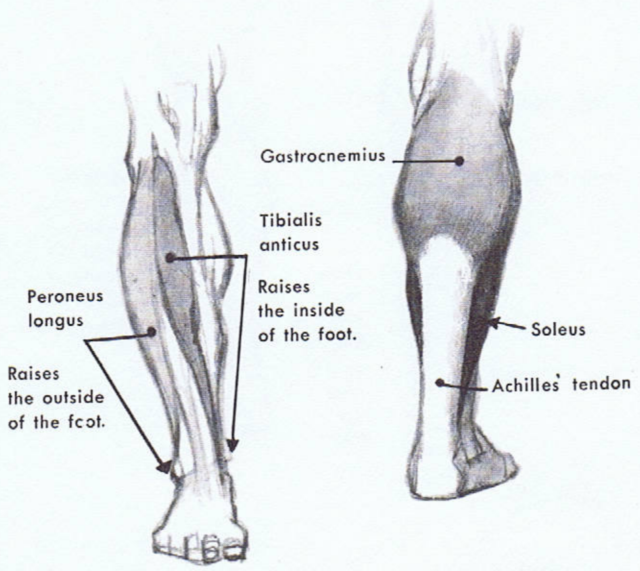
The outside line showing the contour of the thigh is the most varied. Note that, in profile, the fullness of the front of the thigh must always be insisted upon; the most usual and more extreme actions in the thigh come from the front group of muscles and not from those on the back of the thigh. Below the knee, the reverse holds true.

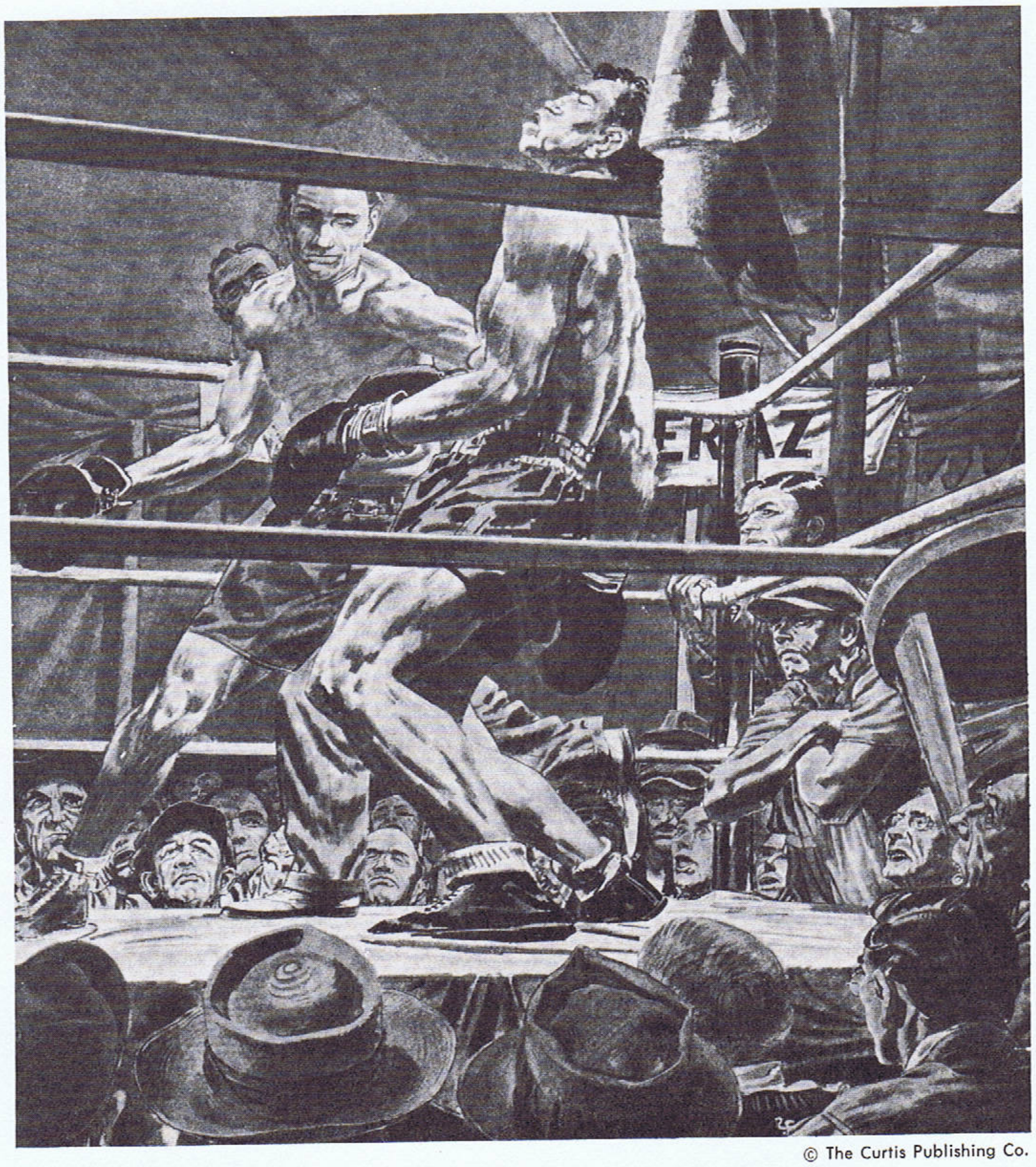
The important muscles of the thigh, and those which most affect its outward appearance, are, first, the rectus femoris, the straight muscle of the thigh bone; second, the vastus externus, the large muscle on the outside; third, the vastus internus, the large muscle on the inside. These three primarily extend the leg and are the most visible on the surface. The sartorius flexes the leg on the thigh and the thigh on the pelvis and rotates the thigh outward. In back of the thigh we have the biceps femoris, which bends the knee and rotates the thigh outward. The most pronounced muscles on the leg below the knee and in front are the peroneus longus, which raises the outside of the foot and extends the ankle, and the tibialis anticus, which raises the inner side of the foot while it flexes the ankle.

Dominating the back of the leg, we find the gastrocnemius, which is the calf muscle. It ends below in a broad tendon joining with the soleus muscle to form the Achilles' tendon. This is attached to the heel bone.

The bones of the lower leg join the foot at the ankle in such a way that the weight of the body is over the arch of the foot rather than the heel.


Sartorius
Rectus femoris
Vastus externus
Vastus internus
Biceps femoris
Front of the thigh
Back of the thigh


Gastrocnemius
Tibialis anticus
Raises the inside of the foot.
Peroneus longus
Raises the outside of the foot.
Soleus
Achilles' tendon



This *Saturday Evening Post* illustration by faculty member Robert Fawcett is an excellent example of anatomical knowledge.

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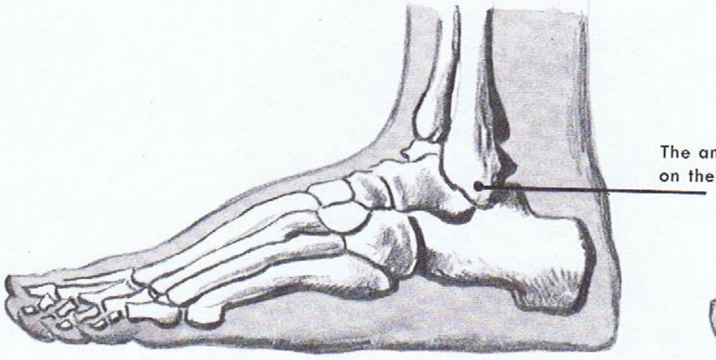
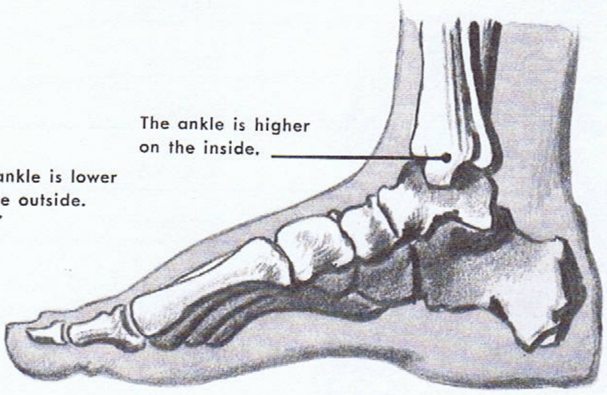


The outside of the foot — note that it lies flat.



The inside of the foot — note that the arch raises the bottom center of the foot from the floor.

The foot

The foot is beautifully designed for its main job — bearing the weight of the body. It is constructed as a series of arches. These let it act somewhat like a spring in transmitting the body weight to the ground or floor.

The picture above of the inside of the foot shows the main arch between toe and heel. Notice that the bones of the toes also form smaller arches. When we view the foot from the front we see an arch that curves downward from the inside to the outside of the foot.

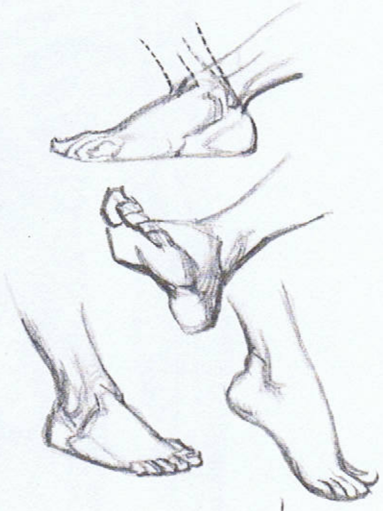
At the bottom of the inner surface of the foot only the edge along the heel and ball of the foot touches the ground. The inside of the arch is raised while the bottom of the outer surface touches all around.

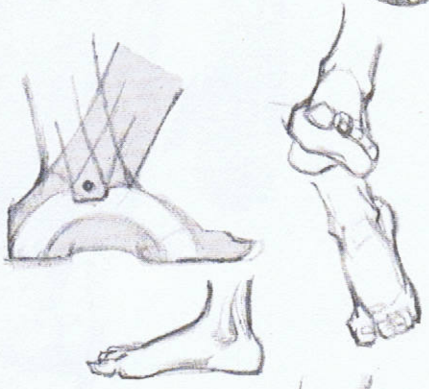
In studying the sole of the foot, we can plainly see the points of contact with the ground. The first one is at the ball of the foot and the undersurface of the toes. The ball of the foot is divided, the inner portion of the ball being larger than the outer one. Next we see the outer rim of the foot connecting the ball with the rounded heel. The inner surface of the foot is nearly vertical as it rises from the hollow of the arch of the foot below the inner ankle. The top of the foot or instep extends from the bottom of the leg to the toes in a triangular form, its inner border rounding into the side of the foot. This surface is not as flat as the others and slopes toward the outer ankle. Here the ankle also protrudes but is on a lower level than the inner ankle. The back of the heel is widest at its base and tapers slightly upward to join the Achilles' tendon, which connects it with the leg.

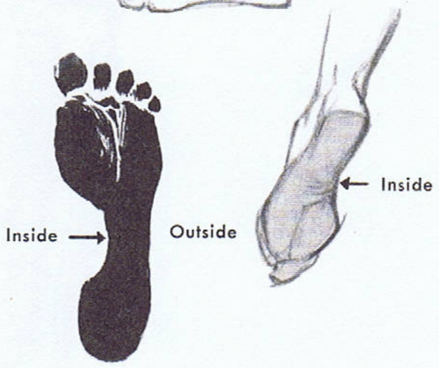
By studying, observing and checking carefully all the accompanying drawings as you read, you will more thoroughly learn what you must remember. An even better method is to copy all the drawings, studying all the masses, shapes and forms — where they start and end and how they affect the outer form of the figure.

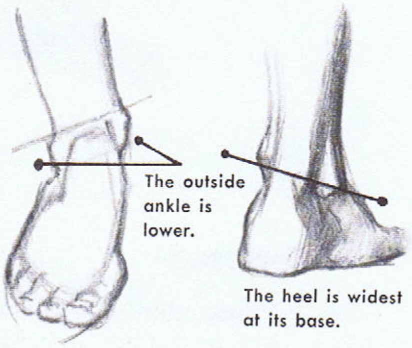
Think while you draw — about WHAT you are drawing.

You learn to draw by drawing



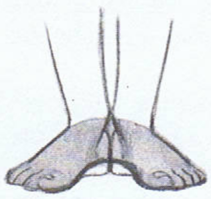




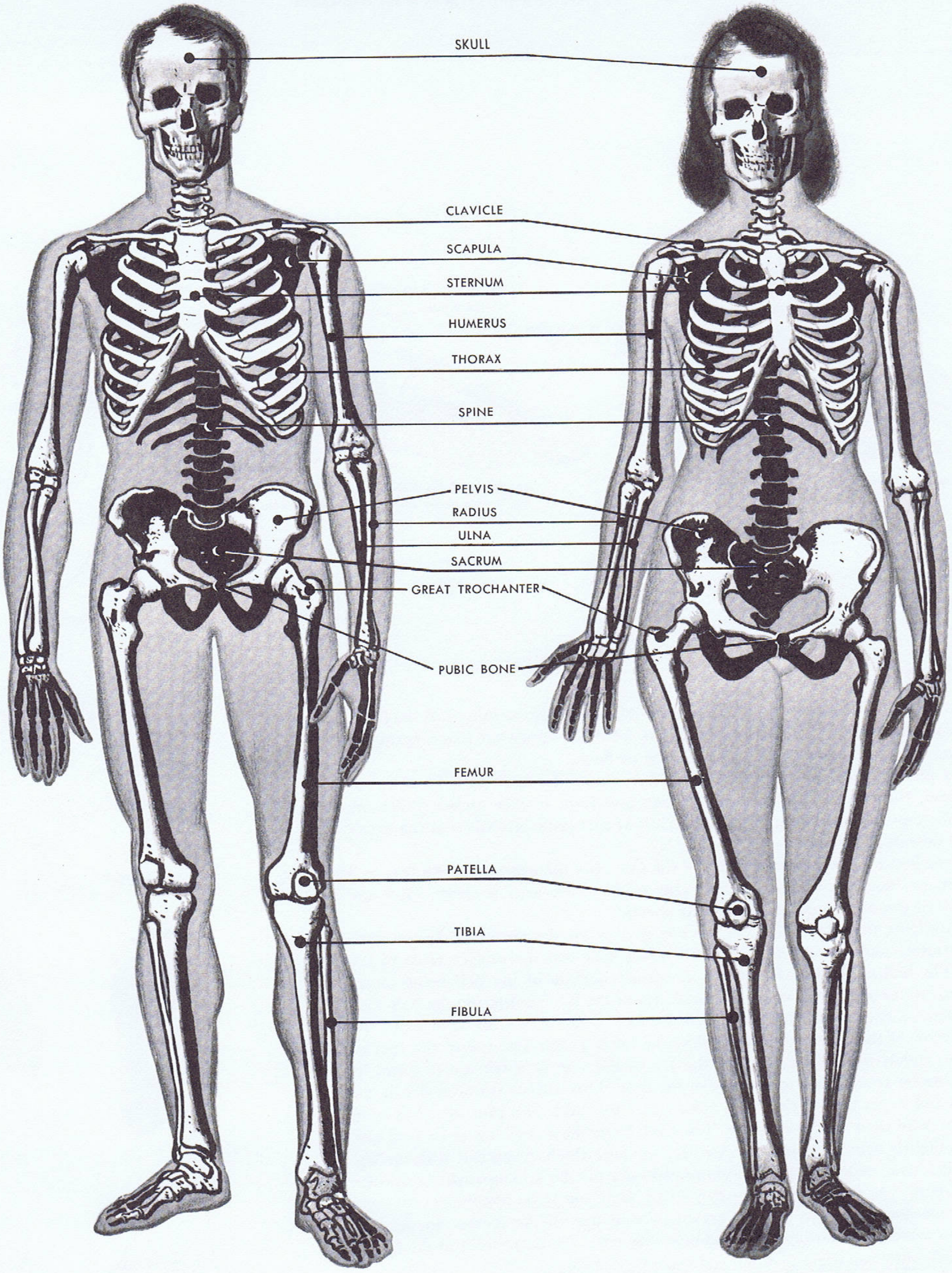


The outside ankle is lower.

The heel is widest at its base.



With the heels together the feet make a perfect arch to support the body.


SKULL
CLAVICLE
SCAPULA
STERNUM
HUMERUS
THORAX
SPINE
PELVIS
RADIUS
ULNA
SACRUM
GREAT TROCHANTER
PUBIC BONE
FEMUR
PATELLA
TIBIA
FIBULA

The skeleton

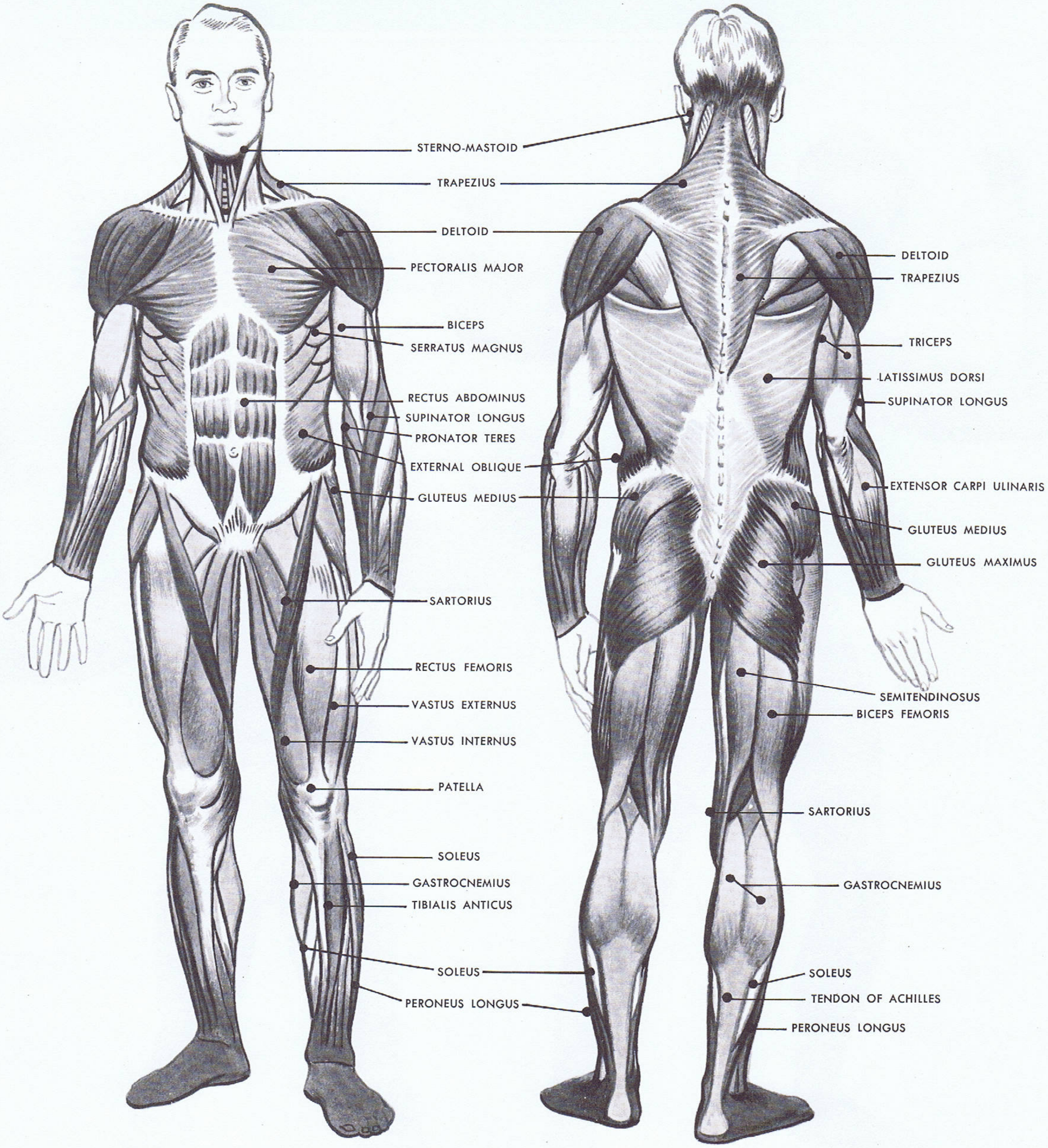
These drawings show the differences between the male and female skeletons and explain why the surface forms are different in the sexes.

The bones of the female are smaller and smoother, and more heavily covered with fatty tissue. They are less apparent on the surface than the larger, coarser bones of the male skeleton.

The female has a smaller, narrower rib cage with a shorter, more curved breastbone. The female's shoulders are not so broad as the male's and her collar bones are straighter and smaller.

The female has a longer torso and shorter legs than the male. Her pelvis is broader and shallower, and this makes the hips much wider. Note the greater distance from the top of the pelvis to the rib cage. The pelvis in the male is about the same width as the rib cage, while the female pelvis is wider than the rib cage.

Observe that the center of the female figure is above the pubic bone. In the male this point is the center of the figure.


STERNO-MASTOID
TRAPEZIUS
DELTOID
PECTORALIS MAJOR
BICEPS
SERRATUS MAGNUS
RECTUS ABDOMINUS
SUPINATOR LONGUS
PRONATOR TERES
EXTERNAL OBLIQUE
GLUTEUS MEDIUS
SARTORIUS
RECTUS FEMORIS
VASTUS EXTERNUS
VASTUS INTERNUS
PATELLA
SOLEUS
GASTROCNEMIUS
TIBIALIS ANTICUS
SOLEUS
PERONEUS LONGUS
DELTOID
TRAPEZIUS
TRICEPS
LATISSIMUS DORSI
SUPINATOR LONGUS
EXTENSOR CARPI ULINARIS
GLUTEUS MEDIUS
GLUTEUS MAXIMUS
SEMITENDINOSUS
BICEPS FEMORIS
SARTORIUS
GASTROCNEMIUS
SOLEUS
TENDON OF ACHILLES
PERONEUS LONGUS

The muscles of the body

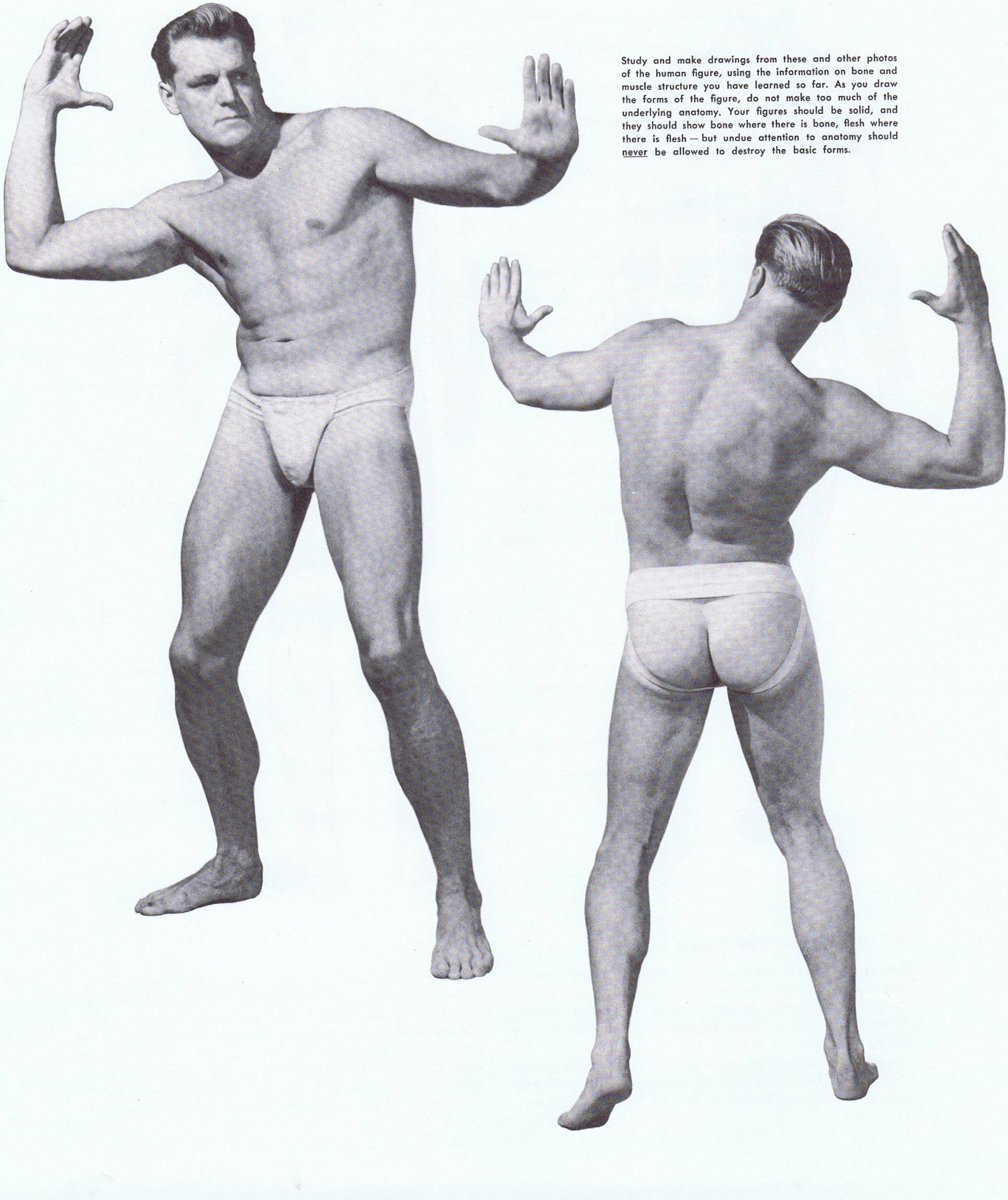
These front and rear view diagrams of the male figure show the main muscles that influence the surface appearance of the body. The female has exactly the same muscles, but they are smaller, like her bones, and are less developed; her muscles are also covered by a thicker layer of fat.

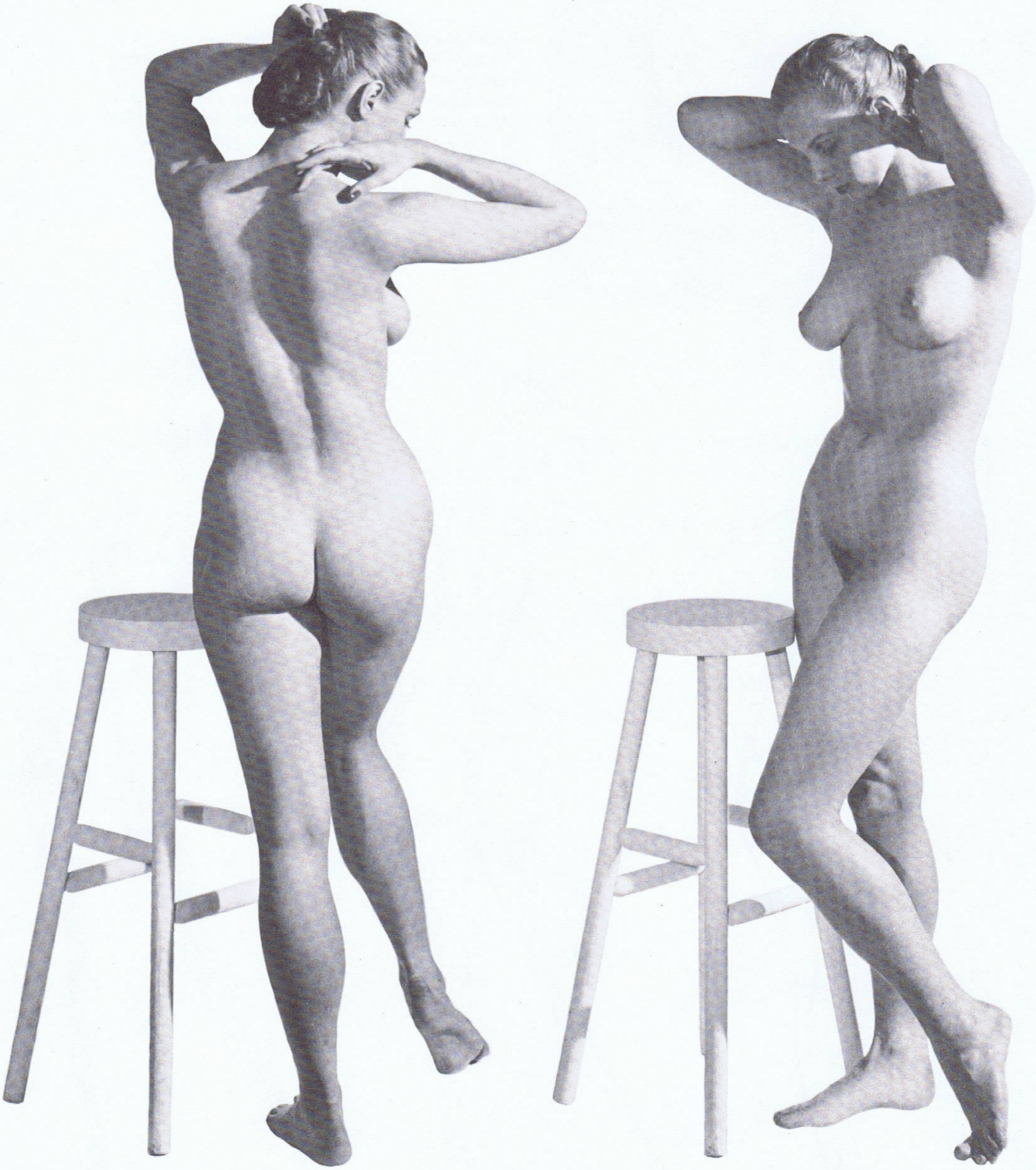
Learn the size, position and action of these muscle groups. Knowledge of the muscles and their action will make it easier for you to interpret what you see in a real model or a photo.

Remember, however, that there is no need to memorize the names of all these muscles. It is much more important to know what they are, where they begin and end, and what they do.

Keep in mind that these are diagrams, not drawings of the appearance of the figure. Use them only for study. When you draw the figure, you should show no more anatomy than appears on the surface. This may be a large amount if you are drawing an athlete – much less when you draw a woman's body.

Study and make drawings from these and other photos of the human figure, using the information on bone and muscle structure you have learned so far. As you draw the forms of the figure, do not make too much of the underlying anatomy. Your figures should be solid, and they should show bone where there is bone, flesh where there is flesh — but undue attention to anatomy should never be allowed to destroy the basic forms.





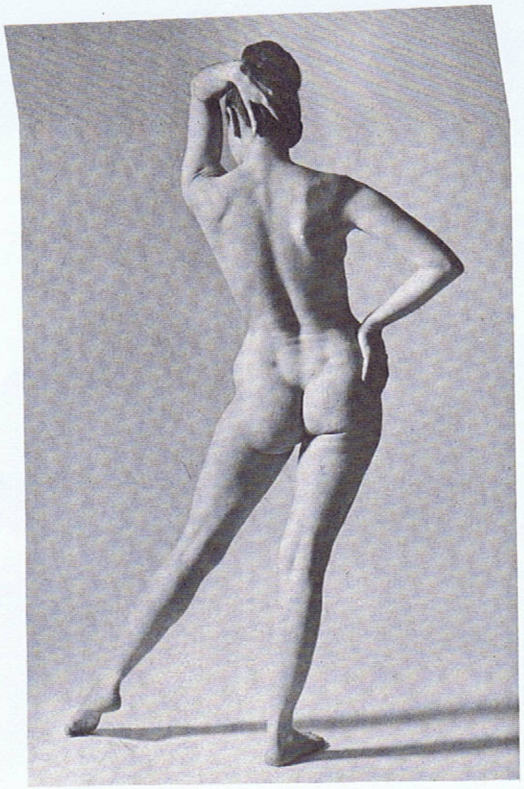
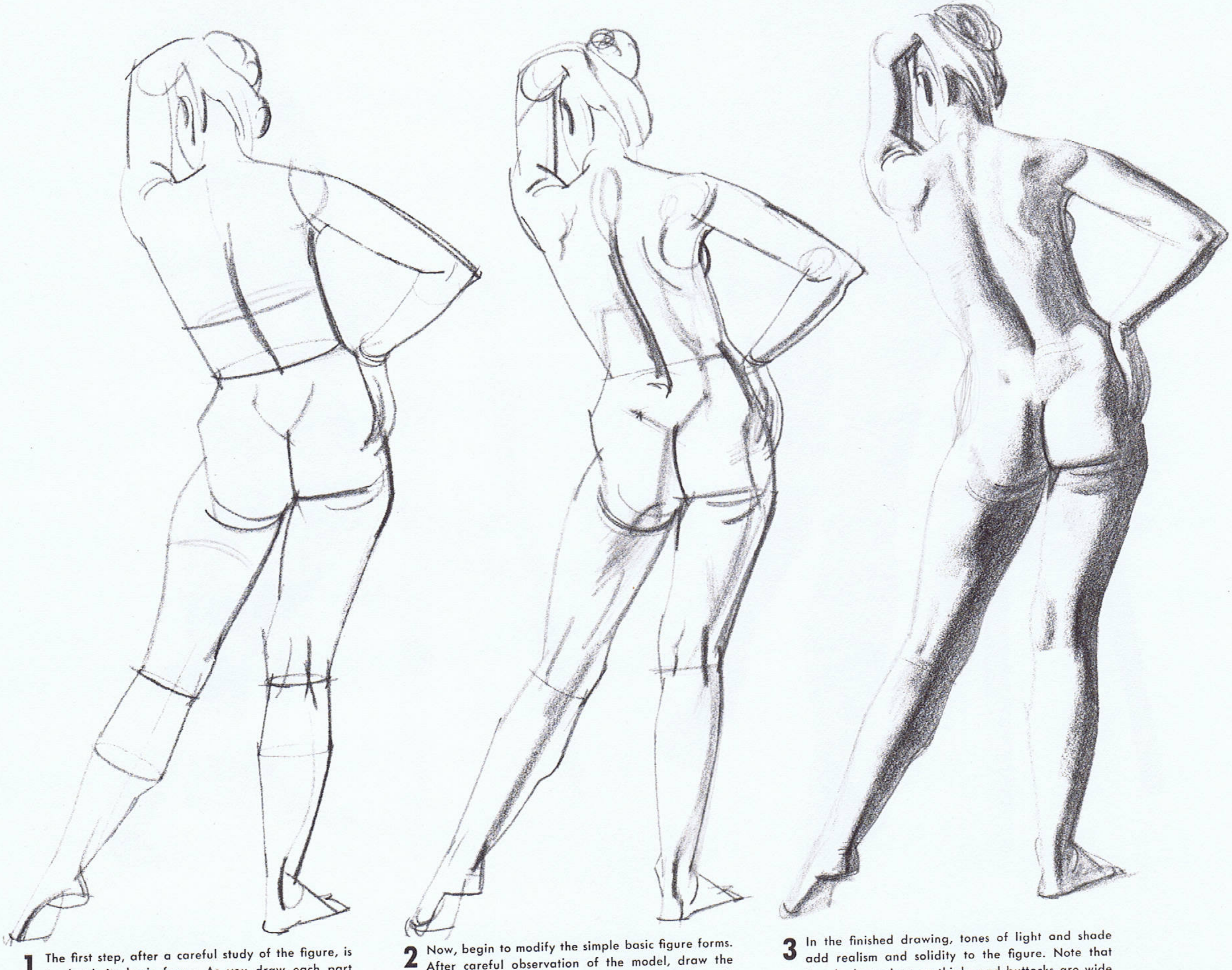


Figure drawing, step by step — R.F.

(Robert Fawcett)

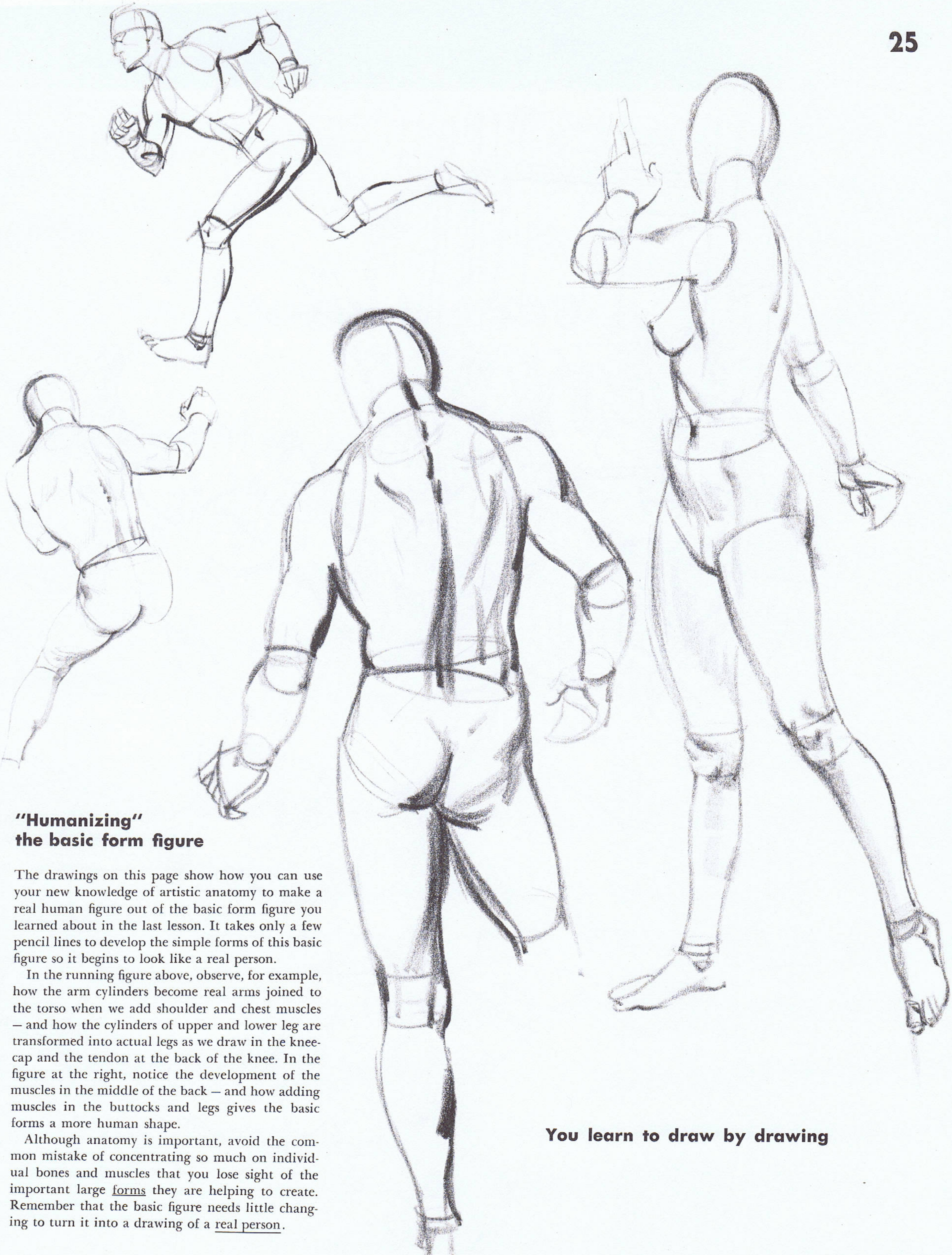
Let us assume that you wish to make a drawing of the figure using the girl in this photo as your model. Before beginning to draw, look the figure over carefully. Study the main lines of action, the direction of the arms, legs, and torso. This preliminary observation is a very valuable part of your whole approach to drawing the figure. When you have a good grasp of your subject, start to draw.



1 The first step, after a careful study of the figure, is to sketch its basic forms. As you draw each part of the body, check its form and proportions against those of the other parts.

2 Now, begin to modify the simple basic figure forms. After careful observation of the model, draw the effect that the bone and muscle forms have in modifying the basic figure in Step 1. Keep in mind, though, that the main job here is to draw the female figure, and don't let the anatomy destroy the essential fleshiness of the soft feminine forms.

3 In the finished drawing, tones of light and shade add realism and solidity to the figure. Note that the shadow edges on thighs and buttocks are wide and soft, while those around bony areas like the shoulder blades, hands, feet, and elbows are crisper and harder. Be sure to keep a clear separation of tone or a value difference between the light and shadow planes to accentuate the form.



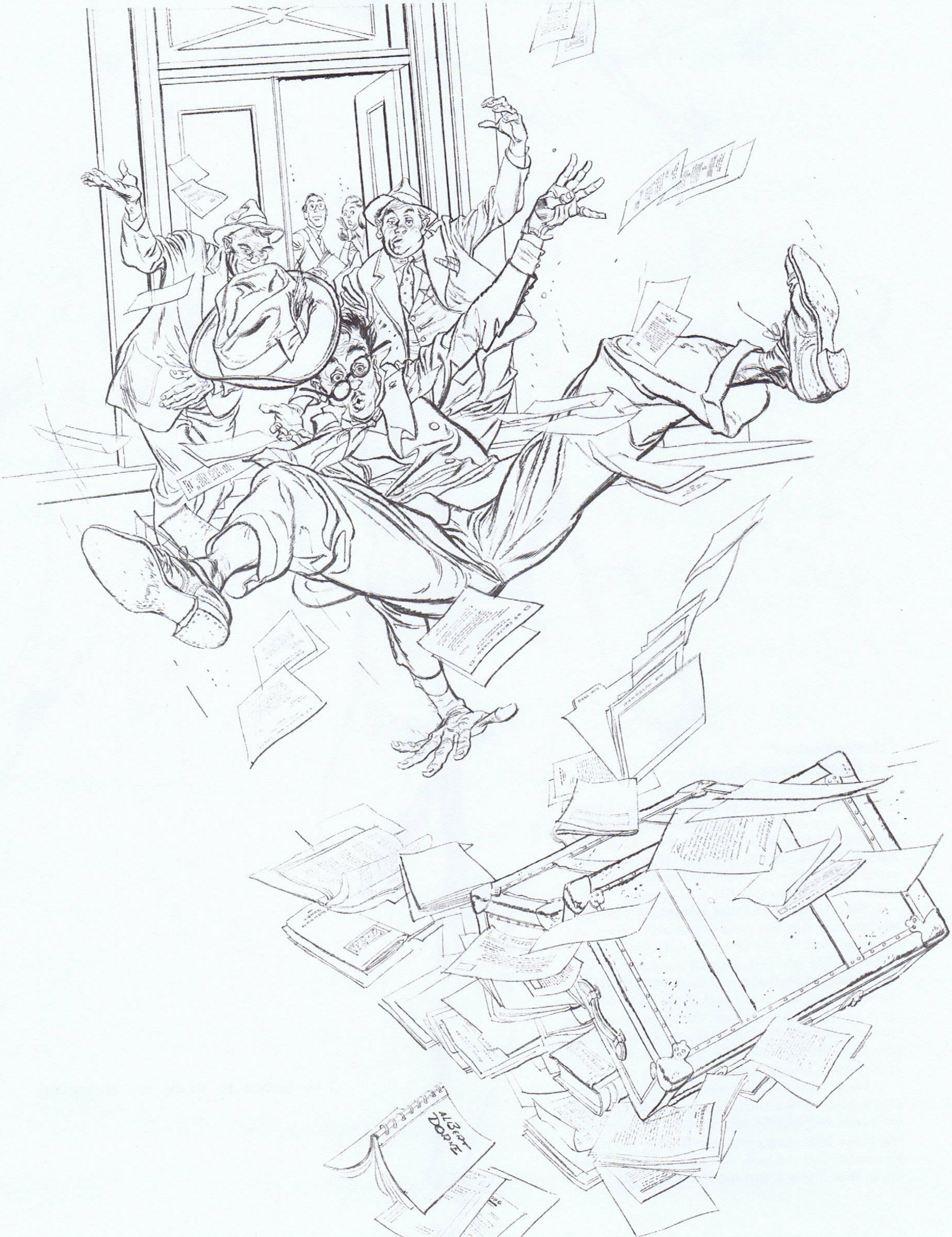
"Humanizing" the basic form figure

The drawings on this page show how you can use your new knowledge of artistic anatomy to make a real human figure out of the basic form figure you learned about in the last lesson. It takes only a few pencil lines to develop the simple forms of this basic figure so it begins to look like a real person.

In the running figure above, observe, for example, how the arm cylinders become real arms joined to the torso when we add shoulder and chest muscles – and how the cylinders of upper and lower leg are transformed into actual legs as we draw in the kneecap and the tendon at the back of the knee. In the figure at the right, notice the development of the muscles in the middle of the back – and how adding muscles in the buttocks and legs gives the basic forms a more human shape.

Although anatomy is important, avoid the common mistake of concentrating so much on individual bones and muscles that you lose sight of the important large forms they are helping to create. Remember that the basic figure needs little changing to turn it into a drawing of a real person.

You learn to draw by drawing


ALBERT DORNE

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The figure in motion

The figure in motion does not mean the figure "just running." It means every human motion – it means the figure alive. It means every movement, gesture, attitude, expression and activity. It means walking, running, jumping, sitting, lifting. It means sleeping, relaxing, sneezing and sobbing. It means every known human physical activity. It means exaggeration, caricature and animation, too – the professional devices that artists employ in using the human form to illustrate an idea or a story.

The figure by itself may be ordinary or uninteresting, but by making it "move" you bring it to life. If you can do this, you have the tools and the symbols with which to tell your story.

In drawing any action, you must first find the direction and the motive power behind it – and then devote all your attention in your drawing to expressing the action itself. In a quick sketch or even a deliberate drawing of a walking or running figure, you cannot hope to show the movement of every muscle and plane. Action is momentary, and it is important to eliminate details in your drawing just as your eye eliminates the details when watching action in real life. The movements of a figure in action become more dramatic and important than the individual elements that make up that figure – and it is only by applying selectively your knowledge of the figure and of the action of the figure that you can produce a good drawing.

In drawing the figure in motion, then, you must concentrate on drawing and establishing the action of the figure first and fill in the details afterward.

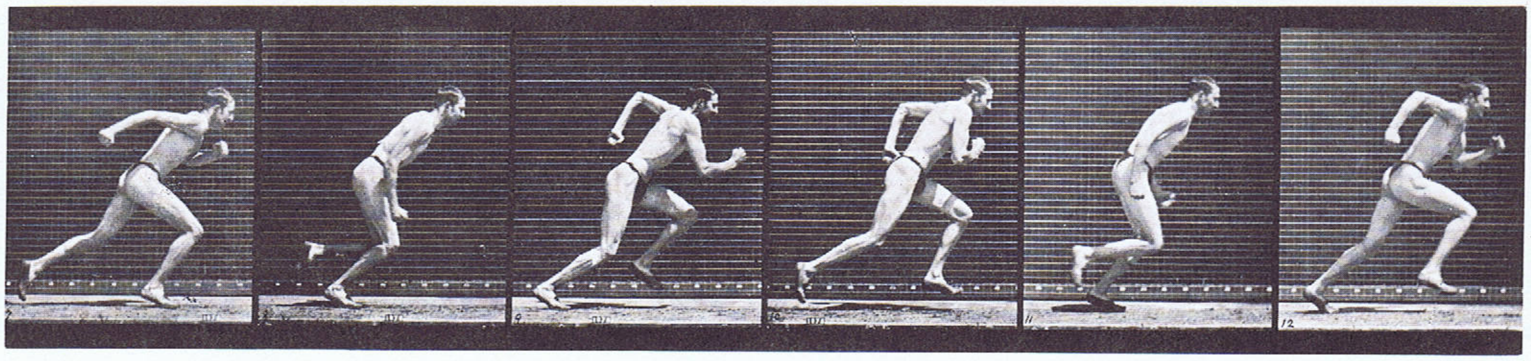
For a good example of what we mean, watch the cars flash by on a highway or the horses in a race. While you know they are cars or horses, you see only mass, movement and color – the big action itself. It is only when they have come to a halt that you can see and study the details. Similarly, in drawing the figure in motion, concentrate on simplification of the action itself. Do not allow yourself to think of the facial character, accessories or clothes – that can come later, after you have established the action. Remember: attitude and action first – then the details.

In studying the figure in motion, your sketchbook should become your constant companion wherever you may be. In it, you should make picture notes of every figure you see – not finished drawings, but just quick sketches which may capture for you the actions of a running man, of children playing, of a housewife at work – any unusual attitude of the human figure. This is a most wonderful way to develop your powers of observation and the faculty of getting the action and spirit of your model in a few quick lines. Movement and expression are basic qualities of good pictures, and the best way to master them is to observe with your sketching as well as with your mind's eye.

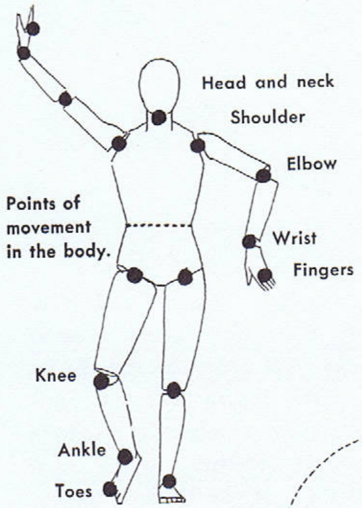
To the artist, in all the history of painting, illustration, or any fine picture making for that matter, one of the most fascinating parts of the work done by the masters has always been their sketches – the preliminary action drawings, the thumbnail sketches of details, the highly finished studies. These have always, more clearly than the finished pictures themselves, shown the effort and painstaking study and knowledge of the master artists of each generation.

Take every opportunity for "on the spot" sketching if you would become a successful artist. Make no attempt to record things in detail – the impression of the action and attitude alone is important. The policeman bawling out a motorist for passing a red light – the man asleep in the bus – the countless other human activities – these can be put down with a few pencil strokes, even on the margin of a newspaper if your sketchbook is not handy. Study action – the usual poses as well as the unusual – and make many little sketches of people in action in your everyday world. All these details and attitudes can later be worked into finished pictures.

To the artist, nothing is quite so valuable as the sketchbook crammed with moving lines and sketches, lacking perhaps in finish but full of the big qualities of picture making.



Each phase of an action has its own over-all attitude or flow of movement. In each of these photographs, study this flow of movement – the angle of the body, the position of the arms and legs. This is what counts in the action, not the anatomical details. Always look for and draw the big things first.



Points of movement in the body.

The joints — and how they move

If we are to give more expression to the human figure in motion, we must investigate the movable parts closely. The most important points of motion, as we saw earlier, are head and neck, center of torso, hips, knees, feet, shoulders, elbows and wrists.

The neck controls the movement of the head. If you move your own head from side to side, then up and down, you will know about how far it can be moved in any direction as well as we can explain it to you here.

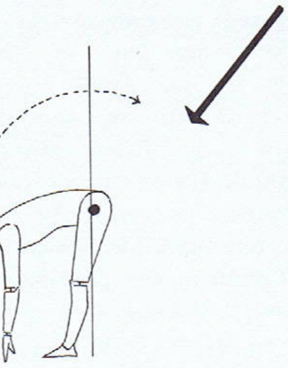
If, with outstretched arms, you touch the floor at your toes, you have about the limit of the forward motion of the torso. This movement is made possible partly by the backbone and partly by the socket joint at the hips. The side motion of the torso is only about half as much as the forward motion, while the back motion is less than either the forward or side motion. Stand up and try this. There is nothing like seeing for yourself.

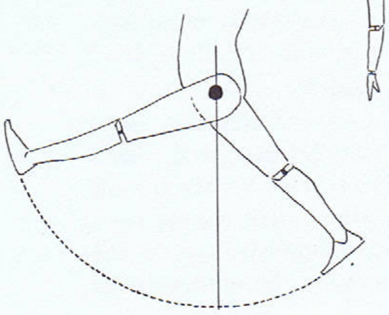
The legs will move forward without strain from the hip socket about twice as far as they will move back. The extent of the side motion of the leg is limited to about the distance it will bend back, as you can easily demonstrate. Besides the hip motion, the leg has another movement, up and down, which occurs at the knee. However, from the knee the lower leg can only move backward, never forward.

The most restricted point of motion occurs at the ankle, where there is a limited up-and-down motion. The three leg joints, with their accompanying muscles, cushion the weight of the body in walking and jumping.

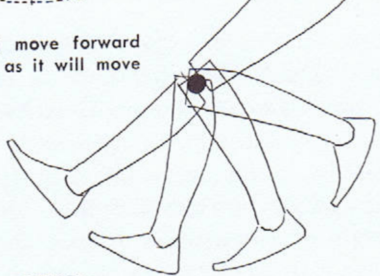
The arm is similar to the leg in that it also has three major joints. However, unlike the leg, the arm is truly versatile. From the socket joint at the shoulder, it has almost unlimited motion in every direction. This freedom is due to an important difference between the two limbs: the shoulder socket is rather shallow, permitting greater movement than the deeper hip joint. The elbow is similar to the knee in its action, except that the elbow allows the action of the arm to be the opposite of that of the leg. The arm moves forward from the elbow while the leg moves back from the knee. At the elbow, as compared to the knee, it is as if your knee joint were at the back. The movable joint at the wrist has much more latitude of motion than the ankle, although the direction of the motions is the same.

One characteristic of the arm is that it can be turned completely around. Stretch your arm out, try it and see for yourself.

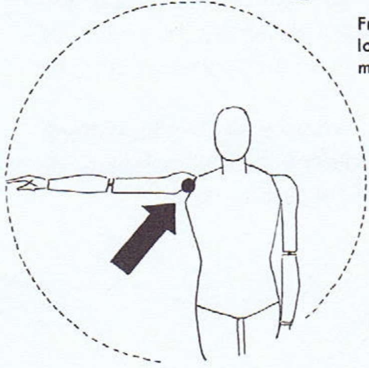




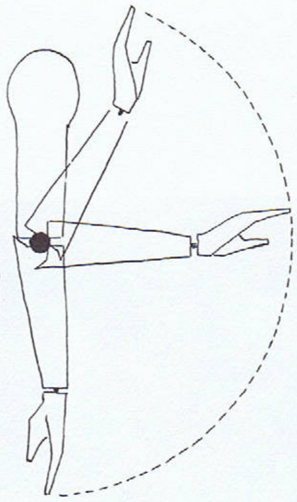
The leg will move forward twice as far as it will move backward.



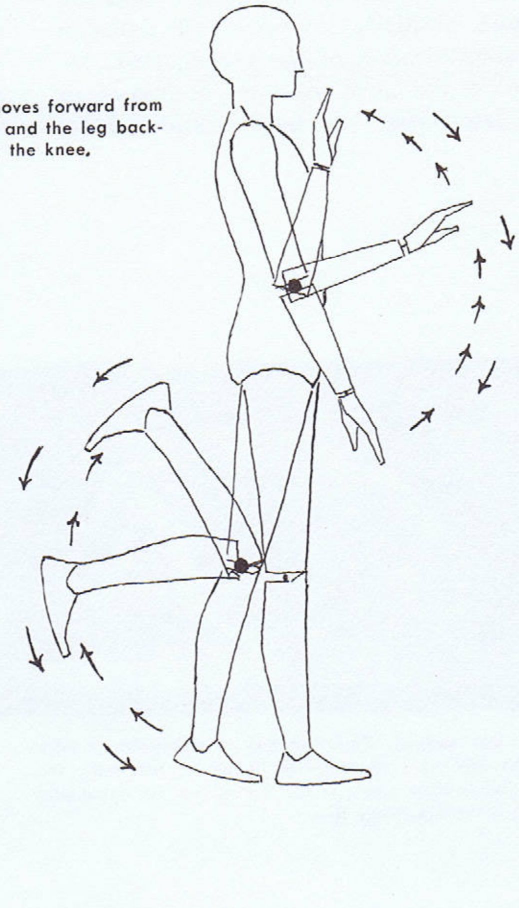
From the knee the lower leg only moves backward.



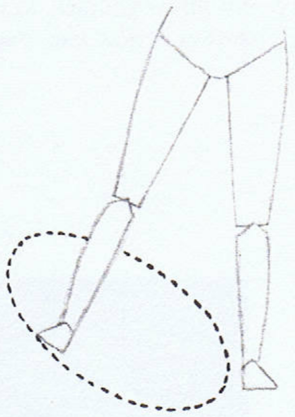
From the socket joint at the shoulder the arm has a wide range of motion.



The elbow gives the forearm a full arc of forward motion but none backward.

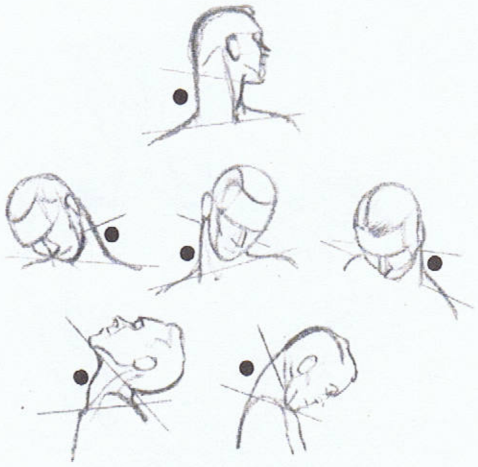


The arm moves forward from the elbow and the leg backward from the knee.

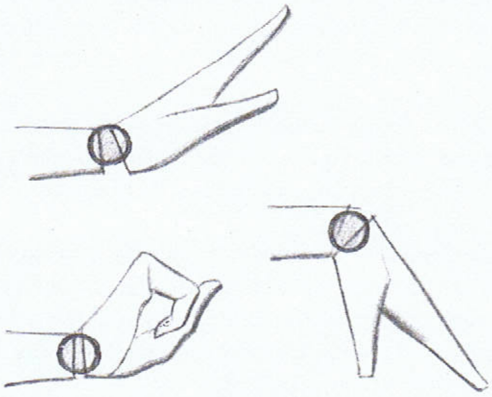


The leg can be held stiff and rotated like this from the hip joint.

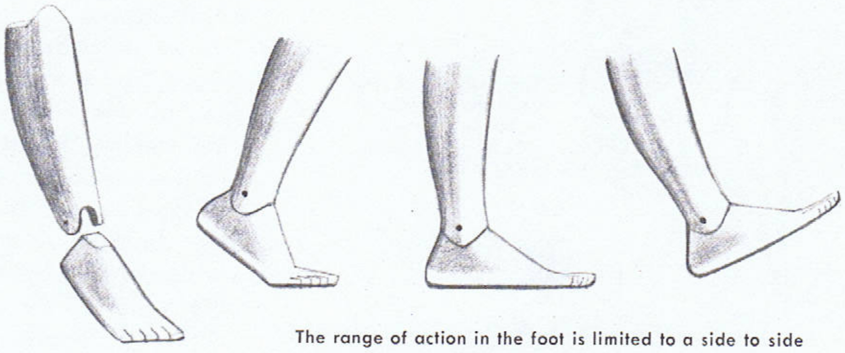
If you could think of all of these motions at once you can easily realize that within the basic human form there are innumerable combinations of motions. Try sketching as many as you can, such as we show here, without violating the limit of the action or destroying the forms. Now you can really have your figure do things for you. In all of your practice keep in mind the basic proportions of the normal human figure as we have taught them to you. Move the parts but be sure to keep the relationship of one part to the other. Draw the "other side" . . . the human form must appear as a solid form with depth no matter in what attitude or action it is pictured.



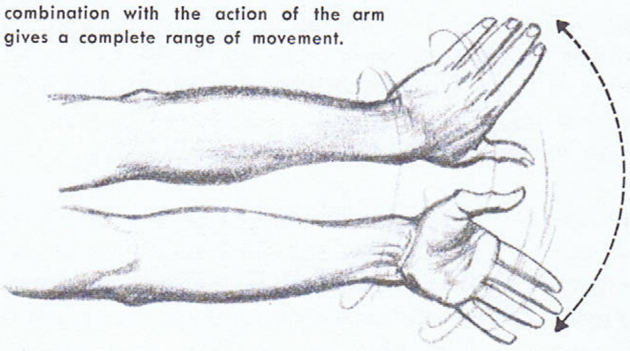
There is a great range of movement in the neck.



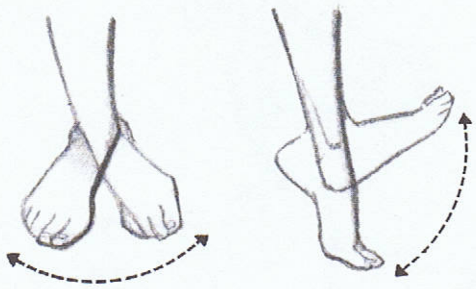
The great variety of wrist movements in combination with the action of the arm gives a complete range of movement.



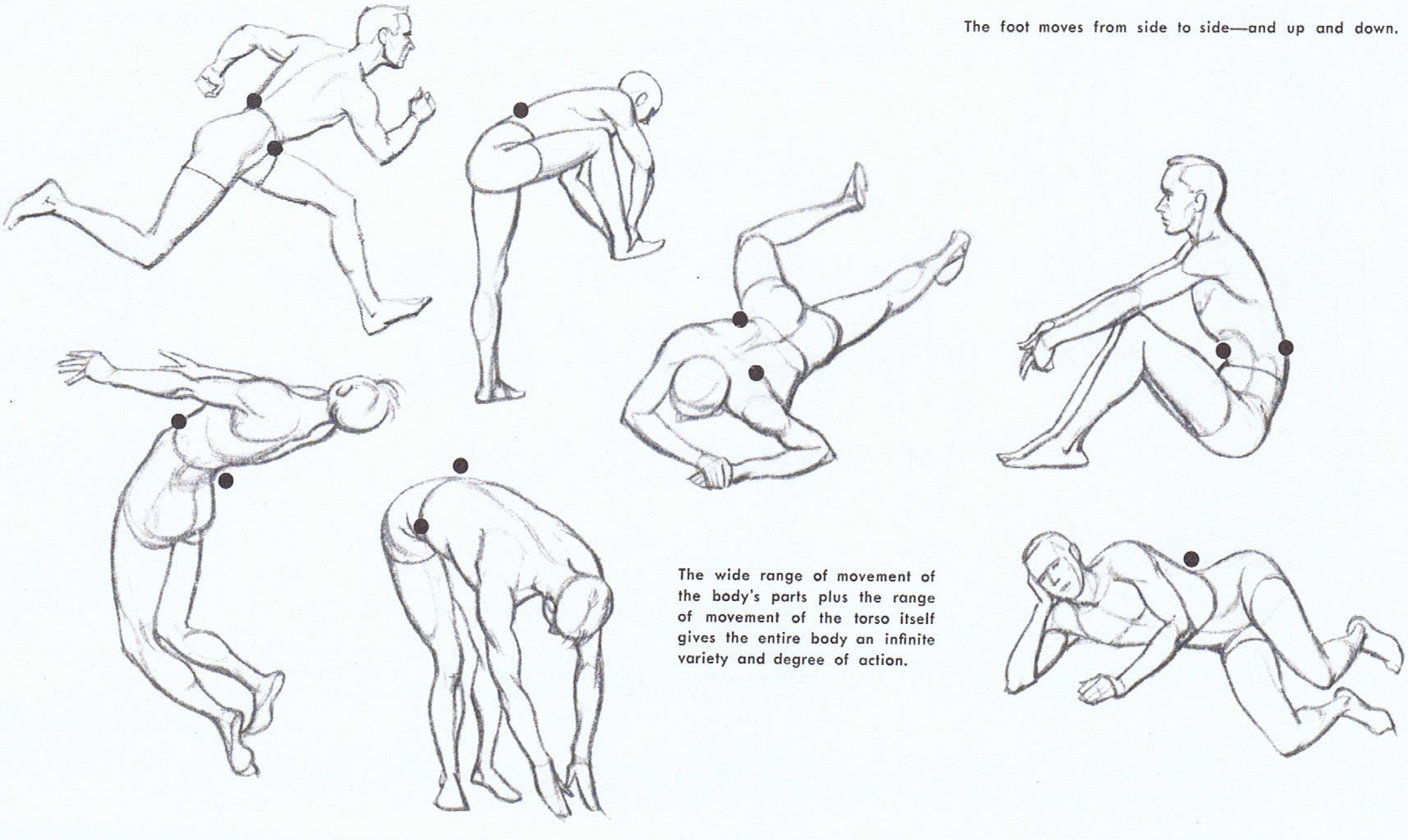
The range of action in the foot is limited to a side to side and up and down movement.



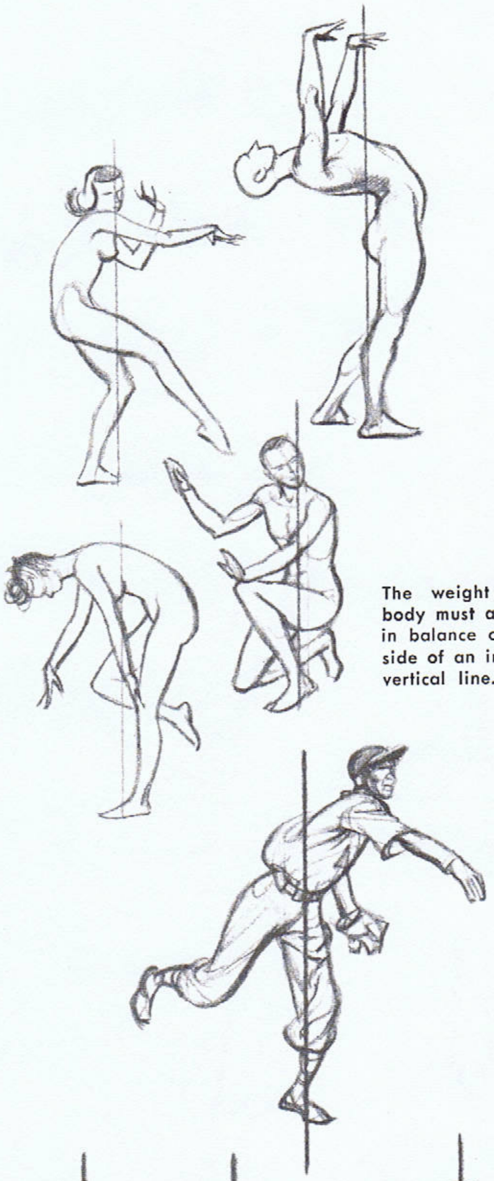
The hand in conjunction with the arm can turn completely around.



The foot moves from side to side—and up and down.



The wide range of movement of the body's parts plus the range of movement of the torso itself gives the entire body an infinite variety and degree of action.



The weight of the body must always be in balance on either side of an imaginary vertical line.

Drawing the figure in balance

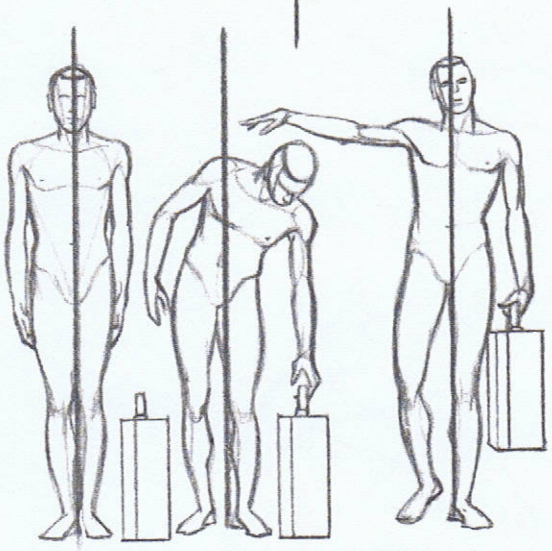
Balance is the ability of the human being to stay erect and keep from falling when in motion as well as when standing still. This balance results from the delicate distribution of his weight. When the figure is in motion the state of balance is sometimes fleeting. The artist must look for this fleeting moment and draw it, rather than choose another in which the figure appears unstable and out of balance. Pictures in which the figures are out of balance are always disturbing and unconvincing.

As an aid to drawing figures in proper balance, start your drawing with a light vertical line as a guide for placing the various parts of the figure in the proper position. This line is just as useful when drawing the figure in attitudes of running, walking, bending, crouching, etc.

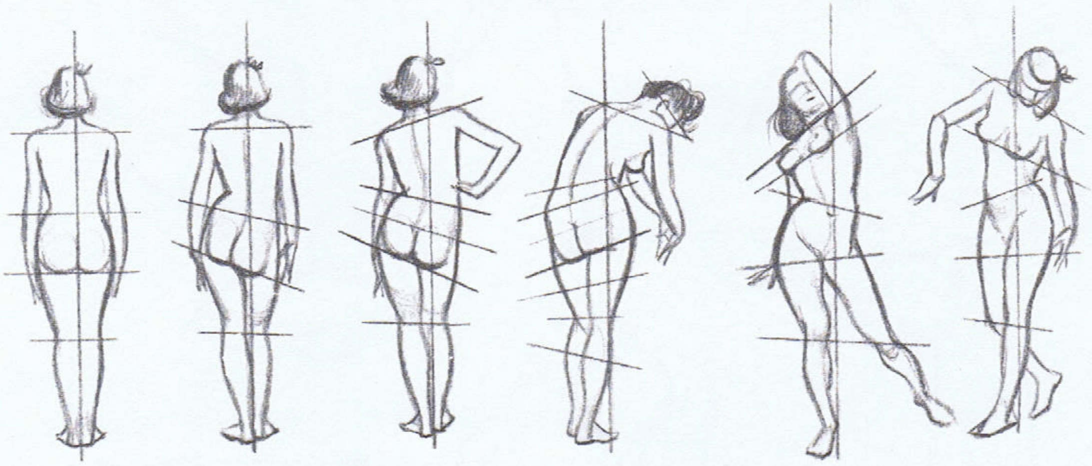
When you draw the figure in any position, establish the position of both left and right parts at the same time. For example, draw both shoulders at the same time; do the same with the hips and knees. In the female figure, establish the position of both breasts at the same time. You cannot ignore one side of the figure while you draw the other side and still produce a balanced action.

When the figure is standing erect, its weight is distributed equally on either side of a vertical line which passes from the pit of the neck to the middle of the instep of the foot which supports the body. Any motion of the body or change from this first position will automatically displace the pit of the neck from this vertical line, so you must remember that the weight of the body must always be balanced over the foot or feet or between the feet that rest on the ground and support this weight.

In bending to one side, as in the action of lifting a heavy suitcase or reaching, you will find that you naturally extend your opposite arm to preserve your balance – and you will usually raise the heel of the opposite foot from the ground as well. This shows that you must place a sufficient weight on the opposite side to preserve your balance – this applies to every attitude and action. In bending, the body lengthens on one side as much as it shortens on the other – but the length of the central line does not change.



In drawing the figure, remember that these vertical lines are only imaginary. When sketching in a figure, the line should be sketched in very lightly. This also applies to all other guide lines.

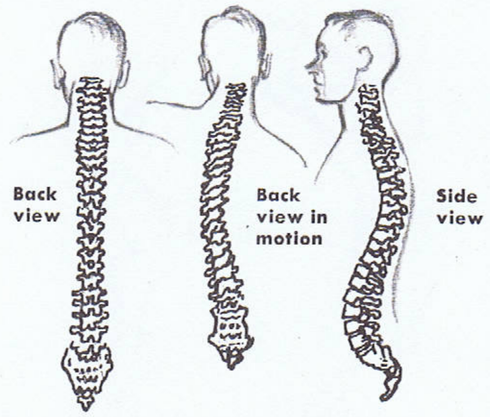


The shift of weight to one foot causes the other leg to relax, with a dropping down of the hip and an effect of stretch on that side. On the side to which the weight has been shifted, the hip has been pushed up and the side folded and shortened, with this movement causing a bend in the body, indicated partly by the position of the spinal column and also resulting in a definite change in the direction of the shoulders.

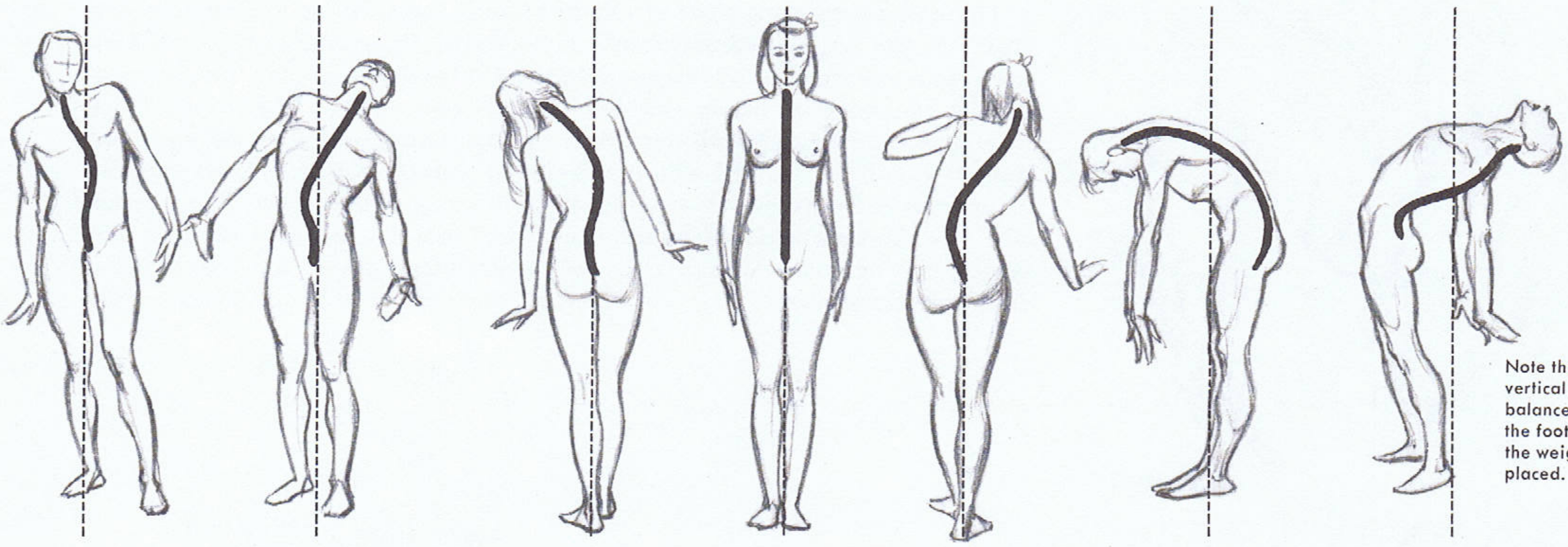
The spine and body move together

For the action of the body, look for and study the curve of the spinal column. The slant of the shoulders, the hips, the rotation and turning of the body are due to the twisting of the vertebrae which make up the spinal column. Each vertebra of the spine moves a little and the whole movement in the entire spinal column is the result of all these many little movements. Always think of the spinal column as the connecting rod between the upper and lower portions of the torso – as well as the head, which, of course, is at the upper tip of the spine.

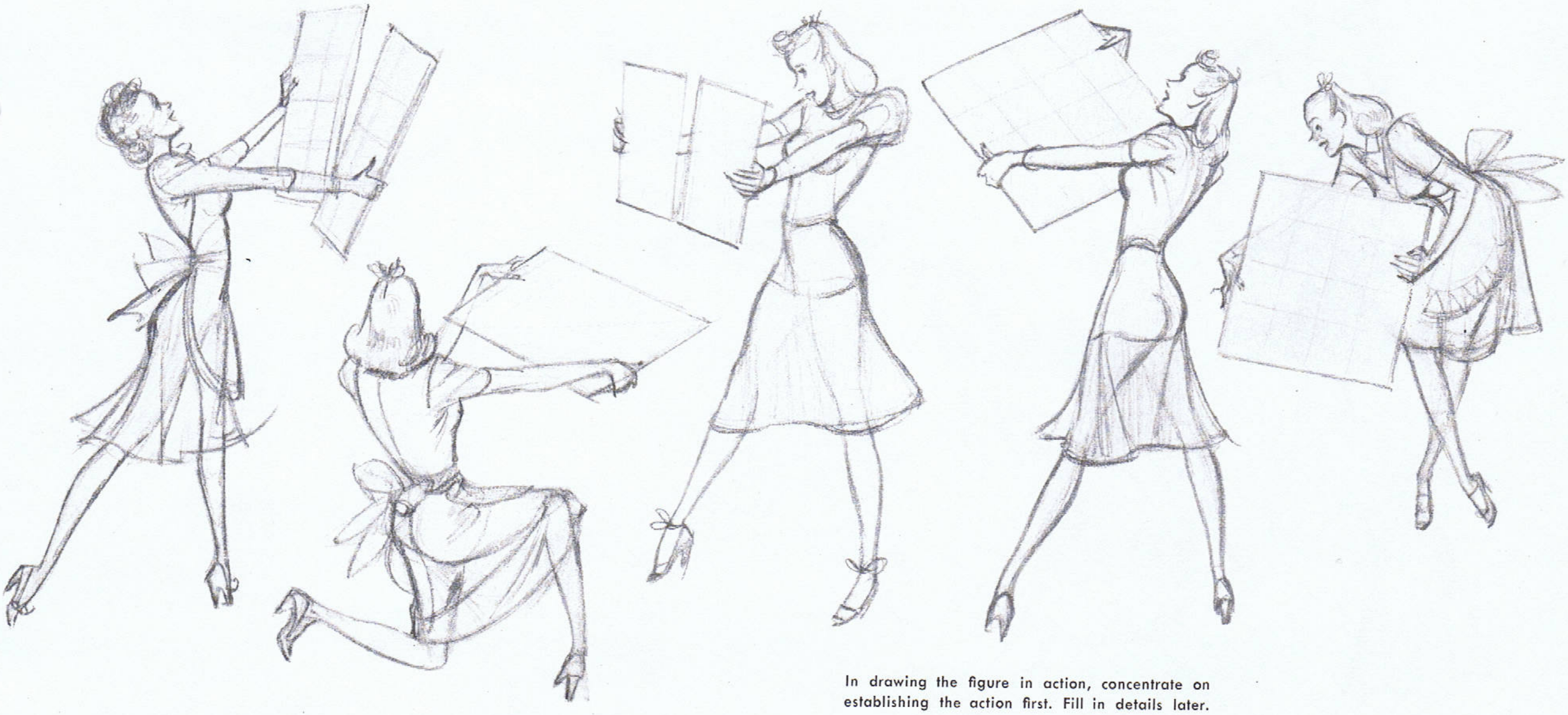
If you thoroughly learn the function and movement of the spinal column, it will add greatly to your ability in drawing the figure in action from every angle.



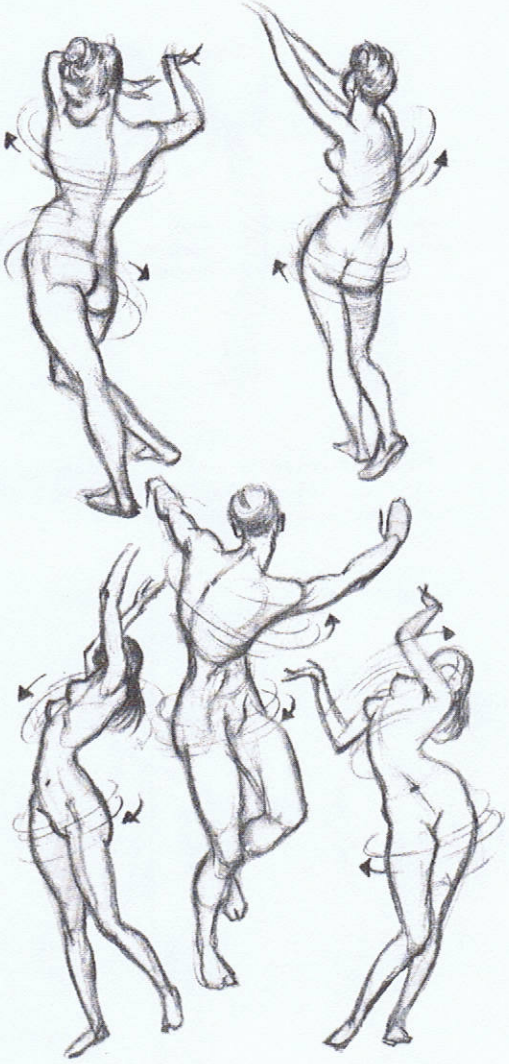
The spinal column is made up of many vertebrae, each of which moves a little, making up the movement of the spine.



Note the dotted vertical line of balance based on the foot on which the weight is placed.



In drawing the figure in action, concentrate on establishing the action first. Fill in details later.



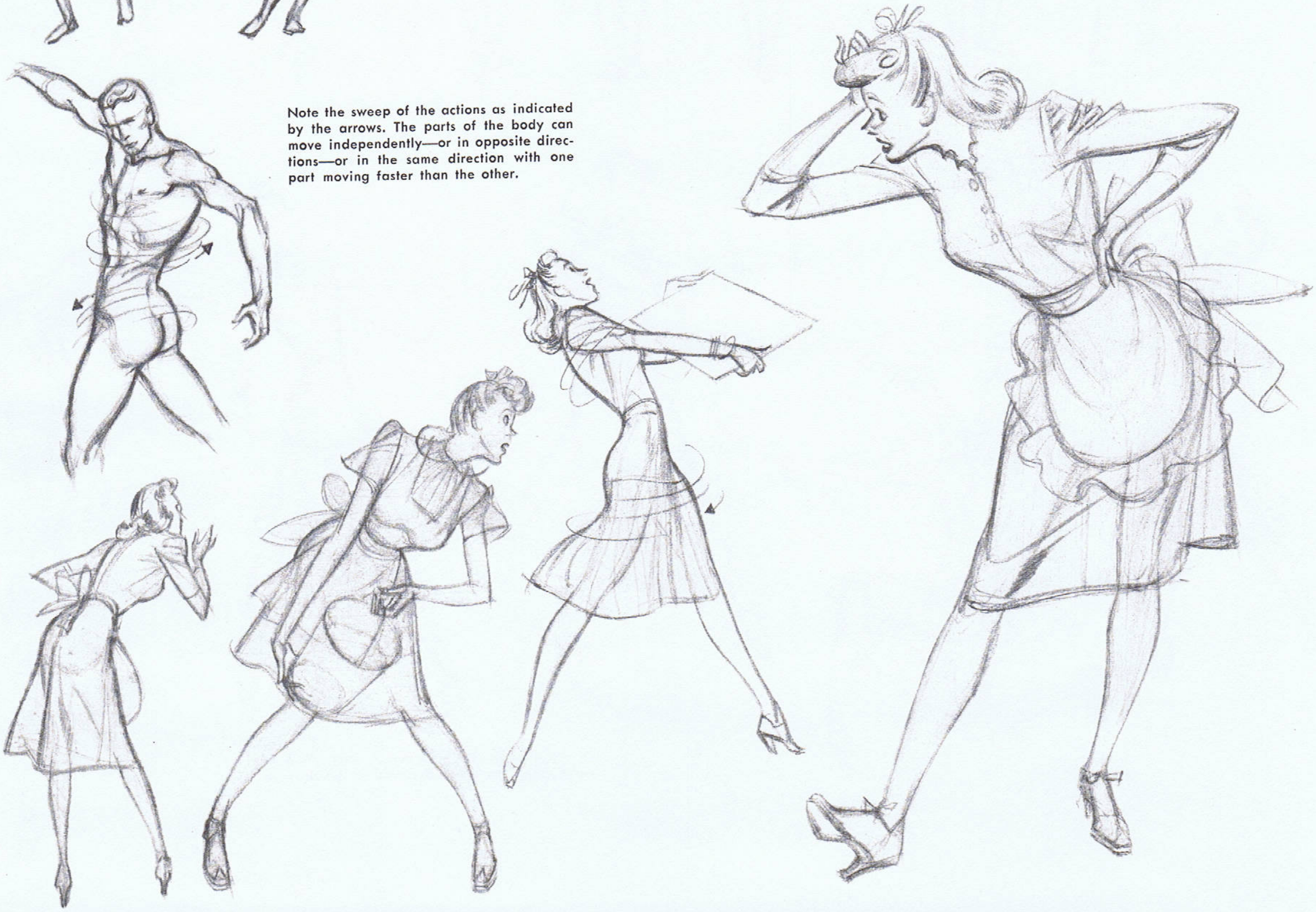
Twisting and turning

In drawing the human figure twisting and turning, you must consider it in its masses. These masses – the head, chest and pelvis – are held together in their different movements by the spinal column.

As these masses twist and turn, their relative positions change. You might think of these movements pretty much like those of an accordion being played. One side is the active side. On this side the forms are forced toward each other, and are compressed and brought together much like the pleats of an accordion. The opposite and "inflated" side shows the longer, sweeping curves.

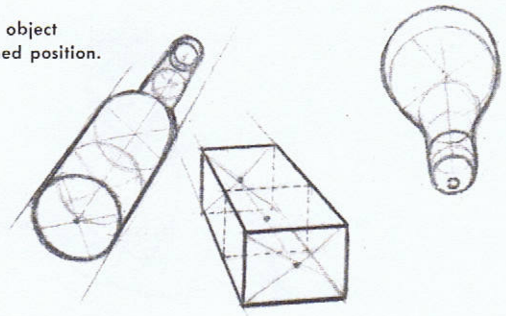
You must capture a definite feeling of movement in every pose. The cartoonist adds greatly to the sense of movement of his figures by drawing direction or speed lines back of a moving hand or foot, but you must show this movement in the figure itself.

To create a convincing effect of a figure turning and twisting, it is important to "feel" the full range of the movement as you draw. The viewer must be made to sense the movement that is in progress. In this kind of drawing, your best approach is to watch people in action and observe their gestures. You must make quick mental notes and then record them with a pencil, trying to capture on paper just those lines and forms involved in the motion or gesture. With your earlier studies of anatomy and the figure thoroughly absorbed, you should find that you are now able to make these action drawings convincing and real. Here, as we have said before, lies the great value of your pocket sketchbook – and our slogan: See – Observe – Remember.



Note the sweep of the actions as indicated by the arrows. The parts of the body can move independently—or in opposite directions—or in the same direction with one part moving faster than the other.

Think of the cross section of an object as you draw it in a foreshortened position.



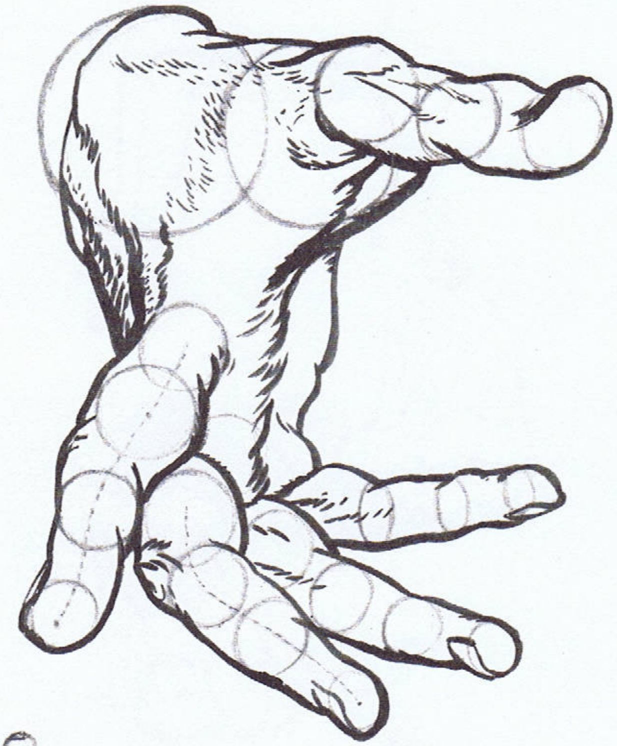
Foreshortening

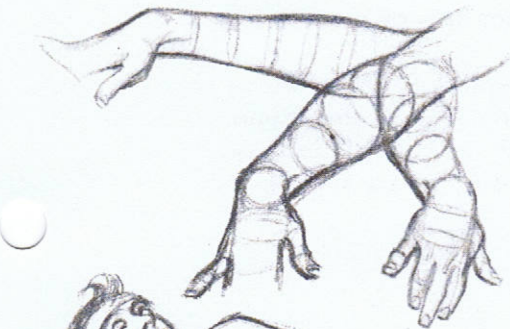
When we draw the figure in motion, foreshortening and perspective should be considered together. Foreshortening, as it is known to artists, is the use of perspective in drawing a figure so that the parts nearest us are made to appear larger in proportion to those farther away.

In drawing the figure in outline with no shading, foreshortening requires extra care to represent the parts in true perspective. If the human figure were composed of straight lines and angles, we might draw it by the general rules of perspective, but it is made up of many curves flowing into one another. Practice and study become necessary to learn how to make a foreshortened or perspective drawing of a human figure lying down with either the head or feet toward the artist, an arm and hand reaching out directly at you, or in many similar attitudes.

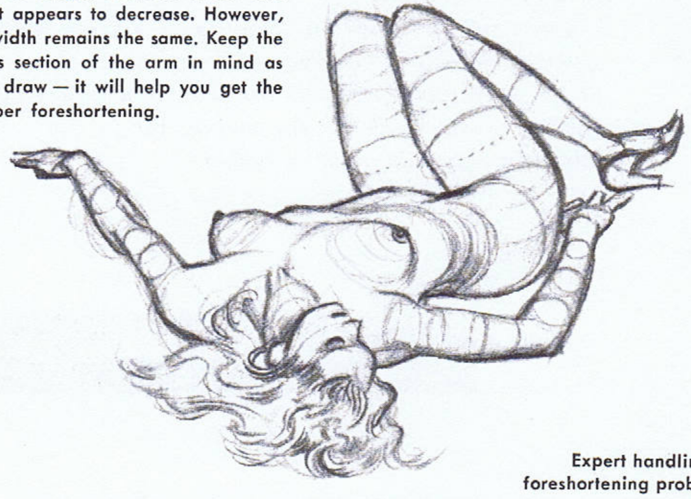
The best way to make a convincing drawing of a figure in a foreshortened position is to study what you see very carefully. Remember that in foreshortened positions rules of figure proportion do not apply as they do to a normal straight-on view of the standing figure. When you foreshorten arms or legs, pay close attention to their width. The length of the part you foreshorten will be much reduced, but the width should be normal. The head measurement cannot be used. Instead, you should rely on your eye more than ever. Compare the size of one mass of the body to another. Note that certain parts may not be visible because they are hidden by others. Rely on your eye and trust it when drawing the foreshortened figure.

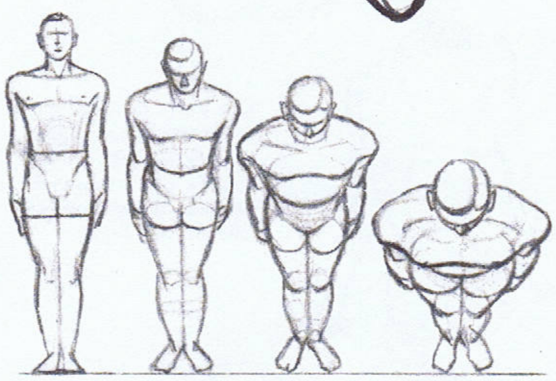
If you were directly in front of a figure standing at attention, no foreshortening would be needed. But if you were above the figure or below it, you would have to foreshorten. Practically every drawing of the human figure – especially when it is in motion – involves some problem of foreshortening.



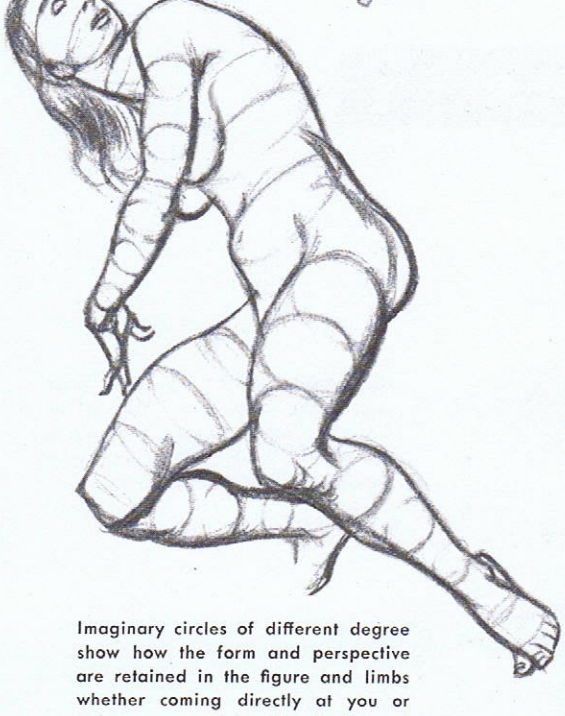


As the arm swings toward you, notice that its length between elbow and wrist appears to decrease. However, its width remains the same. Keep the cross section of the arm in mind as you draw – it will help you get the proper foreshortening.



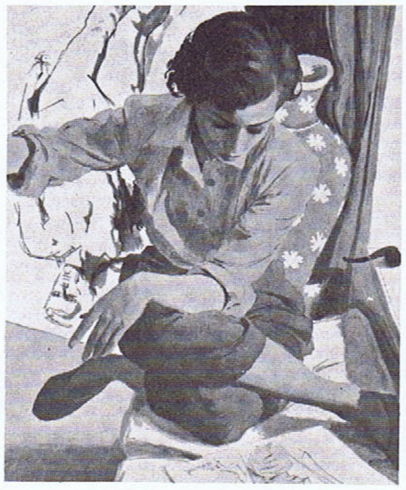


If a man fell forward toward you, this is what you would see as his head and shoulders came closer than the rest of his body and limbs.



Imaginary circles of different degree show how the form and perspective are retained in the figure and limbs whether coming directly at you or going away. Note the feeling of solidity and roundness when the figure is foreshortened expertly.

Expert handling of foreshortening problems



AL PARKER
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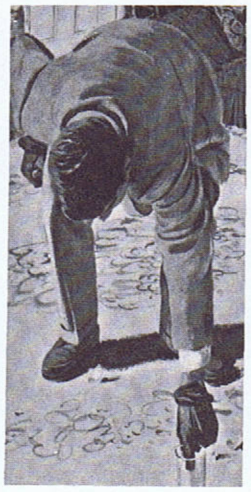

AUSTIN BRIGGS
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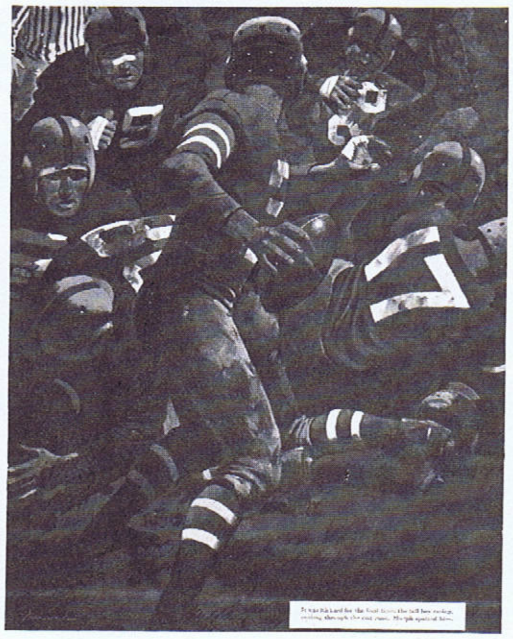

FRED LUDEKENS
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Sitting — bending — kneeling

Nothing is quite so uninteresting as a figure "just sitting" – feet close together, the arms resting alike on the arms of the chair and the face looking straight ahead. To be interesting, the seated figure must suggest a mood and attitude, whether relaxed or alert.

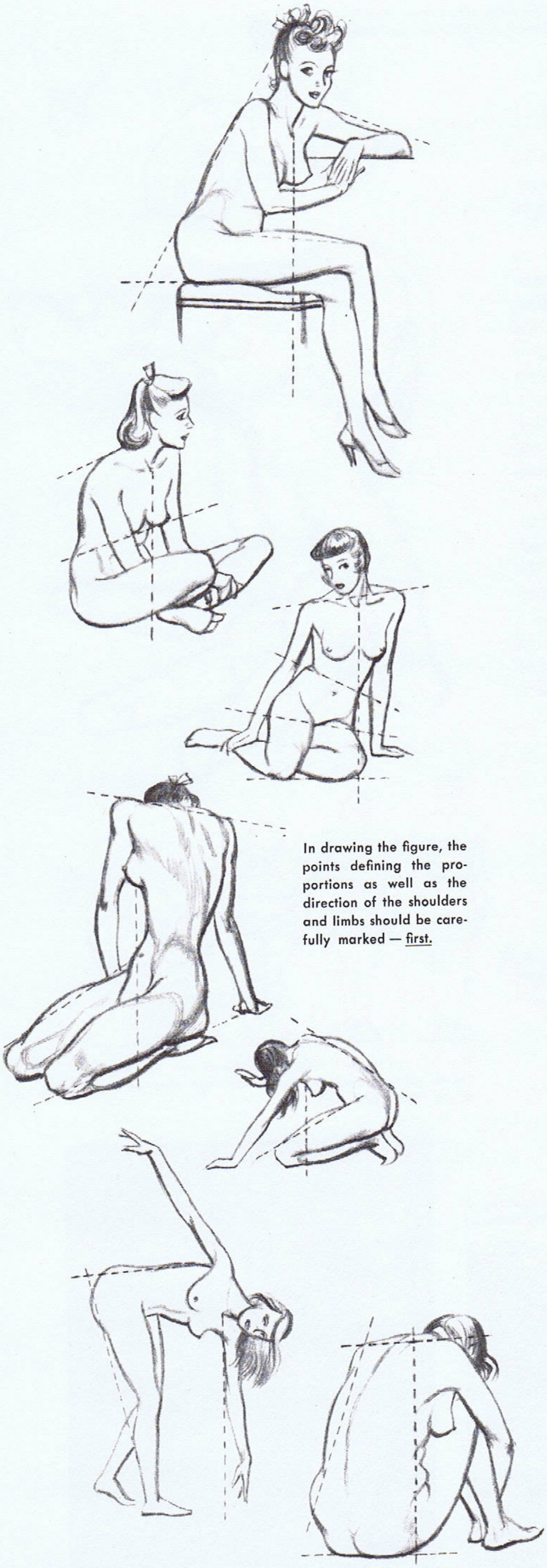
The seated figure can express a wide variety of attitudes; it can suggest fatigue, dejection, aggressiveness, aloofness, boredom, tension. Each attitude must be studied and drawn differently. Sit down in front of a mirror and act out the different positions and emotions. See how simple it is to dramatize them all. If possible, get someone to act these emotions out for you while you sketch them.

In drawing the seated figure, it is important to understand how the weight is supported by the thighs and buttocks, the back, hands and elbows. Both the thighs and buttocks flatten considerably, especially in the female. Care must be taken to draw the head in the proper position over the body, since it has a great deal to do with completing the attitude as well as telling the story you are trying to picture. Remember that while the seated figure is usually supported and is not so obviously subject to the laws of gravity as is the upright figure, your central line of balance and distribution of the weight is just as important. This must be considered thoroughly or, as in the case of the upright figure, your seated figure will not be convincing.

Care must be taken, in drawing sitting postures, to think out the perspective and foreshortening. Study carefully the forms of the body as they either recede from or come toward you. The attention we gave to form in the previous lessons should prove its value here. Study carefully the contours arranged in front of each other. If you don't, an arm will look short or a thigh will not recede properly and the legs will fail to look right in perspective.

In drawing a bending, kneeling or other action, the same rule of interest described above must always apply. "Just bending" is dull and uninteresting; the body must have balance, rhythm, and purpose. There must be a reason for bending or kneeling – for that matter, every movement of the human form is motivated by a specific reason.

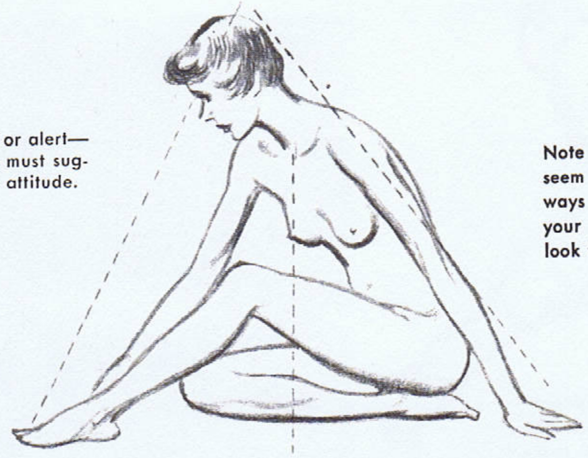
Study the drawings on these pages, paying special attention to the points of strain as well as the degree of movement of the parts of the body in the actions. Make many sketches of yourself, members of your family and friends in these various poses. Work for the actions rather than the details – always keeping in mind the imaginary line of balance.



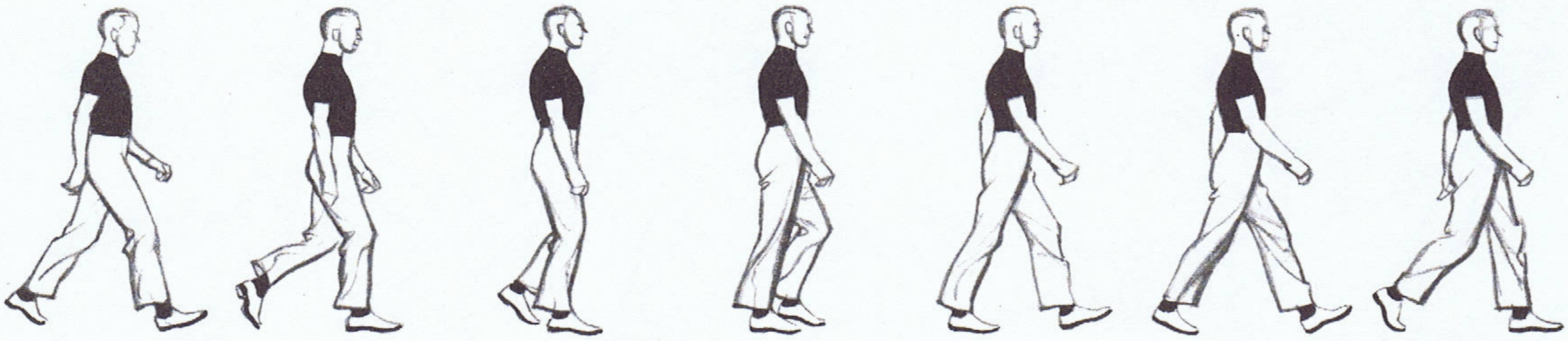
In drawing the figure, the points defining the proportions as well as the direction of the shoulders and limbs should be carefully marked — first.

You learn to draw — by drawing

Whether relaxed or alert— the seated figure must suggest a mood or attitude.



Note that all the figures on this page seem to be in balance. This must always be your watchword in laying in your sketch. Train yourself to always look for the line of balance.



A complete stride performed at a normal walking pace. Study the position of the arms in relation to the legs at every position, as the walker proceeds across the page.

Walking and running

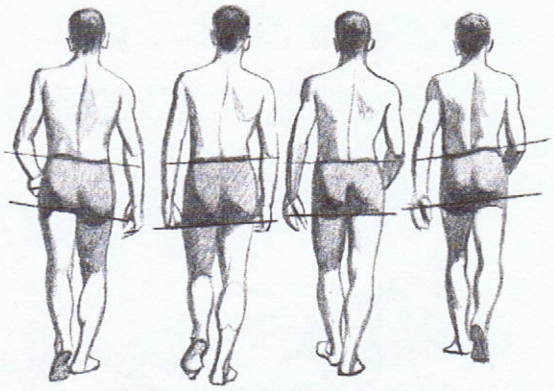
In walking, the body alternately shifts its weight first to one leg and then to the other, with the center of balance over the foot on the ground. The leg is extended slightly in advance of the body – the heel touches the ground first, quickly followed by the toes. With this forward foot resting on the ground, the heel of the other foot is raised, with the knee bending slightly as the leg swings forward past the other. As this leg swings forward, the foot of the other leg bears the whole weight of the body. As the leg swings forward to rest on the ground it takes its turn at supporting the weight of the body. During this process the body is always passing vertically over the supporting foot.

Each time that the foot is raised it thrusts the weight of the body to the side over the other foot as well as forward. The unconscious effort to balance the movement of the limbs in walking causes the arms to swing alternately in opposite directions to the legs so that when the right leg swings forward the right arm swings back – with the reverse action applying to the other two limbs.

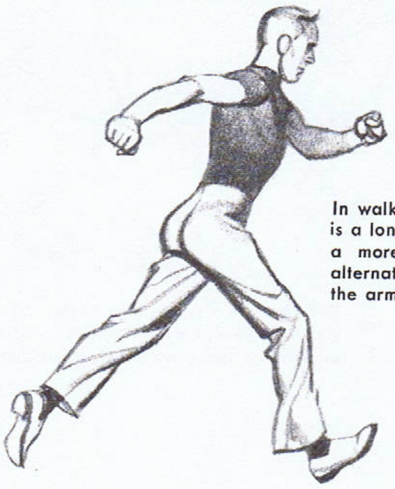
A longer stride, accompanied by a more pronounced alternate swinging of the arms, distinguishes a fast walk from an ordinary normal walk. When you draw either of these actions, remember to show that the knees are bent, to avoid an appearance of stiffness.

When running, the body should always be shown ahead of the center of gravity. The faster the figure runs, the more it should appear to lean forward.

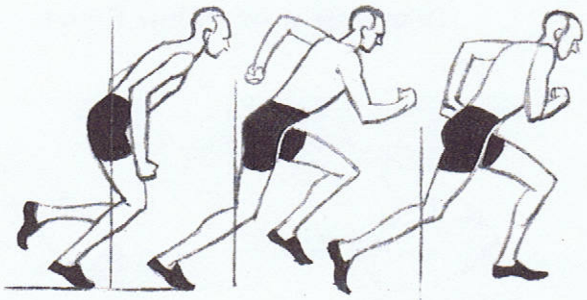
Some of the most important views of the figure in motion show it in the act of walking. Study these actions thoroughly in the people around you – make many sketches of them. Unless these fundamental actions are carefully observed and correctly drawn, they will never look right.



Note the direction and movement of the hips and buttocks as the weight shifts from one foot to the other in a normal stride.



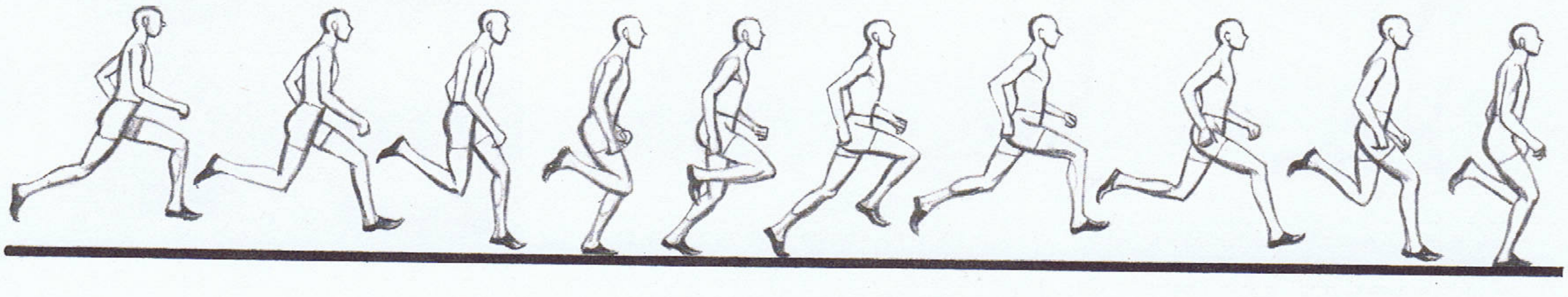
In walking fast, there is a longer stride and a more pronounced alternate swing of the arms.



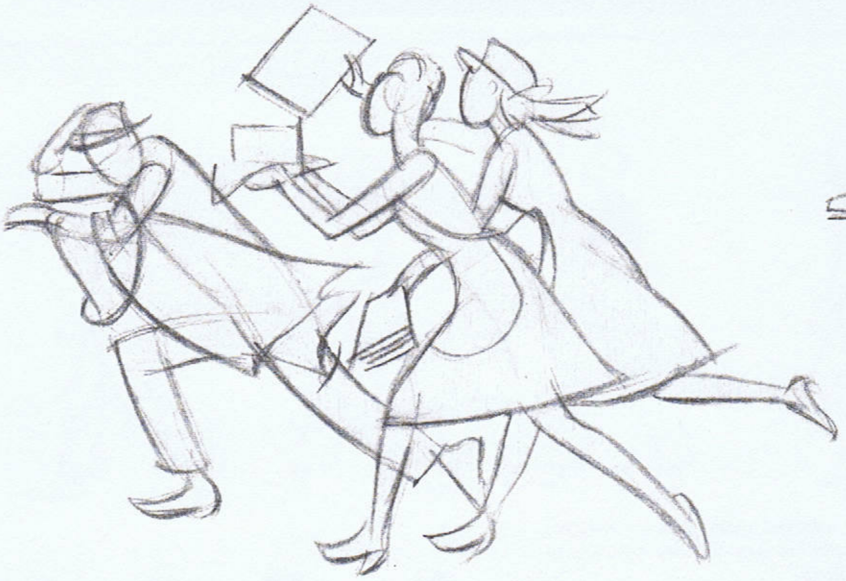
The faster the running position, the farther forward the body is thrust in front of the imaginary line of balance.

Carry your sketchbook – use it!

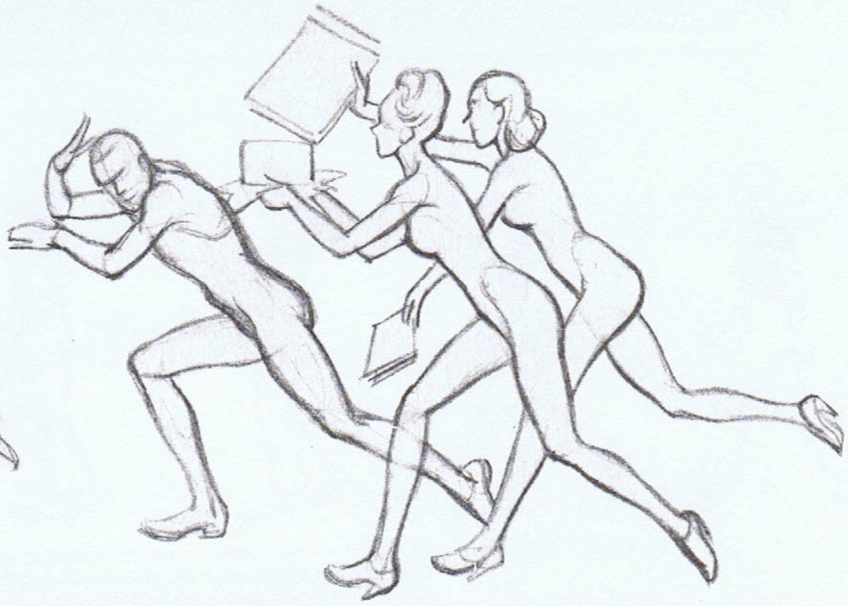
The smooth running stride of an athlete—note the apparent "feeling" of balance in every stage of the running action.



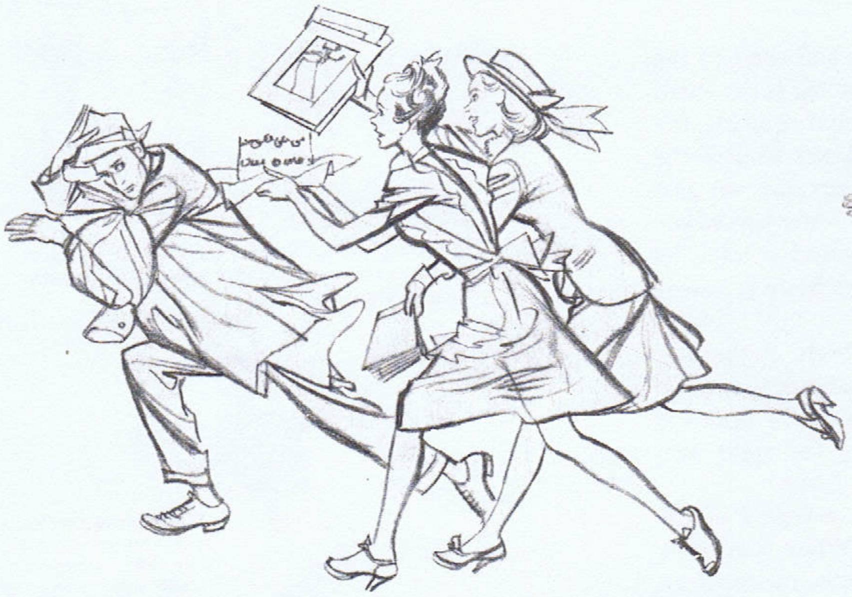
Combining figures to create group actions



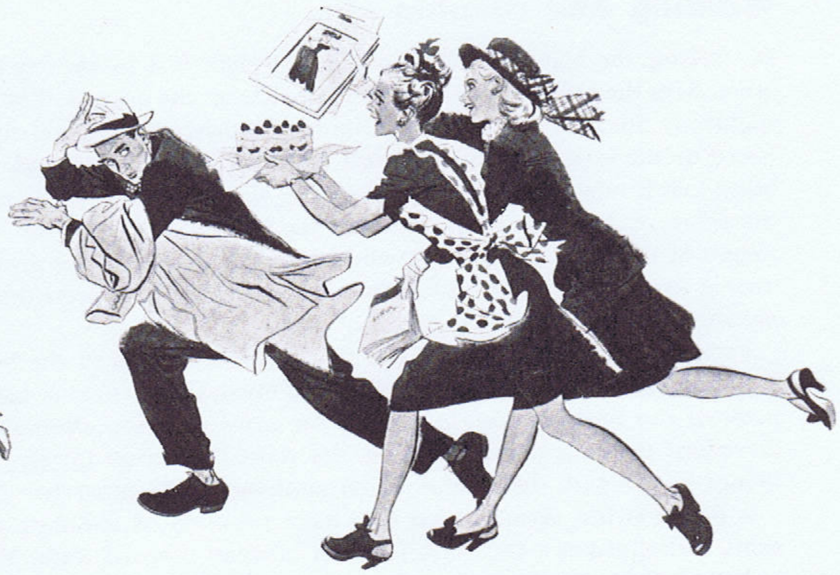
1 Here we show you a general approach to drawing group actions, illustrating the thinking rather than the actual steps. Start by sketching in very lightly the broad design and action of the group.



2 Think out carefully the action of the figures under the clothing.

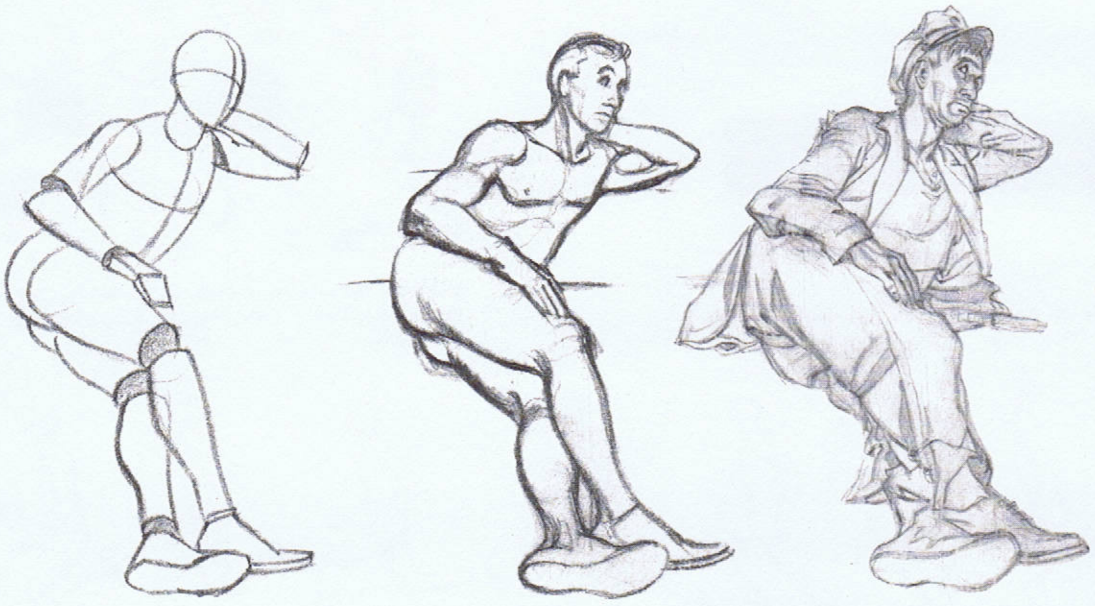


3 Having carefully thought out the figure action as at top right, you now have a sound basis on which to draw the clothes and to establish the movement and action, drapery and wrinkles.

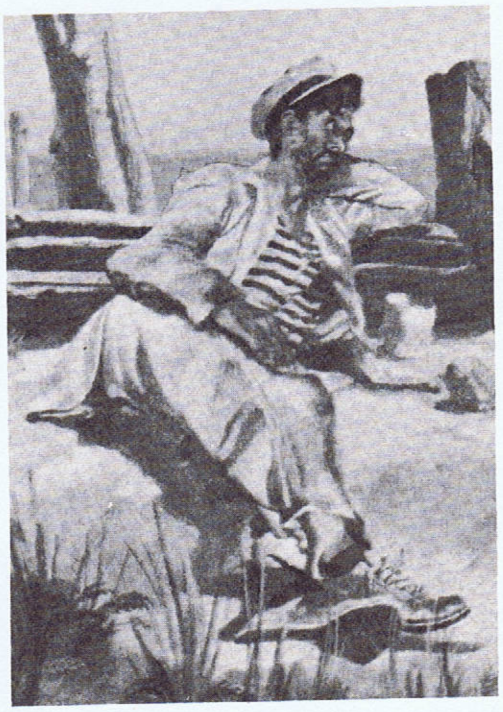


4 With your figures planned and convincingly drawn, you are now ready to paint them. Note that this is an approach — not a hard-and-fast method of drawing.

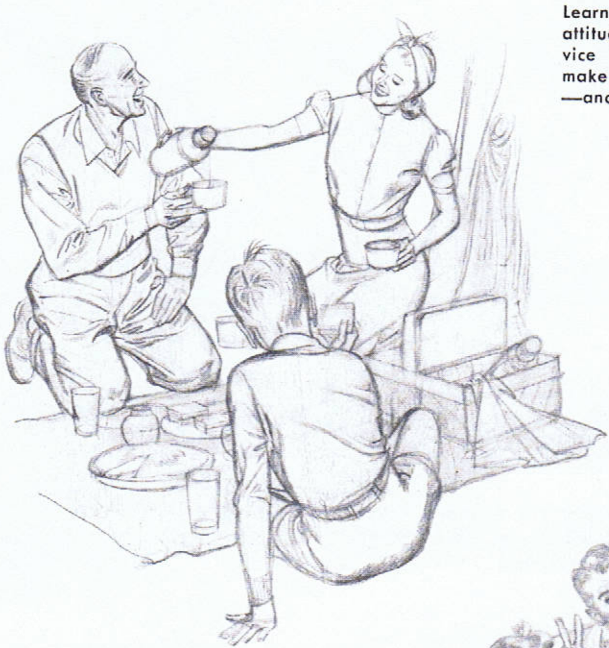
Drawing a reclining figure



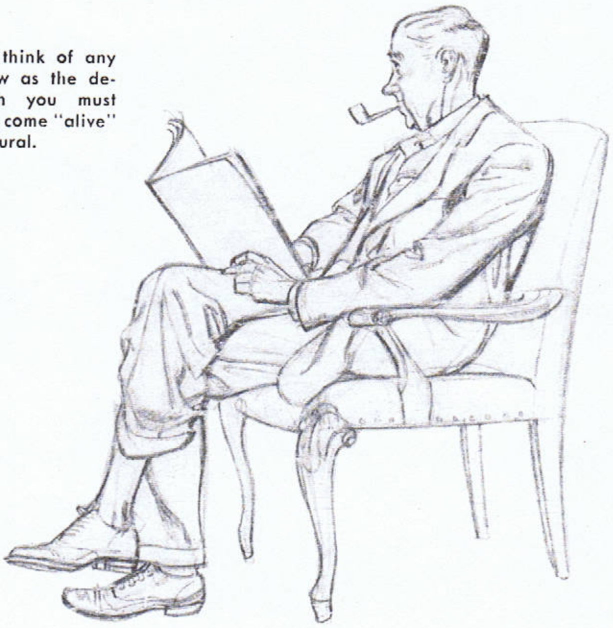
These three drawings show you the thinking behind the painting at the right. First, establish the form in a natural-looking pose, using the basic figure and foreshortening it as necessary. Next, modify the basic form, paying special attention to bones, muscles, etc., that will show on the clothed figure. Now you can put on the clothing with conviction, drawing it around the figure so that the body can be felt underneath.

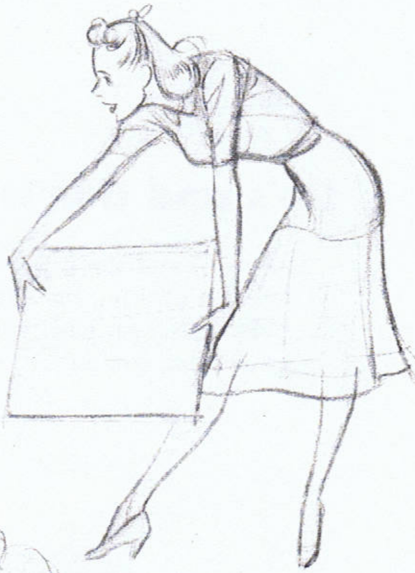


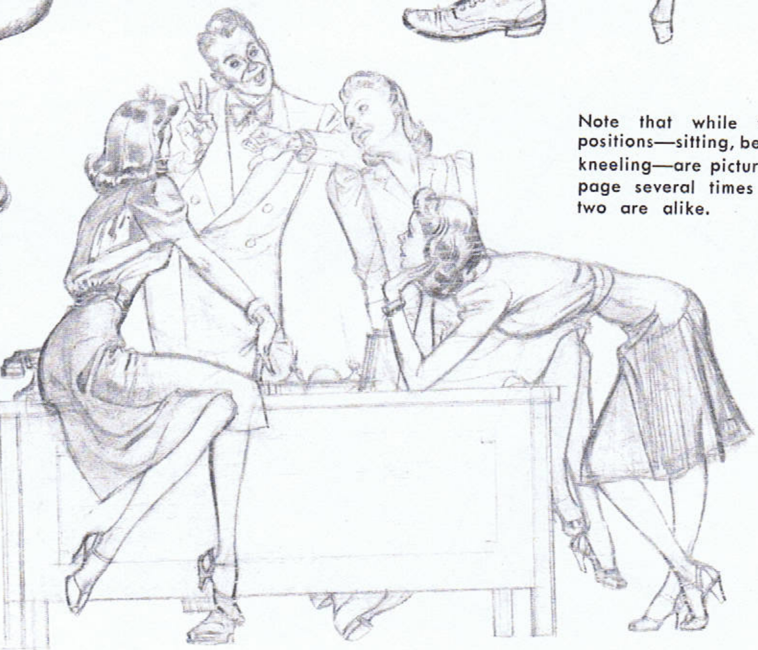
Courtesy American Air Lines



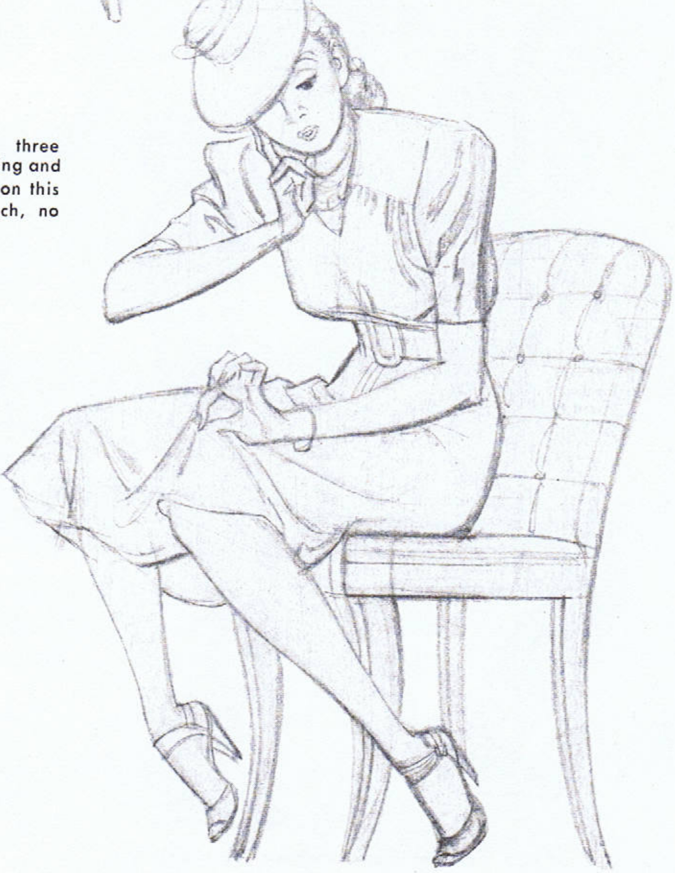
Learn to always think of any attitude you draw as the device with which you must make your figure come "alive"—and look natural.

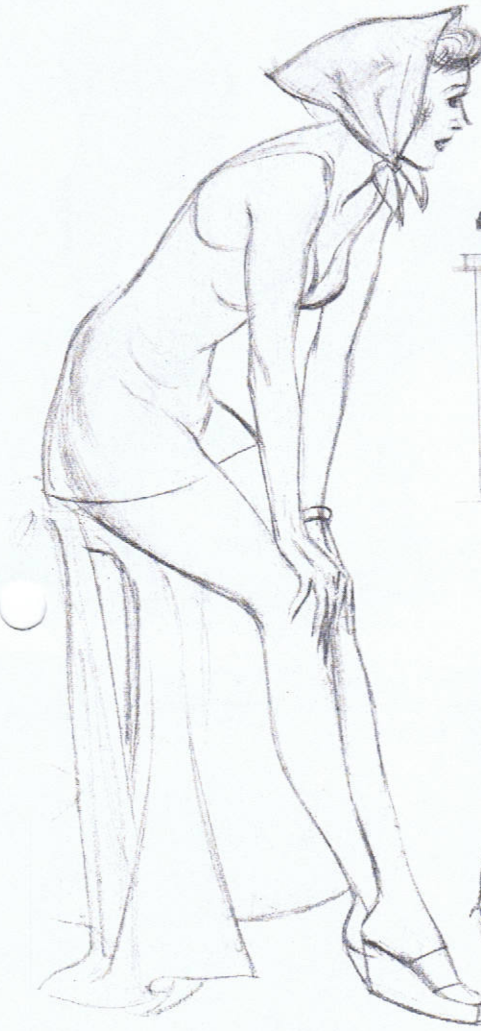


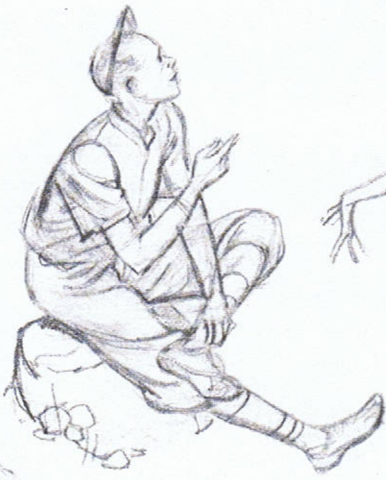


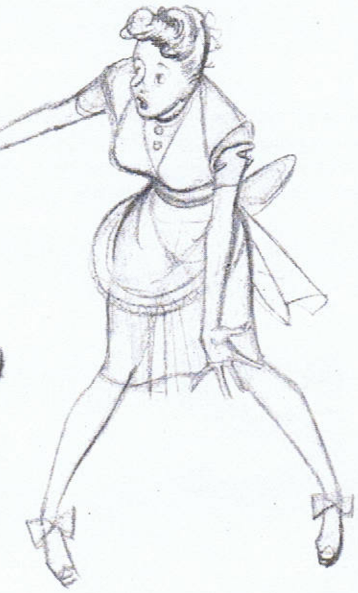


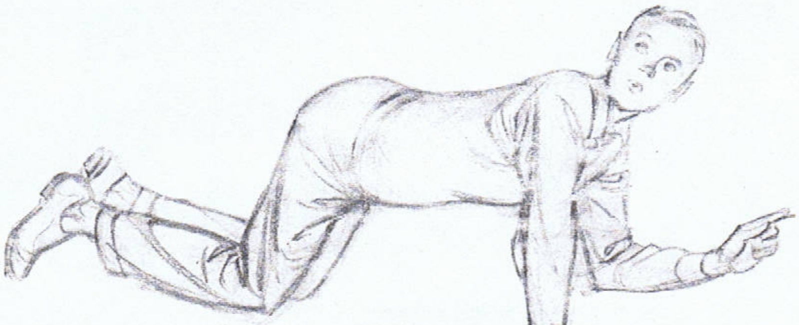
Note that while the three positions—sitting, bending and kneeling—are pictured on this page several times each, no two are alike.

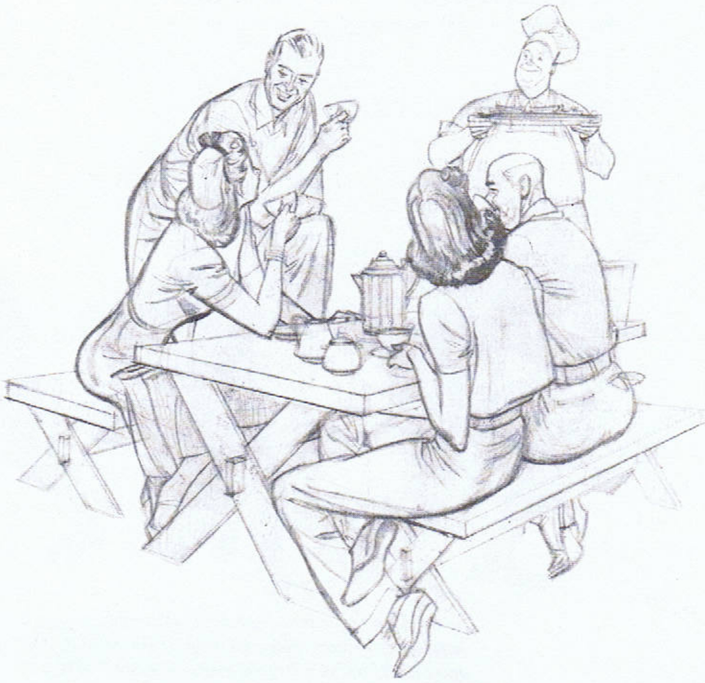








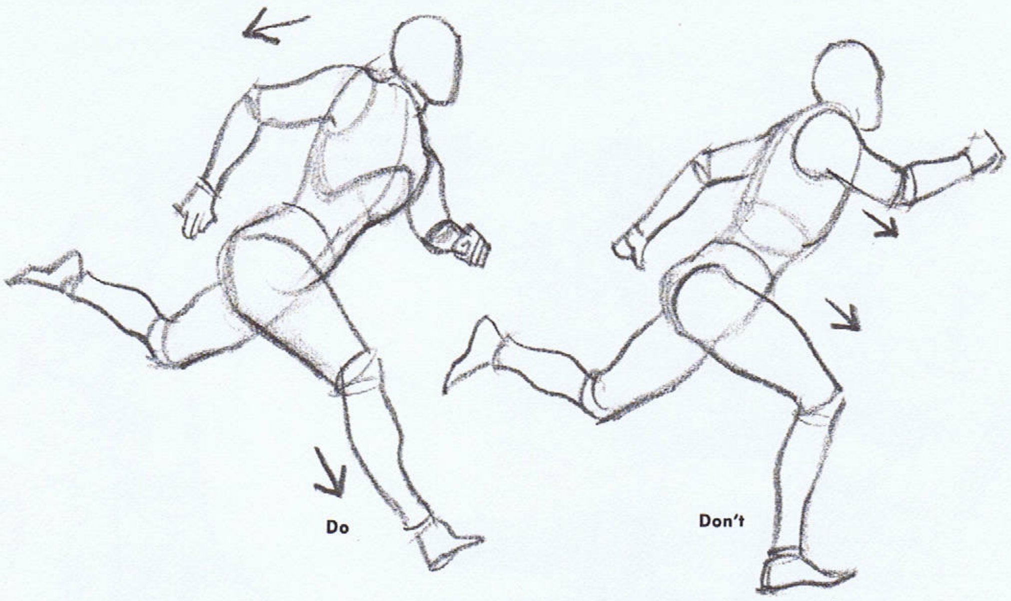




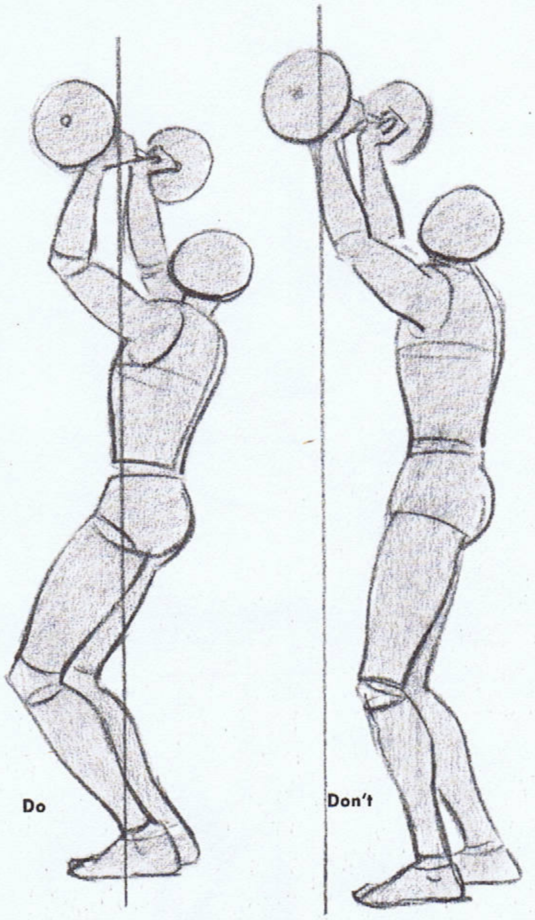
Every figure on this page—no matter what the attitude—is expressing an action or mood.

Do's and don'ts

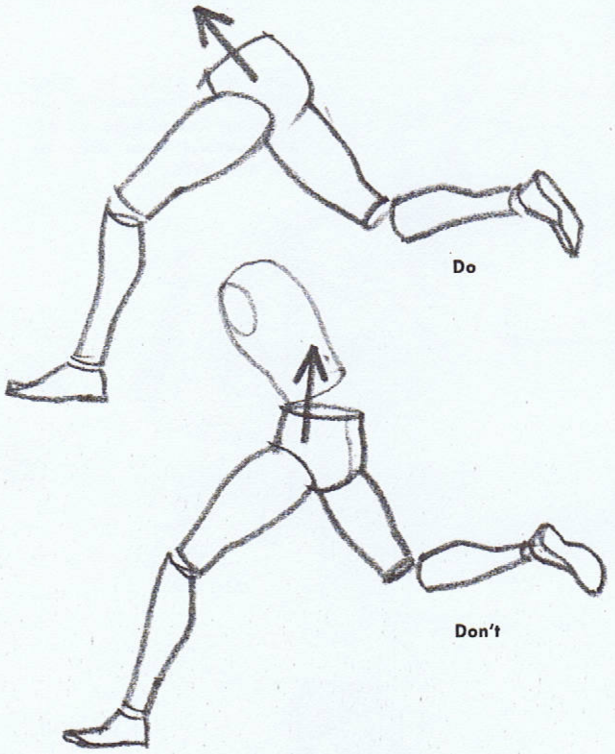
These two pages show you some of the typical errors to avoid in drawing the figure. Study these examples carefully and apply what you learn from them to each figure drawing you do.



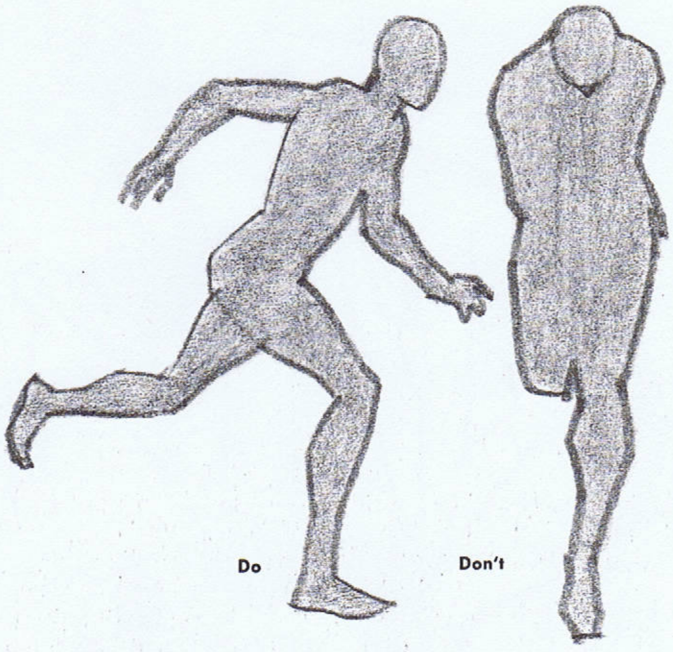
Remember the reciprocal action of the arms and legs. When a leg moves forward the arm on that side moves back.



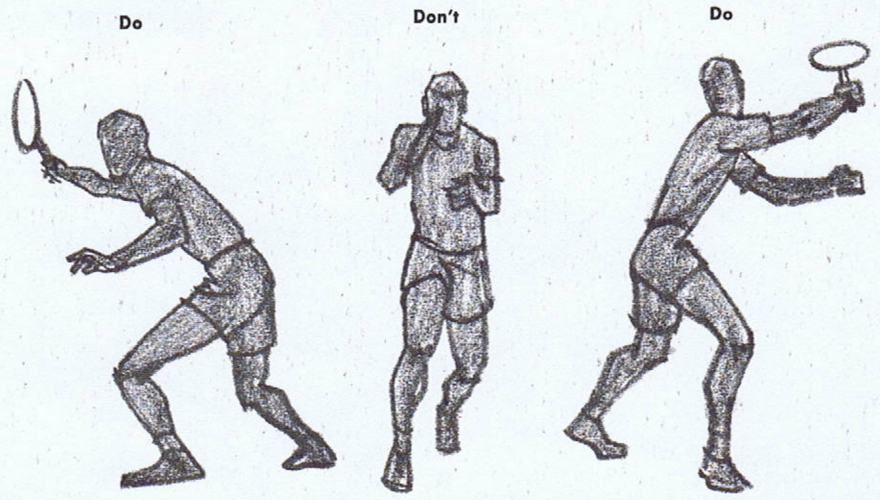
Be sure that your figure drawings are always in balance unless you specifically want to show a figure in an out-of-balance position such as falling, leaning, etc. In this case the body must be under the weight in order to support it convincingly.



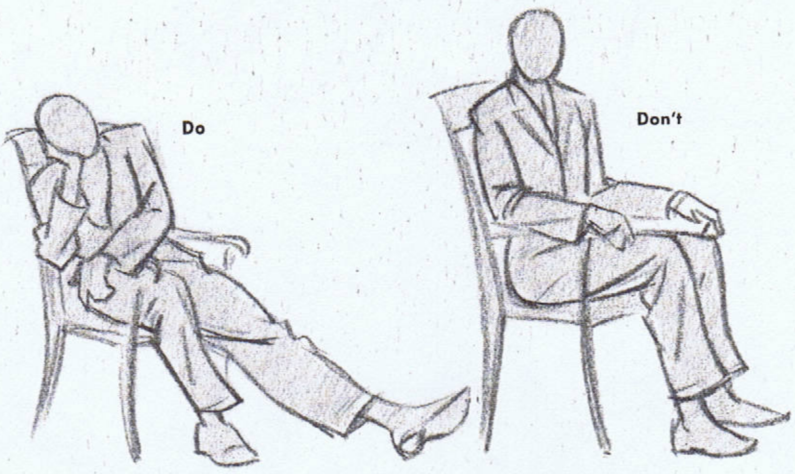
Remember that the whole body is involved in the running action. The pelvis tilts forward in the direction of the run. Don't draw the pelvis completely vertical, as if the figure were standing.



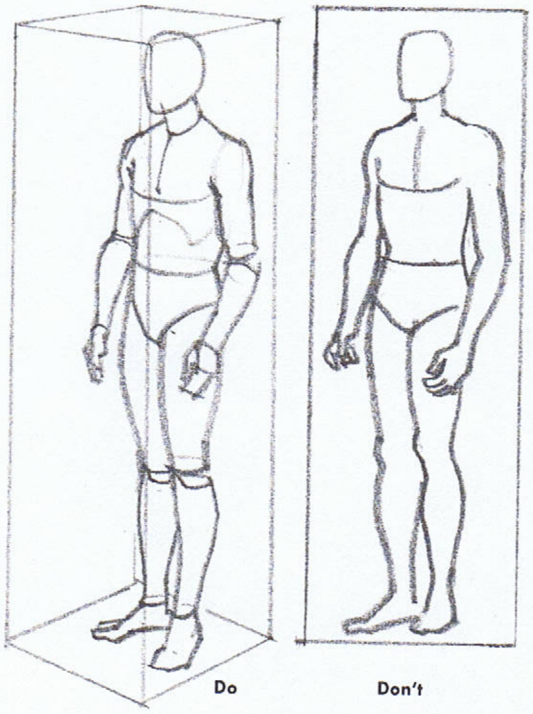
Don't draw the figure from an angle in which the action is confusing. Instead, choose a view which clearly describes the action.



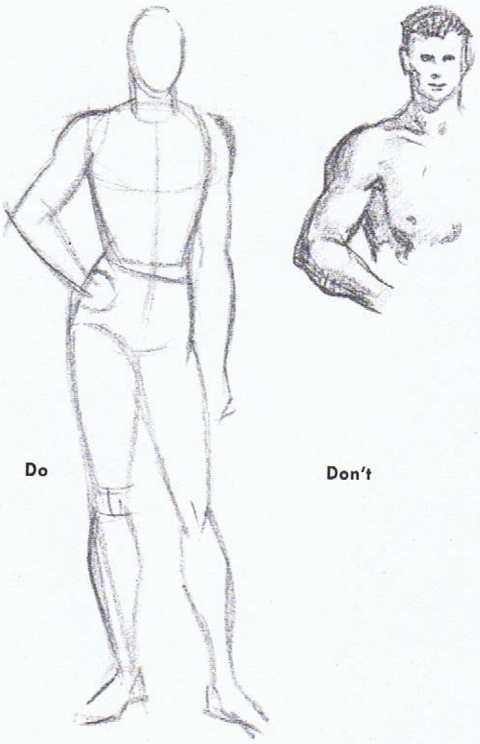
In drawing an action, select a view that suggests movement rather than one that looks frozen. The start or finish of a tennis swing is more lively and descriptive than a phase between both poses.



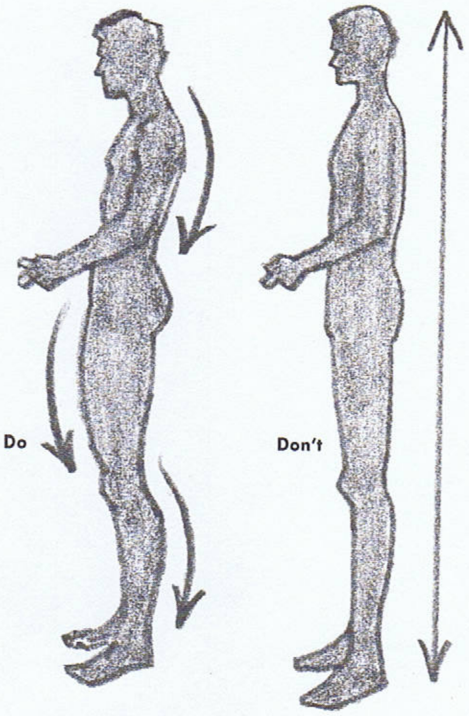
Don't fall into a few set ways of drawing figures in such positions as sitting, bending, kneeling. Observe the variety of positions that people assume and use them to add interest to your drawings.



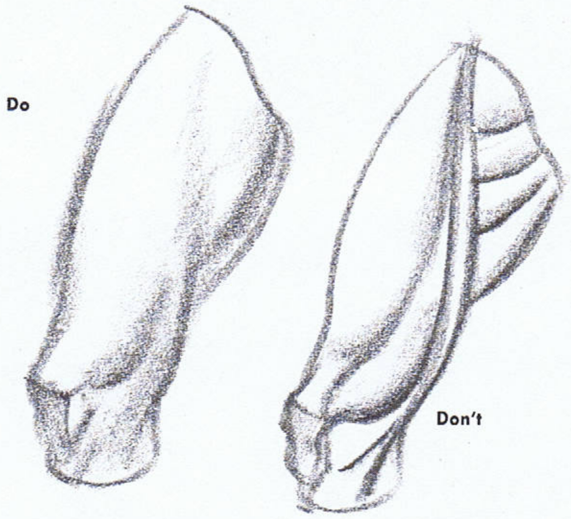
As you draw, remember that the whole figure is a solid form that occupies space. Unless you keep this in mind your drawing will appear flat and formless.



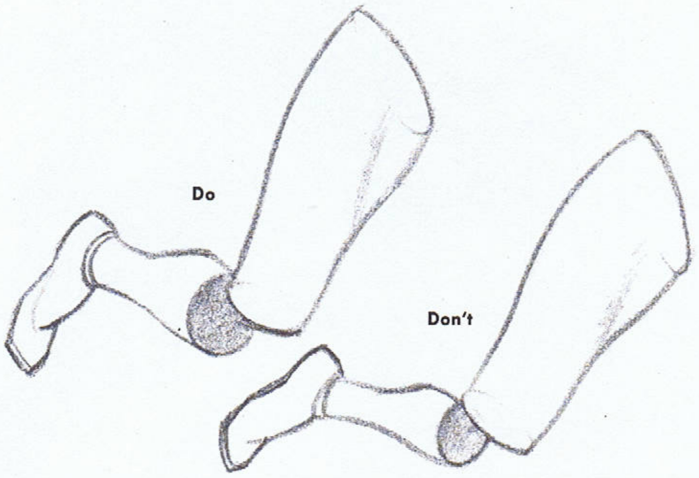
Indicate the main lines of the entire figure with your first few pencil lines. Don't try to finish one part without first relating it to the rest of the figure.



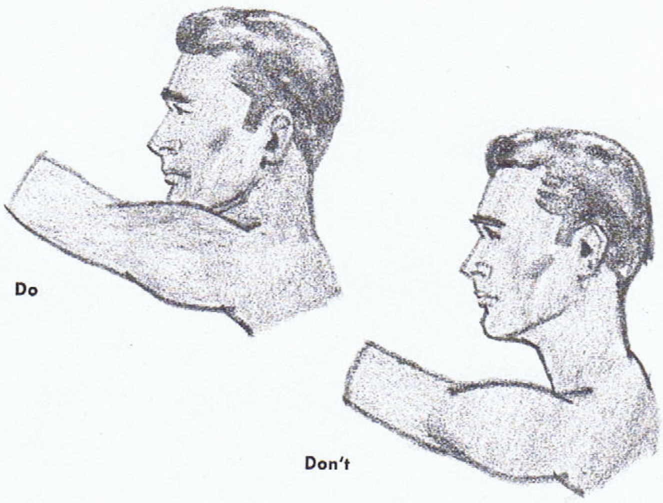
Look for the flow of alternating curves which runs through the body. These curves give it grace and a lifelike quality. Without these curves, the figure will look stiff and wooden.



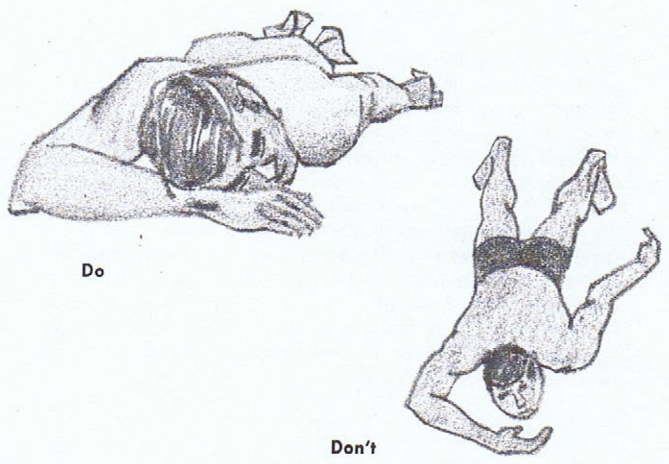
Always remember that each part of the body is first of all a solid form. Don't let your desire to show off anatomical knowledge cause you to draw a medical chart instead of a real figure.



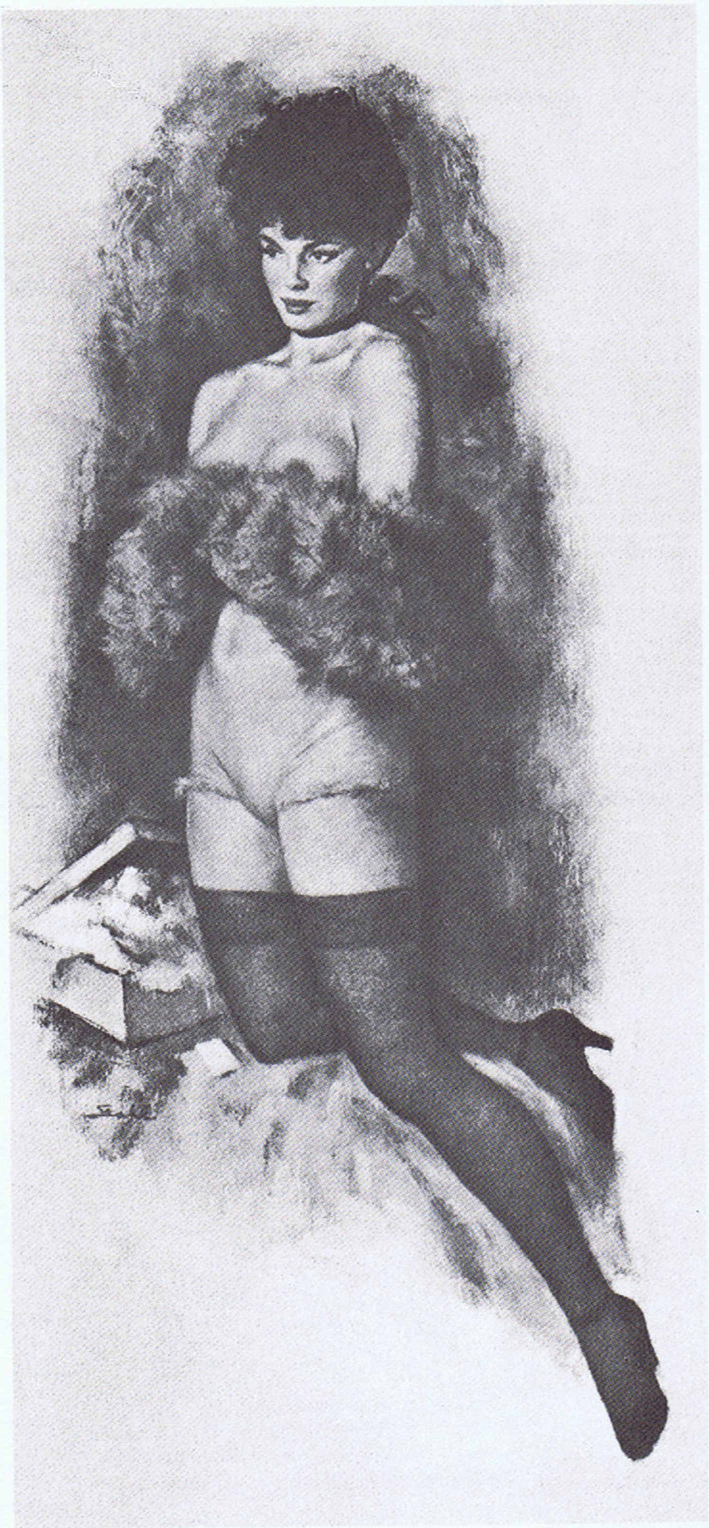
In drawing foreshortened legs or arms, pay careful attention to the width. The length of the foreshortened part will be sharply reduced from the normal view but the width will remain the same.

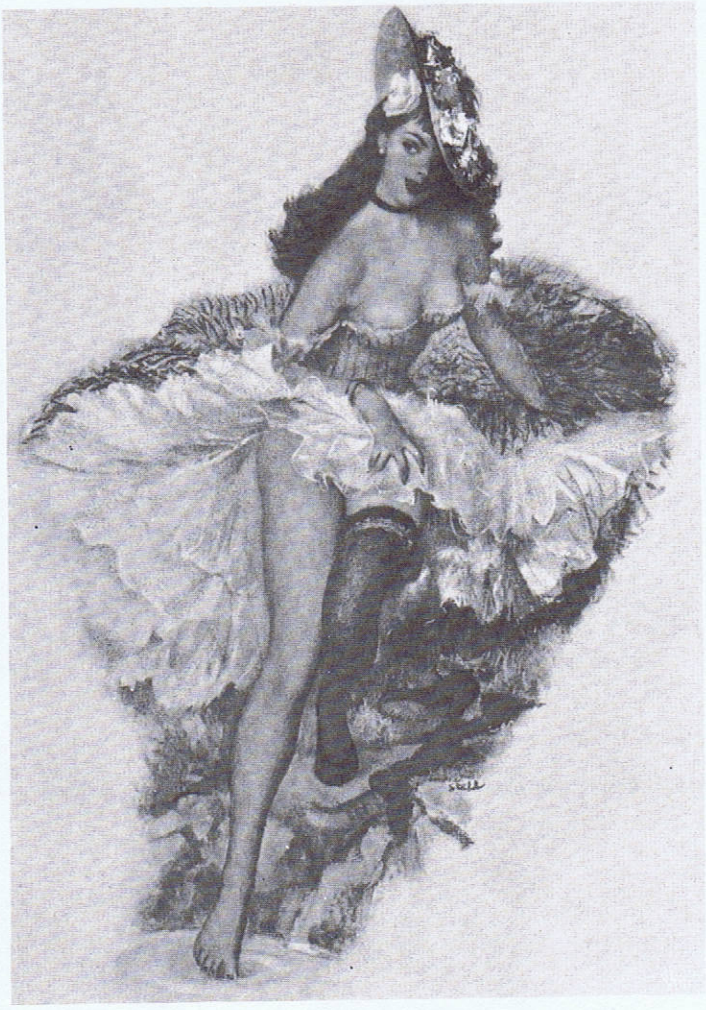


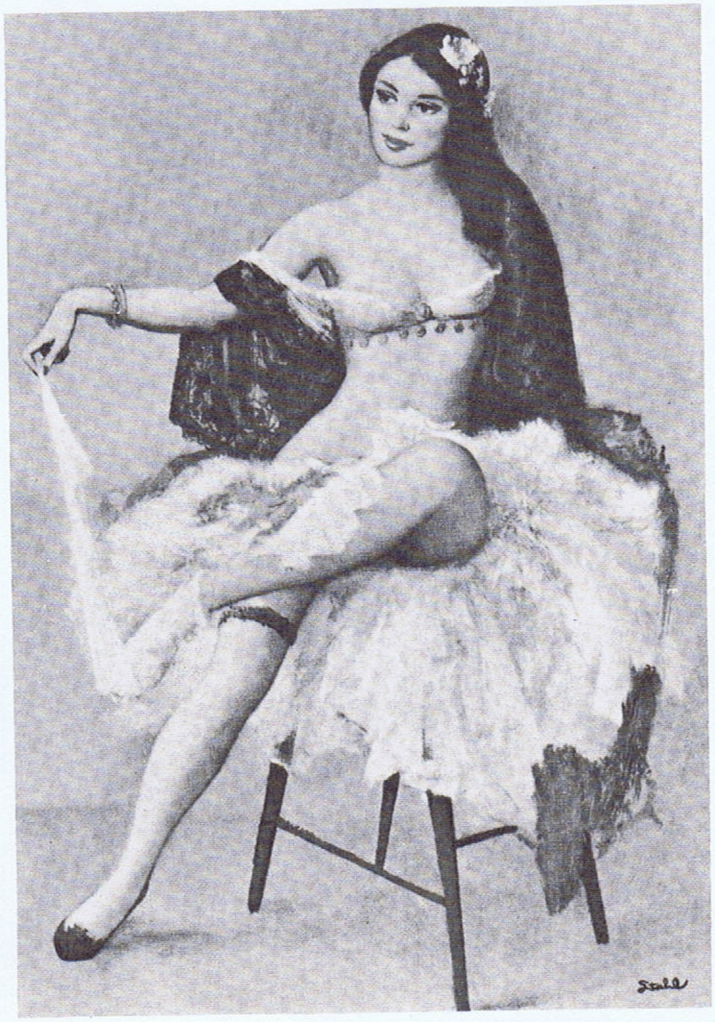
Be especially observant when drawing the shoulder in action. Watch the deltoid or shoulder muscle — note it often hides the chin and much of the neck when the arm is raised above a horizontal level.



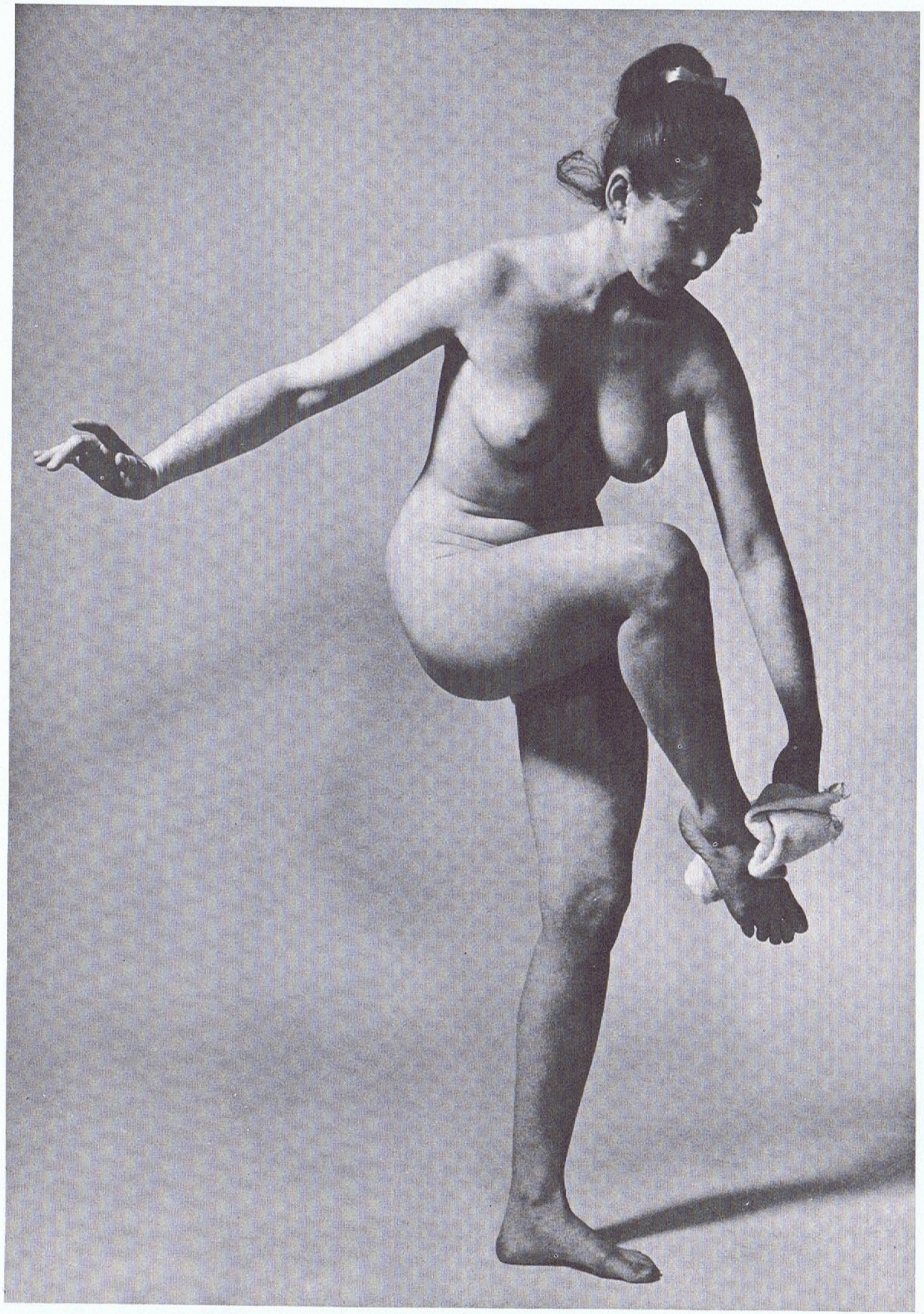
When faced with a problem in extreme foreshortening, draw what you see with confidence. Don't try to show all the parts which you would normally see. Much of the figure may be hidden.

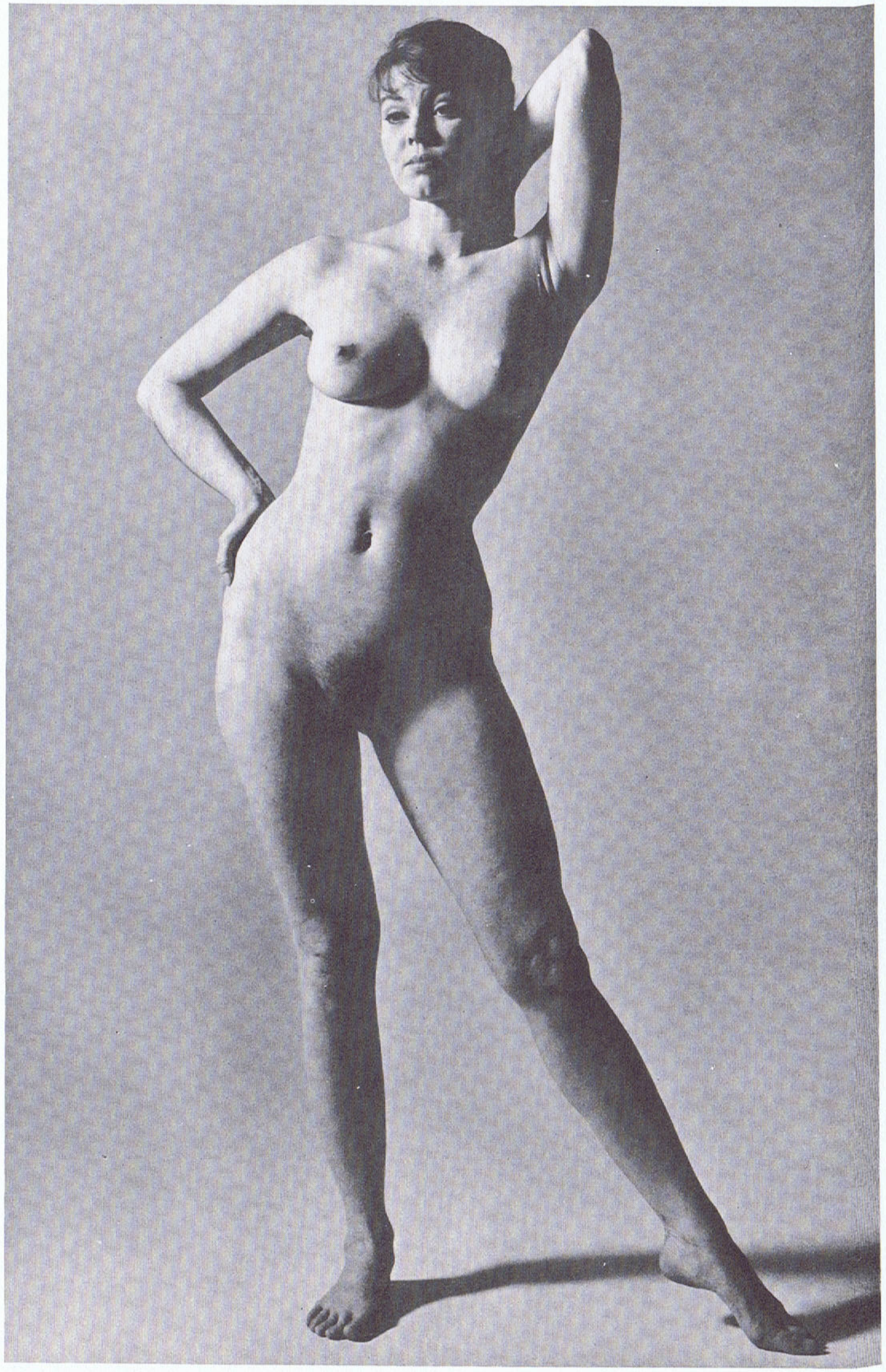






Faculty member Ben Stahl painted the three beautiful figures which appear on this page. They were originally commissioned by *Esquire*, and were reproduced by that magazine in full color. In a sense, the human figure is always "in motion." The action portrayed need not be violent; in fact, as in these pictures, the pose may be static and still suggest the motion which preceded the pose shown, and the motion which is likely to follow. Here the thrusts and balances involved in bodily motion have been caught in momentary equilibrium, yet we have the feeling that at any instant these figures will move into a new position. A sense of life and movement is suggested by the way the artist has arranged his lines and shapes. By creating movement within the composition he gives life and motion to figures which are essentially inactive in their pose.

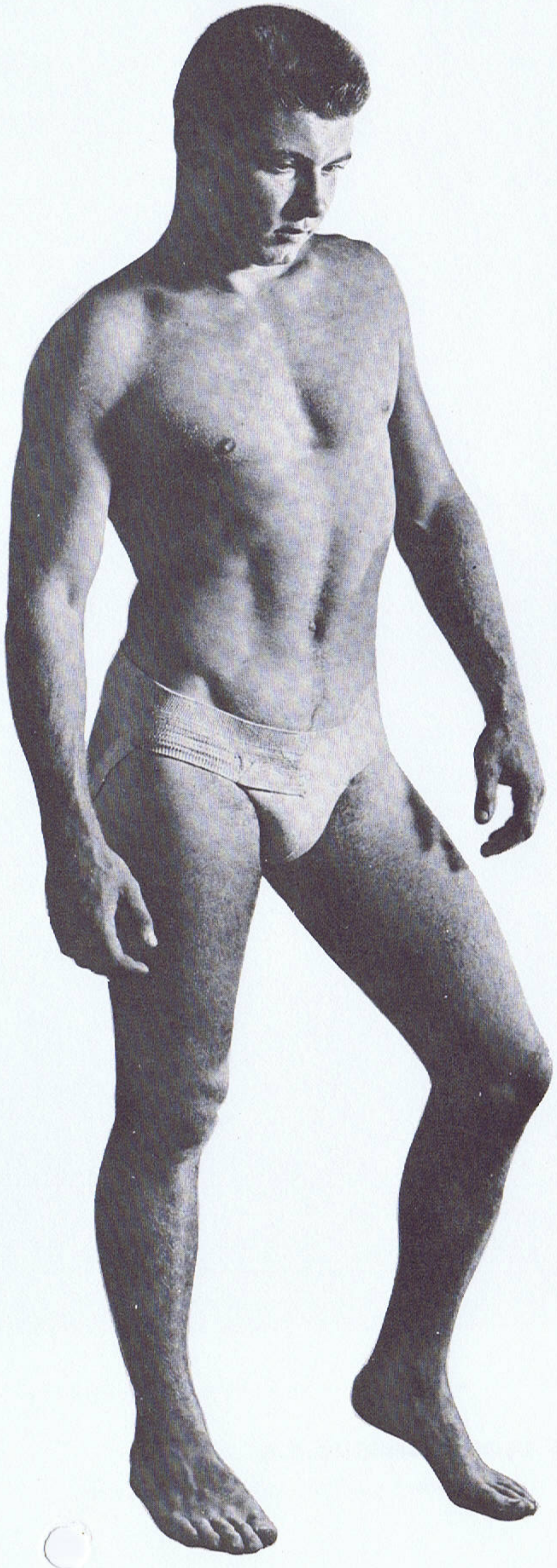


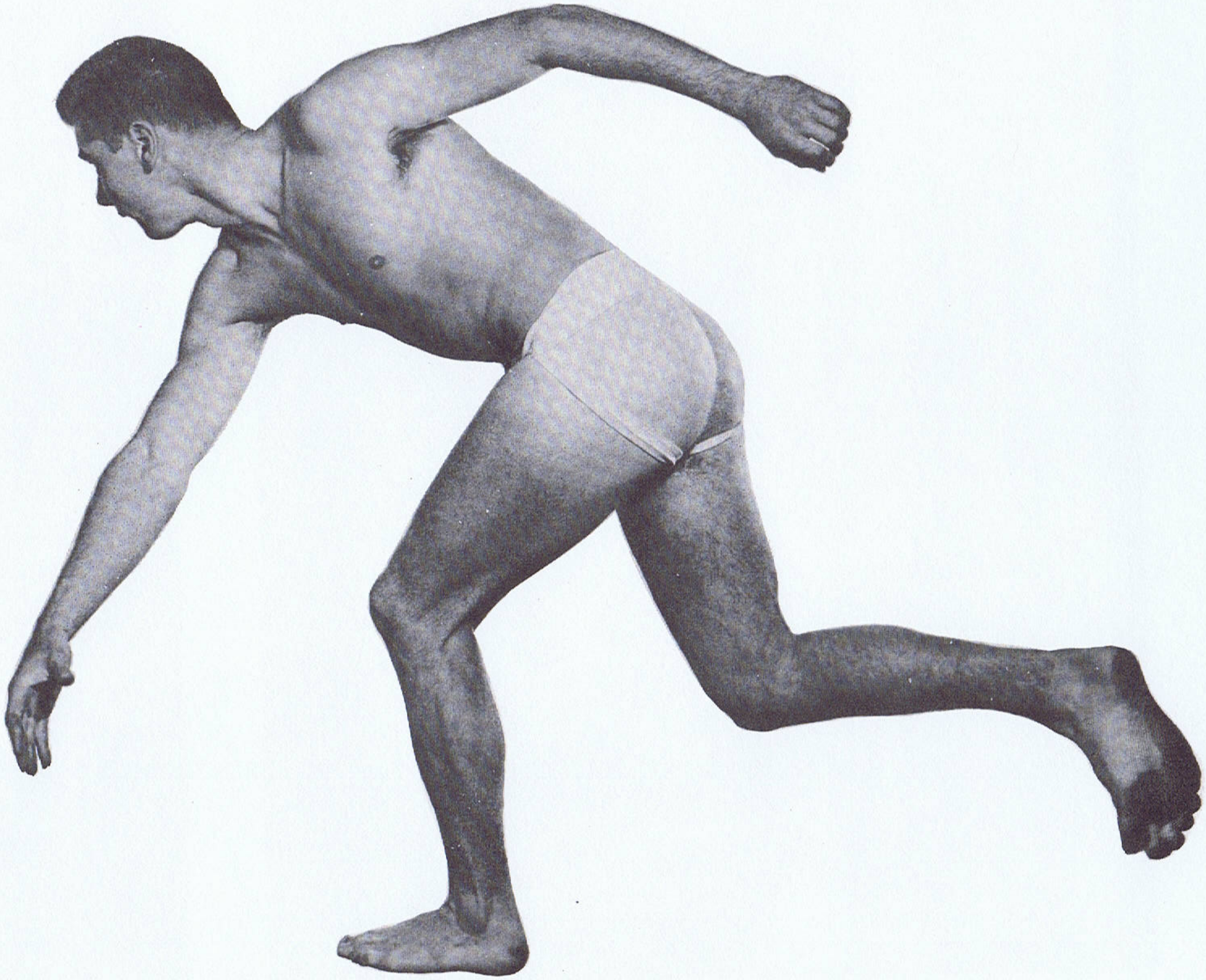


Lesson **5** Famous Artists Course

Assignment photographs

Plate **2**





FAMOUS ARTISTS COURSE
Student work
Lesson 5
Artistic anatomy and the human figure in motion

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

There is one main principle to be learned from your study of anatomy in this lesson: By refining the simple cylindrical forms you drew in Lesson 4 you can turn the figure into a convincing, lifelike human being. You do this by carefully studying the effect on the form of the arms, legs and torso created by the bones and muscles. Remember, however, that the addition of muscles, tendons or bones should not break up or weaken the solid form of the figure.

As you study and practice, be sure you cover the following three points:

1. Make anatomical drawings like those on pages 8 through 19. Draw the head, neck, torso, shoulders, arms, legs and feet until you are familiar with their construction.

Refer often to the skeletal and muscular figures on pages 20 and 21 -- this will help you learn the size and position of the main bone and muscle groups of the body. You will also find it valuable to copy these figures.

2. Working from the photos on pages 22 and 23, as well as Plates 1 and 2, make figure drawings in pencil, following the step-by-step method shown on page 24. There is a certain amount of distortion even in good photographs -- parts of the body closest to the camera often appear too large -- out of proportion to the rest. For example, the near arm of the standing figure on Plate 2 is too long. So don't just trace these figures from the photos. Construct each figure carefully, check its proportions and model it with enough contrast of light and shade to make it convincingly solid. As you draw, focus your attention on the major forms of muscle and bones that influence the surface of the body. Make the drawings approximately 7 inches high and do each one on a separate sheet of 11 x 14-inch paper. (See Assignment 1 below.)

3. Your ability to draw the figure in motion will be one of your greatest assets as an artist. So review pages 27 through 37 and then draw people twisting, turning, sitting, bending, walking, running, etc. Members of your own family or characters on television are handy models.

Draw the figure from life as well as photographs at every opportunity. During the summer, visits to the beach offer a fine chance to study and sketch the figure in a wide variety of actions.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Select the best drawing of the male figure and best drawing of the female figure from those you made from Plates 1 and 2. (See instructions above.) Follow the step-by-step procedure shown on page 24. Your treatment of light and shade should show realistic form just as in Step 3, page 24. Send in these two drawings for criticism.

Mark these drawings -- ASSIGNMENT 1.

ASSIGNMENT 2. Some time in the future you may be called upon by an art director to illustrate a situation similar to the following:

> Rogers walked rapidly out of the alley. Darting a glance over his shoulder, he saw Flanagan close on his heels. Frantically he scrambled for cover toward the first place that caught his eye, a subway entrance. As he ran he heard a shot. He felt a searing pain. He pitched forward in agony and fell to the pavement.

Before you can begin such an illustration, you must think over the script. Try to visualize all the action possibilities. Reconstruct them in your mind in order to decide which one is the most dramatic. We want you to show us what you can do at this stage. Therefore, let's see how much you have learned from the lesson -- how well you have studied the action of the body and the movement of its parts. At this time we are concerned only with the figures -- don't draw any background.

On your 11 x 14-inch visualizing pad, make two drawings of Rogers' actions in the preceding description: (1) Draw him as he walks rapidly out of the alley. Imagine that you are seeing him from a three-quarter front view position -- halfway between front and side. (2) Also from a three-quarter view, draw him as he falls forward toward the pavement. Be sure to draw him in the act of falling -- before his body hits the pavement. Make the walking figure about 6

(over, please)

inches high and the falling figure in proportion. Do not draw any clothing on these figures. Draw both figures on one sheet of paper. These drawings should be done in pencil. If you have difficulty with one of these drawings, do it over on a separate piece of paper and fasten it down neatly with Scotch tape next to the other drawing. This way you won't have to redraw both drawings.

Here are some things you can do to help you with this problem (or others like it). First of all you should be saving all the photos you can find that show figures in various actions. Sport photos, such as pole vaulters, basketball players, etc., are excellent for this purpose.

Here's what you can do if you can not obtain a photograph of the exact action you need. First, sketch very freely the general action without bothering with specific details. Now, look through photographs in your file for figures that will give you helpful information. One photo may solve the problem of shoulders, another help you foreshorten a leg or arm, etc. Using the information from these photos and working with the basic figure, develop your drawing step by step and gradually work toward the finished realistic drawing.

Mark this sheet -- ASSIGNMENT 2.

In criticizing these assignments we will want to see:

--How well you use your knowledge of anatomy to humanize the basic figure.
--How well you retain the basic solidity of the figure you studied in Lesson 4.
--How well you succeed in getting the feeling of life and action into your figures.

Check
before mailing

IMPORTANT: Letter your name, address and student number carefully in the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

Your lesson carton should contain:

Assignment 1
Assignment 2
1 Return shipping label filled out completely.

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.

Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Constructing the head and hands

Lesson 6

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

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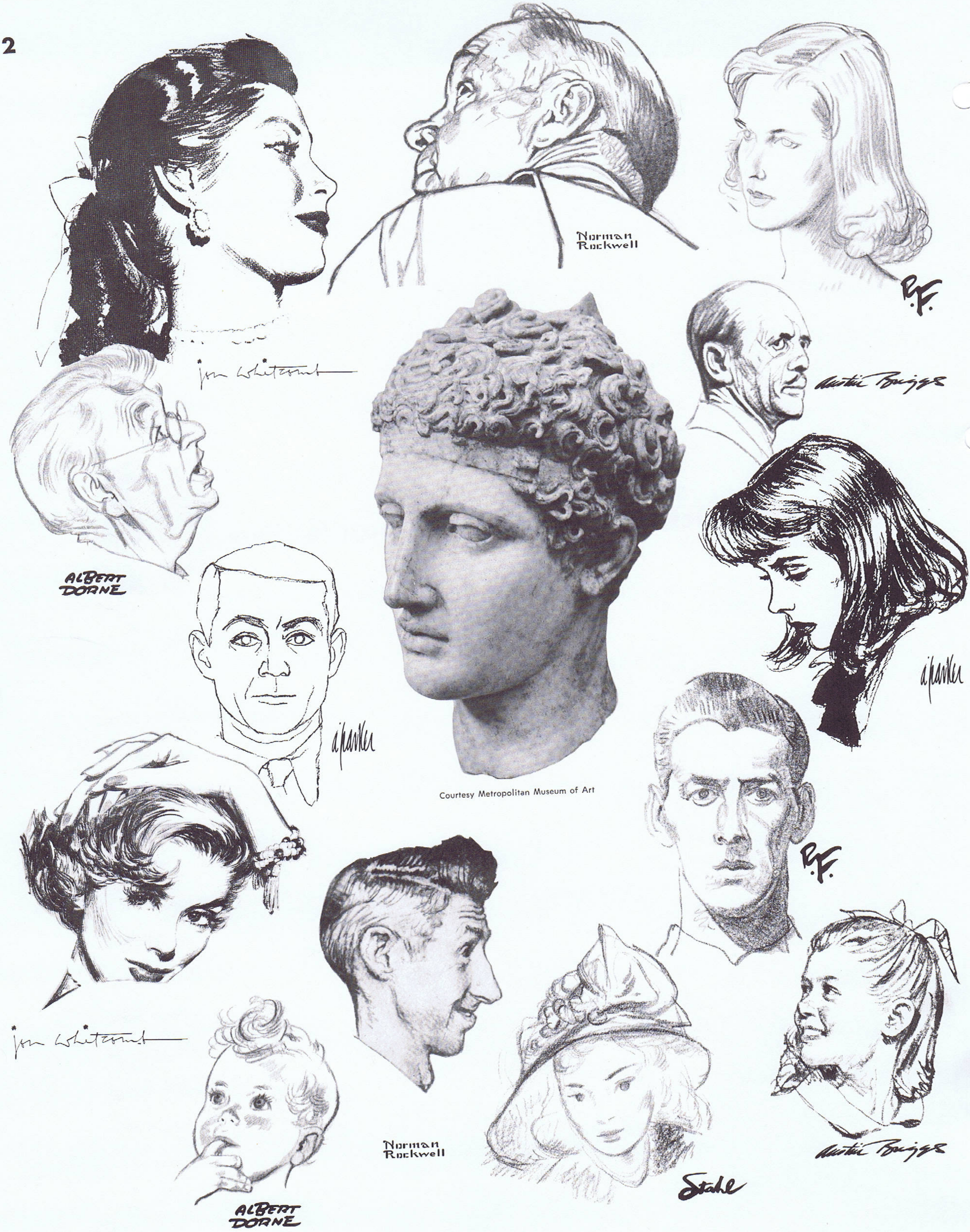

Jon Whitcomb
Norman Rockwell
R.F.
Austin Briggs
Albert Dorne
a parker
a parker
R.F.
Jon Whitcomb
Norman Rockwell
Stahl
Austin Briggs
Albert Dorne

Courtesy Metropolitan Museum of Art

Drawing the head

Think of anyone you know – and you instinctively think of his or her face. The simple fact is, the face identifies and sets apart every individual on earth. Our own face is just as much a part of our personality as our emotions, our thoughts, our likes and our dislikes. These show plainly to others, whether we think so or not. We think of and constantly judge people we do or don't know by what we see in their faces and we cannot deny that we are moved by the feelings of love, hatred, amusement, disgust, and pity we observe in them. In fact, all the emotions can be observed in the face.

In most pictures the head is the focal point of interest. Its attitude and expression quickly communicate the idea of the picture. It expresses the human relationships between people – bridging the gap between the subject who has been painted and the person who views the picture. The artist who understands this and uses it to fullest advantage will, indeed, be successful.

You have been looking at faces and reacting to them all your life. From now on, however, you must see them with the careful, observant eye of the artist. As you study faces, you will see that they fall into certain basic groups – the broad, the lean, the round, the flat, the strong, the weak, the homely, the beautiful. They may be young or old. The heads on the opposite page are a reminder of the wide variety of human types and expressions which your Faculty members have used to create an emotional response in millions of people. These drawings are successful only because each of the artists first learned how to draw a solid, well-proportioned head in any position. This is what you are about to do here – learn to draw the head so that it has the solidity and conviction of form symbolized by the classical sculptured head on the facing page.

The head is more than a solid form – it is a form that expresses attitude and emotion. Our feelings are communicated by the features, and every artist should be aware of what each one can contribute to an expressive drawing of the head.

The eyes – the most expressive of the features

The eyes are the most expressive features of the face. When the eyes are closed or hidden, the most vital impact of the face is lost and most means of expression are gone. Generally, beautiful eyes are not set close together, nor are they small or too deep-set. The eyes can sometimes tell, more vividly than words, our emotions and moods, and usually we cannot conceal these emotions even when we want to. The eyes can, more than any other feature of the face, betray all the emotions, from hatred, contempt, indignation – to love, tragedy and joy. In fact, almost every human emotion can be transmitted by the eyes.

Directly above the eyes, the eyebrows follow the upper ridge lines of the eye sockets. The eyebrows are only two rows of small hairs, but they have great importance in showing emotion. They are the exclamation marks of feeling, emphasizing the mood shown by the eyes and the rest of the features. Shock, suffering, terror, or amusement – deep emotions or fleeting sentiments – are instantly registered by the eyebrows. But even when they are motionless they make a definite contribution to the effect of the face. Beautiful eyebrows help create beautiful faces. Shaggy eyebrows have always been looked upon as a sign of force and virility in young men and authority in old age.

The mouth shows emotion and character

Next to the eyes, the mouth is the most expressive feature of the face. When the mouth is in repose, you can see its full, normal shape. This shape changes greatly under the influence of the emotions. The movements of the mouth can show every feeling. The lips, turned slightly upwards at the corners, may indicate good humor – when they are turned down, we read unhappiness or melancholy in them. They can show determination or frustration, or they can signify, without words, distaste or the desire to be kissed. The mouth laughs – it cries – it shouts – it whispers – it sings. Its beauty lies not only in its shape but in its color as well. In women, the soft, appealing red lips help to create sex appeal in pictures – as they do in real life. Both narrow and broad mouths can be beautiful, depending on their proportion to the rest of the face. The shape of the mouth may also show character in both men and women. The broad mouth usually suggests generosity and friendliness – the thin mouth, sternness or pettiness of nature. These assumptions are not always true, but they hold good in pictures.

You cannot consider the mouth apart from the chin. The chin can also have a decided effect upon the character of the face. A square, prominent chin gives a look of aggressiveness and determination. A receding chin suggests a lack of strength. In women, the rounded chin is usually most desirable. In general, a prominent line of the jaw suits a man more than a woman.

The other features play their part

In a picture of a beautiful woman, an elegantly shaped nose is almost an essential requirement. While you have some choice as to the type of nose, it must still be well shaped to conform with a beautiful and delicate face. In drawing a handsome man, many liberties can be taken with the size and prominence of the nose. The nose can be used very successfully to help develop and portray characters of many different kinds. However, you should always take care that, no matter what the general character of the subject, the nose is always correctly related to the other features of the face.

Just as the nose lies between and in front of the cheeks, the ears lie directly behind them, on the sides of the head. You will observe that the shape of the ear varies mostly at the top and the bottom. At the top it may look like a high or shallow arch, and the turning of the rim may be broad or narrow. The bottom of the ear forms a lobe or it may simply join the neck without one. Because of its whorls and convolutions, the ear has often been compared to a seashell. Drawing the ears properly is quite tricky and takes a good deal of study and practice.

The centuries have taught woman to make the most of her hair and to use it as a means of decoration to frame the face. As fashions have changed with the passing of time and dictated changes in hair style and color, she has made the most of it — as have the successful artists who have painted her. The custom, for the man, has generally been to cut the hair short at frequent intervals, so that it served as a covering over the top of the head and the back of the skull. However, even in these short croppings, men also adhered to the style dictated by the period. Poets, throughout history, have written about and sung of the beauty and color of women's hair. Indeed, some of the most beautiful lines ever written have been of the hair.

Finally we come to the neck. The neck is the key to the action of the head, since it enables the head to look up or down or turn to the side. Don't draw all necks alike — they vary in shape from person to person. A neck may be long or short, thin or fat. In the female, owing to the lack of any great muscular development, it is usually round and smooth, at least in the young. In the male, and especially in athletic and old men, it will show well-defined and prominent muscles. These are more pronounced when the neck is in action.

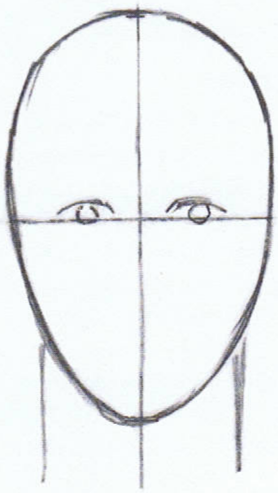
A head is not just a shape; it is a vital, expressive thing with motives and character which you must like or dislike, agree with or disagree with. There is no such thing as an inanimate head (except a dead one — and even then it must look dead). A head laughs, weeps, bellows — shows surprise and anger. It must be either fat, thin, long, square, round, mean, kind or ornery. It must represent some type of person or character, and must always communicate some emotion or create some kind of reaction in you. Even when asleep, the head must show either repose or the fact that the subject is having a good or bad dream. In a picture, a head must always show an expression of some kind — because the viewer must feel that he is looking at a living, breathing person.

Blocking in the head

On this and the facing page are four views of a head — front view, side view, three-quarter front view, and three-quarter back view. (The three-quarter front view is between the front and the side views, and the three-quarter back view is between the side view and the straight back view.) These step-by-step demonstrations give you a fundamental method for blocking in or sketching the over-all shape of the head and locating the features. Actually, you'll find that the shape of the head and the exact size and location of the features will vary with each individual. One person's ear may be higher — another's lower. One may have a shorter nose — another's may be longer, etc. However, these principles of construction and proportion will help you get started. For this demonstration we have selected a man's head because the hair is shorter and the bone structure is more apparent than in a woman.

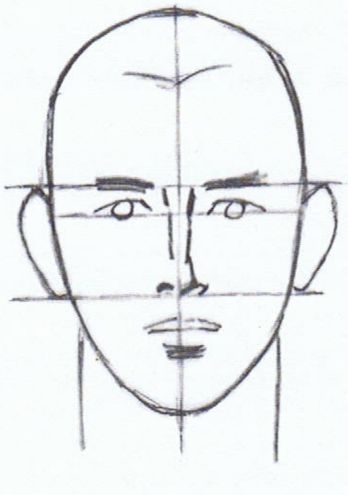
To draw each of these heads we start with simple shapes. In drawing the front view of an average head we begin with an egg shape. When drawing a side view we modify the egg because of the projecting chin.

Learn these simple shapes and measurements. They will give you a basic foundation of knowledge for drawing heads in any position. When practicing the head, draw the features very simply at first. Later on, we will take up the features in detail and show how to vary the basic head to create different types.

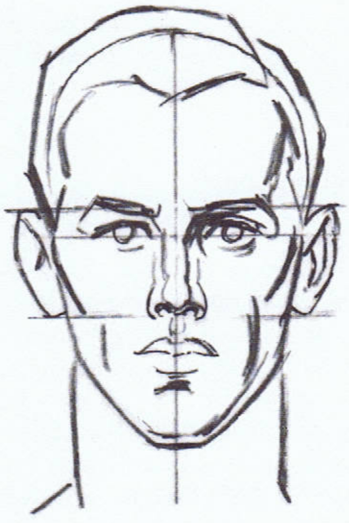


Front view

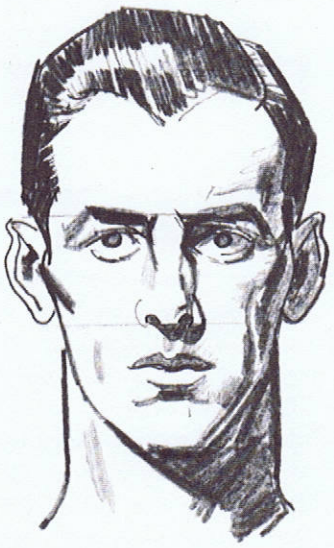
Sketch in an egglike shape with the tapering end at the chin. Draw a line down the middle so that you can balance the features. Halfway from top to bottom, draw a horizontal line and place the eyes on it as shown, about an eye's length apart.



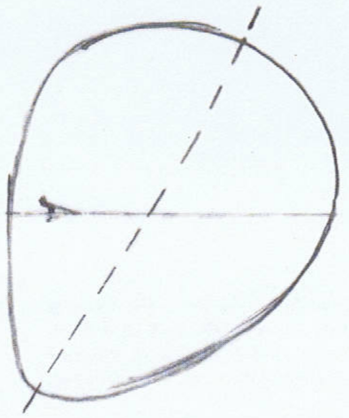
Place the eyebrows and locate the bottom of the nose about halfway between eyebrows and chin. The ear fits between the lines locating the eyebrow and the bottom of the nose. Place the mouth about one-third of the way between nose and chin.



Keeping in mind the bone and muscle structure you studied in Lesson 5, suggest the planes of the head and nose. Note the depth of the eye socket. Carry the features along further. Sketch in the hair above the top of the skull.

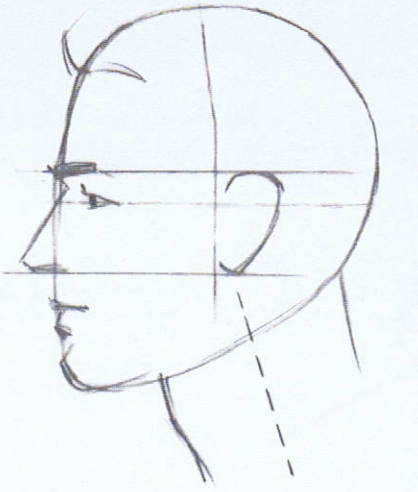


You can now carry the head to any degree of finish you wish — but keep in mind the effect of the structure on the surface. Notice that the basic structure is still apparent, even though realistic features and modeling have been added.

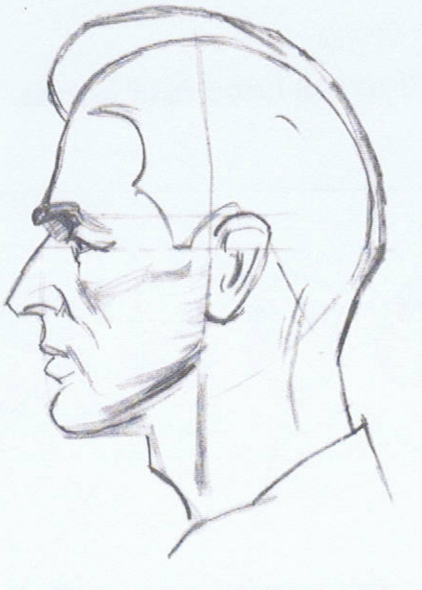


Side view

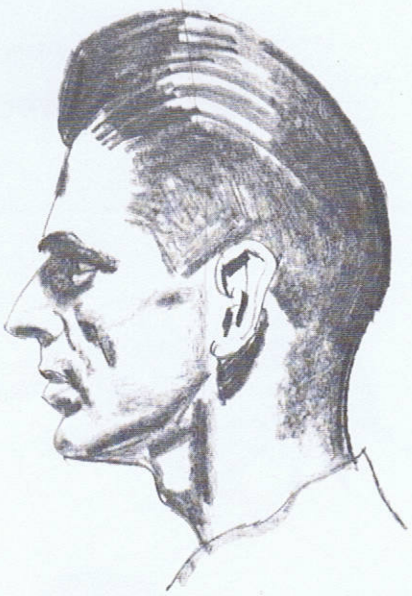
In drawing this view, widen the upper portion of the egg shape and tilt it as shown by the broken line. Draw a horizontal line halfway between skull and chin to locate the eye and draw it a short distance back from the front of the face.



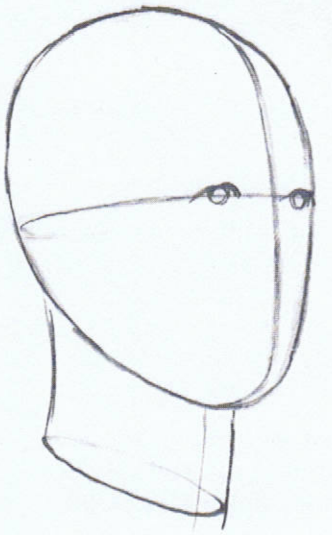
To locate the features, use the same measurements as for the front view. Draw a vertical line halfway between the front and back of the skull and place the ear just behind it. The neck joins the head at an angle, as shown by the broken line.



Now define the jaw, cheekbone, and features. Note the "cut-back" of the eye socket, the angle of the jawbone, and the planes of the nose and lips. Indicate the hair above the skull. Note how the hair grows forward over the temple.

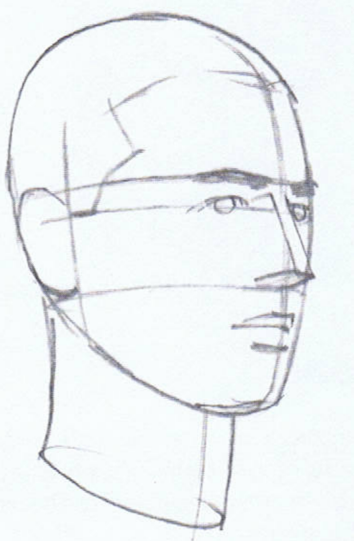


In the finished drawing, notice how the bone and muscle structure affects the surface shading of the head and neck. Although the hair has been drawn in, there is still the feeling of the roundness of the skull beneath it.

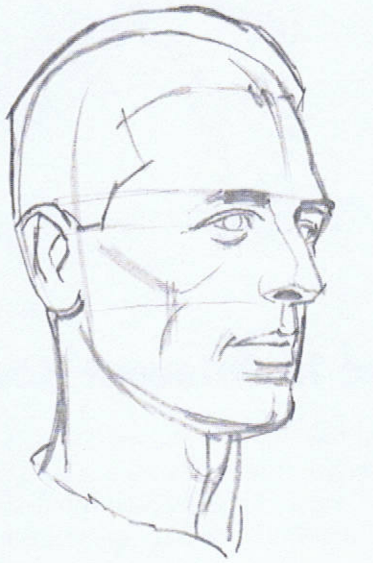


Three-quarter front view

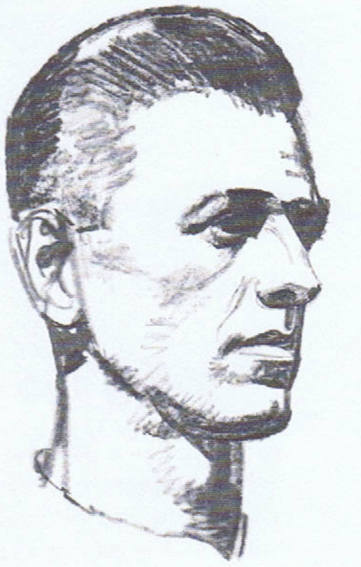
Tilt the modified egg shape as shown. Sketch the horizontal and vertical lines to locate the eyes. In this position they curve around the egg shape. The far eye will be a bit smaller, as it curves around the far side.



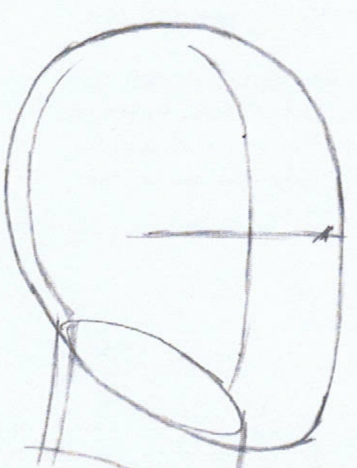
Locate the features and the ears as explained before. The line in front of the ear also indicates the back edge of the jaw. The nose projects in front of the line down the center of the face and slightly covers the corner of the far eye.



Indicate the side plane of the head and nose. See how the junction of nose and forehead forms the cut-back of the eye sockets. Block in the hair so it fits over the skull. A line down the center of the front of the neck helps plan the form here.

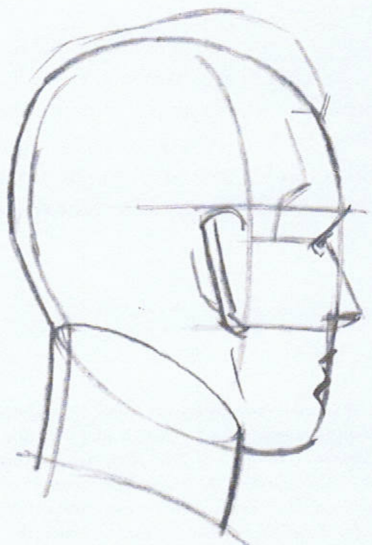


In the finished drawing, observe what happens when the features are turned in this "halfway" position. The near eye and brow are larger than the far ones. The far half of the mouth appears smaller as it curves around the face.

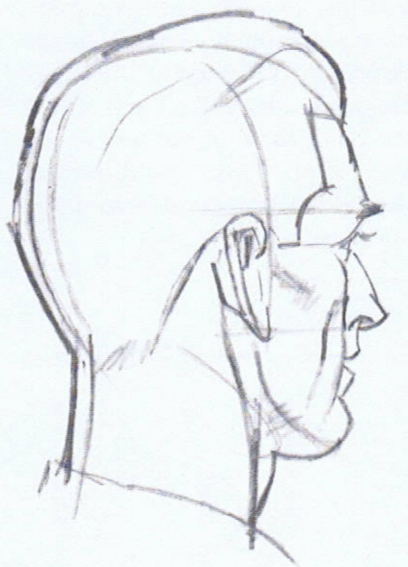


Three-quarter back view

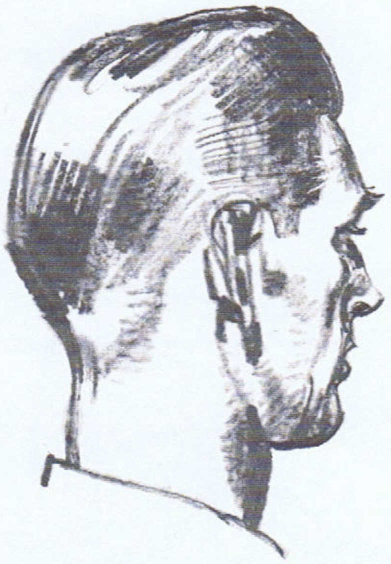
Tilt the modified egg shape and draw the cylindrical neck. Over the curved surface, sketch lines representing the center of the back of the head and the center of the side. The position of these lines will vary according to how far the head is turned.



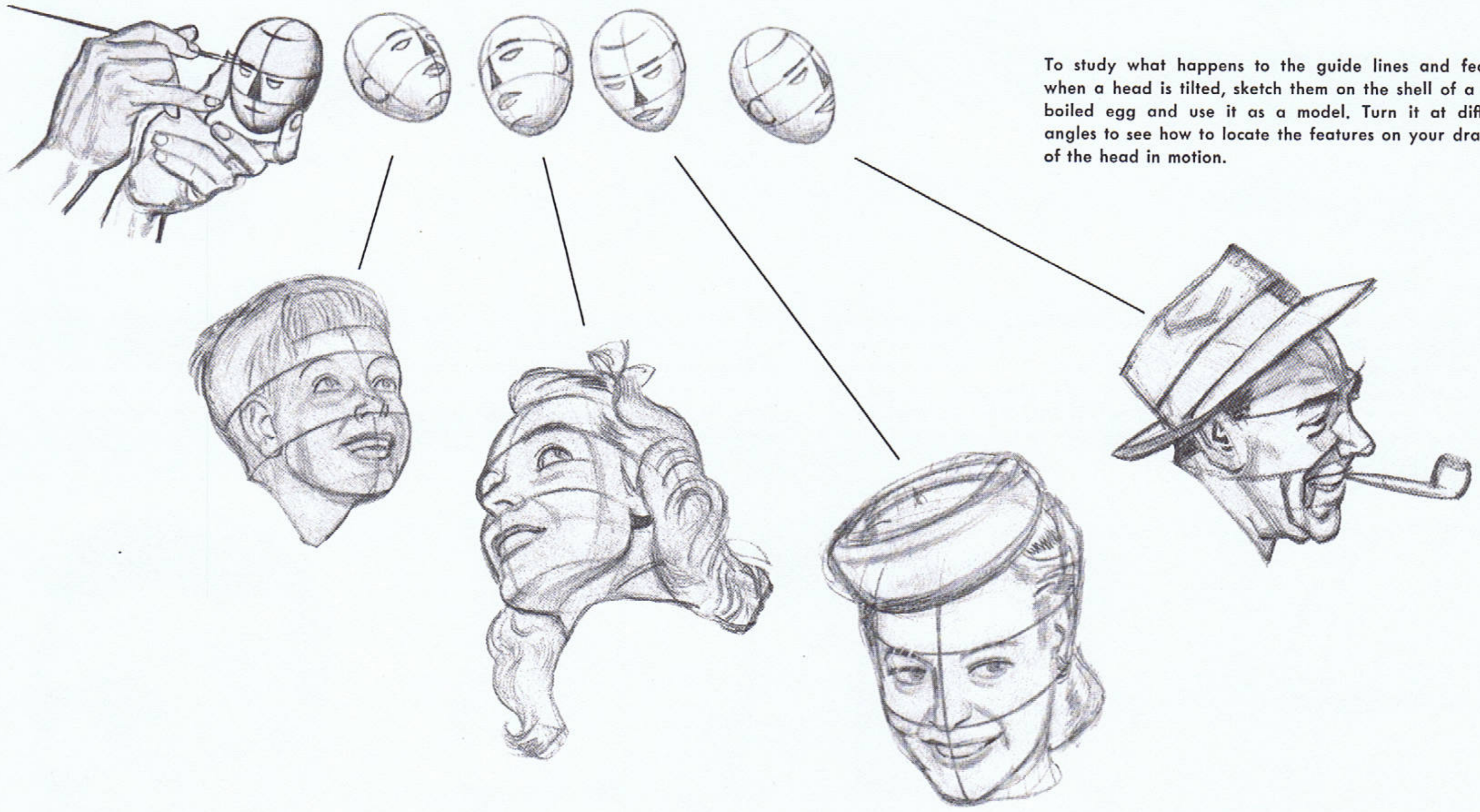
Only small parts of the features will be seen, but they are located by the same lines you used in the other views. Think of these lines as running around to the front of the face. Imagine where the features are, even when you can't see them.



Develop the features carefully and give them solid form. Show the thickness of the ear and how its back edge slants out from the skull. Draw the shape of the hairline at the temple. Indicate the large muscle at the side of the neck.



Since so little of each of the features can be seen in this view, great care must be taken to draw correctly what does show. Carefully indicate the cheekbone, nostril, jaw, and ear, and construct them as three-dimensional forms.



To study what happens to the guide lines and features when a head is tilted, sketch them on the shell of a hard-boiled egg and use it as a model. Turn it at different angles to see how to locate the features on your drawings of the head in motion.

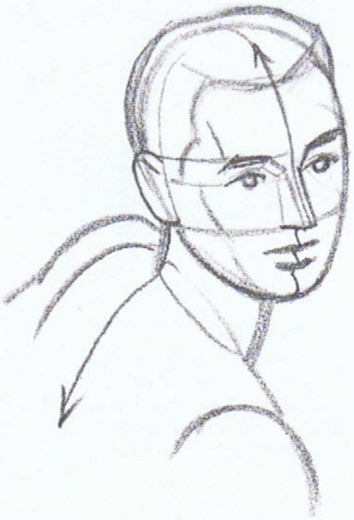
Drawing the head in different positions

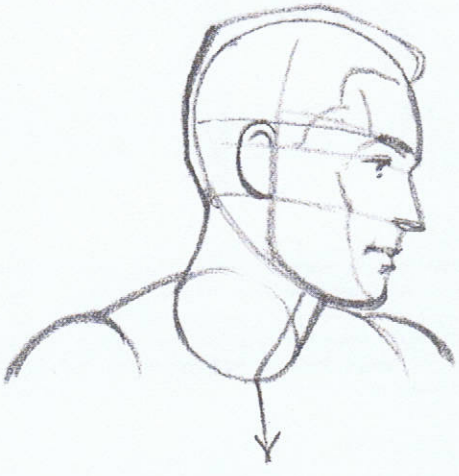
On the last two pages we showed how to draw the head and locate the features in a few simple views. Actually, a head is hardly ever seen in these "straight-on" views. It is usually tilted or leaned to one side or the other; it may be looking up or down or be turned in a different direction from the body. In these tilted positions it will not be possible to measure off the locations of the features the same way we did in the straight views. We will have to rely on our eye to tell us if the head is correctly drawn. The drawings on these two pages show why this is so.

In the drawings, the first thing you will notice is that the "measuring lines" become curves or ellipses as they run around the solid form of the head. A good way to study how tilting affects these lines is to draw a simple set of guide lines and features on the shell of an egg, as we demonstrate at the top of the page. By studying what happens to these guide lines as the egg is tilted and by making many sketches similar to those at the bottom of the page, you will learn to estimate the placement and direction of these various lines correctly. As you work, remember to draw through so that you will understand what happens on the far side of the form as well as on the side which you can see. In this way you can relate the various features and planes of the head correctly.

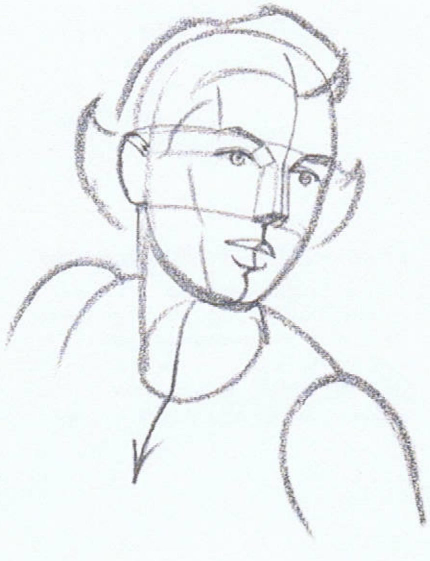
You will notice on the drawings below that a line runs down the middle of each face. This is not the simple guide line you first put down the center of the face. It actually goes in and out over the various features, back under the chin, down the neck and onto the chest. This line helps place the features in the correct position and at the same angle as the head. It also establishes the proper depth of the nose and underpart of the chin. In actual practice it is not always necessary to draw this line, but you should at least imagine it.

At this stage, draw the neck as a simple cylinder which fits onto the upper torso. Notice that it is somewhat lower in front than in back. In your more finished drawings you will suggest the muscles and tendons of the neck — but take care not to lose the feeling of its solid cylindrical form.

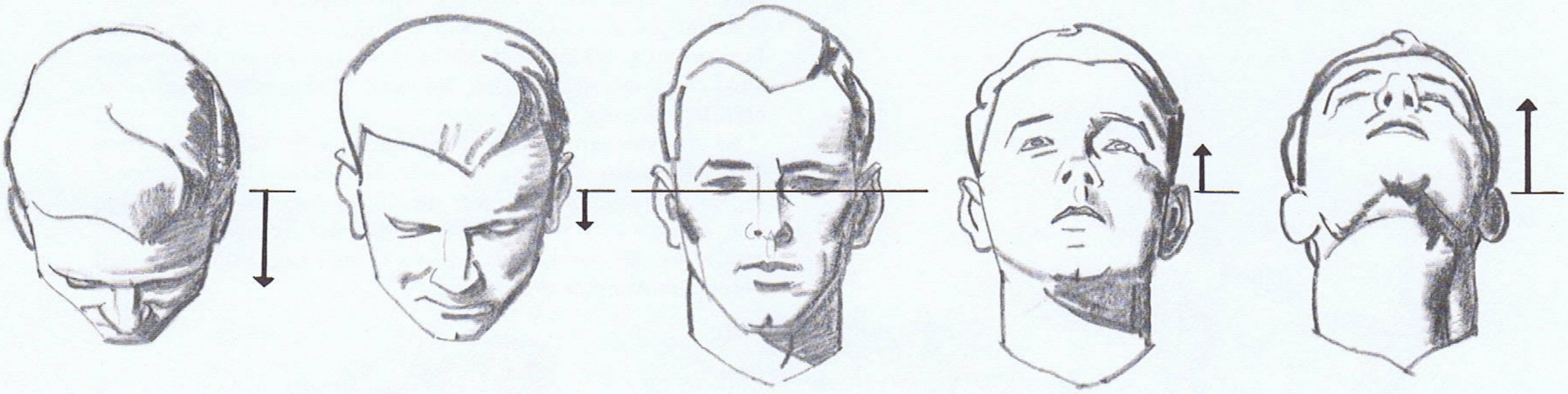




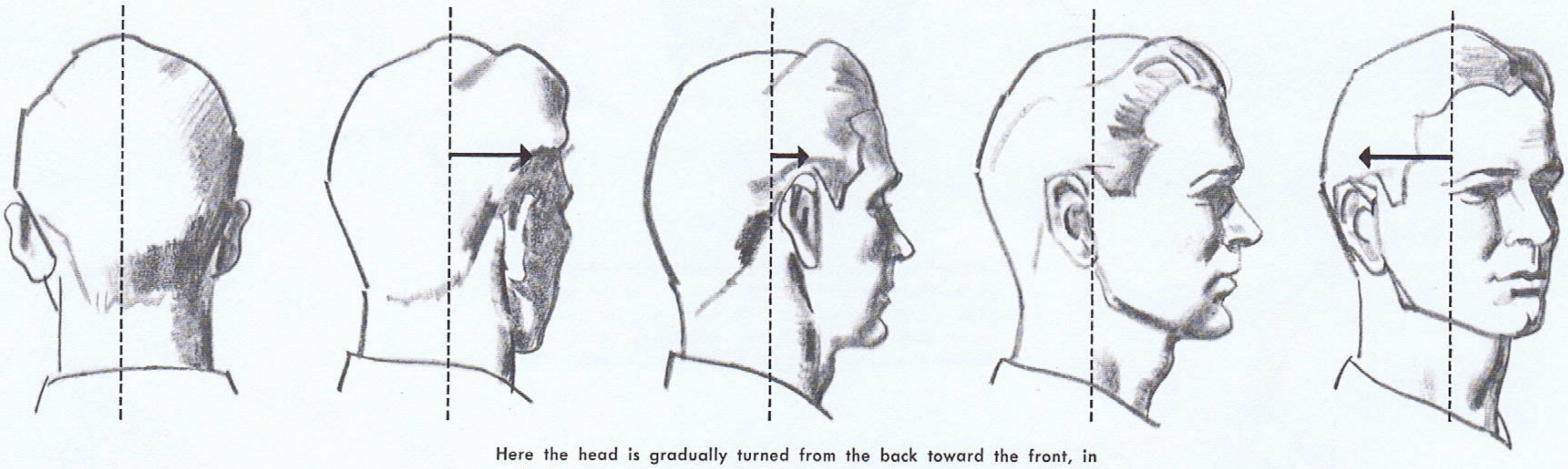
The surest way to construct heads and locate features properly is by means of guide lines "drawn through" to the other side. These lines become ellipses as the head tilts. Think of how a "center line" would follow the surface of the forehead, nose, lips and chin. In any action, continue this line under the chin and down the neck to help relate head, neck, and chest to each other.



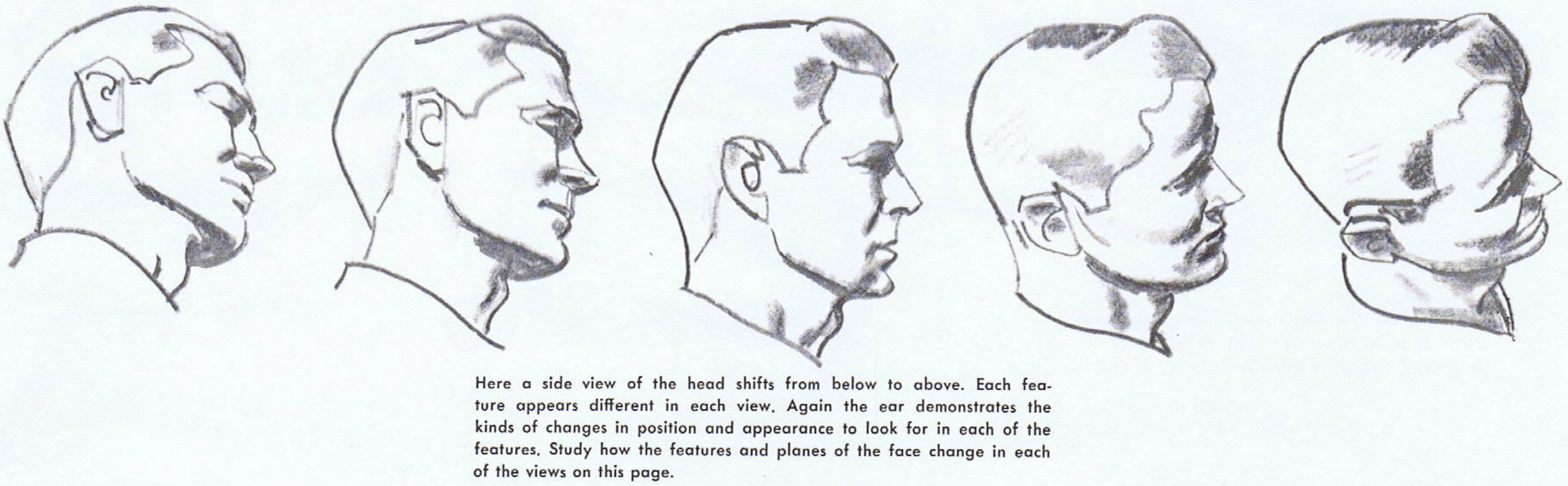
The features look different as the head turns or tilts



In these five front views the head is gradually raised from an extreme position of looking down to one of looking almost straight up. Note that, in the first drawing, the tip of the nose covers the mouth and the eyes are almost hidden beneath the brows. In the full-face view a line runs through the eyes. The arrows show how far they move above or below this line as the head is raised or lowered.



Here the head is gradually turned from the back toward the front, in each view showing more of the features. The change in the position of the features is dramatically demonstrated by the ear. Note the changing distances of the ear from the center line as the head turns.

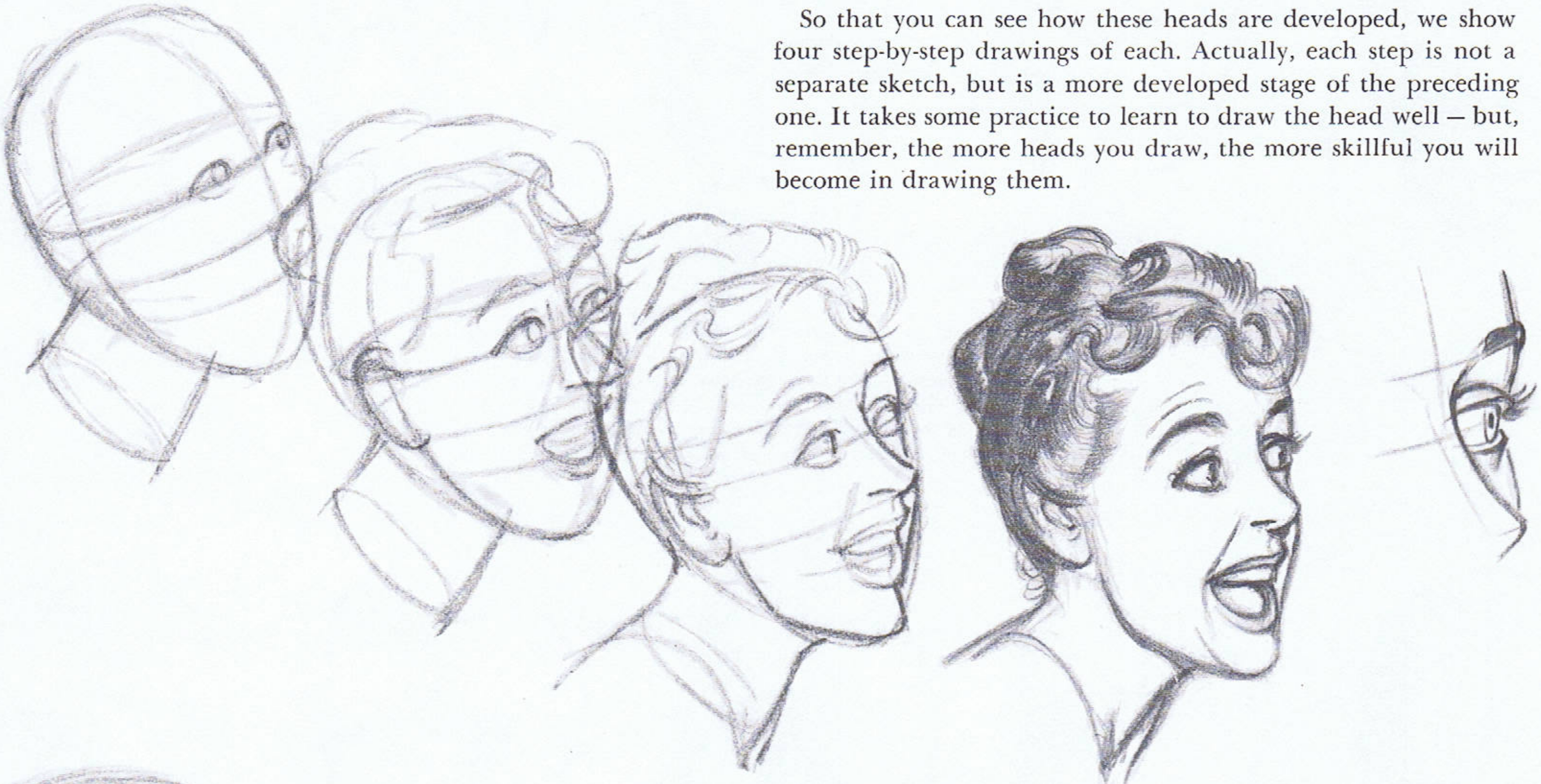


Here a side view of the head shifts from below to above. Each feature appears different in each view. Again the ear demonstrates the kinds of changes in position and appearance to look for in each of the features. Study how the features and planes of the face change in each of the views on this page.

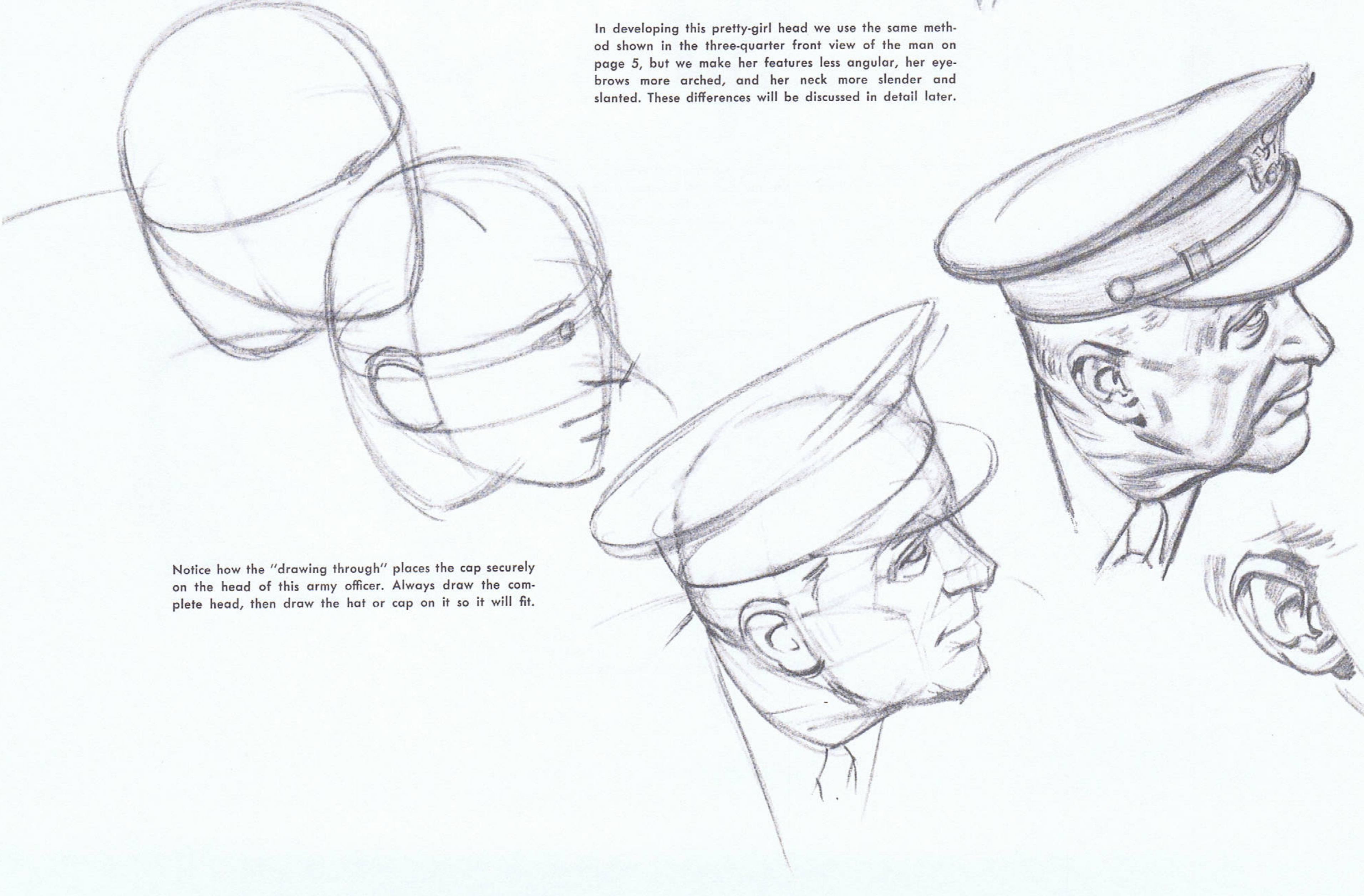
You learn to draw by drawing — ALBERT DORNE

So far we have been concerned with drawing the basic head in different positions. Now we will begin to use it to create various human types. While all of the heads on these pages differ somewhat from the simple head discussed earlier, the structure of each is still based on it.

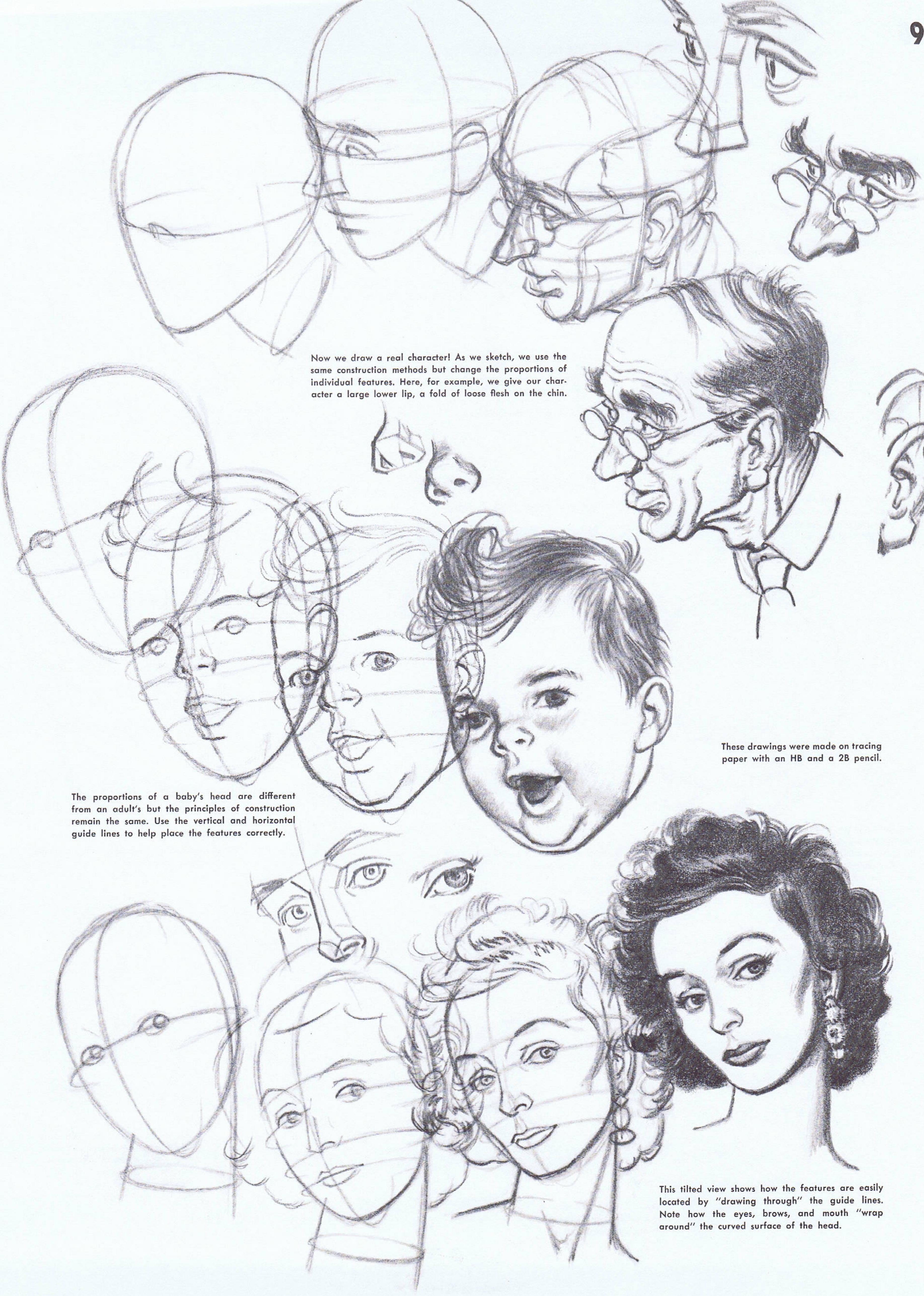
So that you can see how these heads are developed, we show four step-by-step drawings of each. Actually, each step is not a separate sketch, but is a more developed stage of the preceding one. It takes some practice to learn to draw the head well — but, remember, the more heads you draw, the more skillful you will become in drawing them.



In developing this pretty-girl head we use the same method shown in the three-quarter front view of the man on page 5, but we make her features less angular, her eyebrows more arched, and her neck more slender and slanted. These differences will be discussed in detail later.



Notice how the "drawing through" places the cap securely on the head of this army officer. Always draw the complete head, then draw the hat or cap on it so it will fit.

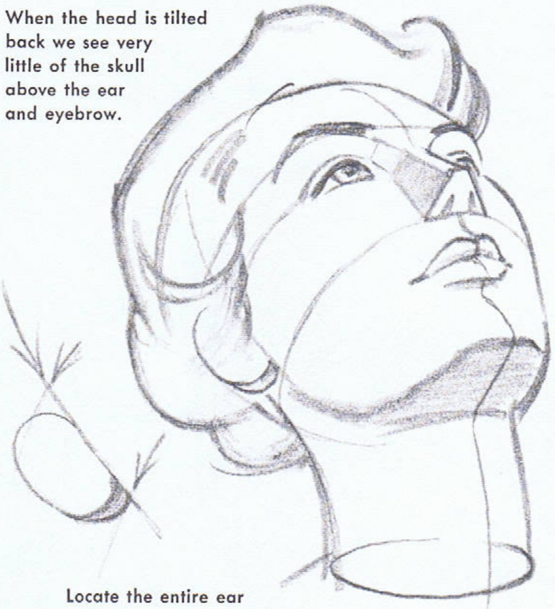


Now we draw a real character! As we sketch, we use the same construction methods but change the proportions of individual features. Here, for example, we give our character a large lower lip, a fold of loose flesh on the chin.

These drawings were made on tracing paper with an HB and a 2B pencil.

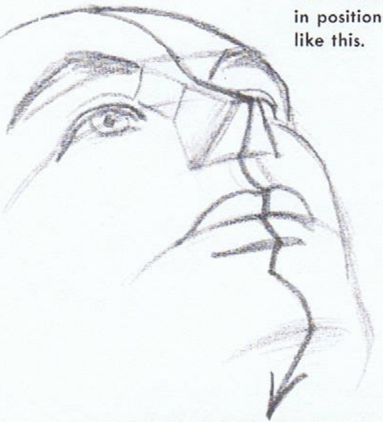
The proportions of a baby's head are different from an adult's but the principles of construction remain the same. Use the vertical and horizontal guide lines to help place the features correctly.

This tilted view shows how the features are easily located by "drawing through" the guide lines. Note how the eyes, brows, and mouth "wrap around" the curved surface of the head.



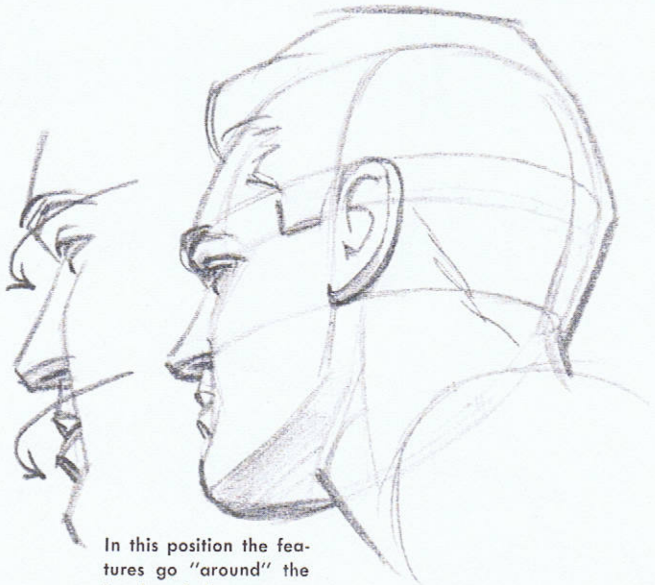
When the head is tilted back we see very little of the skull above the ear and eyebrow.

Locate the entire ear with care — even though most of it may not show in the final picture.



The tip of the nose hides most of the far eye in positions like this.

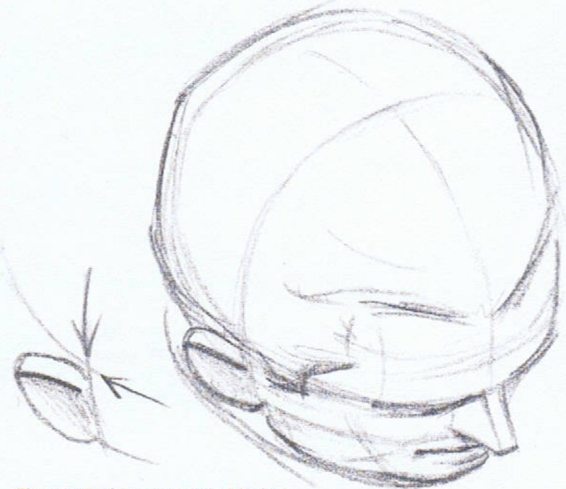
When the head is tilted, use this center line to relate the features to each other and the three-dimensional head.



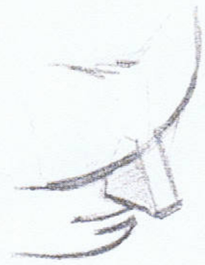
In this position the features go "around" the head and disappear.

Helpful reminders in drawing the head

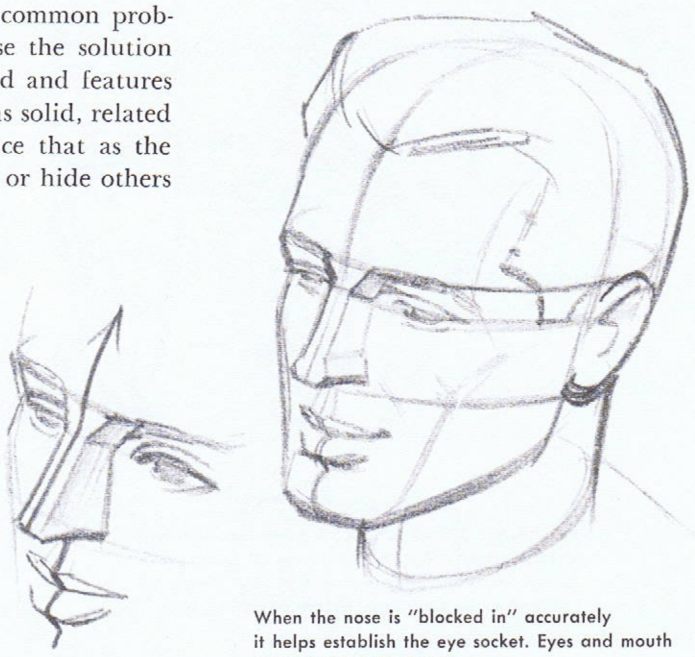
Here we show you how to solve some common problems in drawing the head. In each case the solution lies in (1) deciding which way the head and features are tilted, (2) thinking of the features as solid, related forms and (3) drawing through. Notice that as the head turns away, some features overlap or hide others from view, some disappear completely.



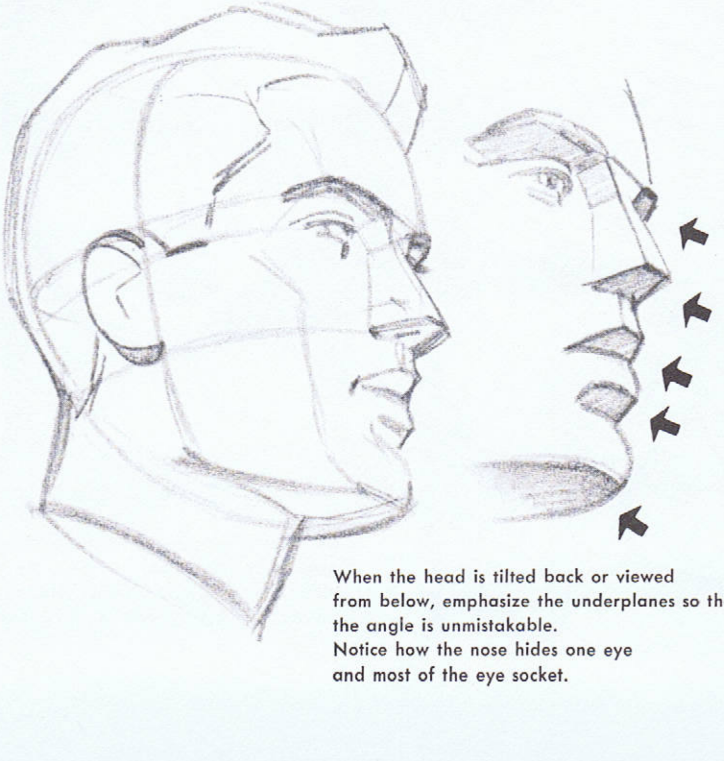
The vertical center and side lines cross at the top center of the skull. Both are crossed by the brow line as it is drawn around the head to locate the ear and nose.



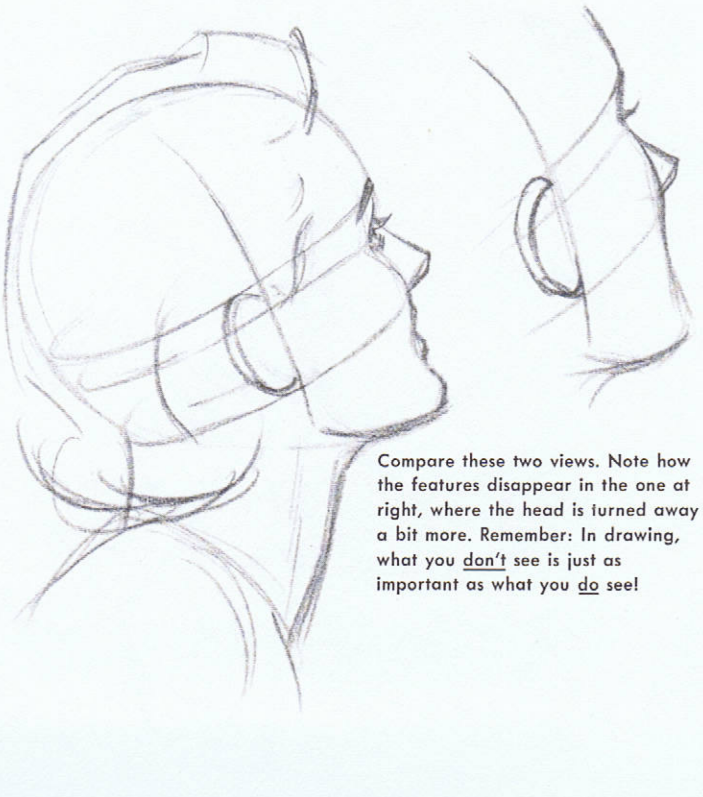
The forehead hides the eyes and part of the nose, and the nose hides part of the mouth.



When the nose is "blocked in" accurately it helps establish the eye socket. Eyes and mouth curve around the head.

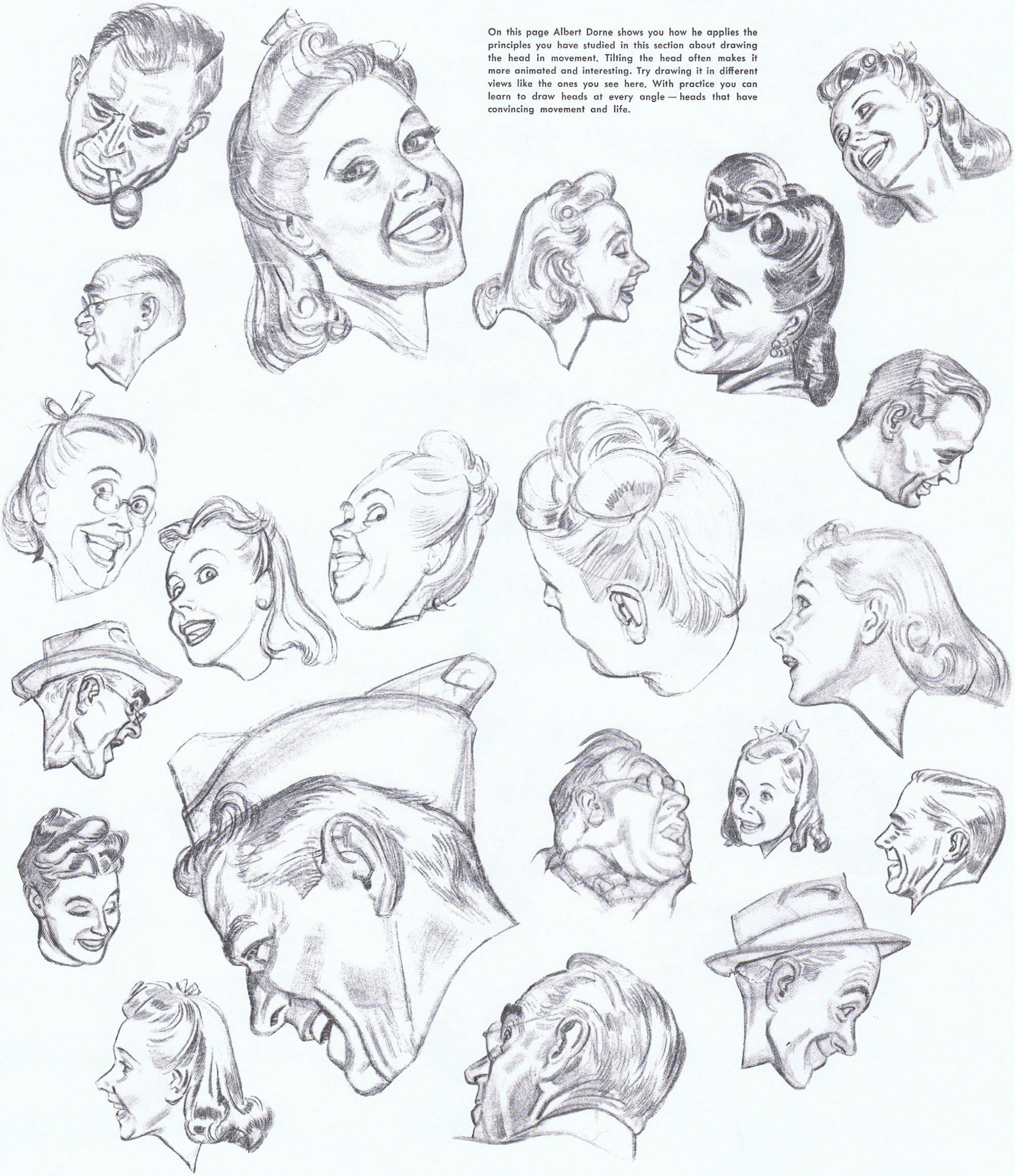


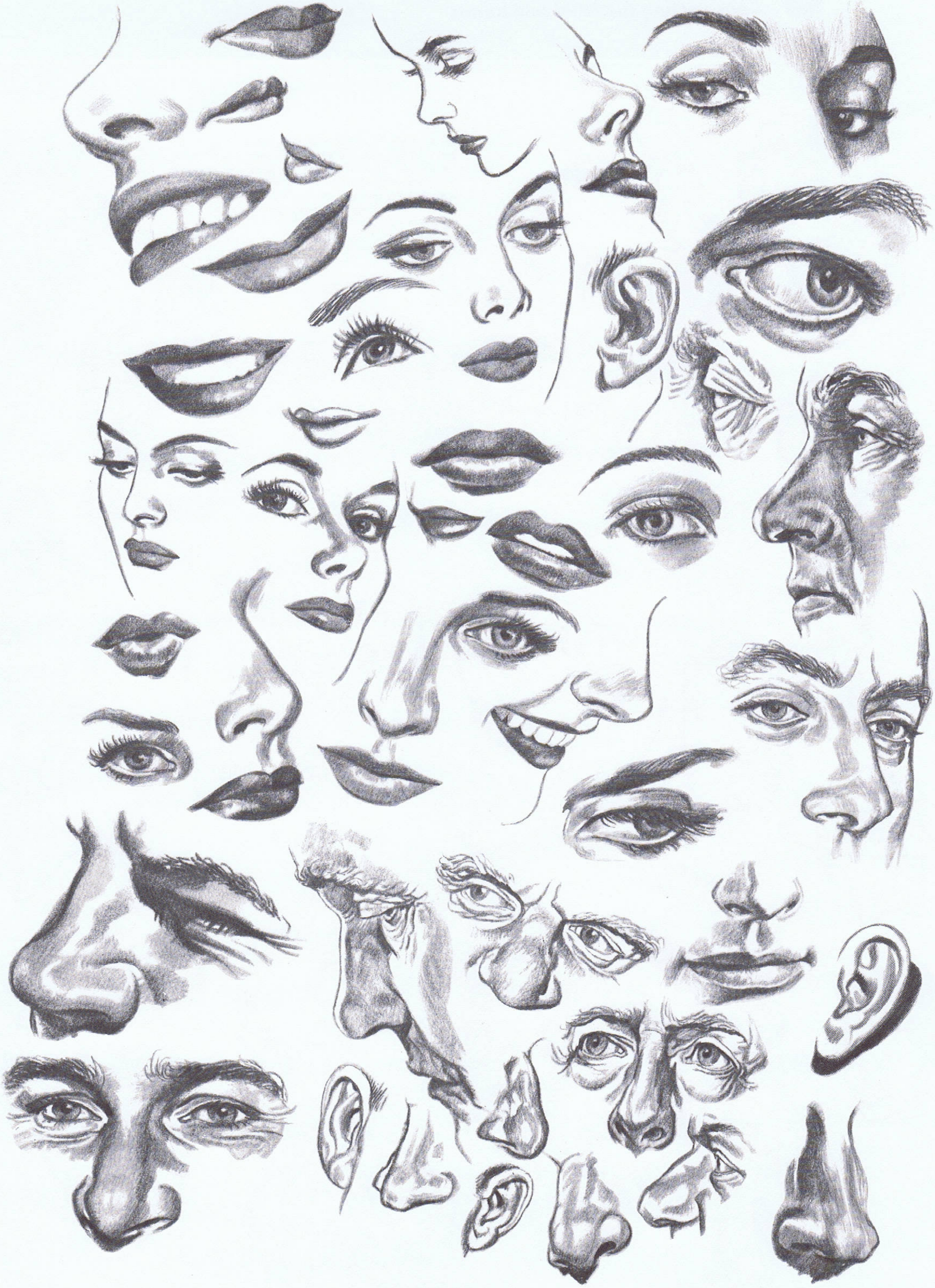
When the head is tilted back or viewed from below, emphasize the underplanes so that the angle is unmistakable.
Notice how the nose hides one eye and most of the eye socket.



Compare these two views. Note how the features disappear in the one at right, where the head is turned away a bit more. Remember: In drawing, what you don't see is just as important as what you do see!

On this page Albert Dorne shows you how he applies the principles you have studied in this section about drawing the head in movement. Tilting the head often makes it more animated and interesting. Try drawing it in different views like the ones you see here. With practice you can learn to draw heads at every angle — heads that have convincing movement and life.





The features

Every artist since Leonardo da Vinci has found the features an exciting and intriguing subject to draw. No two faces are exactly alike, so every set of features calls for some study and observation. Basically, however, one face is very much like the next – it has two eyes, a nose, a mouth, a chin, etc. When you have learned to draw the features in correct relationship to each other and to the entire face you will have learned the basis for drawing convincing heads and eventually specific people.

In this section of the lesson we shall study the basic construction of each of the features and make a simple drawing analysis of them, so that you will understand them in detail. Then we shall put them all together and see how to draw them in combination. Here we shall concentrate on standard or typical features – later on in your Course we shall study how to create different types of characters by varying the normal features.

The eye

Besides being the most expressive feature of the face, the eye is the most delicate. Nature has protected it well, however. It is set deep in a bony recess in the face – the eye socket. Above, the eye is protected by the frontal bone of the forehead, below by the cheekbone, and on the inner side by the nose. You must place the eye accurately in this socket.

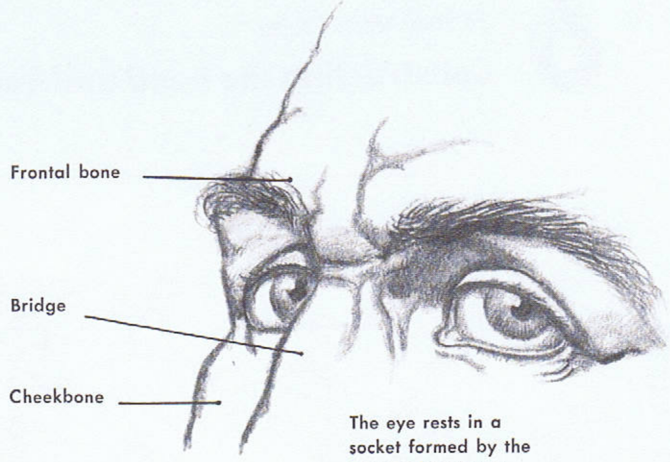
The eyeball is round in shape. Keep this in mind when you draw it – even though you show only a small part of the eye, that part should suggest a feeling of roundness.

Three parts of the eye are of particular importance to the artist. One is the small dark center, called the pupil, through which we see. Surrounding the pupil is a colored area called the iris. Around this is the white of the eye. Since the eye is always moist, it reflects any light that strikes it. This reflection forms a bright spot which we call a high light. Where this high light will be depends upon the direction from which the light is coming. In any picture in which the eyes are conspicuous, the high light is a most important detail – place it with care.

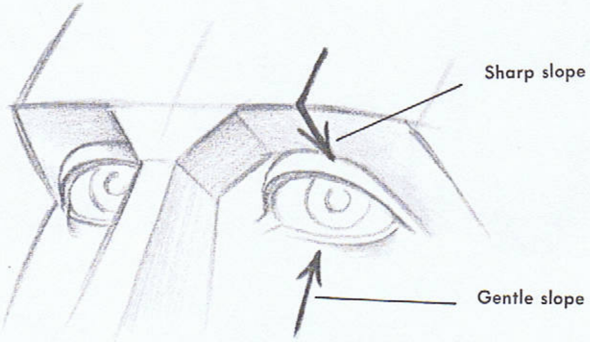
The eye has two lids to protect it – an upper one and a lower one. The upper lid is the more active and moves up and down over the entire exposed part of the eye. The lower lid is almost stationary – it moves very little.

The upper and lower lids are fringed with lashes. These shade the eye and serve as sensitive feelers to protect it – the instant they are touched the eyes close instinctively.

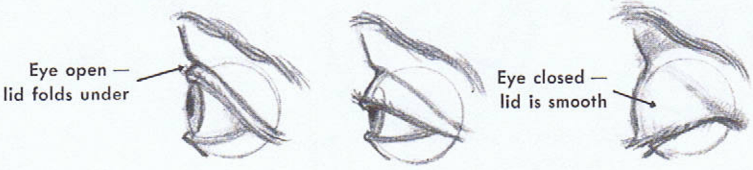
You will notice that there is a difference between the inner and outer corners of the eye. At the outer corner the upper lid overhangs the lower one. At the inner corner, when the eyes are open, the lids do not unite – they are separated by a narrow recess of pinkish membrane. From this point the upper lid rises abruptly and curves over the round form of the eyeball to join the cheek at the outer corner of the eye. The lower lid, which is thinner than the upper, curves gently downward from the inner corner to a point beyond the center of the eye. Then it curves upward, meeting the upper lid almost at a right angle.


Frontal bone
Bridge
Cheekbone

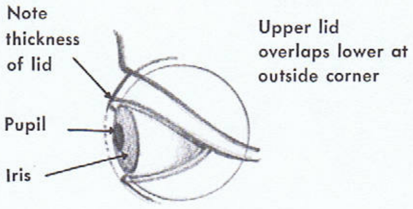
The eye rests in a socket formed by the surrounding bones.

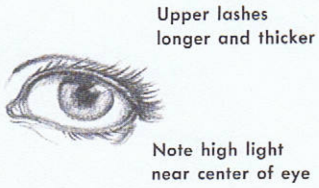

Sharp slope
Gentle slope

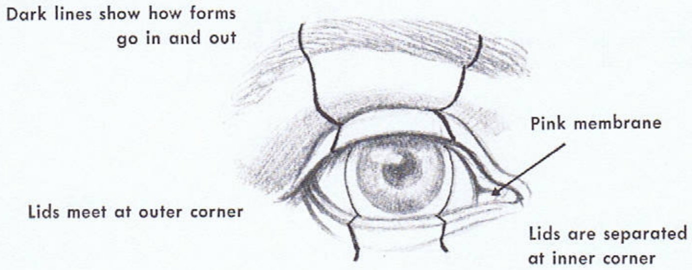
How to block in the basic forms of the eye socket.

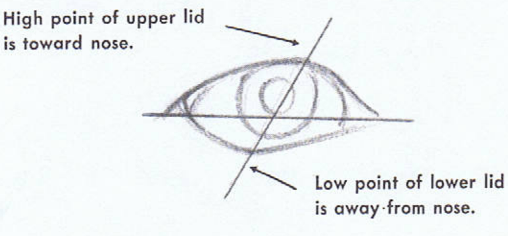

Eye open — lid folds under
Eye closed — lid is smooth

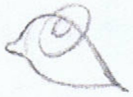
How the eye opens and closes.


Note thickness of lid
Pupil
Iris
Upper lid overlaps lower at outside corner


Upper lashes longer and thicker
Note high light near center of eye


Dark lines show how forms go in and out
Pink membrane
Lids meet at outer corner
Lids are separated at inner corner

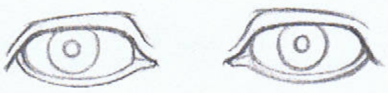

High point of upper lid is toward nose.
Low point of lower lid is away from nose.



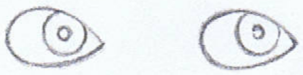
Iris appears oval shaped when eye turns.

How to sketch the eye and lids

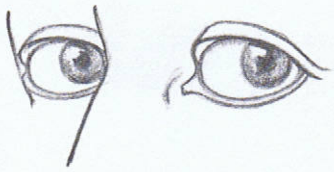
1 In front view, opening between lids is an oval.



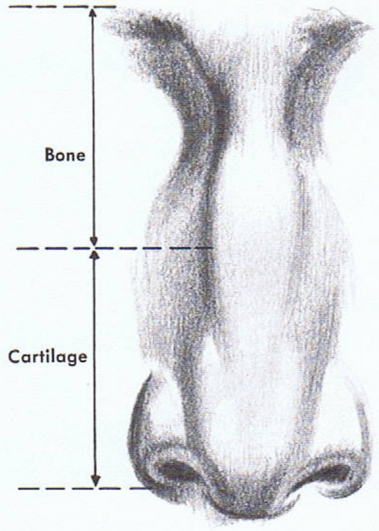
2 Sketch lids so they follow the roundness of the eyeballs.

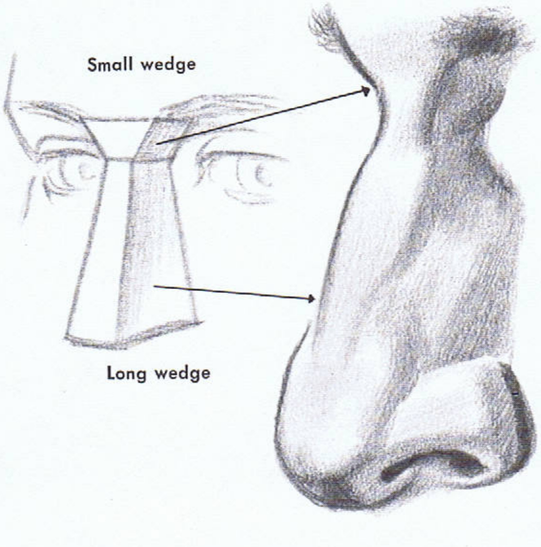


1 In three-quarter view, opening between lids is egg shaped.



2 Sketch lids so they "go around" far side of eyeball. Near eye is larger.



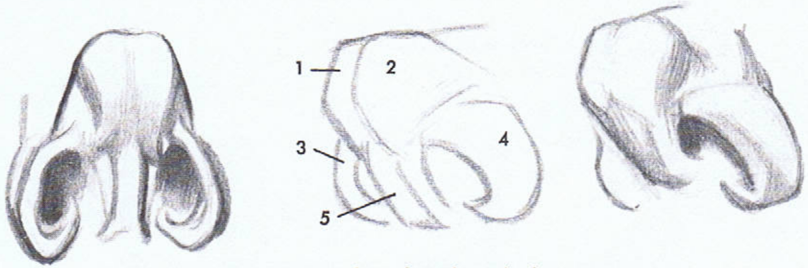


The nose

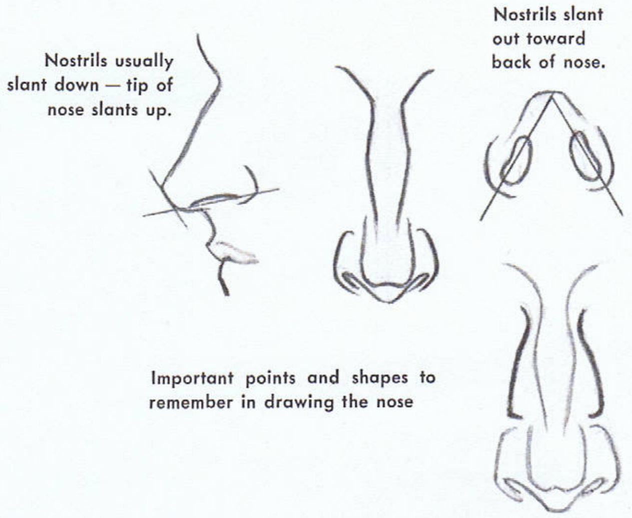
The nose is a long, wedge-shaped form, wide and thick at the bottom, narrow and thin at the top. It is joined to the forehead by another small wedge-shaped form.

Feel your own nose and observe that the upper part is hard and the lower part softer. The upper half has a bony structure, the lower half is cartilage, an elastic tissue. The shape of the nose bone influences the general shape of the nose. For example, if the nose bone projects prominently the nose takes the shape we call aquiline or Roman. If the bone is broken, as it often is in prize fighters, the nose becomes flat. In a pretty girl, the bone is likely to be short, with a slight inward curve.

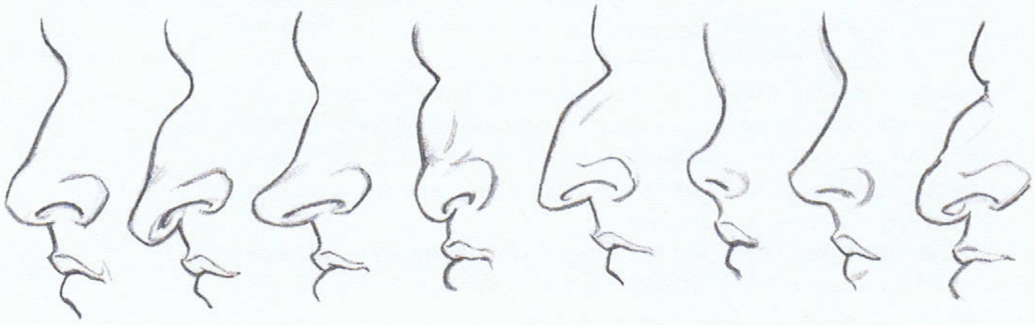
Five pieces of cartilage make up the lower part of the nose. Two of these form the tip, two form the nostrils and a fifth separates the nostrils. The cartilage is flexible and responds to the pull of the facial muscles. They make the nostrils dilate in expressions of fear or anger, in a smile or a sneer. The cartilage part of the nose continues to grow and change shape with age.



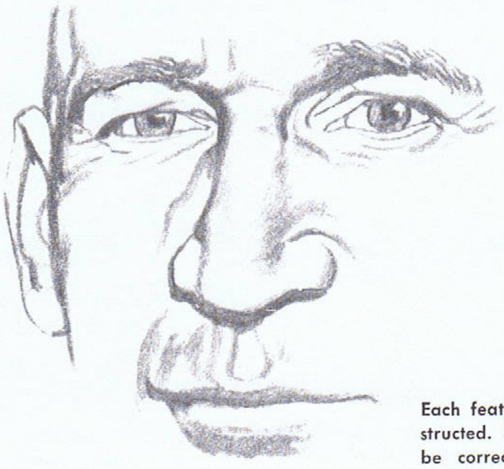
Five pieces of cartilage form the lower part of the nose.

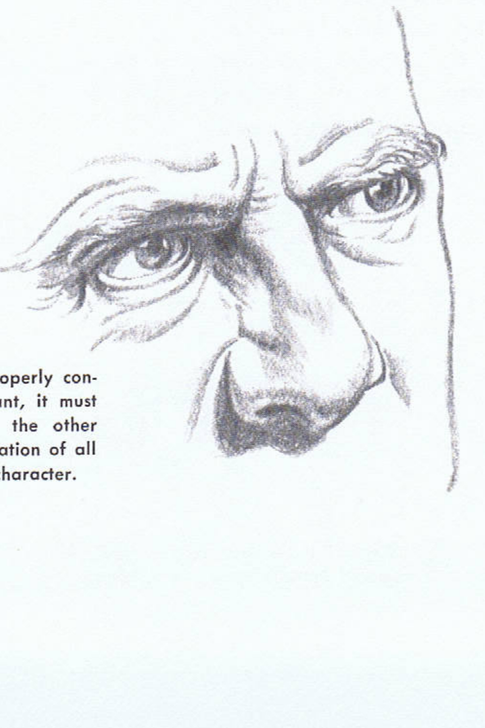

Nostrils usually slant down — tip of nose slants up.
Nostrils slant out toward back of nose.

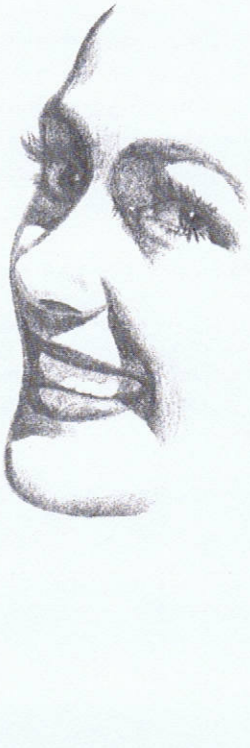
Important points and shapes to remember in drawing the nose



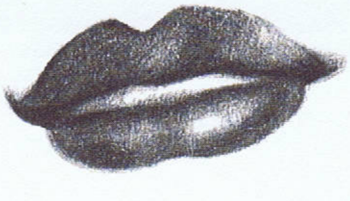
Noses come in an endless variety of shapes. They affect the appearance of the face more than any other single feature.

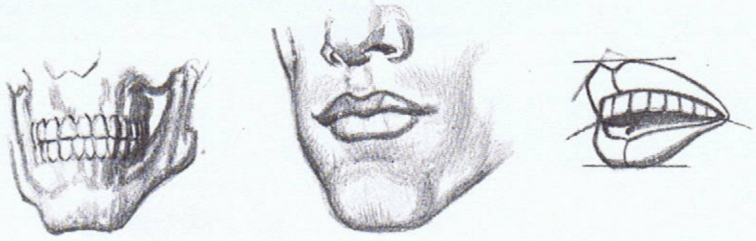






Each feature must be properly constructed. Equally important, it must be correctly related to the other features. It is the combination of all the features that makes character.





The shape of the mouth and lips is influenced by the teeth.

The mouth

Just as the nose builds character in the face, the mouth gives it animation. No feature in the entire head is more flexible. From moment to moment, from mood to mood, the mouth is in action, changing its size and shape.

Although the mouth is all flesh, it owes much of its shape to the bone and teeth across which it stretches. For dramatic proof of this, observe a person who has lost his teeth. His mouth is loose and sunken in and less of the lips shows. The more the "dental arch" curves the more the mouth curves.

The upper lip is quite different from the lower one. To grasp this difference quickly and draw the lips correctly it is helpful to think of the upper lip as having three sections and the lower one as having only two. Always consider both lips in relation to each other — don't draw them separately.

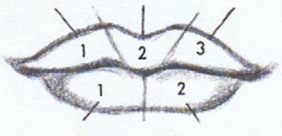
Examine the illustration of the mouth in profile and you will see that the lips are located on an imaginary line sloping backward from near the tip of the nose to the furrow at the top of the chin. Naturally, this varies with individuals.

It is extremely important to place the corners of the mouth correctly in relation to the center of the lips. We can best see how the mouth curves toward its corners in a three-quarter view.

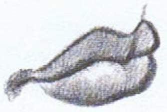
Where the corner of the mouth runs into the fleshy fullness of the lower cheek there is a slight depression or hollow. Study it carefully. This hollow is usually more pronounced on a man than on a woman.

As the corners of the mouth are pulled back in a laugh or smile, the upper lip tends to become straighter and the lower lip more curved. When the mouth is open, as in a smile, the upper teeth are visible, but we seldom see much of the lower teeth except in extreme action of the mouth.

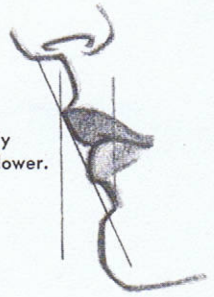
Of course mouths vary a great deal from the "ideal" ones we discuss and picture here. Some lips are thicker and others thinner. But most mouths are constructed as we describe them.



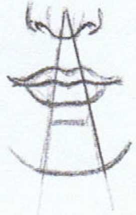
The upper lip has three sections — lower lip has two.



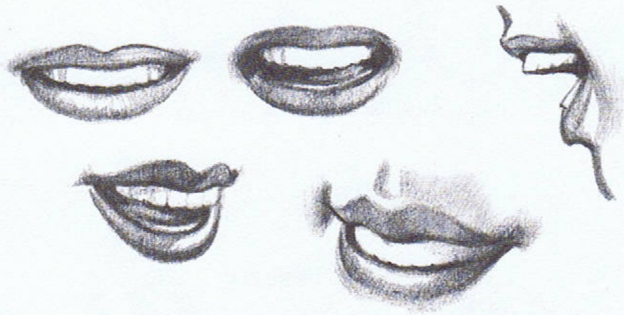
Upper lip is flatter and angular, lower lip full and round.



In side view, upper lip usually projects above lower.



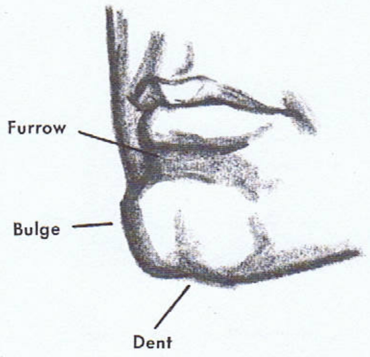
High points of curve of upper lip are near center — low points of bottom lip are further out from center.

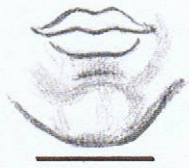


A smile or laugh shows the upper teeth. The depressions at corners of the mouth are pulled back and become noticeable.

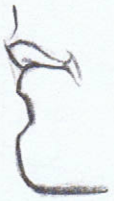
The chin

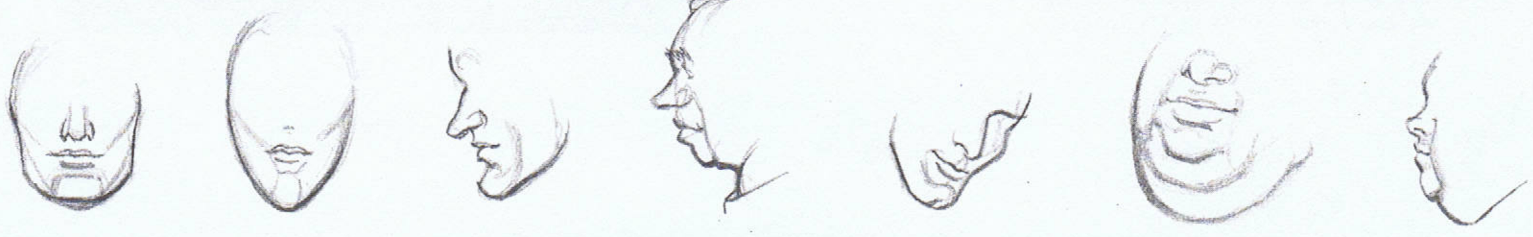
The chin sticks forward or "bulges" most just above its center. This is easiest to see from the side. From the front the chin appears nearly straight across the bottom, with a slight depression or dent in the center. Like all of the other features, chins vary from person to person. You will notice that one person has a round chin, the next person has a pointed chin; chins may be narrow or broad, or flat and square. Some chins have a distinct dimple or furrow.



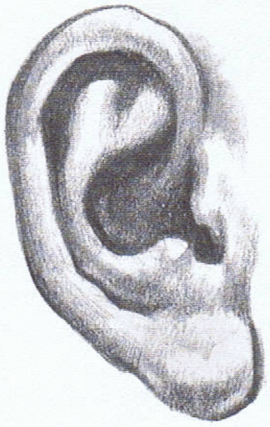


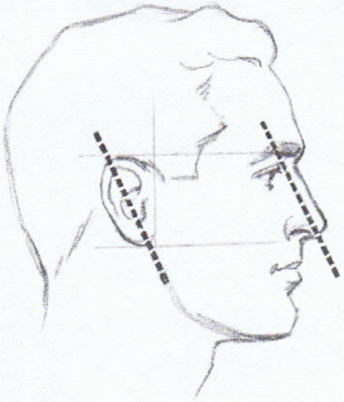
Nearly straight across here.





As with the nose and other features, types of chins are infinite. They often suggest a person's character.





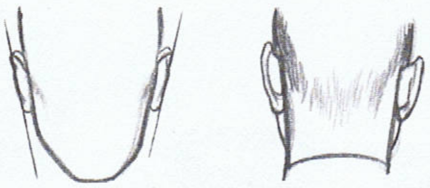
Broken lines show that ear slants the same as the nose. Solid lines locate the position of the ear.

The ear

When you draw the ear it is important to place it in its correct position on the head, as we demonstrated earlier in the lesson. The top of the ear is on a line with the eyebrow, the bottom of the ear is on a line with the base of the nose. In a side view the front of the ear is on a line halfway between the front and the back of the head. The side-view diagram shows this and the angle of the ear in relation to the nose.

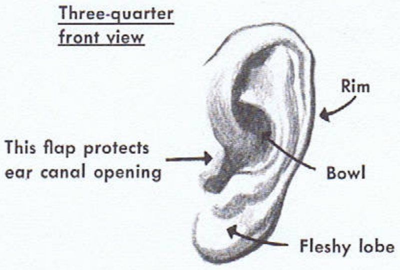
Looking at the ears from the front, you can see that they slant down and in, parallel to the sloping planes of the side of the head. Always draw the ears close to the head unless you are drawing a specific person whose ears project away from it.

Ears vary greatly from person to person, but they all have the same basic "shell-like" construction. The ear is mostly made up of cartilage, with a soft, fleshy lobe at the bottom. In the middle there is a "bowl" shape which is surrounded by whorls and curves. These curves are different in different people. Their most usual design is shown in the drawings here.

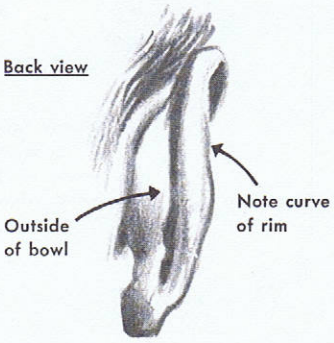


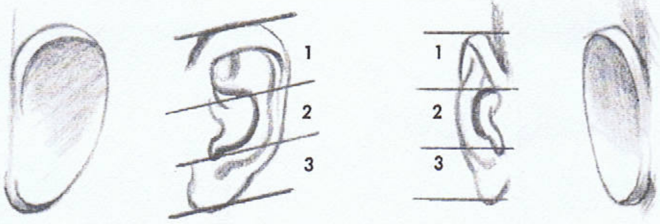
Ears normally lie on head at this angle.

Three-quarter front view



Back view





Think of the ear as a simple disk divided into three sections with the bowl in the center.

Helpful suggestions for studying the head and features

You, as a student, will find it rewarding to pay close attention to the little details that give life and reality to a feature or a face. You should make many sketches of all parts of the head. As you study and put down on paper the things you observe, your knowledge of the head will become deeper and more intimate.

A knowledge of the basic construction of the head – of its planes, forms, and features – is of immeasurable help. It gives you the solid foundation on which you can develop successful finished drawings. But, important as this knowledge is, again we wish to impress upon you that the final answer to learning how to draw people is TO DRAW REAL PEOPLE.

Begin right now to look around you – to study and sketch all the people who make up your life – your family, your friends, your neighbors. People love to be sketched and will gladly sit for you. Observe everyone closely – note his eyes, the shape of his nose, his mouth, the special characteristics of his face. All humans are different in appearance and you will learn a great deal if you will only SEE, OBSERVE, AND DRAW them.

Carry a sketchbook with you constantly, and draw the persons you see when riding the bus or waiting anywhere. Make quick sketches of their heads, noting anything that is different about them. Your sketchbook can fit into your pocket and be in your hands in an instant to record what you see. Every great artist has been helped in no small measure by his most faithful friend – his sketchbook.

You learn to draw by drawing

Male and female heads – differences

When we draw male and female heads, we usually follow certain ideal standards designed to make our men look really masculine, our women really feminine. To achieve these effects, there are a number of outstanding differences between the male and female heads that we must take into account. The strongest difference is in the shapes that make up the head. In the male these are usually angular – contrasting sharply with the rounder, softer forms in the woman's face, which flow gracefully into one another.

As a rule, the bony structure is more pronounced in the male head, particularly in the bony ridge above the brows, the angular jaw, and the square chin. In the woman, all of these features tend to have smoother, gentler curves. Her face tends to be oval shaped, as opposed to the man's, which we show as more blocky and rectangular.

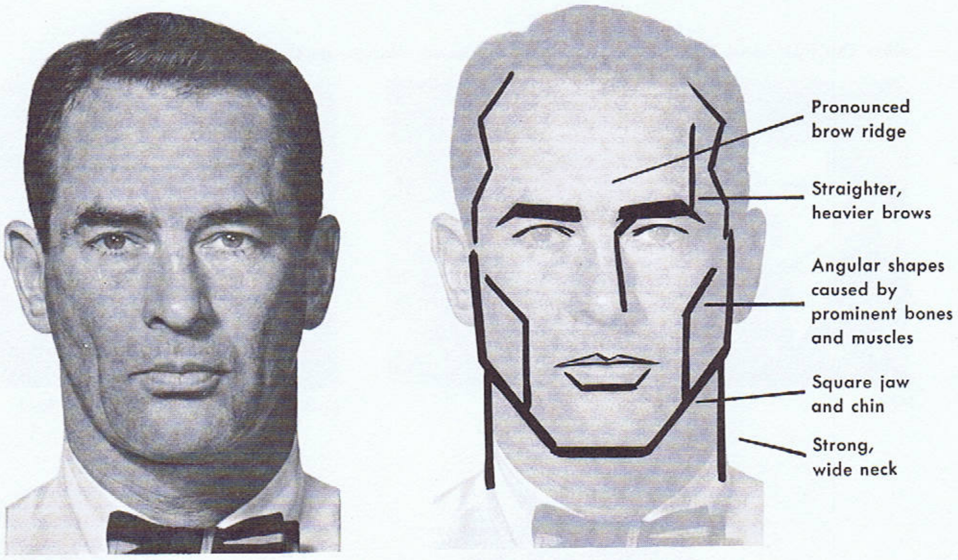
There is a difference in eyebrows, too. Generally we make the man's eyebrows heavier, straighter, and closer to the eyes. The woman's eyebrow arches upward, leaving a larger area between it and the upper lid.

A woman's nose and ears are smaller and more delicately defined than a man's. The bridge of the nose is much more prominent in the man. He has a wider, stronger neck, too. In profile, it is more vertical than the woman's.

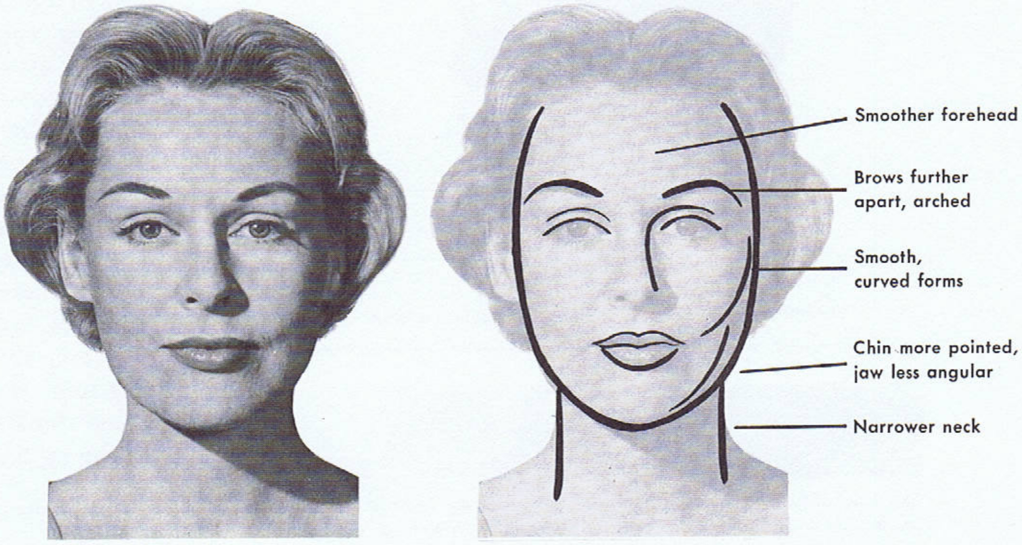
As the man matures he develops larger, deeper wrinkles, while the woman develops smaller ones because her skin is finer textured and her bones and muscles are less prominent.

As you study faces you will find that many individuals have one or more of the physical traits that we have attributed to the opposite sex. For instance, some women may have a rather square jaw or a strong frontal bone. Some men may have a small upturned nose or some other trait you would usually expect to find in the woman's head. Careful analysis, however, will prove that by emphasizing the traits we have mentioned, you can more successfully create a definite feeling of masculinity or femininity in the head.

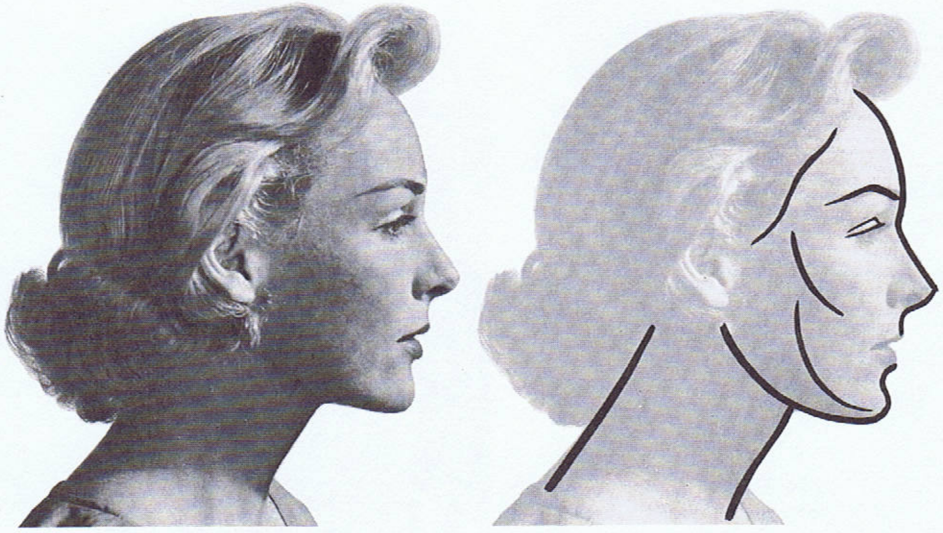
Study carefully the faces you see all about you. Get in the habit of observing people to fix these points in your mind. You don't have to be at your drawing board to study the construction and variety of facial features – you can do it on the bus, on the street, or wherever you see people.


Pronounced brow ridge
Straighter, heavier brows
Angular shapes caused by prominent bones and muscles
Square jaw and chin
Strong, wide neck

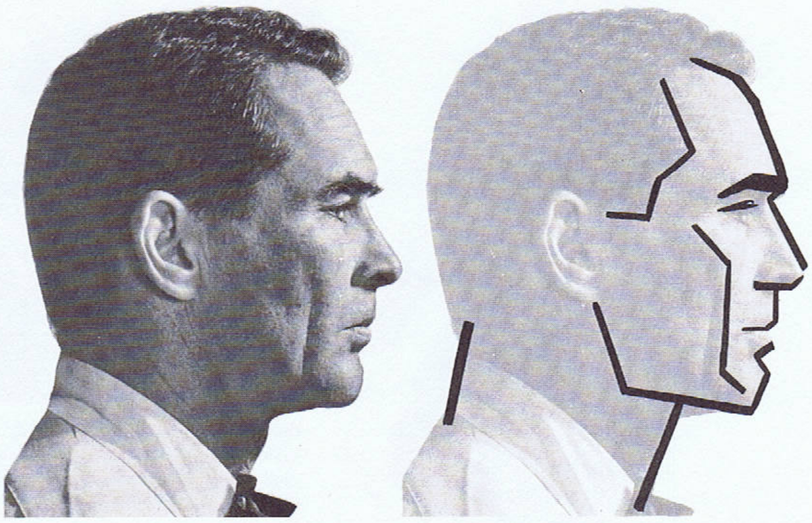
The male head is square and angular, with a strong jaw, as the diagram at the right points out. Compare it with the diagram of the woman's head below.


Smoother forehead
Brows further apart, arched
Smooth, curved forms
Chin more pointed, jaw less angular
Narrower neck

The female head is generally more oval-shaped, with soft, round, curving forms. These are smoother and more delicate than the forms in the male head.

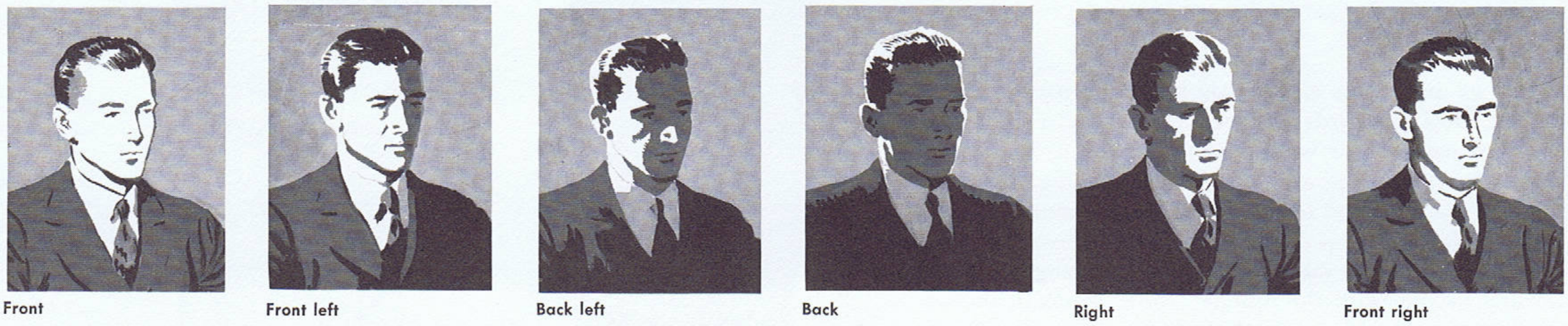


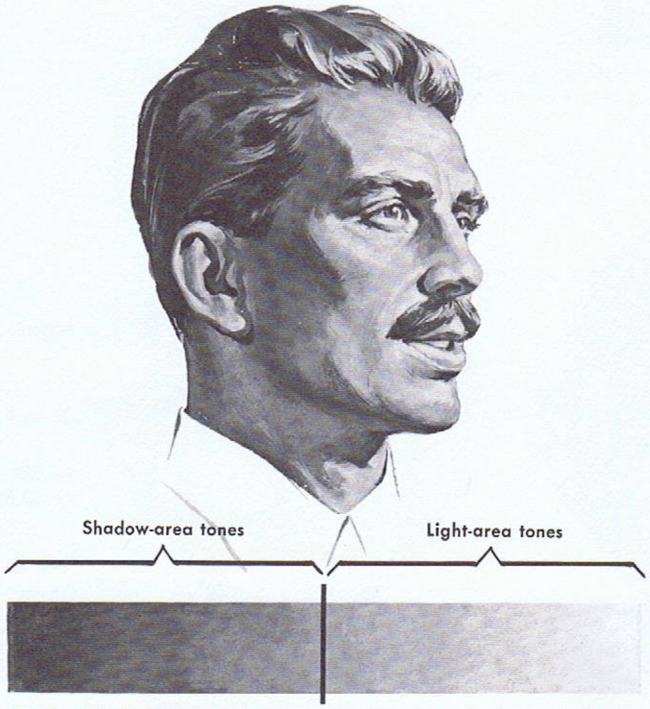
The side view of the female head shows the long, graceful slant of the neck, the arching brow, the delicate forms of the nose, mouth and chin and the generally smooth features.



The side view of the male head shows the shorter, straighter neck, overhanging forehead, heavy brow, strong angular forms of nose, mouth and chin and generally coarser features.

How the light and shadow patterns on the head change as the light source changes.


Front
Front left
Back left
Back
Right
Front right

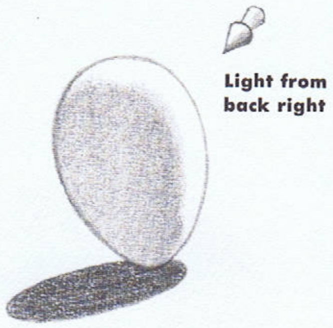


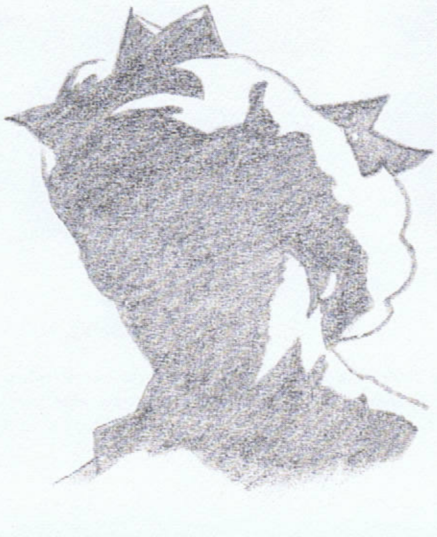
This head is lighted from the front. The planes on the front of the face are in light while the side and back are in shadow. In general, the light-struck planes are painted in with values from the right portion of the scale. The shadow tones are found on the left side of the scale. Note that parts of the eye socket, nose, and lips are definitely shadow areas.

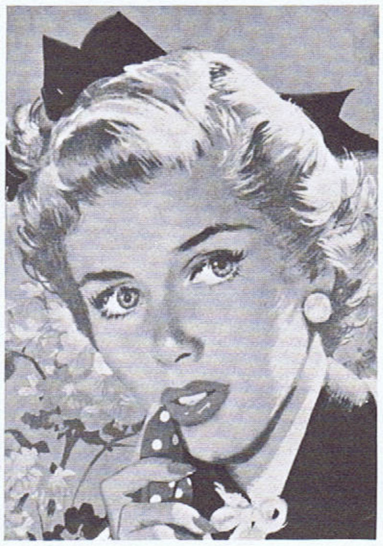
Light and shade on the head

If you use light and shade on the head, make sure that you keep it simple. You see simplicity of lighting when you look at a head which is lighted from a single source – for example, a lamp alongside a chair or the direct rays of a late afternoon sun. With such single light sources you can easily see two main tones – the tone of the lightstruck areas and that of the shadow areas. You will also see some variation of tone within each area. The tones in the shadow will vary because some light will be reflected there by the surroundings. In the light areas the planes turned slightly away from the light source will be a bit darker. The edge of the shadow begins where the planes of the face turn decisively away from the light.

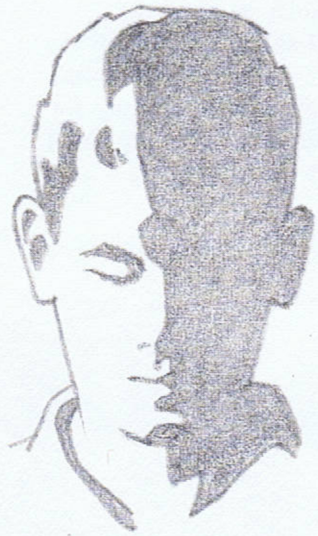
When you draw or paint a head lighted in this simple way, the modeling in the light area should not be so dark as to break up or confuse the over-all light tone. The same principle applies to your modeling in the shadows. Study the "right and wrong" demonstrations on the next page and keep them in mind as you work. The Number One mistake in applying tone to a head is to confuse light and shadow values. Students very often think that the medium is causing difficulty, when actually it is the incorrect values they are using.

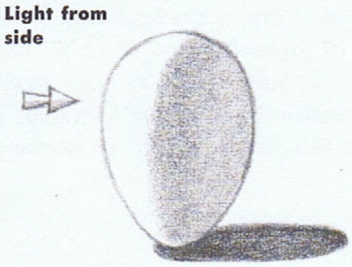


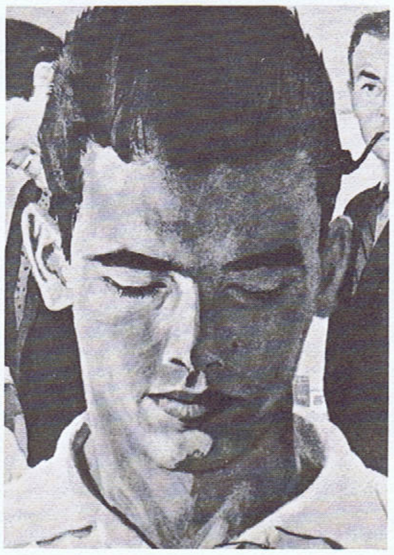




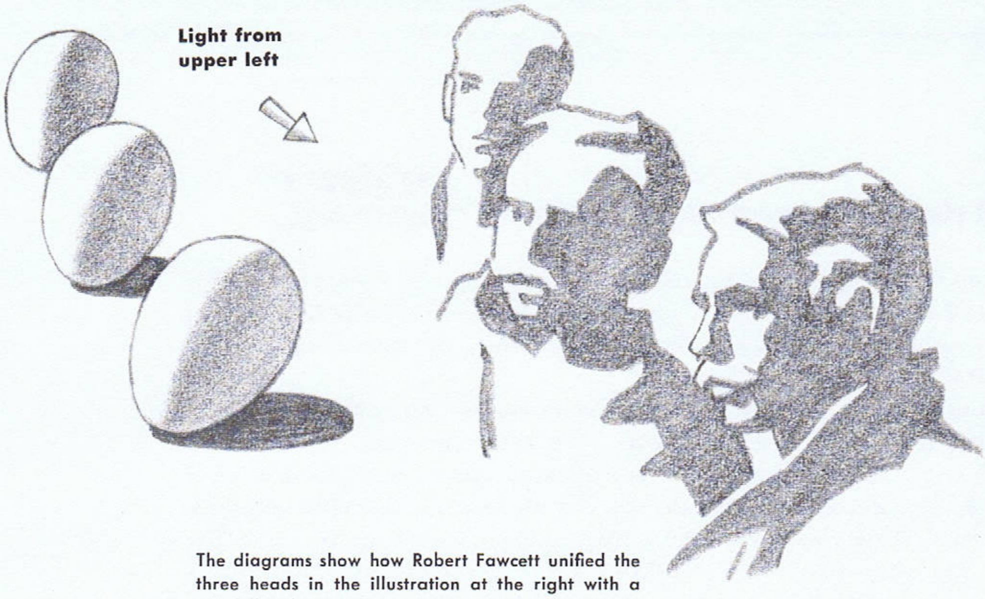
Here, as shown on the egg, the light comes from back right. This gives a very small light area and a large shadow area, as shown in the diagram at lower left. First plan your light and shade pattern in this simple way, then add slightly darker or lighter tones as necessary, without destroying the pattern.

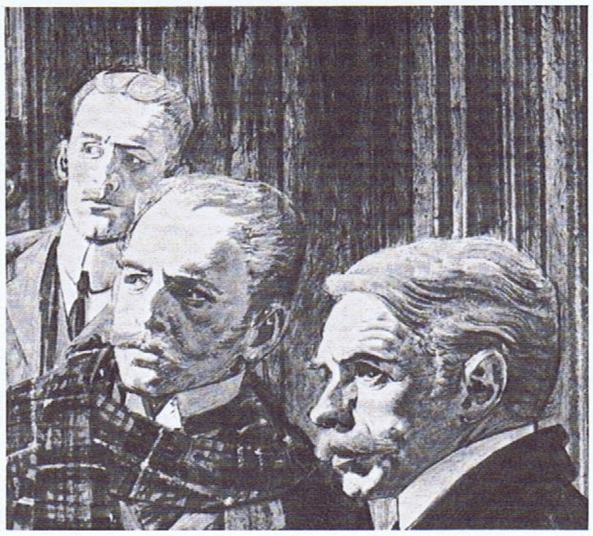






Here Al Parker has used a side light. Notice how he has varied the tones inside the light and shadow areas without losing his strong pattern. Compare the light and shade diagram above with his painting.

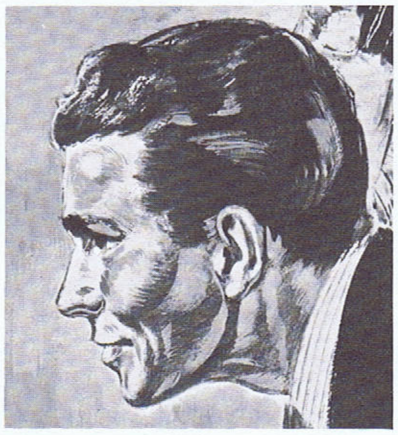




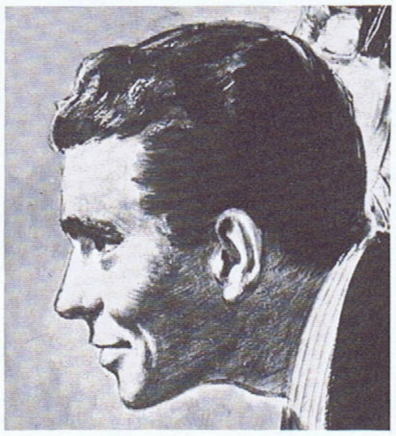
The diagrams show how Robert Fawcett unified the three heads in the illustration at the right with a carefully planned light and shadow arrangement. Although he modeled them with almost flat tones, all three have a strong light and shadow pattern.

Avoid complicated lighting effects. When you encounter them, simplify these effects by applying the principles you see demonstrated here. Don't ever lose sight of the simple separation of light and shadow areas as demonstrated by the egg. Naturally, because the head has features that protrude or cut back from its general surface, the modeling in both light and shadow areas is not so simple and obvious as on the egg. Decide where your light source will be and plan your light and shadow pattern before you start to render.

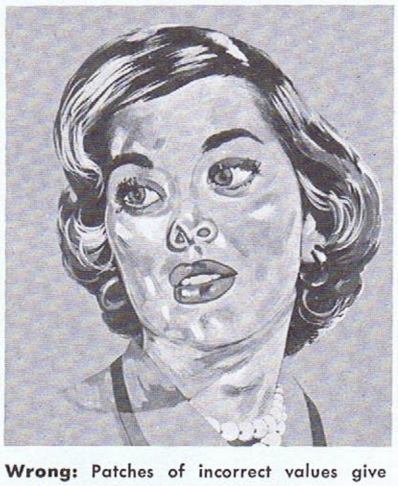
How wrong values destroy the form



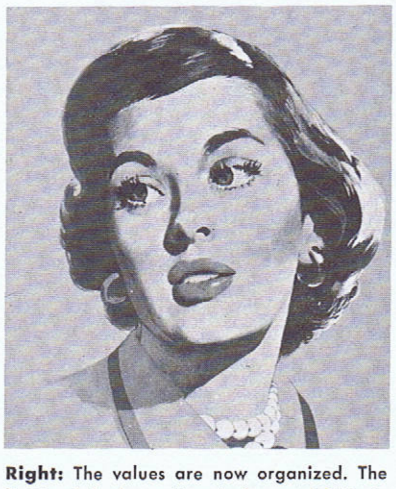
Wrong: Dark tones on the light side of the face and light tones on the shadow side confuse the form.



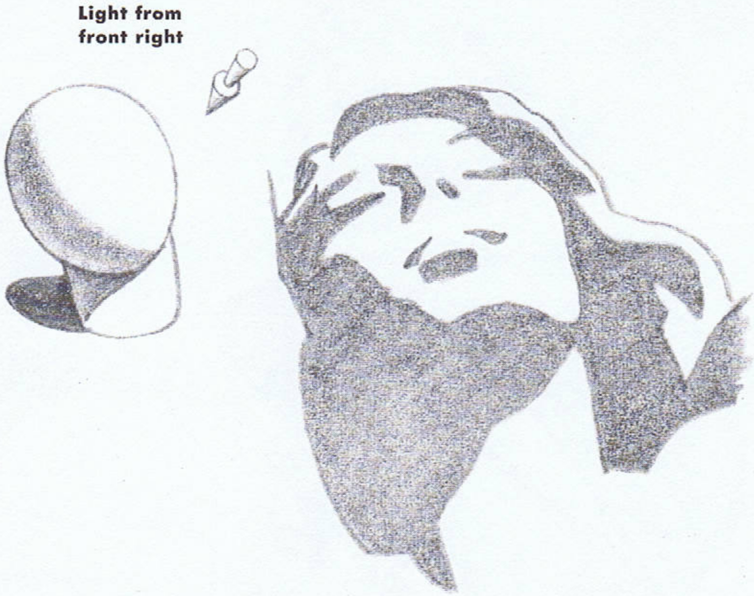
Right: Here the light and shadow areas are carefully planned as described on the preceding page.

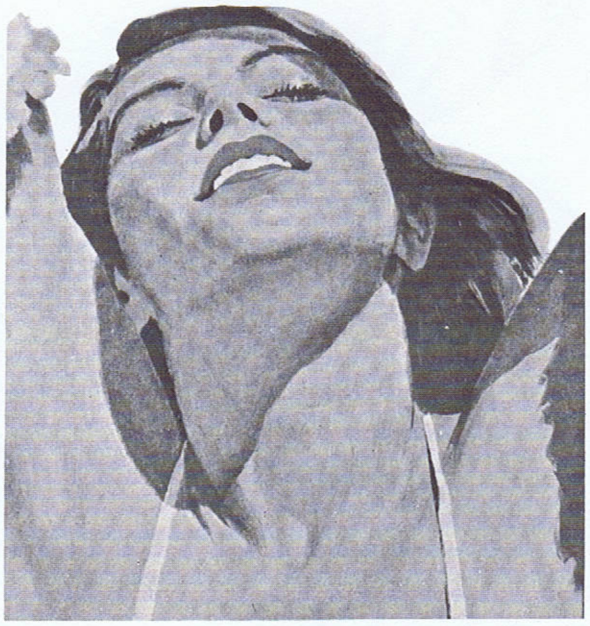


Wrong: Patches of incorrect values give a dirty, irregular look to this face.



Right: The values are now organized. The light and shadow pattern is clear and distinct.





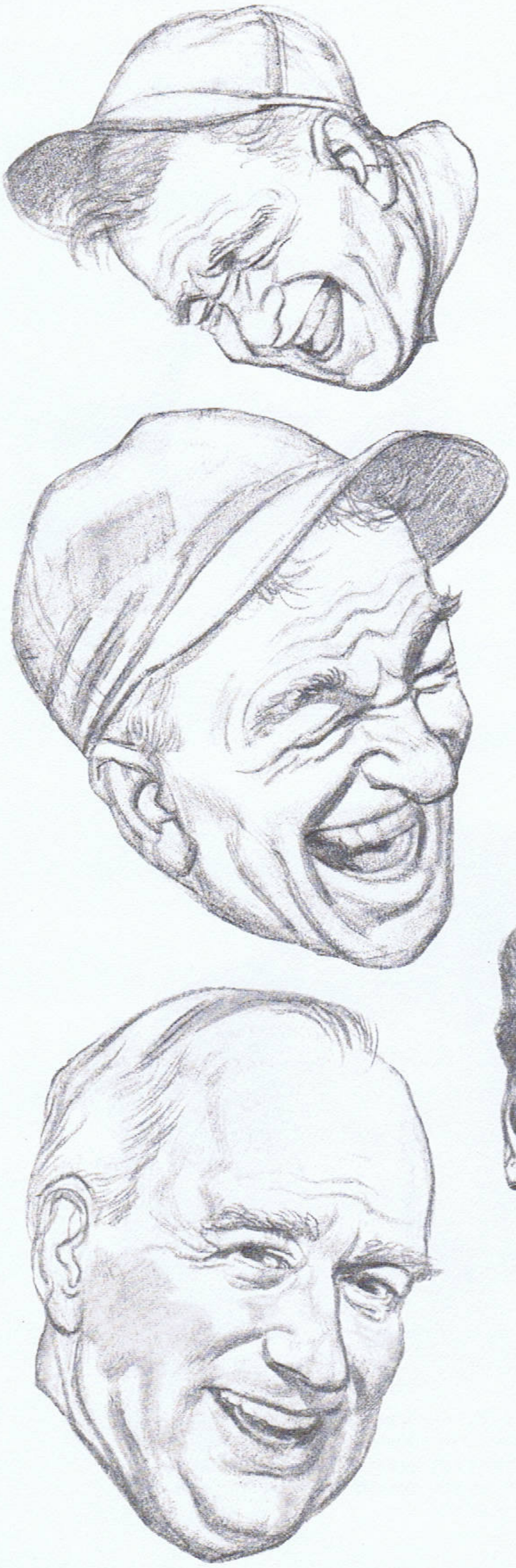
This head by Al Parker demonstrates how well the simple light and shade treatment works. There is a strong separation of tone between the front and side planes of the face. This side plane, the underplane of the jaw, and the shadow on the neck form one simple, effective shadow area.

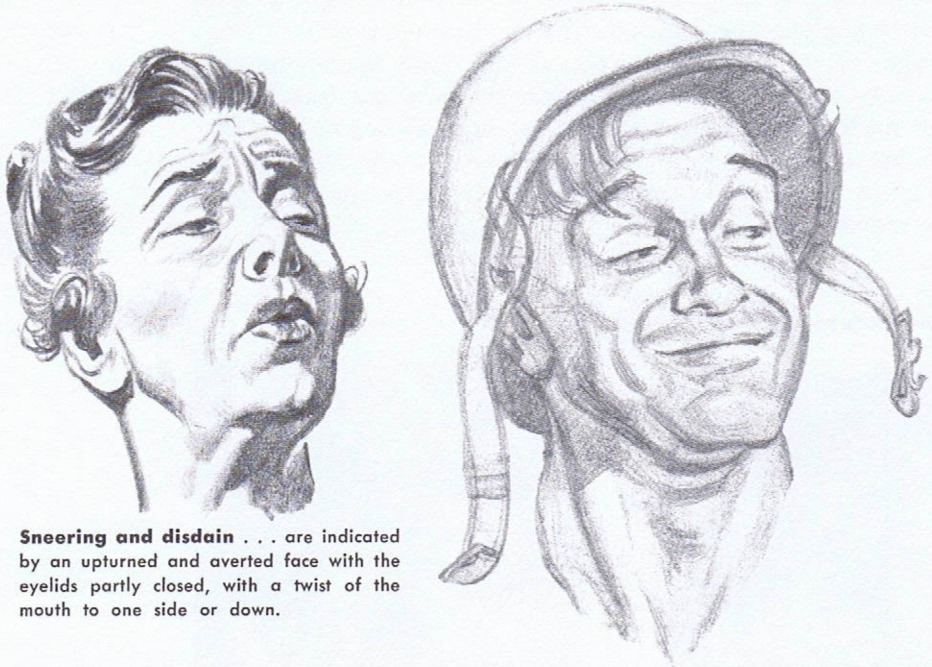
Facial character and expression — ALBERT DORNE

When you draw expression, the most important point to remember is that one part of the face almost never acts alone. There will usually be a related action in other facial muscles. For example, when the mouth laughs, the eyes must wrinkle.

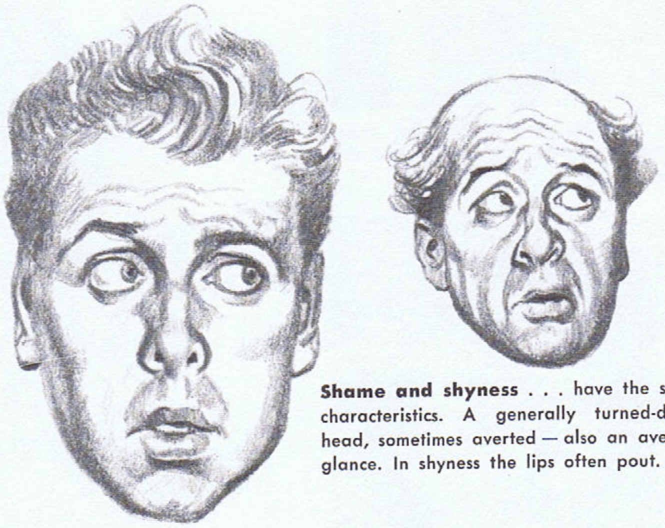
Try it yourself in front of a mirror. Try to laugh with your mouth without letting the action affect your eyes — see how false your expression is. Now relax and laugh naturally — every feature, muscle, and plane in your face breaks into movement, from the top of your head to your chin and back to your ears. Walk away from the mirror and do it over again — you can actually feel your whole face breaking into movement. Try any violent emotional expression you can think of — terror, anger, rage, sneering, helplessness, joy — and you will notice that everything moves. Remember this when you draw expressions and it will serve you well.

Laughter . . . partly closes the eyes, elevates the corners of the open mouth as well as the outer parts of the eyebrows and nostrils. Smiles have the same characteristics to a lesser degree.

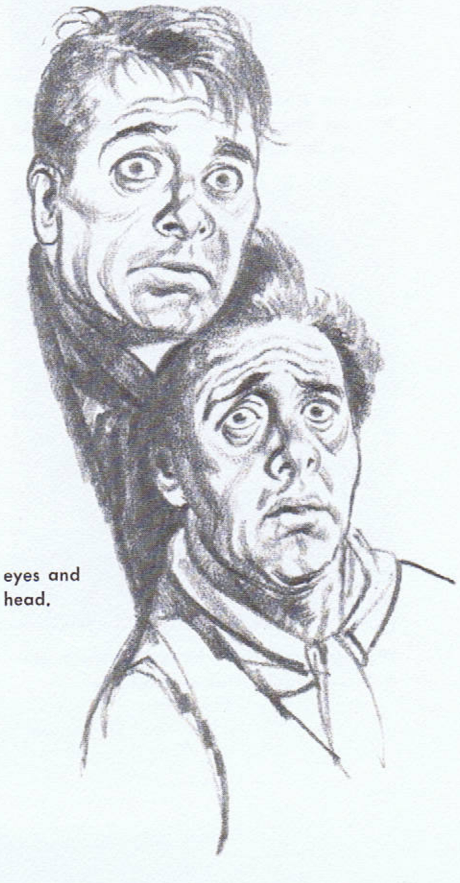




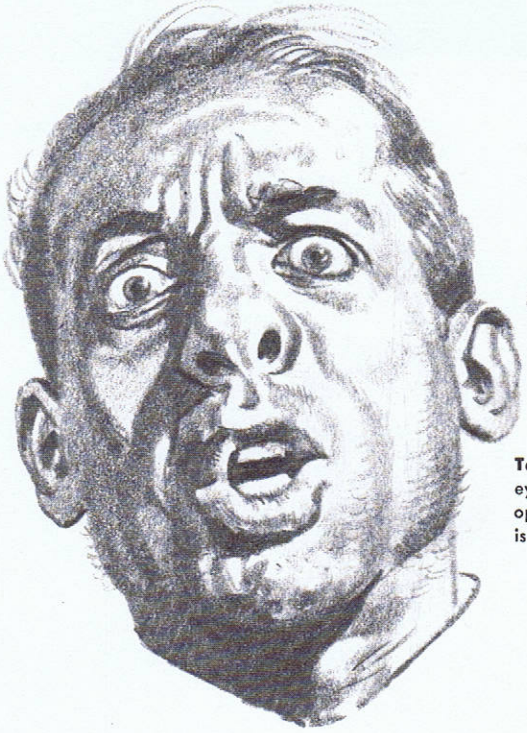
Sneering and disdain . . . are indicated by an upturned and averted face with the eyelids partly closed, with a twist of the mouth to one side or down.

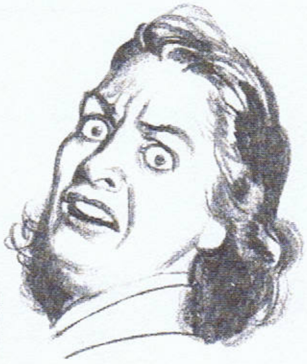


Shame and shyness . . . have the same characteristics. A generally turned-down head, sometimes averted — also an averted glance. In shyness the lips often pout.

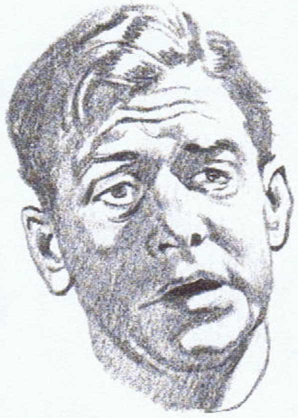


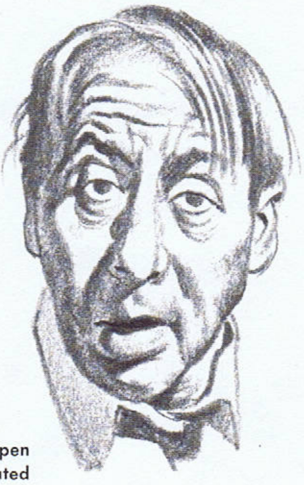
Fear . . . is expressed by dilated eyes and nostrils, open mouth and lowered head.



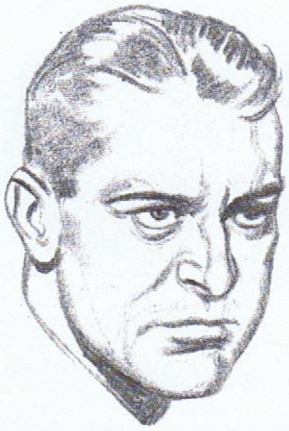


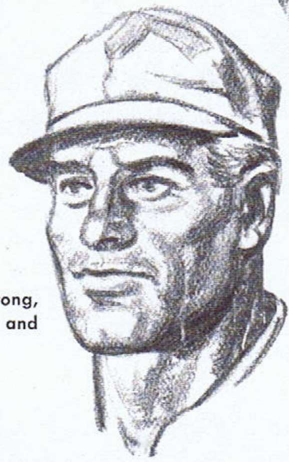
Terror and horror . . . produce dilated eyes and nostrils to a marked degree, an open mouth and lowered head — though it is sometimes thrown back.



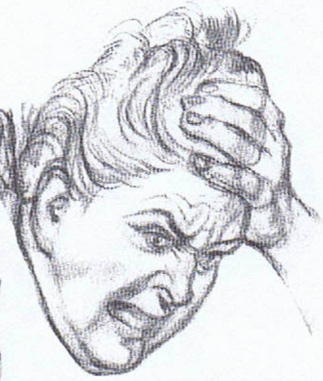


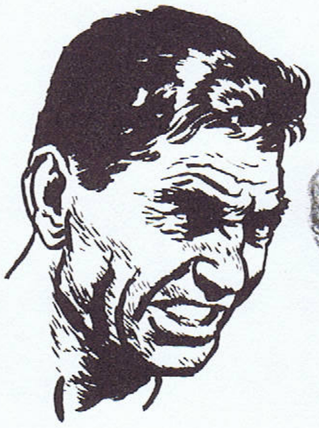
Helplessness . . . produces an open mouth, a wrinkled forehead and elevated eyebrows.

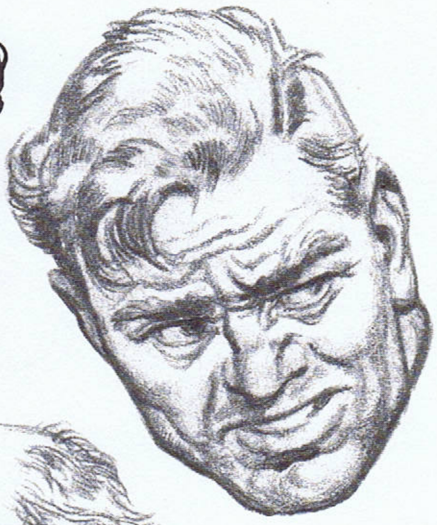


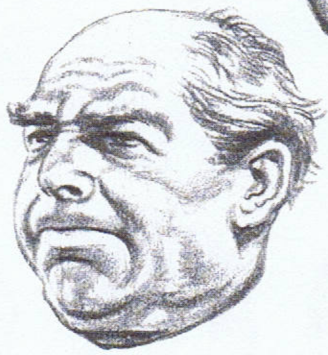


Determination . . . is shown by a strong, protruding chin, a concentrated gaze and a firm, set mouth.



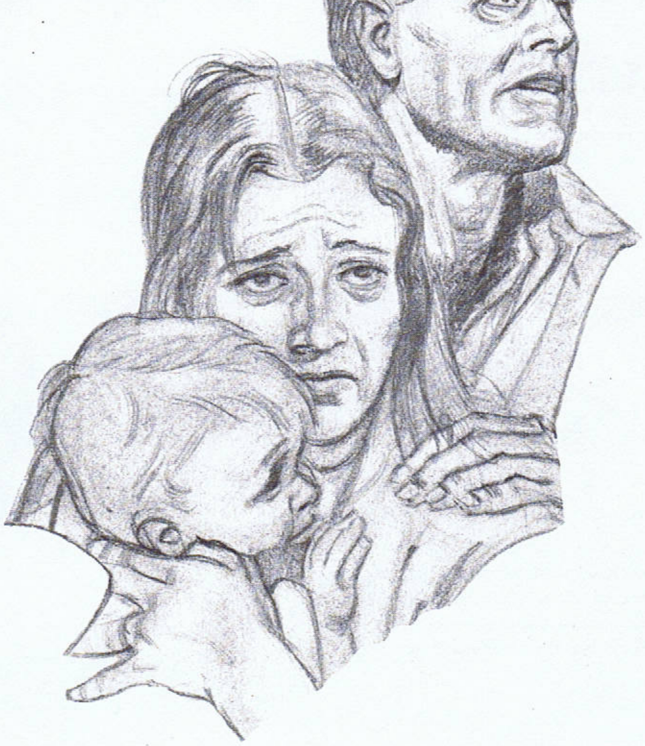


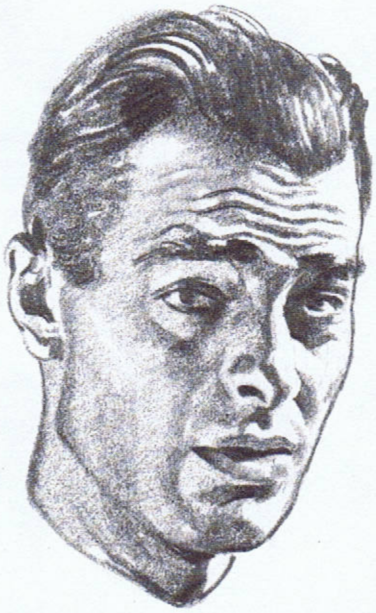


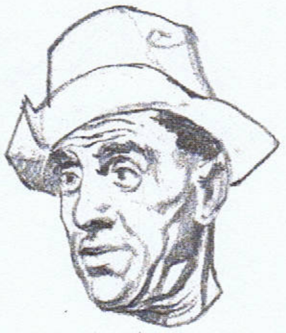


Anger, rage, and indignation . . . are indicated by lowered brows, compressed lips, stiffly set jaws, and glaring eyes. In rage, the lips are sometimes drawn back, exposing the teeth.

Grief . . . causes relaxation of the facial muscles, which causes the eyelids, corners of the mouth and outer parts of the eyebrows to droop. The eyebrows are elevated at their inner ends and the skin of the forehead is wrinkled. Eyes are directed either up or down and are sometimes tearful.

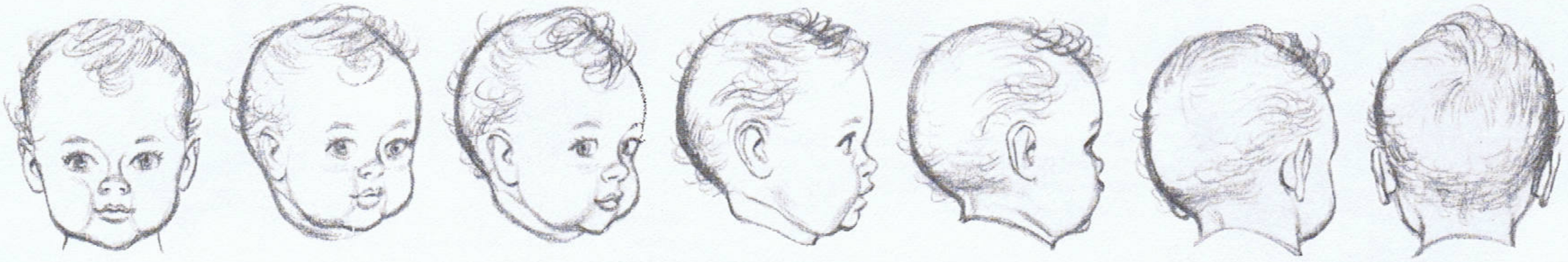




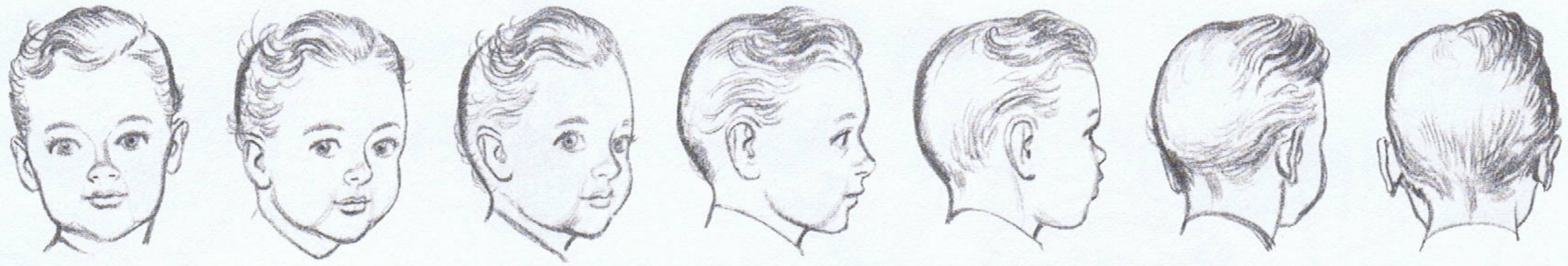


Meditation or reflection . . . generally causes a slight frown and the eyes usually assume a vacant expression.

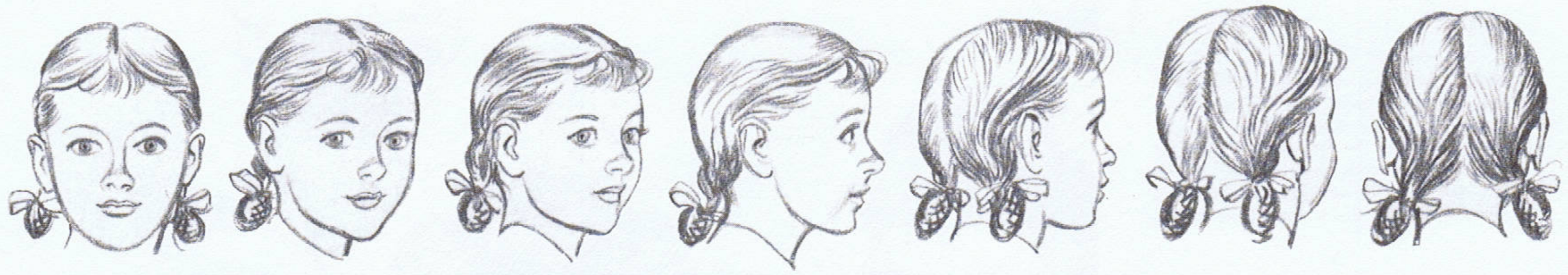
How the head changes — from infant to teen-ager



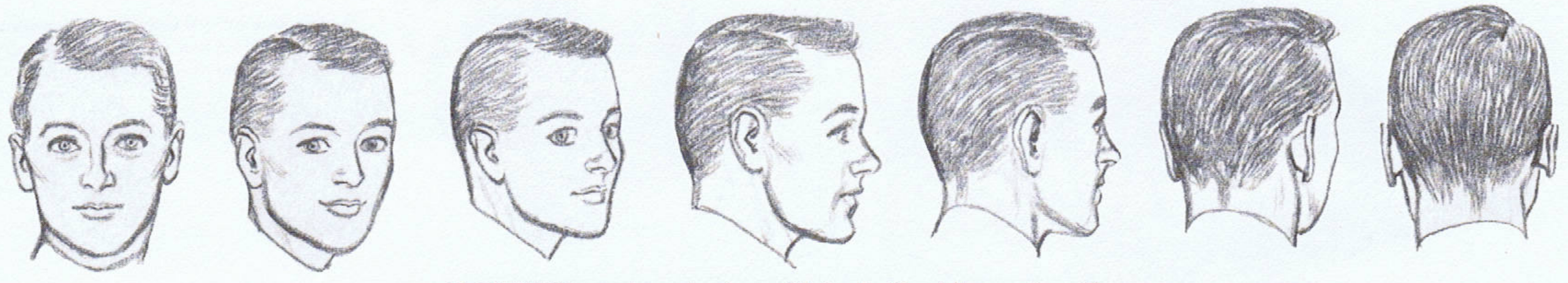
AT ONE YEAR: the head is large in proportion to the face and features, which seem enclosed by chubby, full cheeks. The chin and nose are quite small and the neck is short and fat. The eyebrows are very light. If we drew a line halfway between the top of the head and the chin, the eyes would be below it.



AT SIX YEARS: the face is growing larger in proportion to the skull, and the chin is becoming more pronounced. The mouth and the nose show a more definite shape at this age and the neck is growing larger. The eye is only slightly below the halfway line.



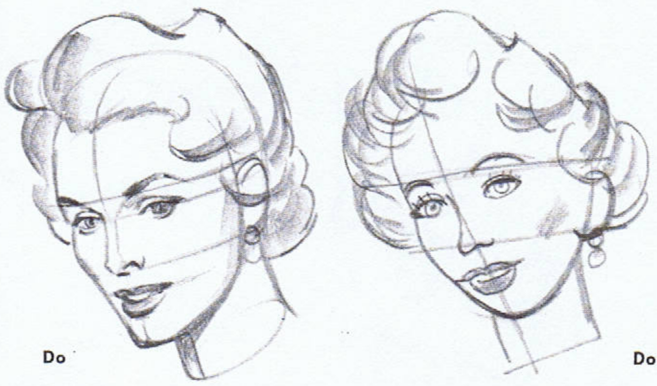
AT ELEVEN YEARS: a pronounced change has taken plaçe. The face has lengthened, with the jaw and chin becoming quite definite. The nose has grown longer and the halfway line crosses the top of the eyes. The mouth is firmer. The neck grows longer and begins to develop.



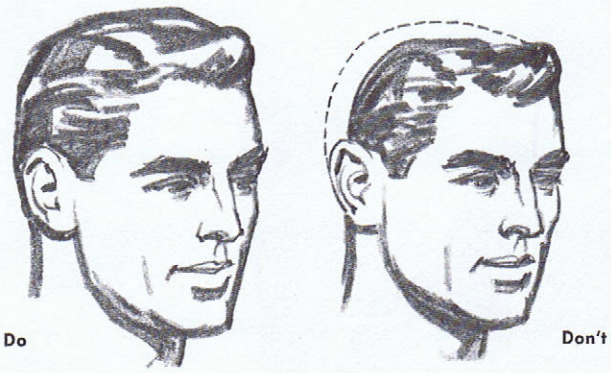
AT SEVENTEEN: we have almost an adult head with adult proportions. The eyes, lips, nose and chin have developed practically to their full size and now begin to look mature. The jaw and cheekbones have become much more prominent, neck construction more pronounced. The eyes are on the halfway line.

Do's and don'ts

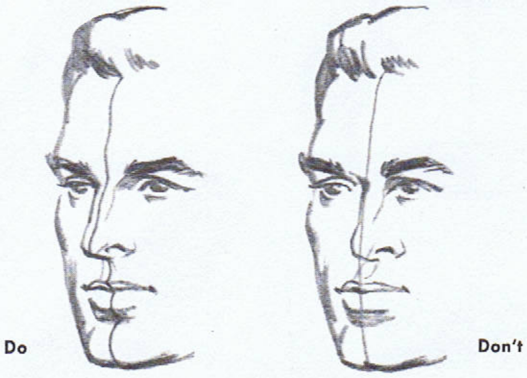
Making your own mistakes is a part of learning, but you can also learn a lot from the mistakes that others have made. On this page we show you some common beginners' errors in constructing the head, placing the features on it, and using light and shade, as well as how to avoid or correct these errors. Review this page from time to time – it will help you keep from falling into bad drawing habits.



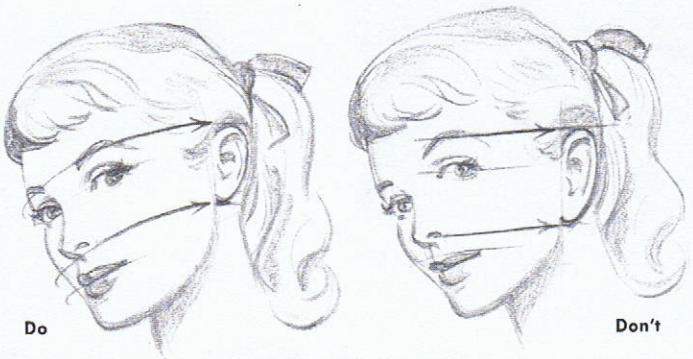
Start with the basic egg shape of the head and "draw through" the guide lines to locate its features and planes accurately. If you begin drawing details before doing this, the head may be flat and the features misplaced.



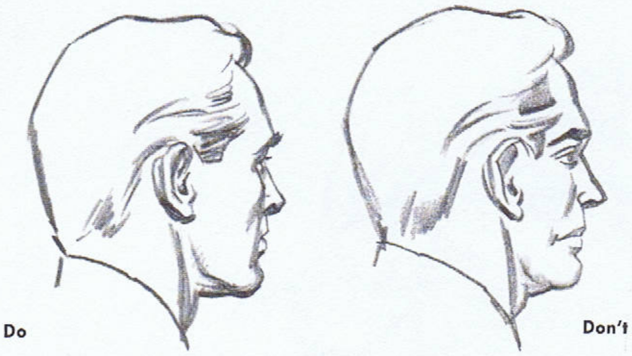
Allow enough room both above and behind the ears for the skull plus the hair. Check again the measurements shown on pages 4 and 5. Don't draw the face and features too large in proportion to the entire shape of the head.



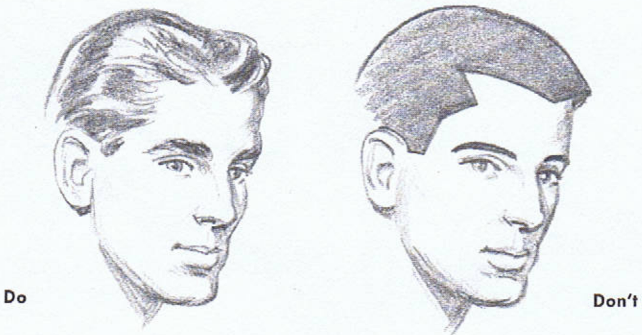
The center line of the features should rise above the general plane of the face or sink below it, following the features. Don't locate the tip of the nose on a "flat" center line when the head is at an angle.



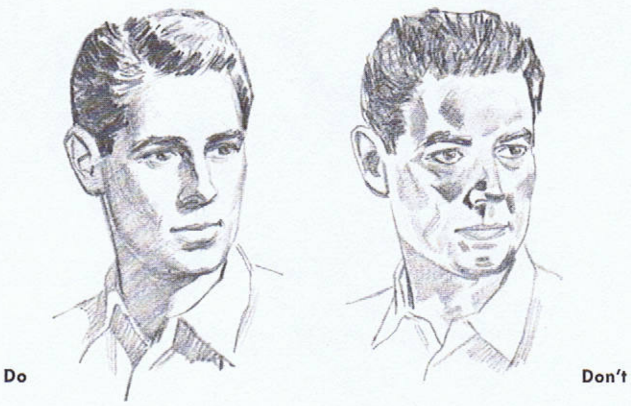
Make your guide lines curve as the head tilts. Don't use straight horizontal guide lines when showing the head at an angle – this will result in distorted proportions and incorrect placement of features, as in the "don't" drawing.



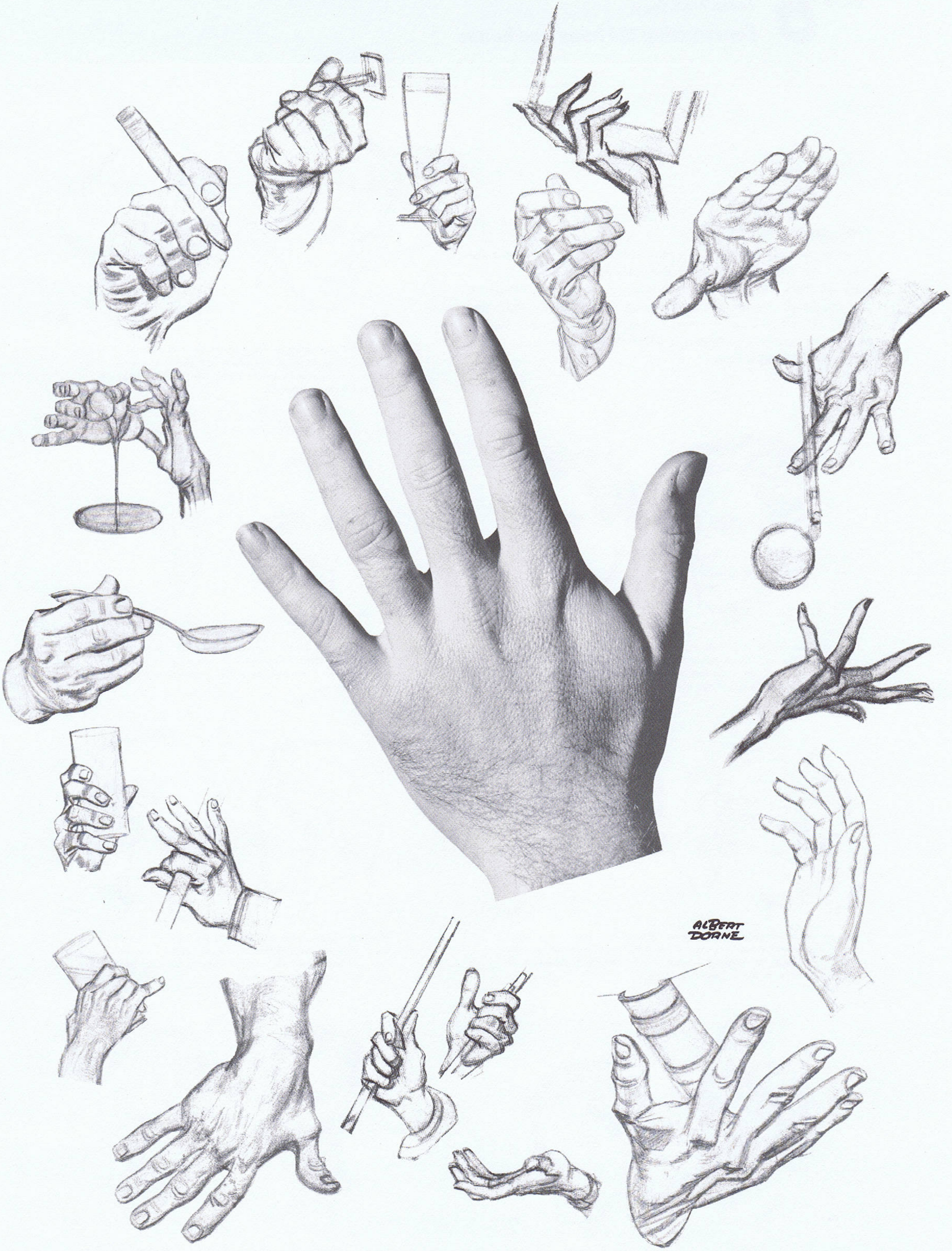
The features gradually disappear as the head turns away. Don't try to show too much of them in a three-quarter back view. In the "do" drawing, note the greater distance between the ear and eye. Study these proportions.



There are places where you should make the hairline and eyebrows blend softly into the flesh tones. Don't draw hard, sharp edges on the hair and eyebrows, particularly at the temples. This produces a "pasted-on" appearance.



Plan your light and dark areas carefully so that they emphasize the large forms of the head and features. Don't "chop up" the form of the head with confused, unrelated patches of tone. Look again at pages 18 and 19.



ALBERT DORNE

The hand – its powers of expression

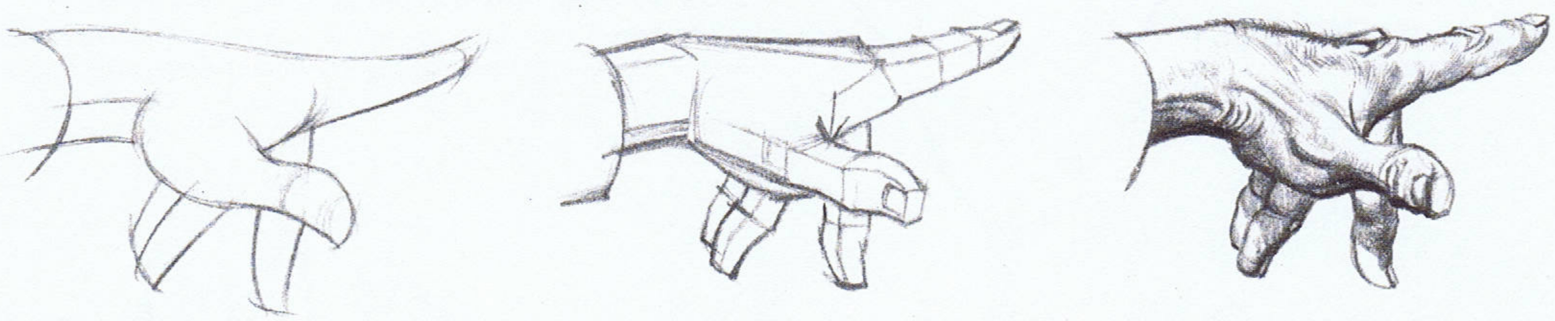
In its powers of expression, the hand is second only to the face. Its attitudes and gestures are an eloquent, natural language in themselves, known around the world and throughout the ages. Clenched in a fist, the hand threatens – it tells of determination or defiance. With the index finger thrust straight out, it points or accuses. Shake this finger up and down and the hand warns or admonishes.

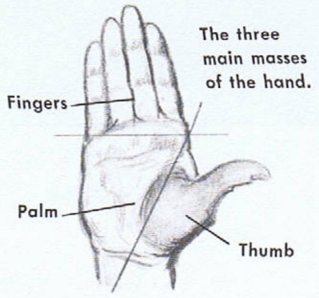
For the artist, face and hands go together. The best way to understand their relationship is to experience it. When you get angry, your brows lower, your eyes glare – and your hands instinctively ball into fists, with the fingernails biting into the palms. When you are very tired, your head sags – and your hands go lax and limp. Your hands instinctively play a part, either lesser or greater, in expressing every feeling you have. Always remember this when you draw the figure. Giving the hands the right gesture to suit the action can add significantly to the conviction and completeness of your picture.

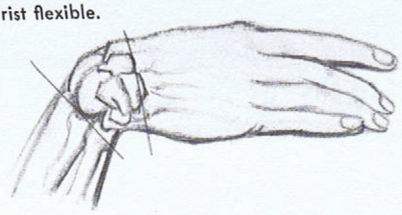
The hands go with the head in more than the expression of a gesture or an emotion. With the head, they are the only parts of the body generally exposed, and their physical appearance should be in keeping with the head. Suppose, for example, you want to draw a laborer. He has a weather-beaten face – and he should have strong, calloused hands to go with it. With the round face of a baby goes a certain kind of hands – chubby, dimpled ones. With the deeply wrinkled face of an old man go a pair of gnarled, bony hands. Make the hands consistent with the head in appearance as well as gesture and your picture will be the stronger for it.

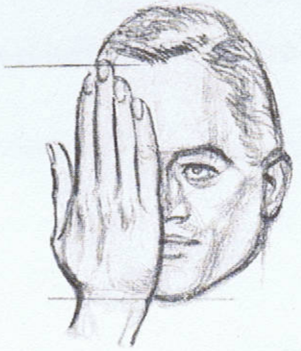
Hands, by themselves, can characterize people. You do not have to be a Sherlock Holmes to recognize a man who has spent a lifetime of toil in the out-of-doors by his big hands with their large knuckles and prominent veins. Hands, of course, are not always so telltale, but often we draw them as though they were, making them conform to an ideal standard. A beautiful woman does not have to have smooth, graceful, tapering fingers with long fingernails to be beautiful, but usually we will give them to her in an illustration. A hero in real life may have any kind of hands – but in a story illustration they will be strong and manly, as a rule, and so will his face.

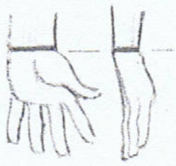
Practically every time you draw a figure the hands will play some part in the action. The way you draw them can emphasize the emotion or personality in a face and round out the character. Never be satisfied simply to draw a hand as something that completes an arm. Hands can talk. Make them tell your viewers everything they should know about the character, mood, and action of the people in your pictures.

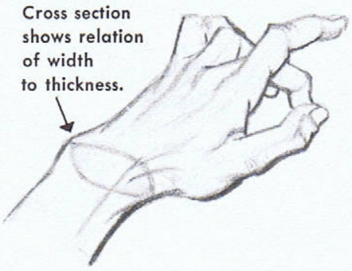


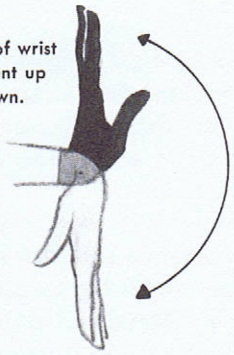


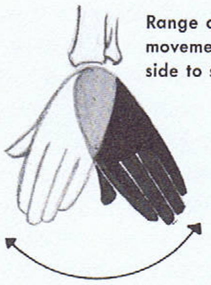

The carpal bones make the wrist flexible.

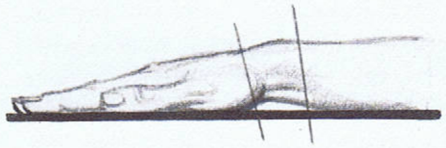

Be sure to draw the hand large enough. It is about the same length as the face from chin to hairline — a little more or less.

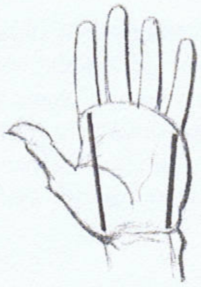

Wrist is twice as wide as thick.

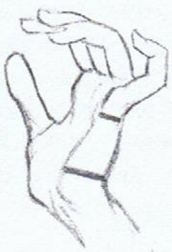

Cross section shows relation of width to thickness.

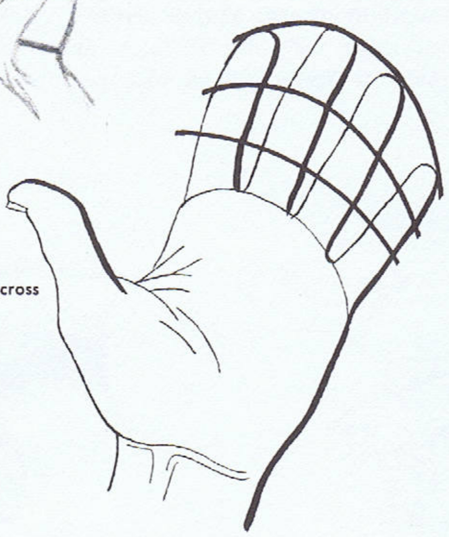

Range of wrist movement up and down.


Range of wrist movement from side to side.


When hand and arm are placed flat on table, wrist slants down to hand. It does not touch table.


Palm is larger on thumb side.


Palm is thick near wrist, thinner near fingers.


Curved lines can be drawn across fingertips, through joints.

The hand and wrist — their construction and action

Hands should always be drawn large enough. Many students tend to make them too small in relation to the rest of the figure. However, if you give the study of hands the attention it deserves, drawing them the right size will seldom be a problem to you. Let us repeat again — the hands are next in importance to the face, so make them large enough. The diagram above shows the size of the hand in relation to the length of the face. Check this measurement for yourself, standing in front of a mirror.

To understand the action of the hand, study the movement of the wrist. As it transmits the action of the arm to the hand, the wrist enters into the large movements of the arm, giving it grace and power. The wrist can be called a universal joint, for it is capable of side-to-side and up-and-down movement as well as rotary movement. Study carefully the diagrams to the left and try these movements out on your own hand and wrist.

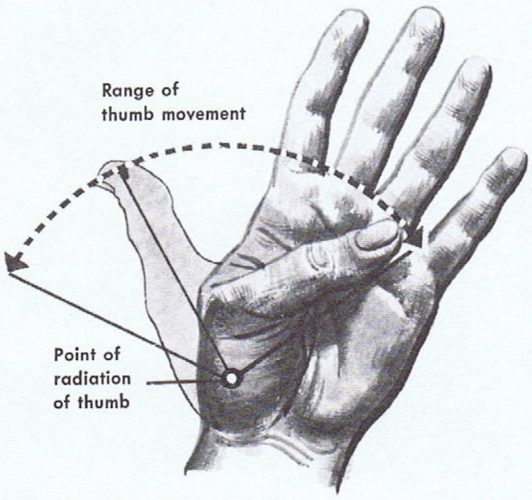
It is helpful to think of the hand as being composed of three masses — the palm, the thumb part, and the mass of the fingers.

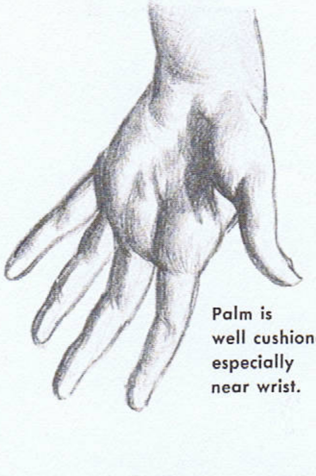
The palm has the form of a shallow bowl that is roughly rectangular in shape and well cushioned around the edges. A line across the wrist marks the lower limit of the palm. The upper limit is also definitely marked by lines across the base of the fingers. Measure the length of the palm and you will find it about an inch longer than the finger above that part of the palm. You will notice, too, that the palm is longer than the back of the hand. Except when the hand is clenched in a fist the back of the hand is quite flat.

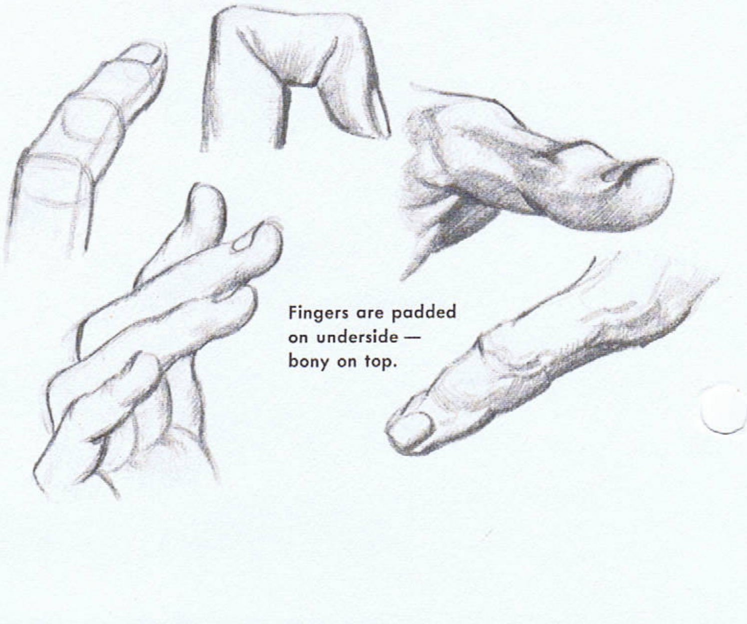
Most of the modeling in the palm of the hand is caused by a system of fleshy cushions and pads with which it is thickly upholstered. These cushions cover the bony framework of the palm. The same is true of the fingers on the palm side.

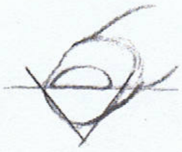
The thumb is the most active and powerful finger on the hand. It is set into the palm by the highly mobile "ball of the thumb," which gives it a great range of movement independent of the rest of the hand. The thumb moves in any direction.

The fingers taper both singly and as a mass. The outer ones have a tendency to curve in slightly toward the middle finger.




Palm is well cushioned, especially near wrist.


Fingers are padded on underside — bony on top.



Fingertips are slightly triangular in shape.

The thumb is heavier than the other fingers and it lacks their characteristic taper except in the end joint. Its middle joint is often rather "narrow waisted."

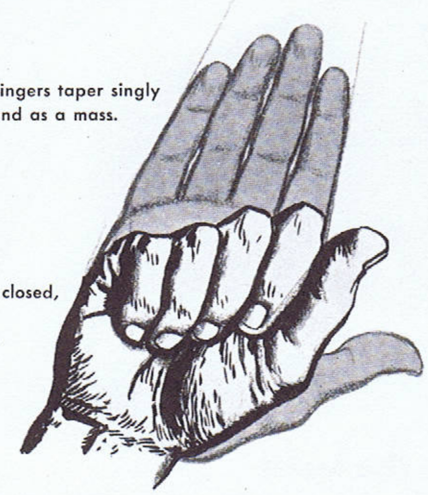
The top edge of the palm is curved where the fingers join it. When the hand and fingers are extended, similar curves are formed by the lines running across the joints of the fingers and by the tips of the fingers also.

To understand the action of the hand and draw it correctly, you must have a knowledge of its internal structure – the bones that make up its framework and establish its proportions. Study carefully and memorize the information in the diagrams at the bottom of this page.

Note the difference between the "hinge joints" which move in one direction only – at right angles to the length of the fingers – and have no sideward movement, and the ball joints, which can rotate in different directions. Study your own hands and see how far each joint will move.

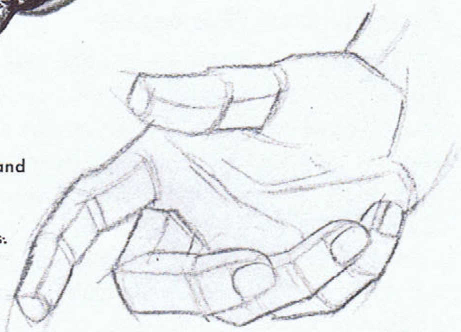
In learning to draw the hand it is helpful to think of the thumb, palm, and fingers as being made of cubelike forms. On the next two pages we will show how to use these forms in planning your drawings of hands. With this method it is easier to get the planes of the fingers down correctly and give a solid appearance to the entire hand. In the finished drawing you can round off the hard angles of the cubic construction.

You need never be at a loss for hands to study. Even when drawing, you have another hand to serve as a model at any time. If you place a mirror in front of yourself to reflect your free hand you will have an infinite variety of poses to choose from.

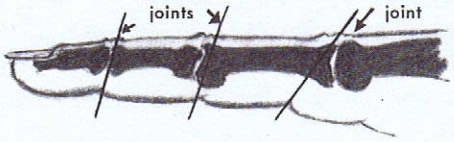


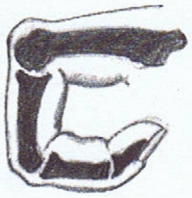
Fingers taper singly and as a mass.

When hand is closed, fingers point toward center.



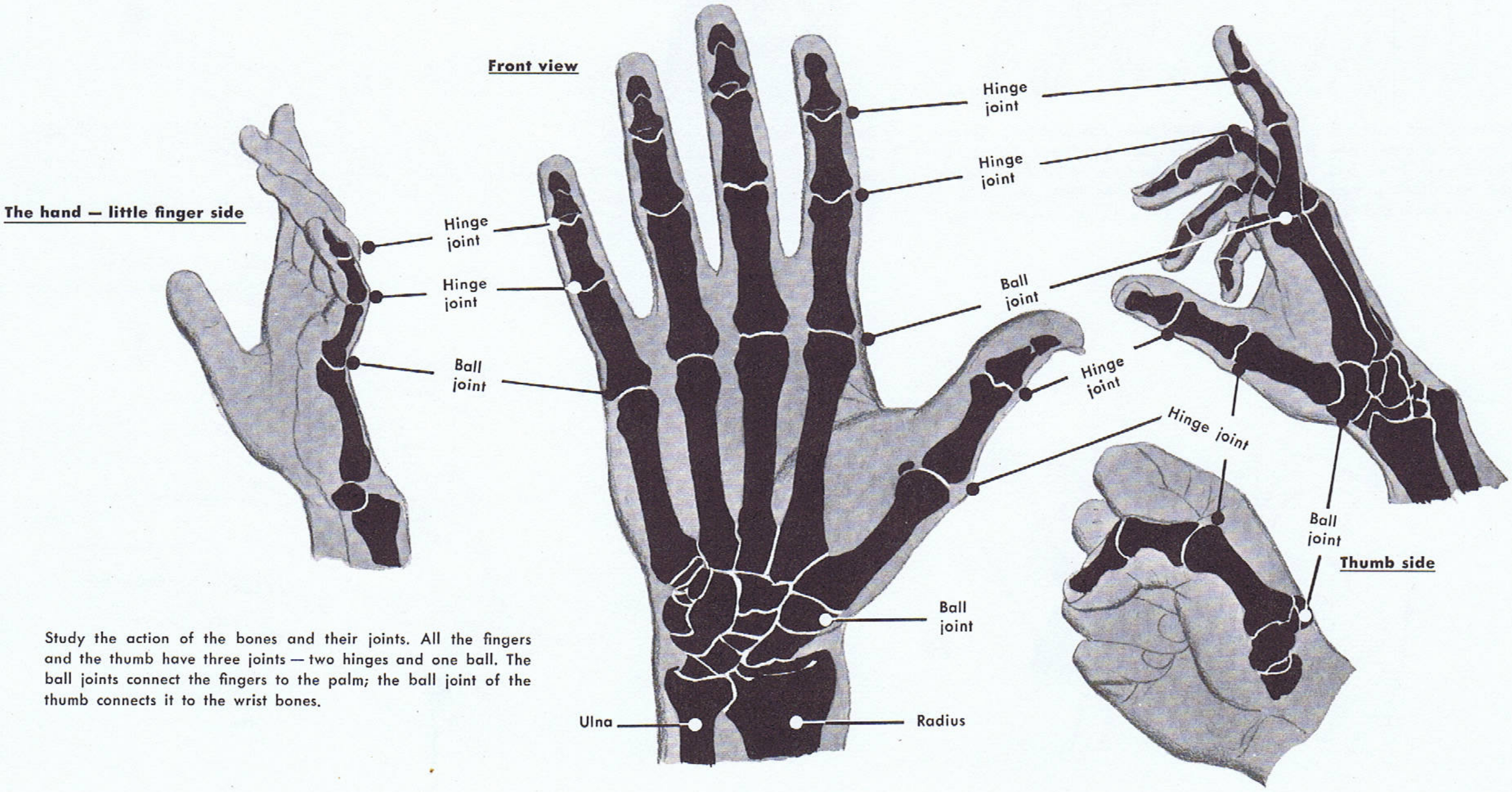
Think of the hand and fingers as cube forms — not cylinders.



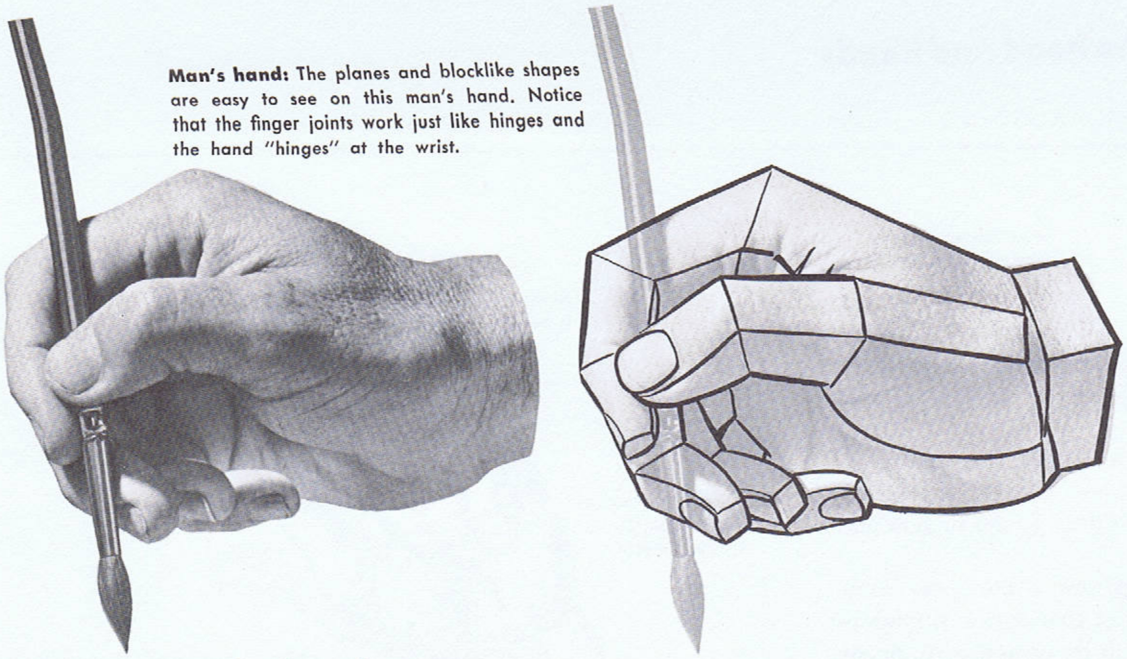


Placement of skin folds in relation to joints.

Draw from life every chance you get



Study the action of the bones and their joints. All the fingers and the thumb have three joints — two hinges and one ball. The ball joints connect the fingers to the palm; the ball joint of the thumb connects it to the wrist bones.

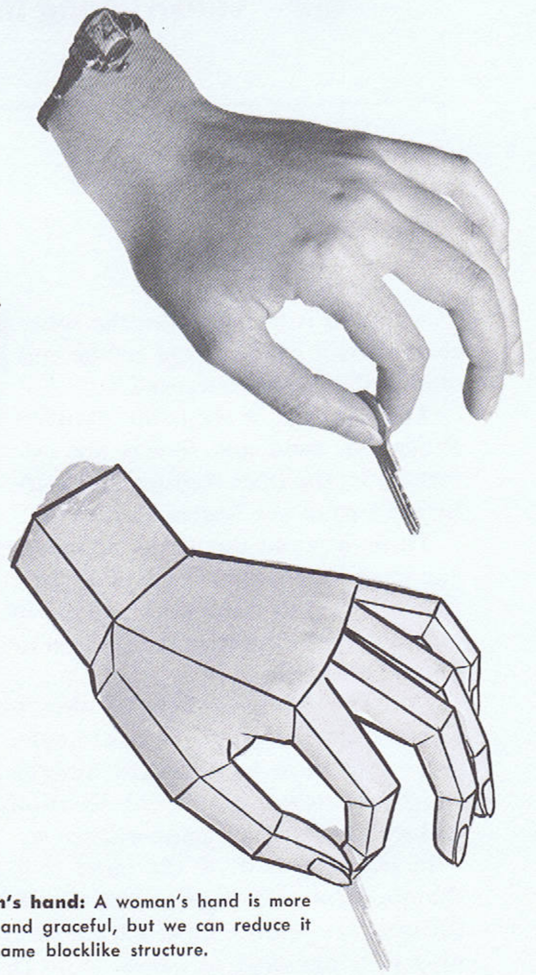


Man's hand: The planes and blocklike shapes are easy to see on this man's hand. Notice that the finger joints work just like hinges and the hand "hinges" at the wrist.

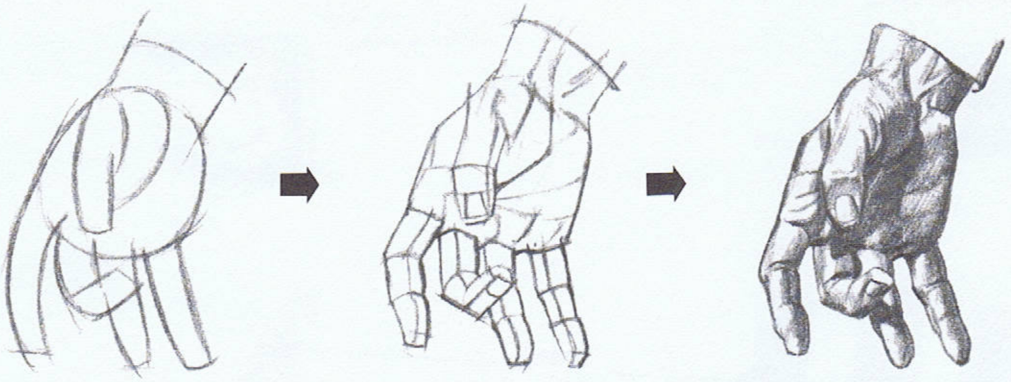
Blocking in the hand

On the last two pages we studied the structure and movement of the hand and fingers. Now we will get down to the actual business of drawing the hand. When we learned to draw the figure, we started with the basic forms, and we will again use simple forms to draw the hand. At the top of this page there are photographs of two hands on which we have diagrammed blocklike forms with their top, side, and bottom planes. Study them carefully and, from now on, think of the hand and fingers this way as you sketch them in. As you gain experience you may omit these cube forms from your preliminary sketches, but you should continue to think of them as you work.

The drawings on the lower half of the page show how you first establish the general size and action of the hand – then how to solve construction problems with the cube forms – and, finally, how to soften the edges and add realistic detail. As you work, think of the rhythmic flow of action through the wrist, palm, and fingers, and of the solid structure that makes the hand look convincing, and try to show both in your drawing.



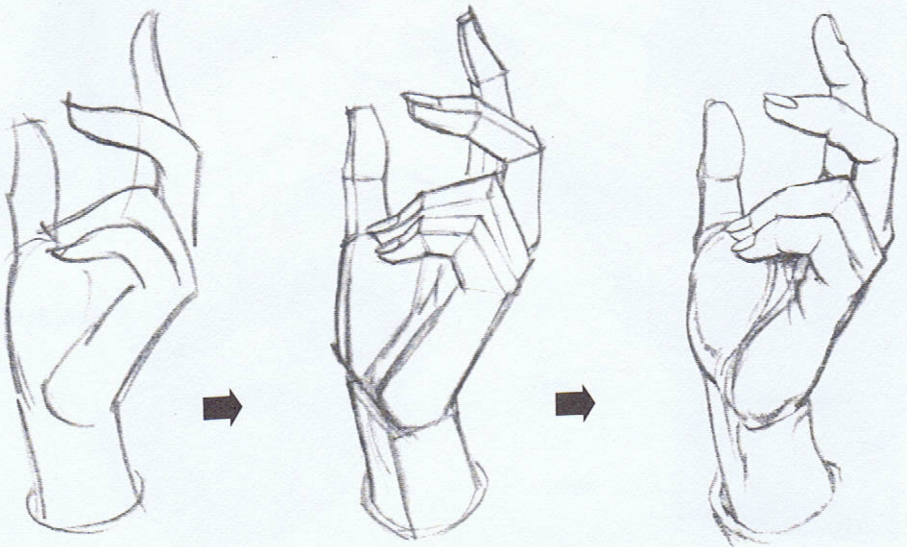
Woman's hand: A woman's hand is more slender and graceful, but we can reduce it to the same blocklike structure.

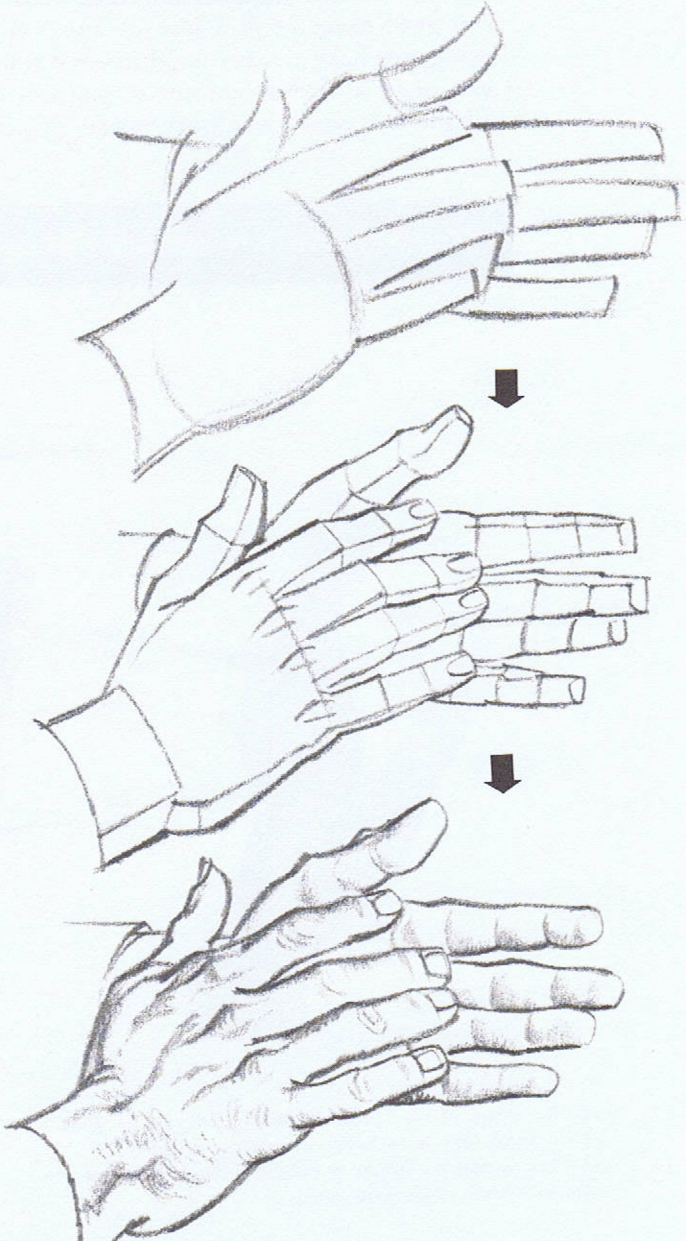


1 **Placement and action:** First sketch in the rough shape and flow of action of the hand and fingers. Sketch very lightly so that you can easily erase these first lines later.

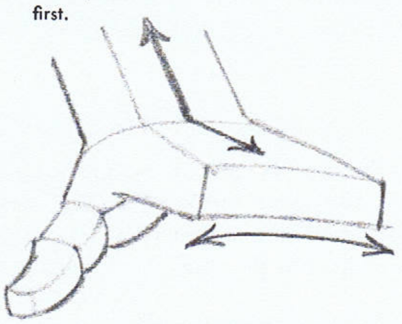
2 **Blocklike construction:** Directly over your first lines, block in the cubelike forms of hand and fingers. Keep in mind both the solidity of the forms and their relative size.

3 **Realistic hand:** Now add details and texture. Model with form-revealing light and shade if you wish, but be sure not to lose the large forms which make the solid hand.

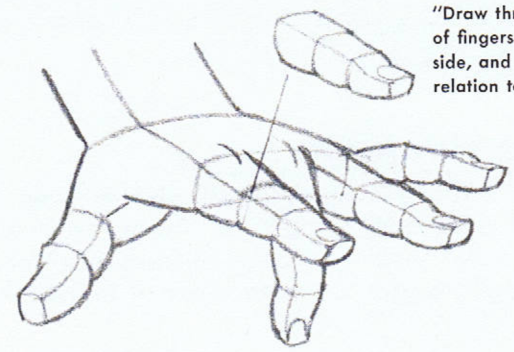




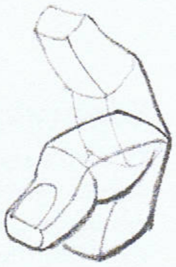
Block in the palm, thumb, and wrist first.

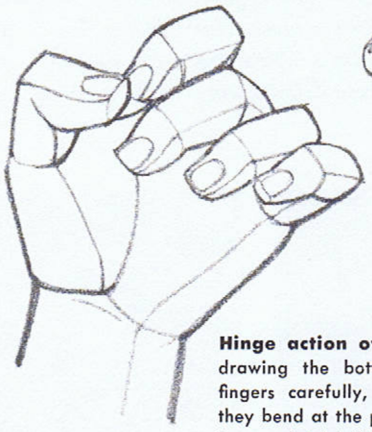


"Draw through" block forms of fingers to establish top, side, and bottom planes in relation to rest of hand.



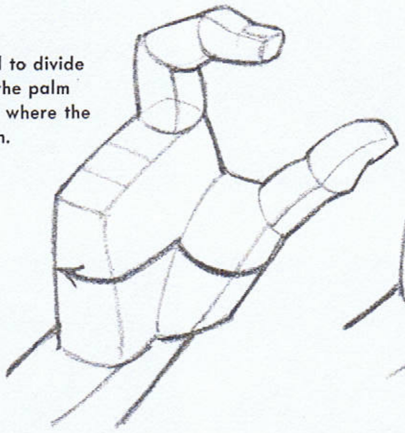
Foreshortening: The block method of construction is particularly useful in working out foreshortened views of the hand because it is easier to imagine what happens in perspective to a cube than a finger. Here we simplify the problem by establishing the position of the palm in relation to the thumb and then "build" the fingers on.



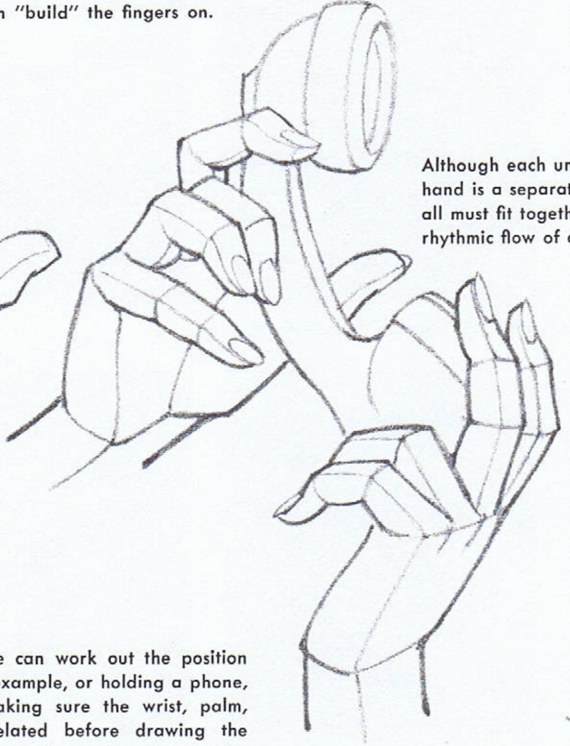


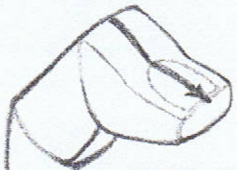
Hinge action of the fingers: By drawing the bottom plane of the fingers carefully, you can be sure they bend at the proper angle. Note how each joint "hinges" on next one — they do not rotate or twist.

It is often helpful to divide the top edge of the palm into four sections where the fingers will attach.



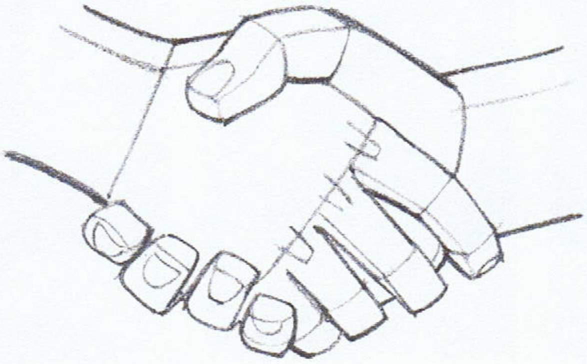
Although each unit of the hand is a separate form, all must fit together with a rhythmic flow of action.

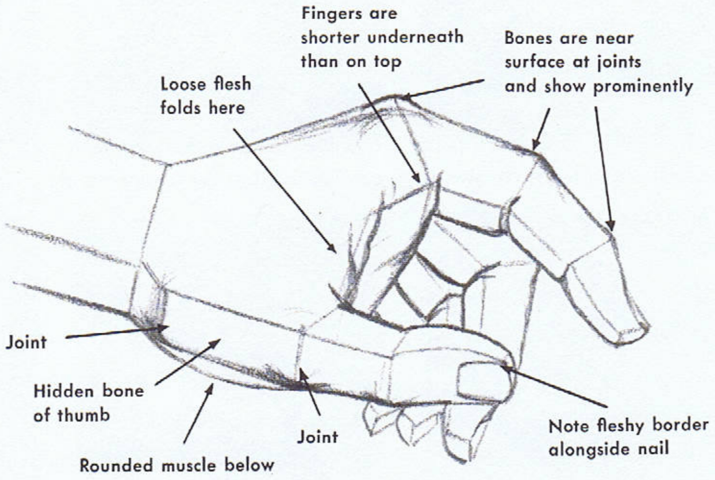




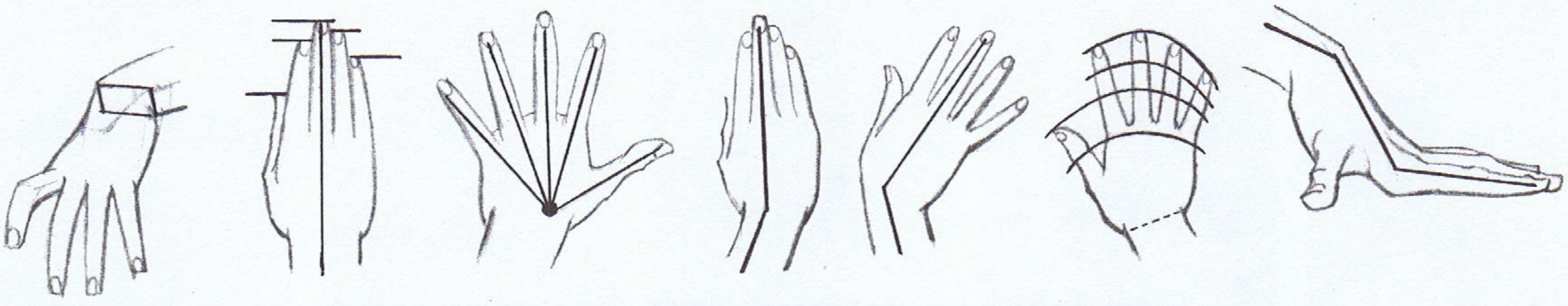
Placing the nail: The nail fits into the top plane of the finger and rises slightly toward the tip. Note how the top plane slants downward from the knuckle to the nail.

Complicated positions: We can work out the position of hands in a handclasp, for example, or holding a phone, by drawing through and making sure the wrist, palm, and thumb are properly related before drawing the details of the fingers. See how the earlier step in the phone-holding drawing helps assure a true-to-life result.




Fingers are shorter underneath than on top
Bones are near surface at joints and show prominently
Loose flesh folds here
Joint
Hidden bone of thumb
Rounded muscle below
Joint
Note fleshy border alongside nail

"Humanizing" the block forms: Our purpose in drawing the hand is, of course, to make a convincing picture. The block forms serve merely to help us achieve this result. Here are some things to remember when translating these forms into a lifelike hand.

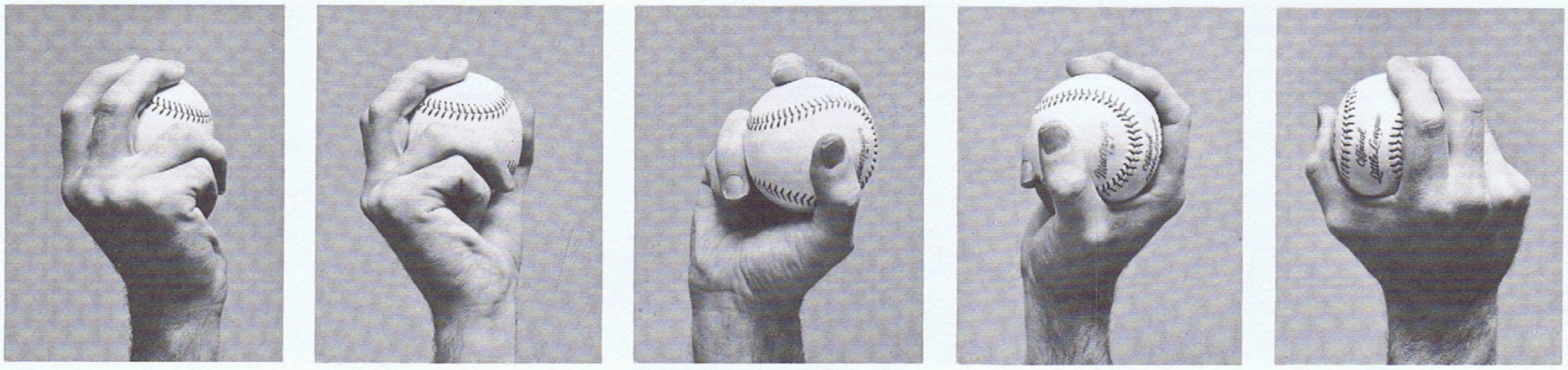


Important points in the action, proportion, and movement of the hand, wrist, and fingers.

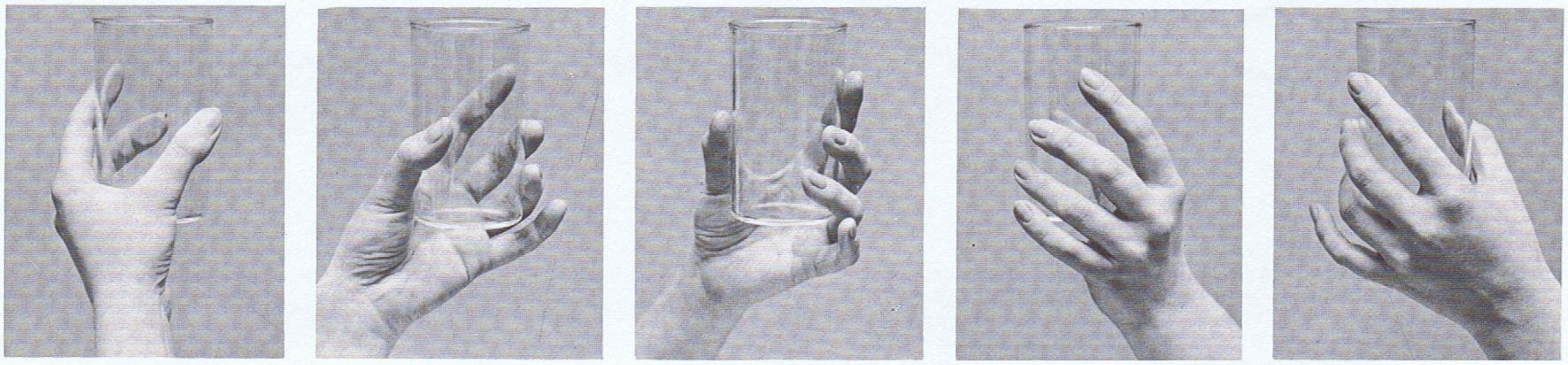
Observing the hand from different viewpoints

In each strip of photographs below we show a hand engaged in a single action viewed from five different positions as we circle around it. Study these pictures carefully to understand better the total three-dimensional structure of the hands and fingers.

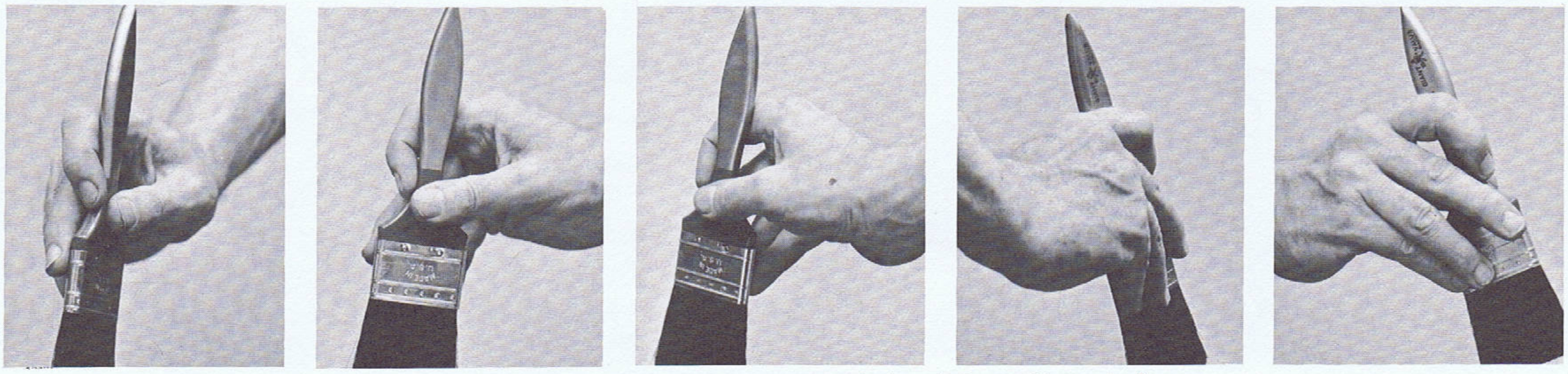
You will observe — and this is very important — that various parts of the hand and fingers disappear completely from sight with a slight shift in viewpoint. Remember that what you don't show is just as important as what you do show.



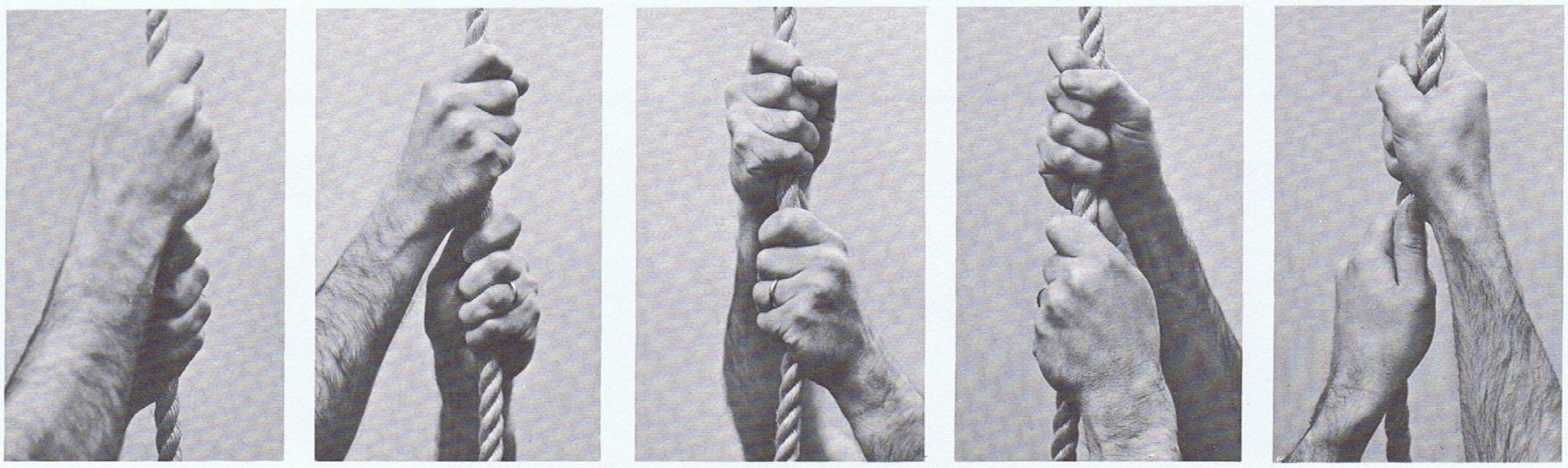
Note that not only the fingers but also the body of the hand "wraps around" the solid spherical form of the ball.



This action is similar to the one above, but more relaxed. The transparent glass enables you to study the form and action of the palm and underside of the fingers.



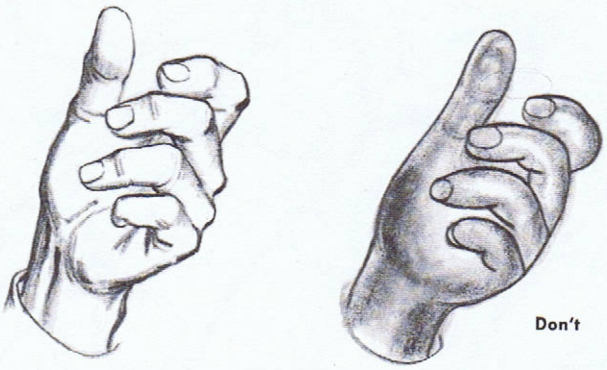
This shows how the hand and fingers adjust to the shape of the object they hold. Notice how the thumb works in opposition to the fingers.



In this gripping action, see how the fingers and knuckles fit together and the back of the hand curves.

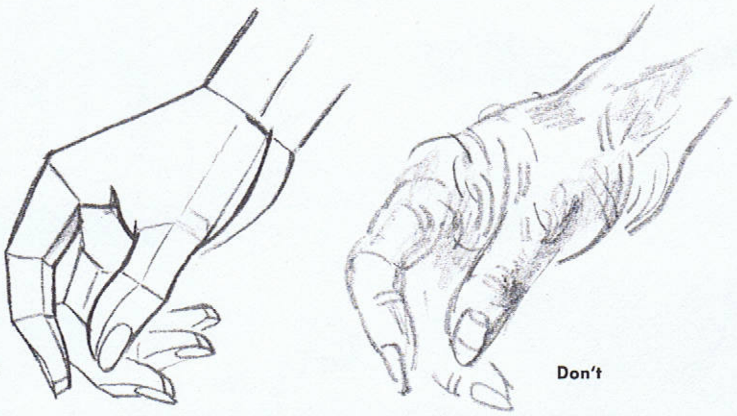
Do's and don'ts

Hands are so active and so versatile that they are often considered one of the most difficult parts of the body to draw. Even artists with long experience may not always get them right at their first try. Here, however, are some basic hints that will help you learn to draw them correctly. In each case the proper approach lies in following one or more of the principles we have explained in this lesson.



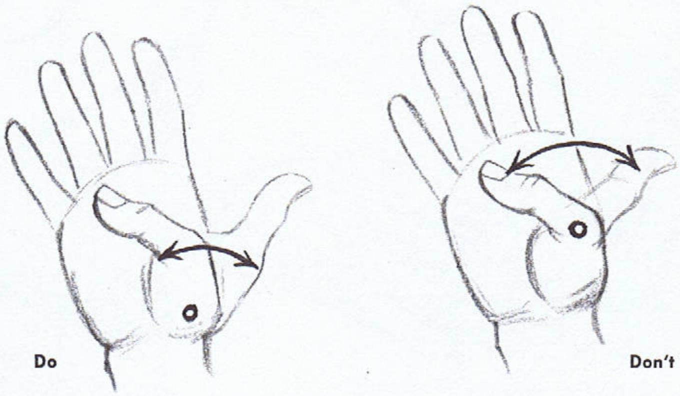
Do Don't

Keep in mind the bone and muscle structure beneath the surface. In some places the surface is influenced by the angular bones, in others by the soft muscles. Don't round off all the forms of the hand or it will look rubbery.



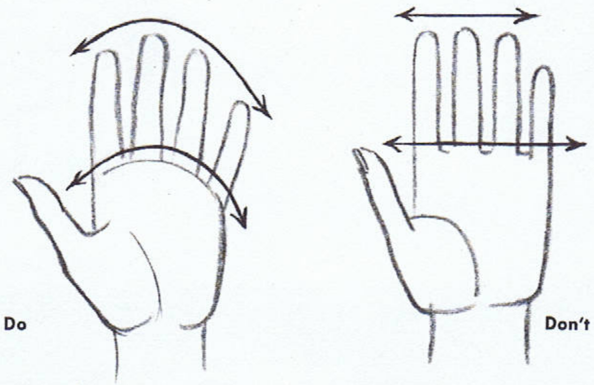
Do Don't

Start with the blocking-in method shown on pages 28 and 29. Be sure the various parts of the hand fit together before putting in surface details. No amount of detail will save a poorly constructed hand — but the cubes can prevent one.



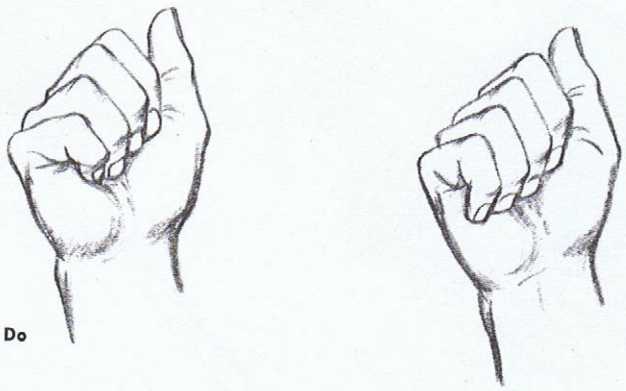
Do Don't

Remember that the thumb is attached at the wrist and swings independently of the rest of the hand. Don't limit the action of the thumb by swinging it only from the middle joint, but make it work in a natural, lifelike way.



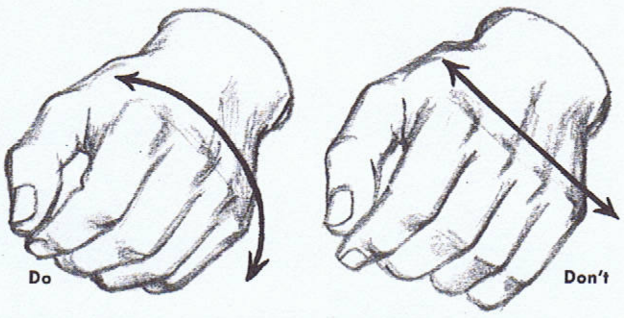
Do Don't

The fingertips form a curved line, and another curved line is formed where the fingers join the palm. Make sure these lines really look curved — not straight — in your drawing. The arch of the curve is highest at the middle finger.



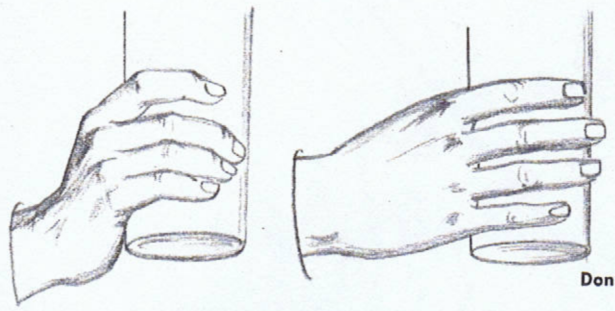
Do Don't

When the hand is closed, the fingers should point slightly toward the center of the palm. Don't fold the little finger straight down the side of the palm or it will look stiff and unnatural. Its tip should be well in from the side.



Do Don't

When the fingers are closed the back of the hand curves, and this curve is most noticeable along the line of the knuckles. Don't flatten them out.

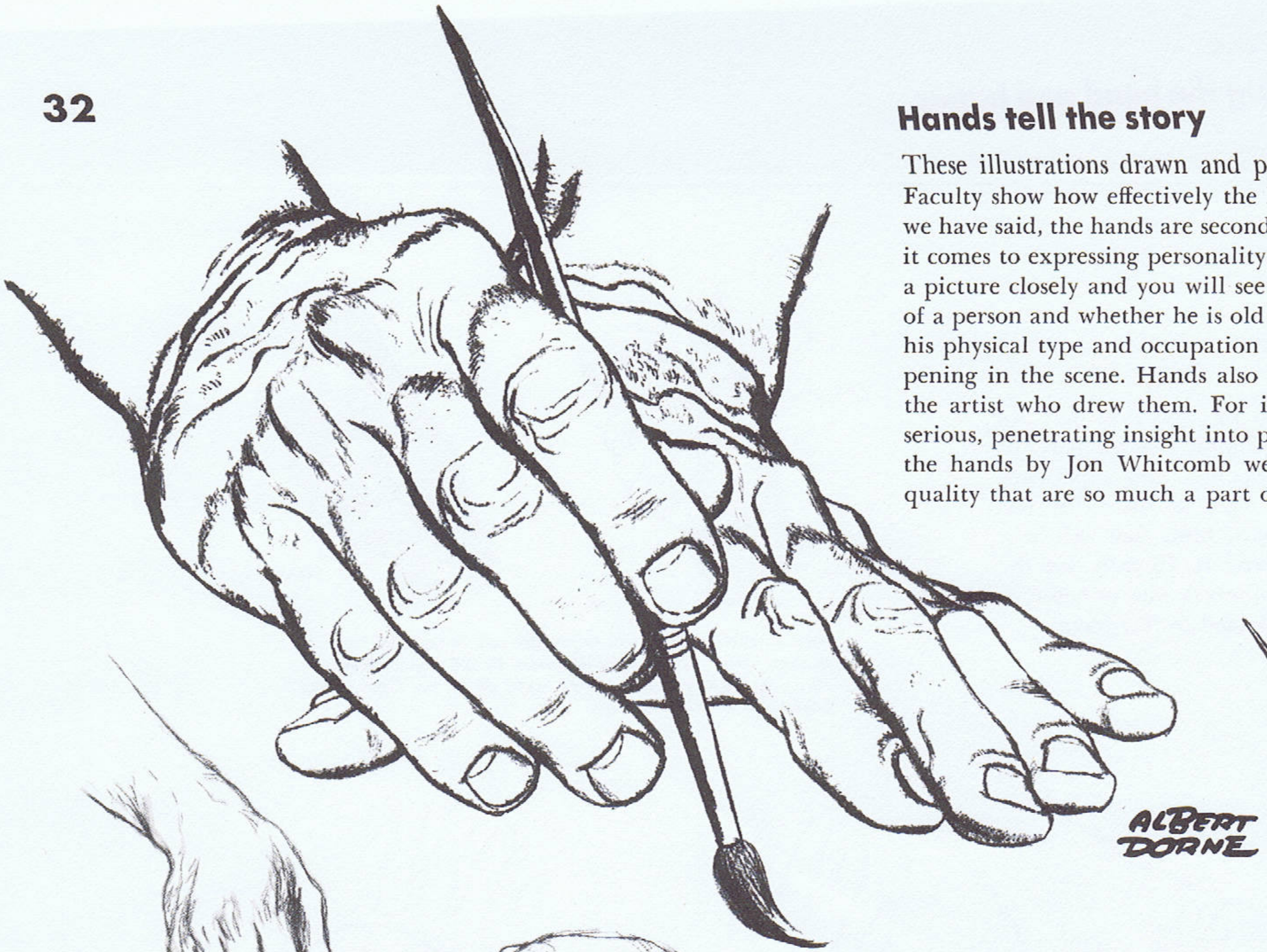


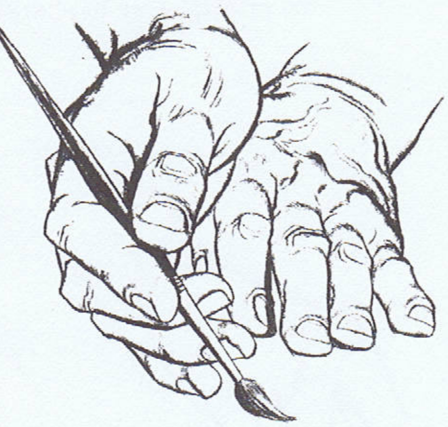
Do Don't

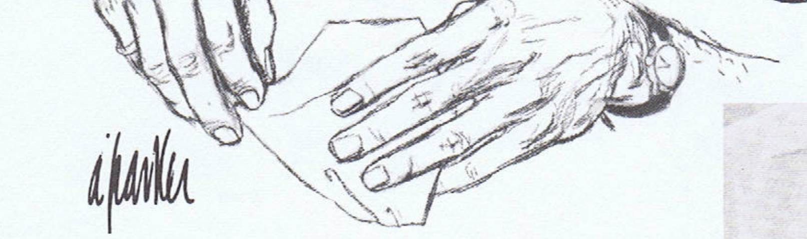
The wrist is quite flexible, and the fingers, thumb, and palm adapt themselves flexibly to whatever the action may be. Don't make hands look stiff.

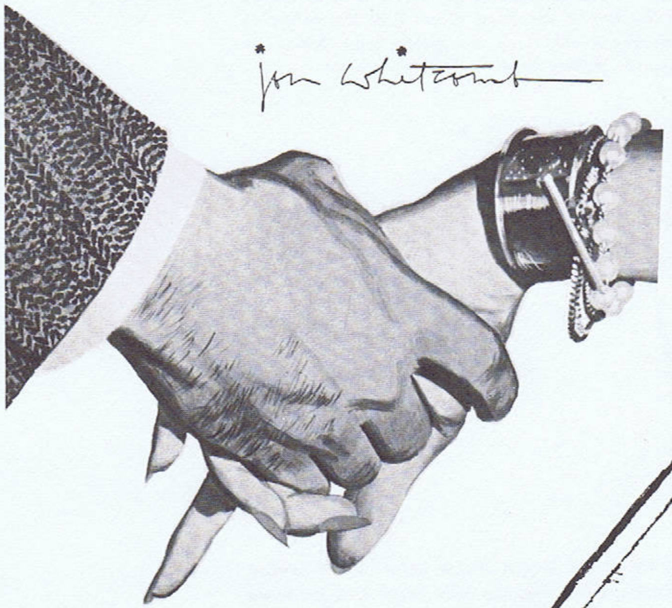
Hands tell the story

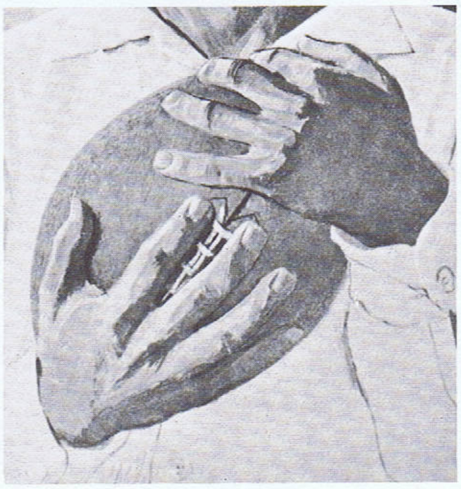
These illustrations drawn and painted by various members of your Faculty show how effectively the hands can be used to tell a story. As we have said, the hands are second in importance only to the face when it comes to expressing personality and emotion. Examine the hands in a picture closely and you will see that not only do they reveal the sex of a person and whether he is old or young, but they may even suggest his physical type and occupation and how he feels about what is happening in the scene. Hands also reflect the personality and intent of the artist who drew them. For instance, we see Norman Rockwell's serious, penetrating insight into people in the hands that he draws. In the hands by Jon Whitcomb we find the smartness and decorative quality that are so much a part of the glamour he depicts.

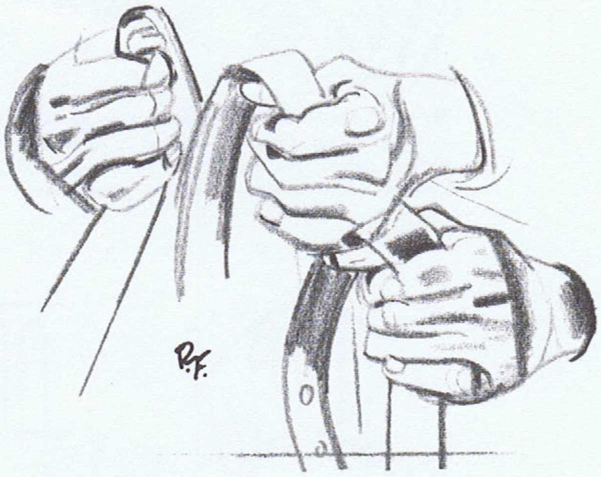












al parker

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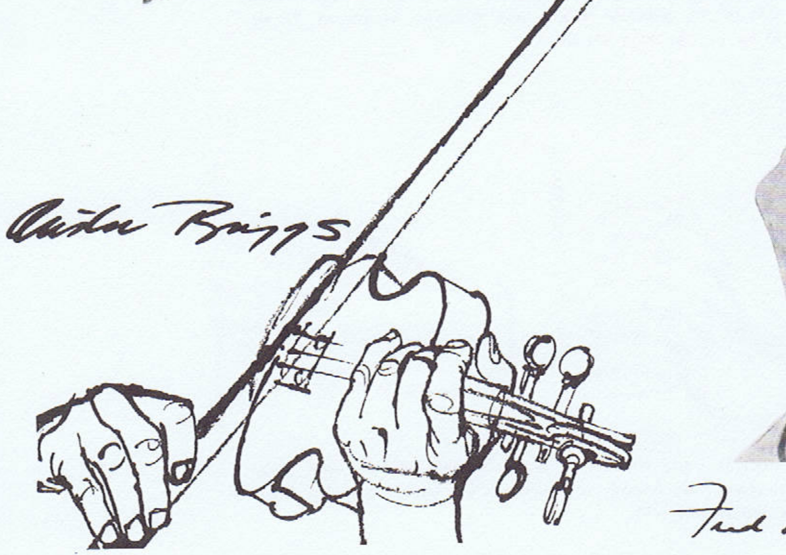
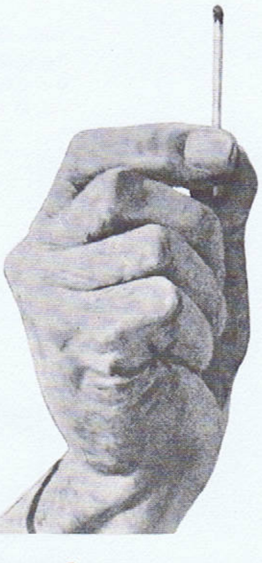
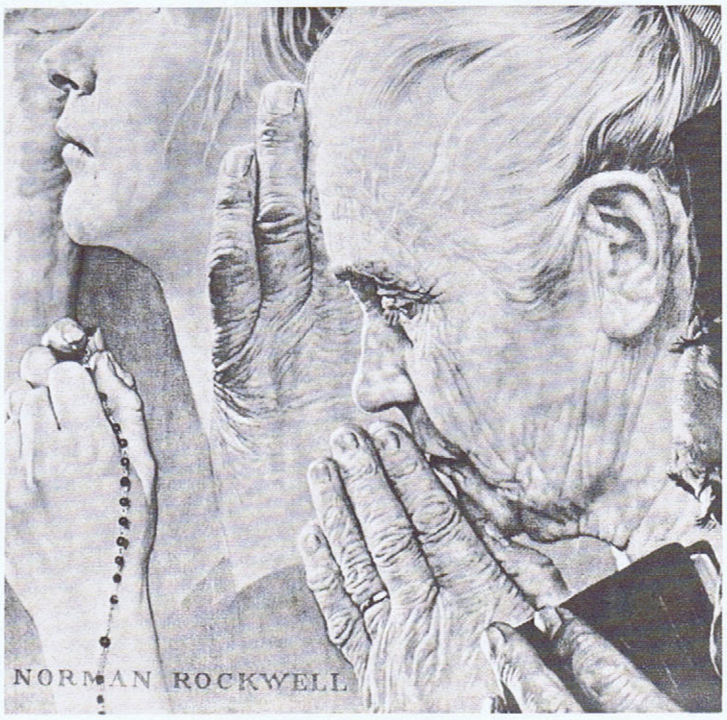




Fred Ludekens



FAMOUS ARTISTS COURSE
Student work
Lesson 6
Constructing the head and hands

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

In this lesson we show you how to draw the most expressive parts of the body -- the head and hands. The main thing to observe in your study and practice is that the head and its features as well as the hands are always drawn as solid, three-dimensional forms. Follow these practice suggestions before you begin to work on the assignments you send in for criticism:

1. Using the step-by-step procedure shown on pages 4 and 5 and 8 and 9, make many drawings of the head. Use yourself as a model (with the aid of a mirror) or ask friends to pose for you.

2. Clip some good clear photos of heads from magazines. Study these carefully. Then lay tracing or visualizing paper over the photos and construct the heads with pencil line following the method demonstrated on pages 4 and 5. Be sure to construct the heads as solid forms. Note how all the heads conform generally to the construction and measurements described in the lesson, despite individual variations.

3. Draw the head in various positions, applying what you learned from pages 6 and 7. Keep some of your drawings quite simple to practice the blocking-in method of the entire head. Others should be more detailed drawings of the head and its individual features. Study these features on pages 12 through 16 and make separate drawings of the eyes, ears, nose and mouth.

4. With a friend as a model, set up a lamp with a good bright bulb and move it around the model, noticing how the pattern of light changes on the head. Draw the head with the light source in different positions and concentrate on separating the planes of light and shadow. As you work, use pages 18 and 19 as a guide.

5. Sketch, from life or photos, the heads of children of various ages. Notice the differences in construction and proportion as pointed out on page 22.

6. Using a soft pencil, draw construction lines directly on your own hand just like those at the top of page 28. Study what happens to the forms when you move your hand and fingers in different positions.

7. Using the hands of a friend as a model, or your own hands and a mirror, practice blocking in the forms as shown on pages 28 and 29. As you draw, check the construction and action by referring to pages 26 and 27.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Make two finished pencil drawings of a hand in the positions described below:

(a) GRIPPING THE HANDLE OF A HAMMER. Don't show the entire hammer, just a portion of the handle. Include the wrist.

(b) HANGING RELAXED. In this view the wrist is relaxed and the hand is hanging down over the edge of a table or arm of a chair. Show only the hand and wrist.

In each of these drawings, choose interesting and descriptive views that show enough of the fingers to explain the action. If you work from your own hand in a mirror, turn the mirror at an angle that gives you an interesting view. Draw these hands on visualizing or tracing paper, using the blocking-in method described on page 28. Make each drawing about 4 inches in its longest dimension.

When you have finished the drawings, cut the sheets down to about 6 x 8 inches and mount them on a sheet of 11 x 14-inch drawing paper with Scotch tape or masking tape.

Mark this sheet -- ASSIGNMENT 1.

ASSIGNMENT 2. With the aid of a mirror, make a solid, well-constructed pencil drawing of your own head. Don't draw a direct front or profile view. Turn your head slightly to one side. Draw enough of the neck to show its relationship to the head. The head itself should be approximately 4 inches high (measured from the chin to the top of the skull) on an 11 x 14-inch sheet of paper.

Arrange the lighting to bring out the form as clearly as possible. If you wear glasses, construct the basic form of the head, the planes of the face, and the eyes in their

(over, please)

sockets before you add the glasses. Pose without a hat.

We are interested in seeing you draw a solid, well-constructed head.

Mark this drawing -- ASSIGNMENT 2.

ASSIGNMENT 3. From your scrap file, choose a good, clear photograph of a head of a member of the opposite sex. Select a three-quarter view with strong, simple lighting -- avoid confusing lights and shadows. The head should be about 3 to 5 inches high, so the construction of the features can be clearly seen.

Using this photograph for basic information, make a finished rendering in wash or opaque on an 11 x 14-inch piece of illustration board. The head in your drawing should be about 4 inches high measured from the chin to the top of the skull. Construct the head in the way shown in the lesson. You may construct your drawing on tracing or visualizing paper and then trace it on illustration board. This will give you a cleaner surface to work on, as you will not need to erase your construction lines.

Mark this wash or opaque drawing and the photograph you worked from -- ASSIGNMENT 3, and send them in together.

In criticizing your work for these assignments, your instructor will want to see that you have drawn heads and hands which are solidly constructed and properly proportioned.

IMPORTANT: Be sure to letter your name, address, and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

Your lesson carton should contain:

Check
before mailing

Assignment 1
Assignment 2
Assignment 3
Reference photo for Assignment 3
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.

Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Drawing clothes, draperies, and costumes

Lesson 7

Albert Dorne
Fred Ludekens
Norman Rockwell
Al Parker
Ben Stahl
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Jon Whitcomb
Robert Fawcett
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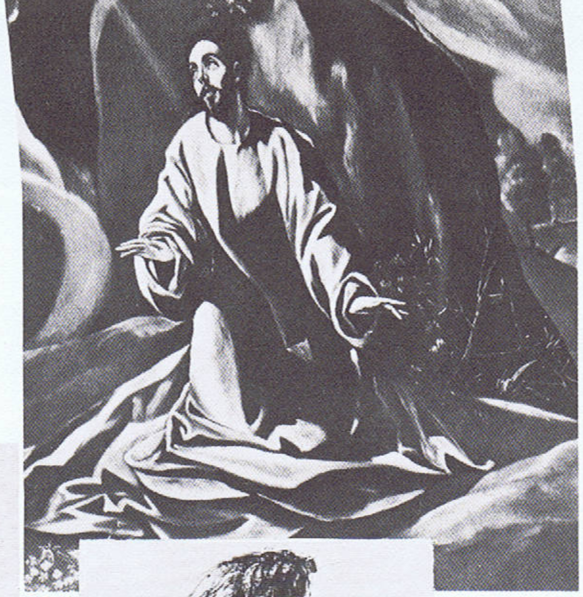
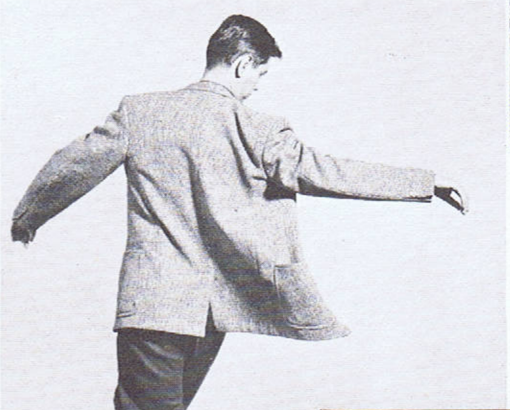
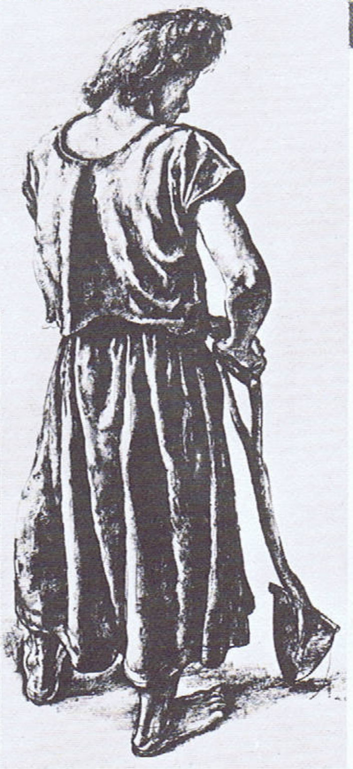
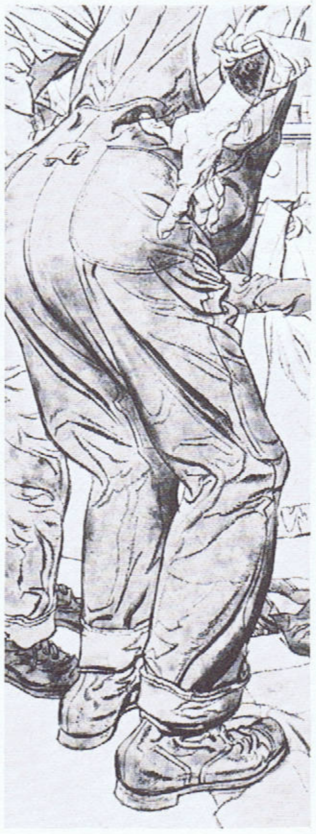
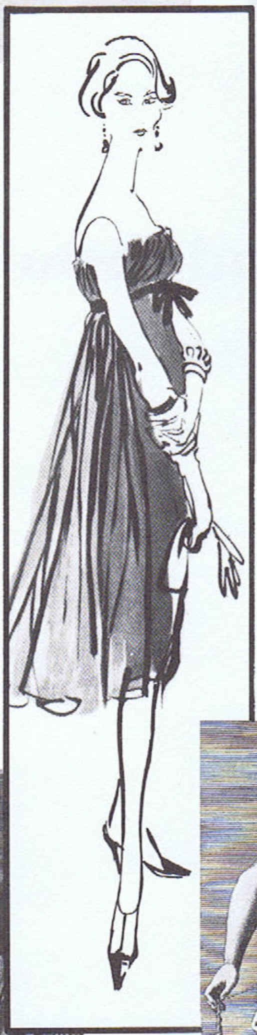
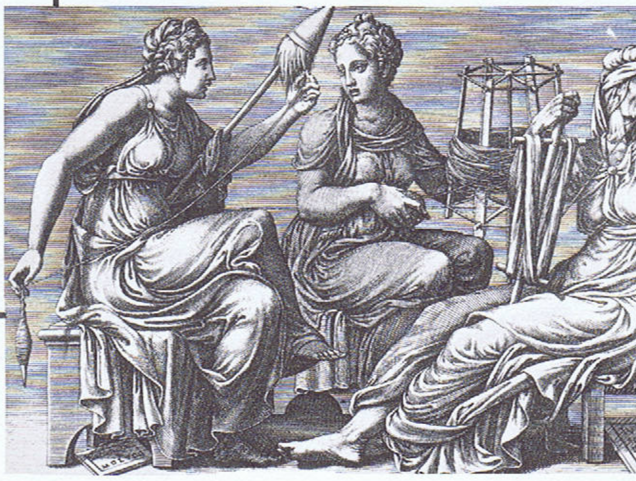


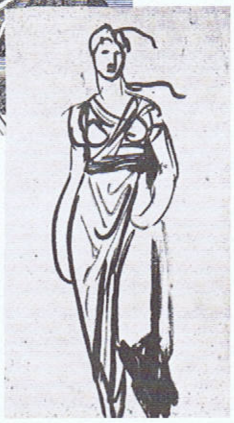


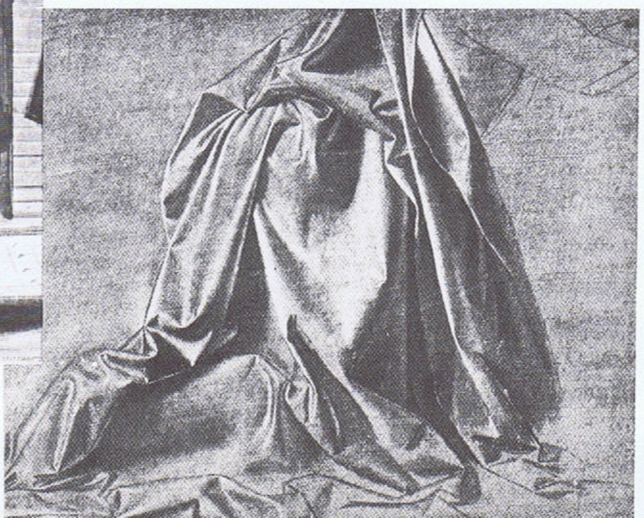








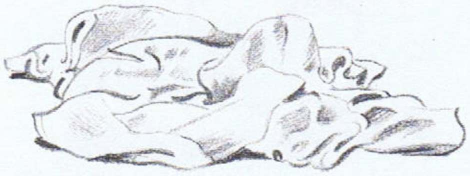




Drapery

The individuality and character of drapery are almost as important in the drawing of a figure as the figure itself. Cloth, by itself, is without any particular form or character, but in use it becomes "alive," and it is this live action of cloth, which we call drapery, that chiefly concerns us in this lesson.

Many distinct kinds of folds are present in drapery, each of which must be analyzed before its character and individuality can be expressed. There are folds that clasp, radiate, curve, fall and dip. There are others that drop, lock and zigzag. But the structure of all these various folds is governed by several basic laws. If you understand and memorize them, you will have a sound working basis for draping a figure or still life.

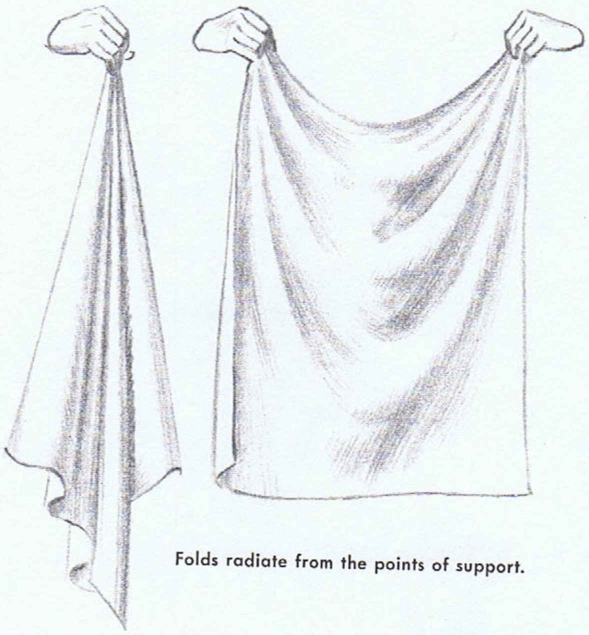


Dropped to the floor, the cloth falls into a mass of inert folds.

Laws of gravity

Almost all folds are first governed by the laws of gravity. This can be proved in a very simple way. Hold a square piece of cloth in front of you and release it. It drops to the floor because of gravity and lies there inertly. If you should drop it several times, this characteristic would not change – although the variety of folds may differ each time it is dropped. Now pick it up by an edge and hold it at arm's length. Pulled downward by the force of gravity, all the material falls toward the floor from the point where you grasp it. This is its point of support and you can see that folds of a definite character have developed. These folds are tubular or pipelike and they hang vertically. You can repeat this simple experiment as many times as you wish and these pipe folds will always recur.

Now, take hold of the lower end of the cloth and lift it up until it is level with your other hand. Spread your hands slightly apart. Notice that folds of a different type, of a dipping or curving nature, sweep across from hand to hand. The slack in the center of the cloth is pulled down by gravity between your two hands – the two points of support. You could repeat this experiment endlessly and, while the details of the folds might vary, the character of the folds would always be the same. This is true because the laws of gravity and the principle of the point of support are at work.

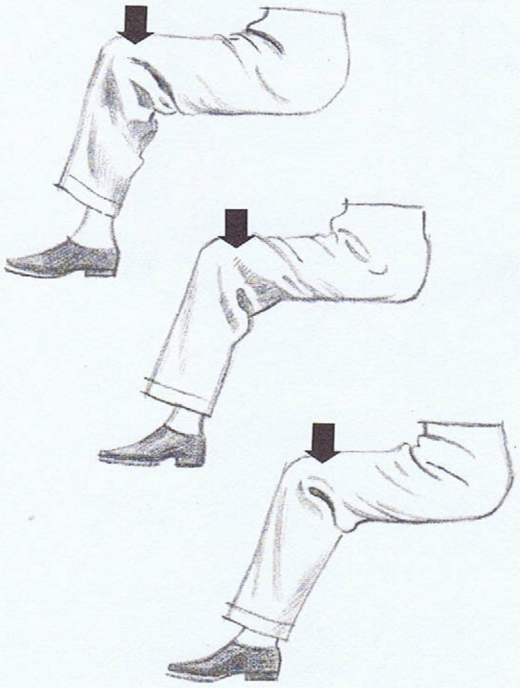


Folds radiate from the points of support.

Points of tension

There is a second principle that is just as important to the understanding of folds – the principle of the point of tension. When you bend your arm, for example, the elbow becomes a point of tension. You notice that folds in the sleeve appear, radiating from the elbow. Similarly, in trousers, there is a point of tension at the knee, creating folds that extend to the crotch. On a closely fitting skirt, there are points of tension on the thighs. As you bend, twist, turn, or move your limbs, your clothing is drawn taut on many different parts of the body, producing points of tension and giving rise to a variety of folds and wrinkles.

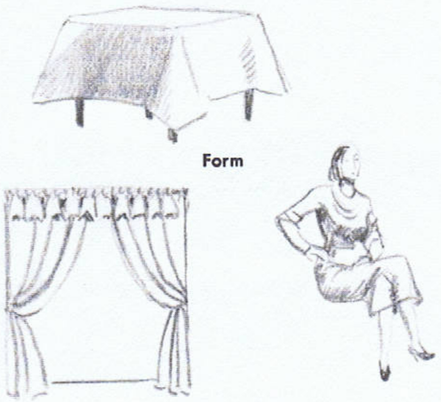
In repeating a fold, only details change.

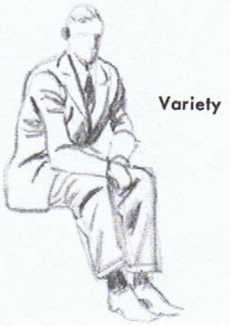


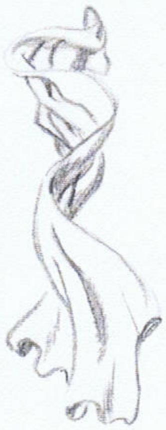
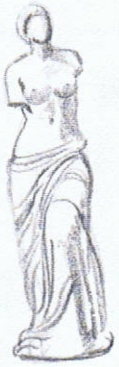
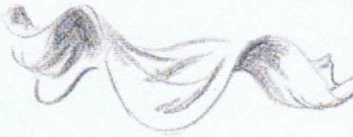
Laws of folds

While all folds are governed by the laws of gravity and by the points of support and tension, the character of the folds is, to a great extent, controlled by the shape underneath. With the addition of this principle, we actually have three things to remember: (1) The laws of gravity, (2) points of support and tension, (3) the shape underneath.

Although folds may appear to be of a complex nature, they are not. Folds have, in fact, been classified according to a series of laws. The formulation of these laws became possible when it was learned that, under given conditions, predictable folds recur with only minor variations. For example, the marginal drawings on this page show the pipelike folds falling from a single point of support and the curving folds when the cloth has two points of support. Under similar conditions these folds will recur constantly, and from this knowledge general laws were formed. The folds may vary in detail but the conditions that form them will not permit many variations in their fundamental character.


Form


Variety




Rhythm

There are seven basic kinds of folds, each one classified according to a basic law. The names of these folds, which indicate their shape, are: (1) Pipe, (2) Zigzag, (3) Spiral, (4) Half-lock, (5) Diaper, (6) Drop, (7) Inert. You must thoroughly understand these seven folds because you are going to be constantly confronted with them. By understanding them, when you are drawing you will not make meaningless marks indicating folds. The folds you draw will be decisive, directional and convincing.

If cloth is used as a drape over a figure, its shape is controlled by the shape of the figure beneath, and most of the seven laws occur somewhere on a draped figure. The depths of the folds are determined by the abundance of cloth in the slack areas between points of support. Remember, there is a factual reason for the behavior of each fold. The folds are not just a bunch of wrinkles. They are governed by basic laws.

Study the drapery around you and pay attention to the differences in folds. Notice how a tablecloth follows the form of the table. Folds in curtains, you will see, are determined by points of suspension, tie-backs or fullness. Folds in a sleeve are determined by the arm beneath, and at the same time they help to reveal the structure of the underlying form.

Variety

Varieties of folds are not "new" folds; they are only modifications of one or more of the seven basic folds. These modifications are caused by slackness, fullness, tension and direction – PLUS the form of the structure beneath. In the human figure, all motions, attitudes and postures contribute to variety in folds. The style and cut of a garment and the quality of material also influence this variety. Groups of folds in one area will contrast with simple areas. Spiral folds will contrast with angular ones, and zigzag folds with half-locks as the tension and support points shift.

Variety in folds is desirable, but be careful not to draw folds that are not true to life in your effort to achieve interest. Every fold you draw should have a solid basis in the laws of folds. It should owe its origin to the structure of the underlying form. The shape of the form underneath should unify the folds and give them meaning – just as they, in turn, should give it meaning by suggesting its structure.

Rhythm

The rhythm of drapery can be considered in many ways. There is the pure harmonious flow of a fold. There is the rhythm of a group of diaper folds that meet and die away. There are the precise rhythm of pipe folds fanning out from their point of support, the repetition of zigzag folds diminishing in size, the free-flowing folds of motion. Then there are all of these in contrast to one another – large against small, deep against shallow – ending in a harmonious, rhythmic arrangement. All artists, from the earliest times, have used the rhythmic quality of drapery in their pictures.

Drapery, we see, can do many things. Besides revealing form and structure, it can enrich a composition by giving it rhythm. It can introduce contrasting values and textures, making your pictures more varied and interesting. As we shall observe in this lesson, it can be used to create character, to emphasize action, or serve as a major design element. For all of these reasons, drapery is well worth your serious attention.

Two points to remember

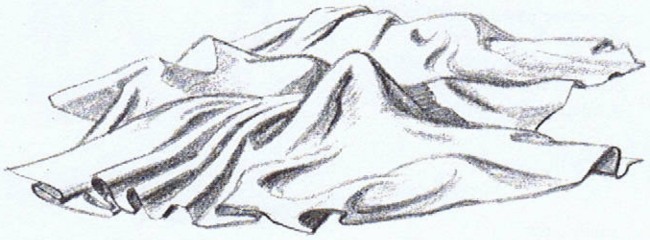
You will do a much more convincing and realistic job of drawing drapery if you remember two basic points which apply to all cloth, regardless of the material.

First, the drapery itself has form of its own. The folds and wrinkles are actual forms, made up of flat or curving planes. The specific form created by the material will vary with the way it is hung or draped. In each case, though, the form is there.

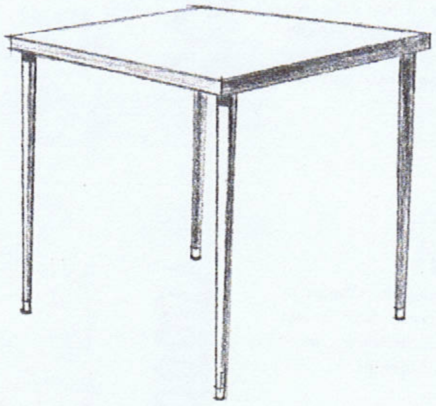
Always draw this form with all its planes in mind. A few carelessly drawn lines intended to suggest drapery will not do, and will destroy whatever conviction your work might otherwise have.

The second thing to keep in mind is the effect of the surface or form on which you hang or drape the cloth. The drapery will be affected by whatever is underneath.

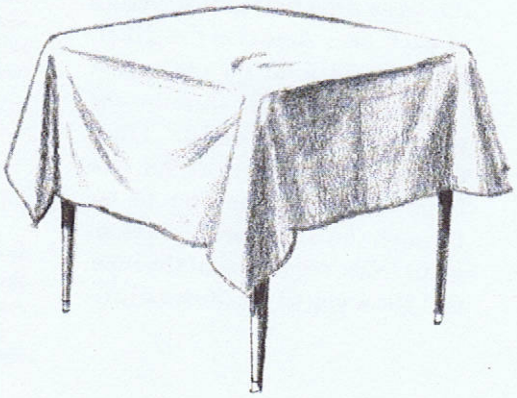
Drapery can both conceal and reveal the planes of the underlying form. It reveals best where it is in close touch with the surface. It conceals where it hangs free of the surface form beneath it.



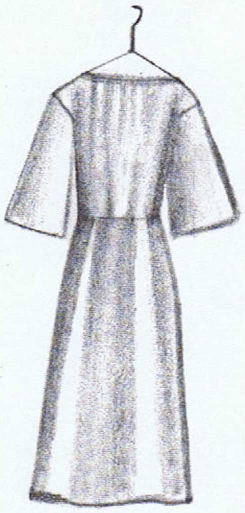
Drapery has its own form. If we drop a piece of drapery on the floor, parts of it will lie flat, other parts will bunch up to create folds with form. We can easily see definite planes.



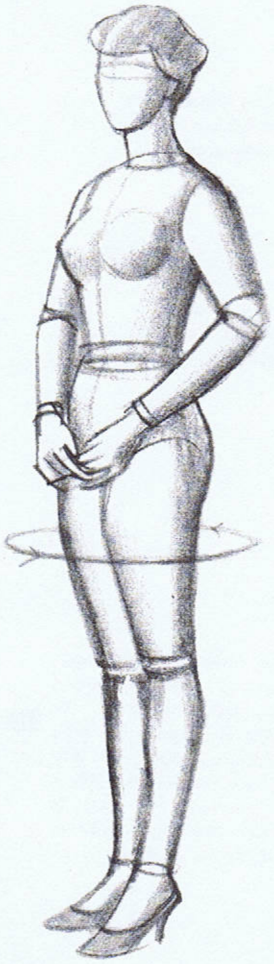
Drapery is also affected by the object it rests upon. If we take our same piece of cloth and place it on an object such as a table, this object will determine the new form of the cloth which fits over it.



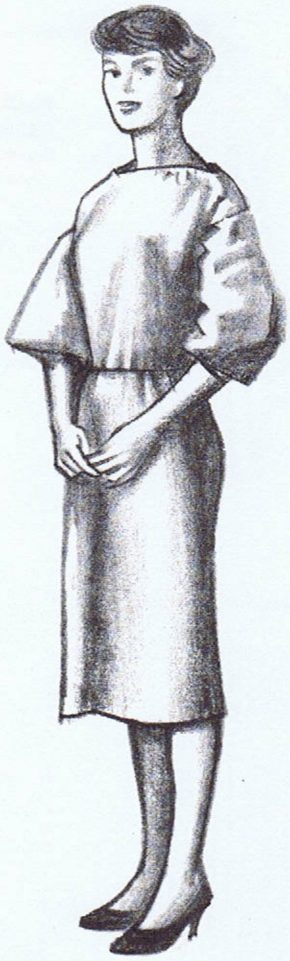
Both the form underneath and the cloth itself must be considered in drawing drapery. Here we can see the structure of the table under the cloth, and the form of the cloth itself as it drops from the corners.



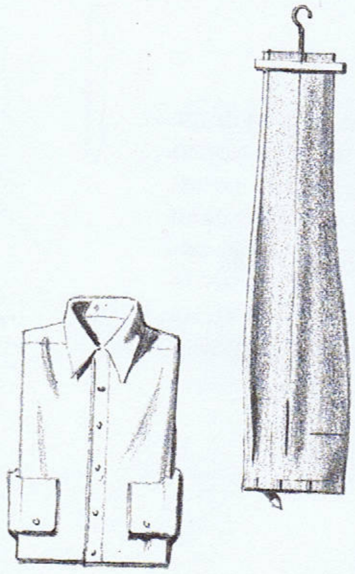
1 The dress that hangs in a flat shape like this . . .



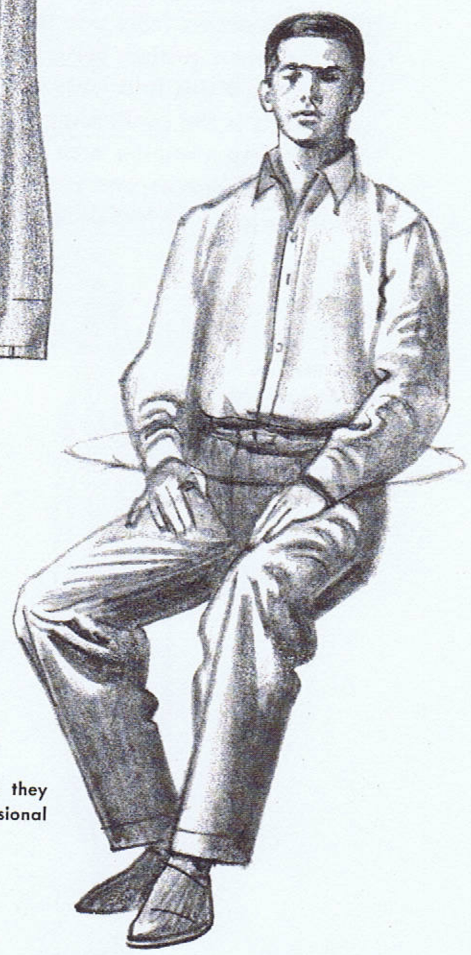
2 . . . will, when fitted around this form of a woman . . .



3 . . . suggest the form underneath like this . . . and it will look real.



4 These two flat shapes . . . shirt and trousers . . .



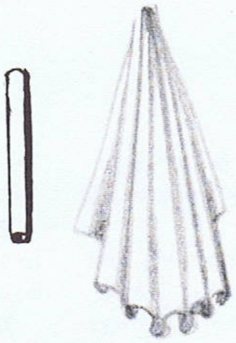
5 . . . lose their flatness when they clothe the solid, three-dimensional form of a man.

The laws of folds and their simple diagrams

Here are the geometric diagrams of folds. We show you these, stripped of all nonessentials, so that you may better understand the basic direction and structure of each one. Actually the different types of folds do not repeat themselves exactly — only the principles are repeated. These diagrams are the principles. We hope they will help you to see through the irregularities present in all folds, regardless of the type, and allow you to see the structure.

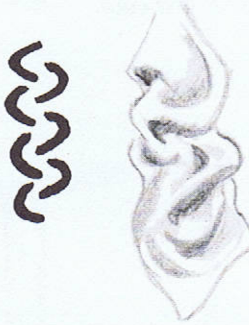
Pipe fold

This is not an exact pipe, but a tubular-shaped fold. It must be drawn to have a cylindrical feeling.



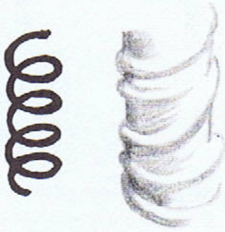
Zigzag fold

One fold is fitted into the next. The folds are usually contrasting in direction, are repetitive and interlock.



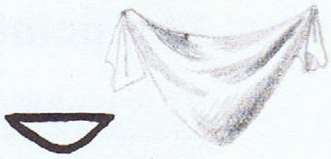
Spiral fold

This fold is usually tubular in structure. Notice that it has a feeling of continuity as it ascends or descends.



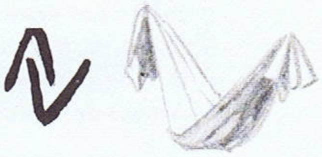
Diaper fold

This fold is triangular in shape, dropping away in a curving manner from one point to another on a horizontal line. Sometimes this has an angular, rather than a curved change of direction.



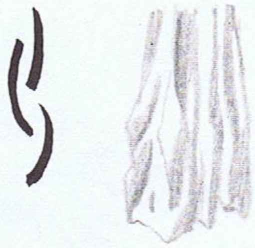
Half-lock fold

This fold is caused by a sharp change in direction. The emphasis is on the point where the direction changes and the slack areas meet.



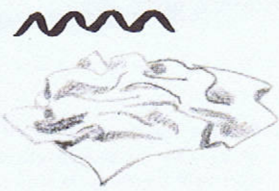
Drop fold

Irregular dropping creates numerous types of folds in the process. The emphasis is on the dropping action rather than on the detail of the individual fold.



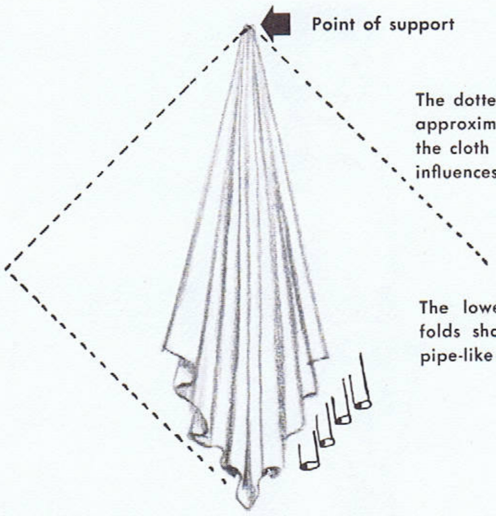
Inert fold

These folds are found in a piece of material which is simply dropped on a flat or curved surface. Since no tension is involved, the cloth falls into a variety of bunched up, irregular forms.



Pipe fold

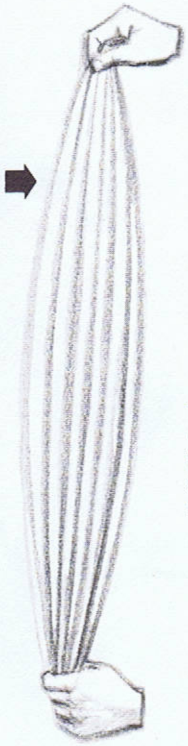
The pipe fold is the simplest form of drape. It usually occurs from one point of suspension or when pulled between two points. Always draw this fold with the understanding that it is the condensing of a large area of cloth into a smaller area. It is usually influenced by gravity and is under no strain, having a more or less smooth, even flow.



Point of support

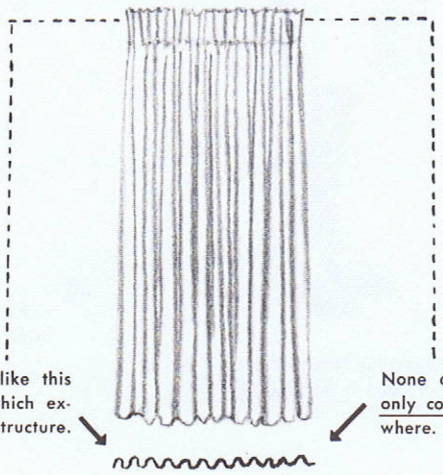
The dotted line indicates the approximate fullness of the cloth before gravity influences it.

The lower part of the folds shows their round, pipe-like structure.



Here we illustrate the pipe folds by stretching them between two points. The folds fan out and get larger at the center.

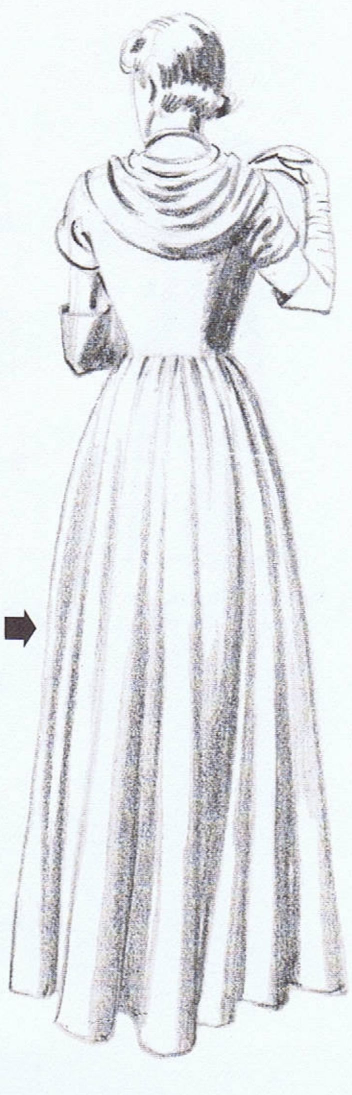
A drape or curtain is gathered together at the top.



This is the area of cloth that is condensed in the drape by gathering it at the point of support.

The cloth looks like this from the end, which explains the pipe structure.

None of the cloth is removed. It is only condensed. Cloth must go somewhere. It has to fold.

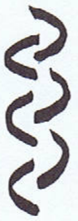


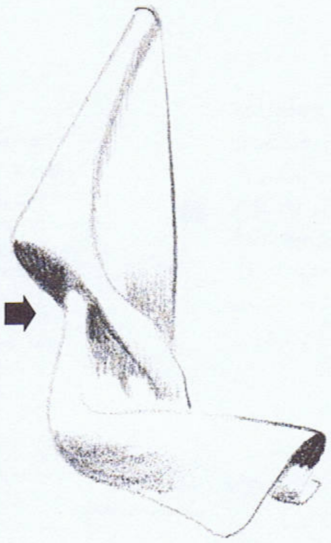
The fullness in this garment is gathered around the waist, which is the point of support. The pipe folds gradually fan out and radiate downward. Folds in a garment will vary in width when the action of the figure changes.

Drawing clothes, draperies, and costumes

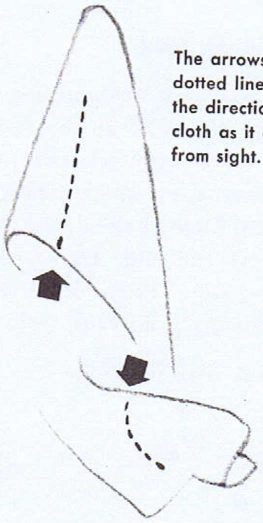
Zigzag fold

This fold usually occurs when a pipe fold is bent. The zigzag is on the slack side of the bend. This slack buckles in an uneven criss-cross way. It occurs because there is an uneven twisting of the fold that sets up a sharp, interlocking zigzag. These zigzags may vary in size.

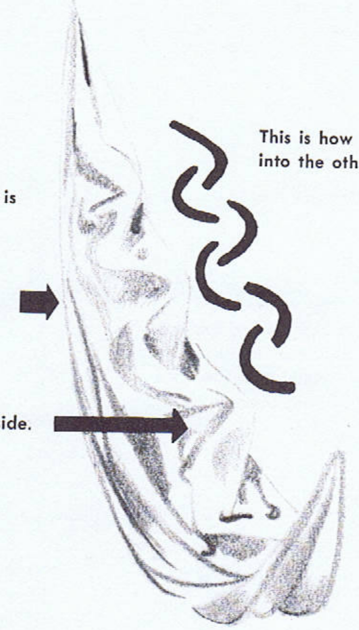




Study the way this part of the fold wedges into the next part.



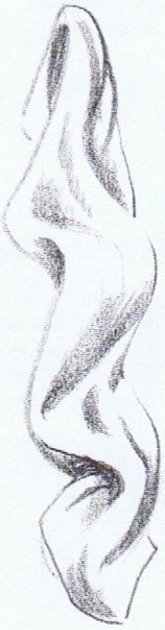
The arrows and the dotted line show you the direction of the cloth as it disappears from sight.



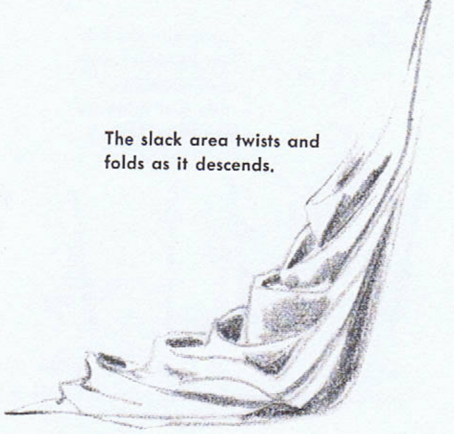
This is how one fold fits into the other.

The underside is smooth and without folds.

The slack side.



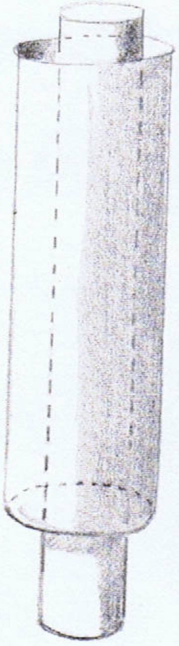
Each slack section folds in contrast to the next one. This is caused by the twisting of the cloth.



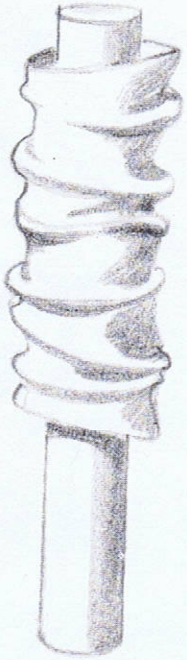
The slack area twists and folds as it descends.

Spiral fold

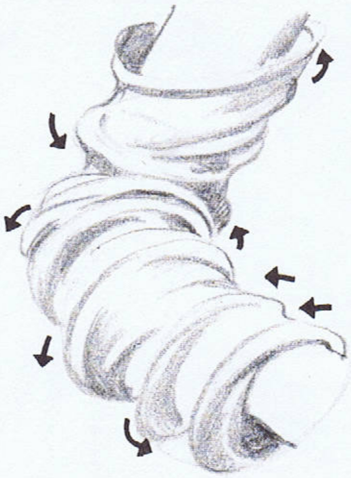
This fold is usually wrapped around a tubular form. It will change direction as the points of support and tension vary from place to place. Sleeves and trouser legs present good examples.



A tubular piece of cloth is placed around a cylinder with about the same amount of slack found between a sleeve and an arm.

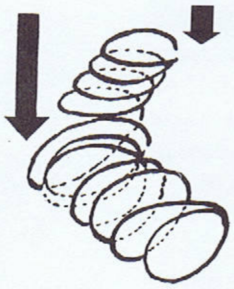


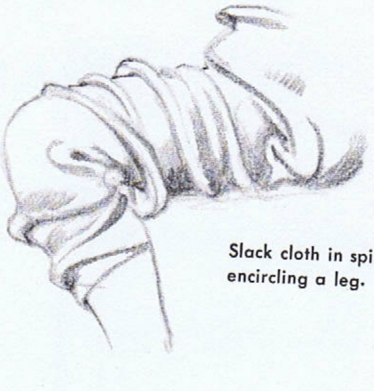
The amount of cloth is not reduced but condensed into a smaller area. It cannot leave the cylinder and consequently it begins to spiral as it is condensed.



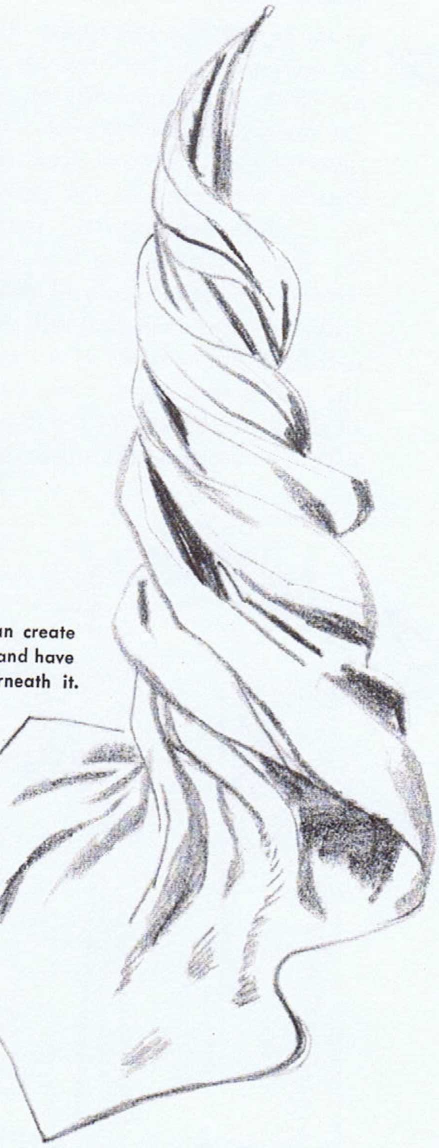
Notice how the spiral fold follows the form and changes its angle where the form changes its direction. When drawing, follow this "through" in the way shown in the diagram at right.

The direction of the spiral is toward the slight tension. If the tension increases, the spiral will tighten. Spiral folds must appear to revolve around a form. Study the diagram and see how the dotted lines follow the spiral around the unseen side.





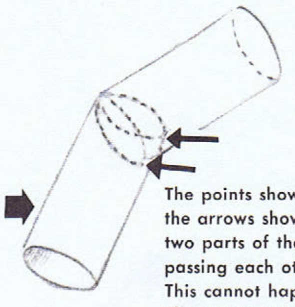
Slack cloth in spiral form encircling a leg.



By twisting, cloth can create spiral forms in itself and have no solid form underneath it.

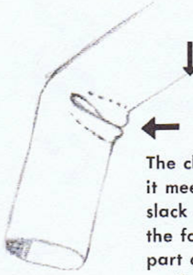
Half-lock fold

The half-lock fold occurs when tubular or flat pieces of cloth change direction. The fold always occurs on the slack side. To draw the half-lock, first sketch in the general form of the drape. Next mark the angle of the fold. This is where the half-lock occurs. Then draw the slack cloth bunching up on both sides of the fold.

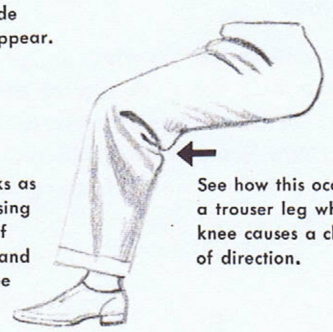


The points shown by the arrows show the two parts of the cloth passing each other. This cannot happen. They must turn back as they are parts of a single continuous flow of material.

The slack side cannot disappear.

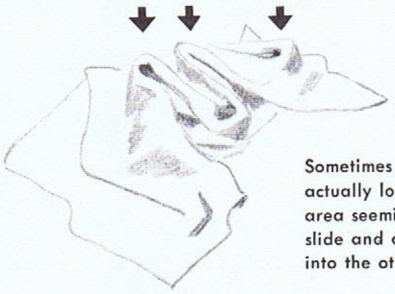


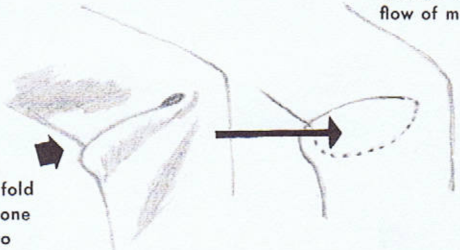
The cloth half-locks as it meets the opposing slack area. Part of the fold is inside and part appears to be on the outside.



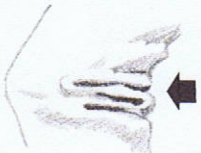
See how this occurs on a trouser leg when a knee causes a change of direction.

Three half-lock folds

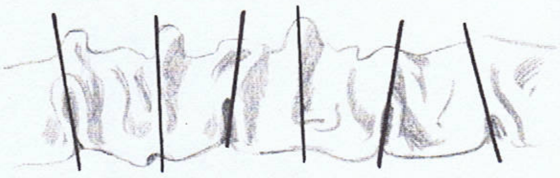




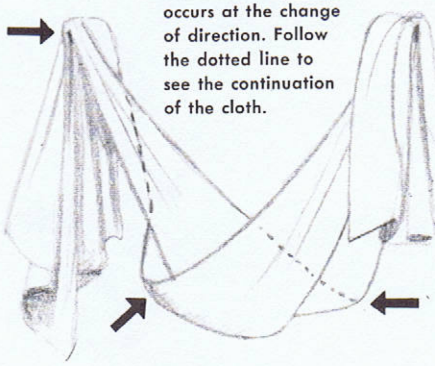
Sometimes the fold actually locks, one area seeming to slide and disappear into the other.



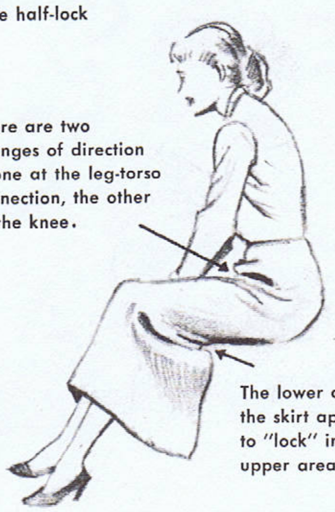
Double half-lock



When a piece of cloth is bunched up like this, the material forms more or less uniform half-lock folds.



The half-lock always occurs at the change of direction. Follow the dotted line to see the continuation of the cloth.

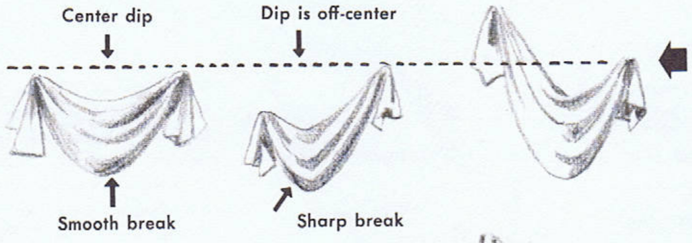


There are two changes of direction — one at the leg-torso connection, the other at the knee.

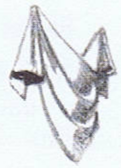
The lower area of the skirt appears to "lock" into the upper area.

Diaper fold

From two points of support, the diaper fold occurs at the break or turn of the cloth. This is usually on a wide, flat surface, rather than on a tubular piece of cloth. Always draw this, accenting the sweep of the curve. The top of the curve is usually sharp, and the lower side of the fold is softly shaded. The angle and roll of the fold will change in character with different qualities and weights of material. As the points of support vary, the angle of the dip changes. See the diagram of different angles at the upper right.

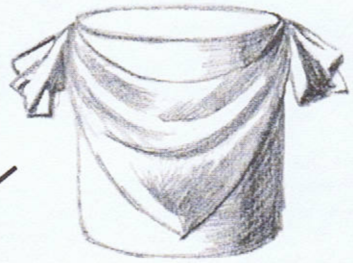


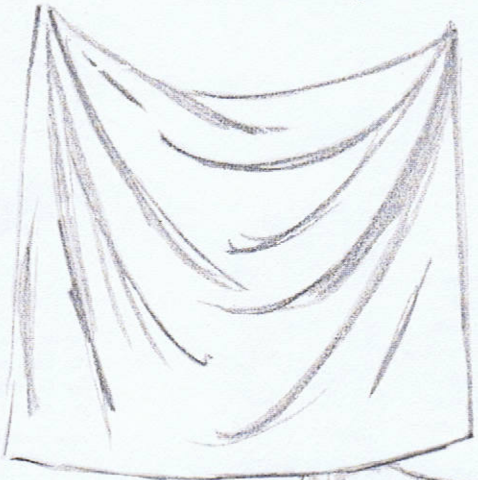
The angle breaks or turns at the center when the points of support are horizontal. Otherwise the turn will favor the lower point of support and will break more sharply and with a more decided angle.



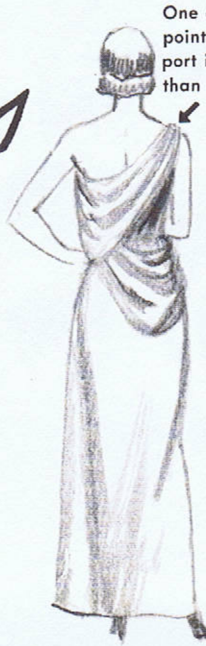
An angular view of a diaper fold.

Diaper folds drape halfway around a cylinder.

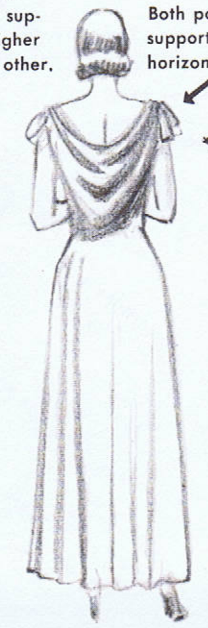




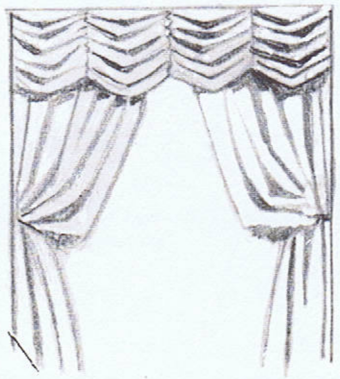
When drawing a diaper fold, start by getting the "sweep" of the fold in all of its rhythmic qualities. Then proceed to model it with shading without losing its direction.



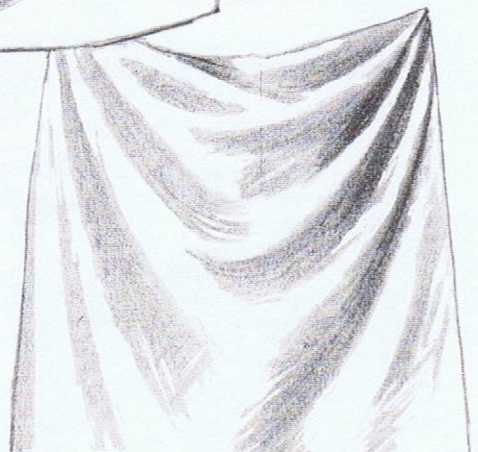
One of the points of support is higher than the other.



Both points of support are on a horizontal line.

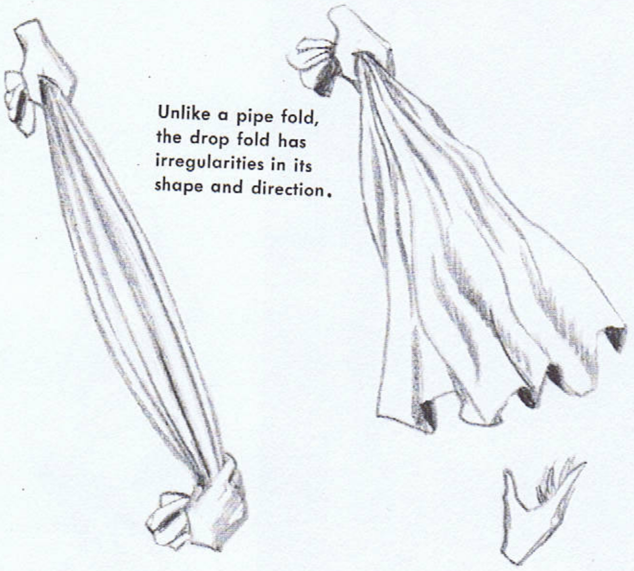


A series of diaper folds in curtains.

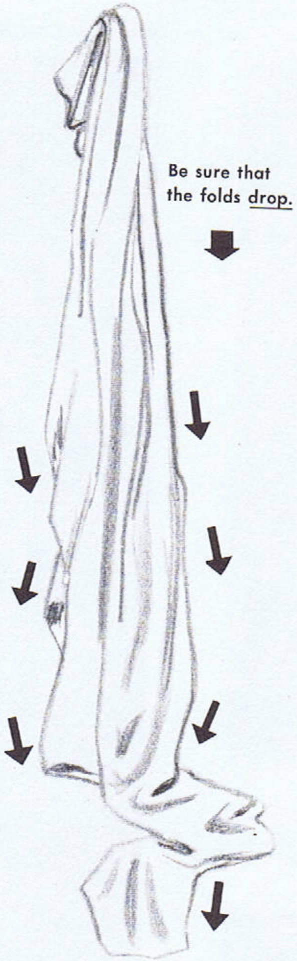


Drop fold

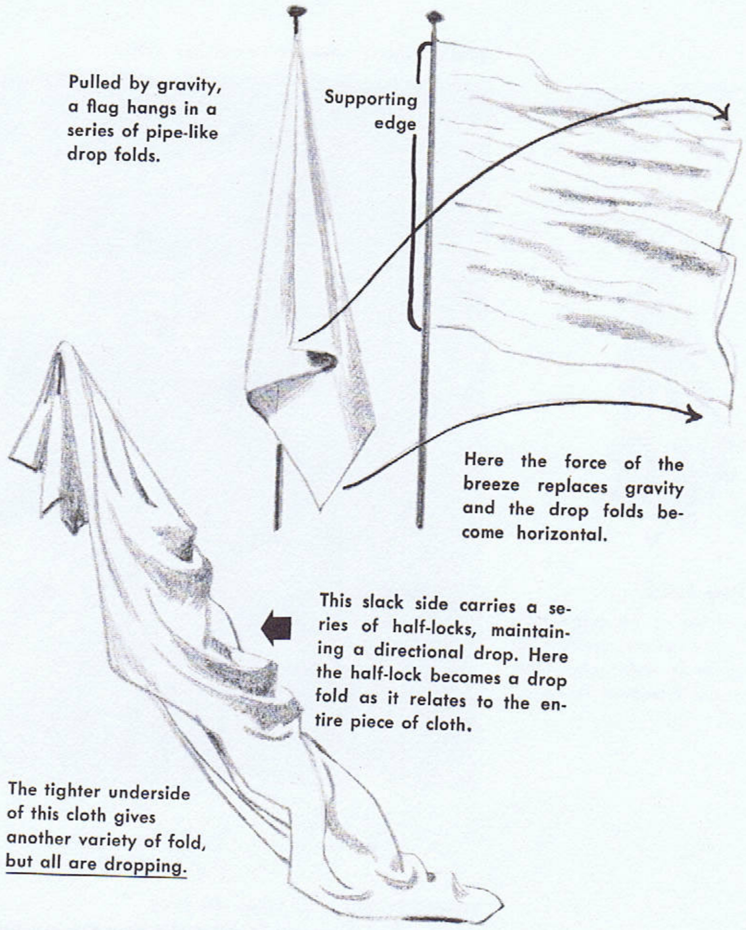
From a point of suspension, the drop fold twists, turns and staggers. Sometimes it hangs straight, like a pipe fold. At other times, a curved edge will give it a spiral effect. The important characteristic is that it is dropping – regardless of small folds that occur during the process. Drop folds will contain small zigzags, spirals, and half-locks – but they all contribute to the entire drop of the cloth.



Unlike a pipe fold, the drop fold has irregularities in its shape and direction.



Be sure that the folds drop.



Pulled by gravity, a flag hangs in a series of pipe-like drop folds.

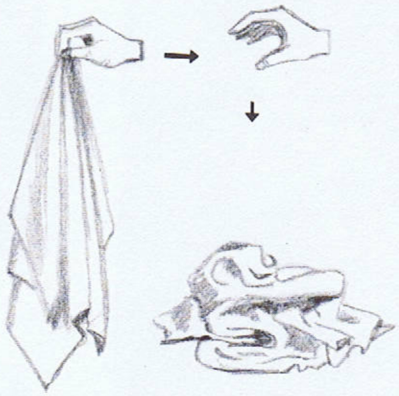
Here the force of the breeze replaces gravity and the drop folds become horizontal.

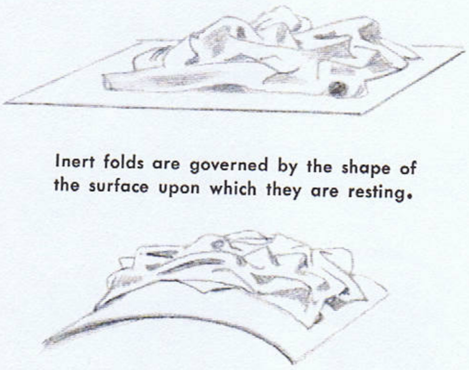
This slack side carries a series of half-locks, maintaining a directional drop. Here the half-lock becomes a drop fold as it relates to the entire piece of cloth.

The tighter underside of this cloth gives another variety of fold, but all are dropping.

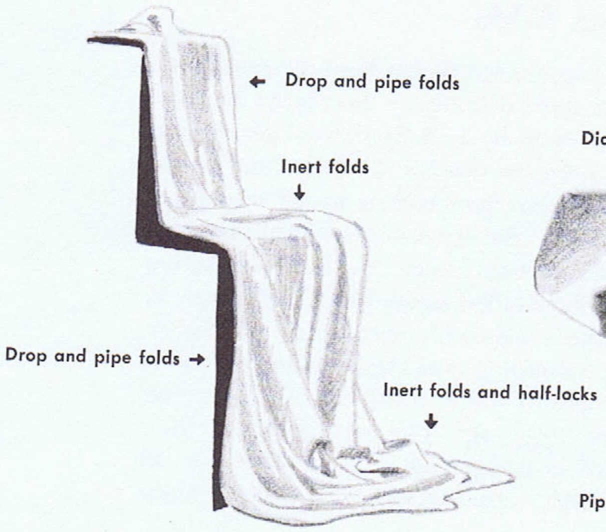
Inert fold

The best explanation of an inert fold is to call it a "dead" fold. We say this because it is not active, or in use, but lies inertly. It can have all manner of individual folds on its top surface. Its basic characteristic is that it is lying limp, on an inactive surface. Its over-all feeling and direction will be characteristic of the surface upon which it is resting.

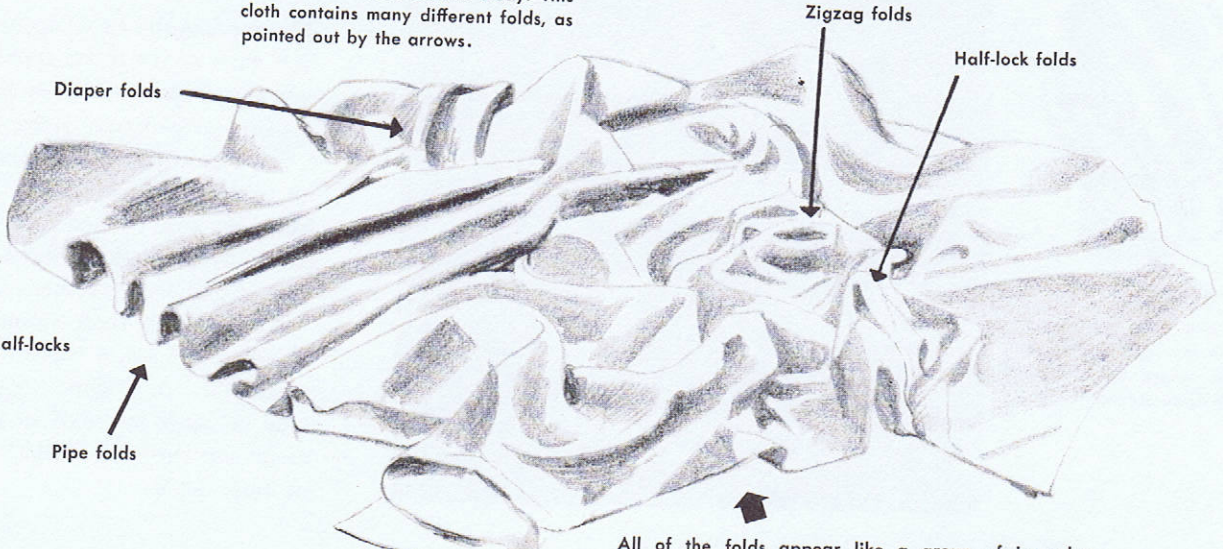




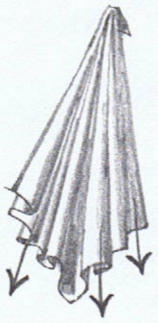
Inert folds are governed by the shape of the surface upon which they are resting.



Inert folds usually contain a variety of folds and need careful study. This cloth contains many different folds, as pointed out by the arrows.



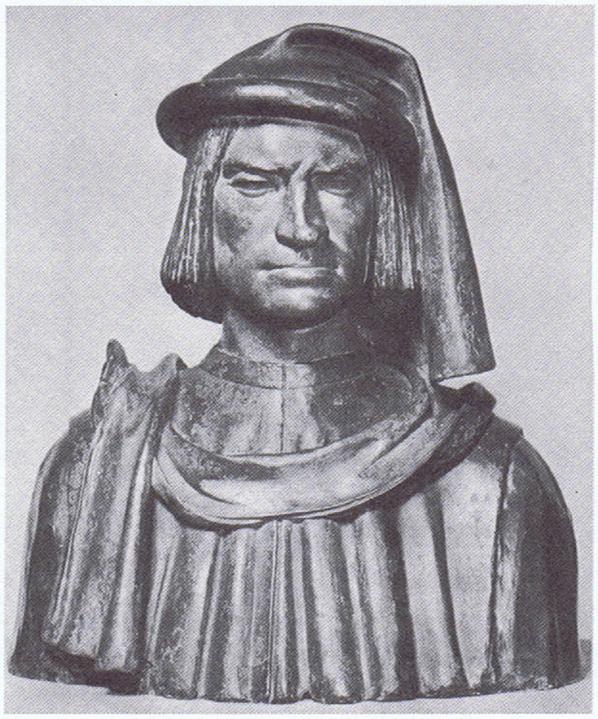
All of the folds appear like a group of irregular ridges, resting on a flat surface.



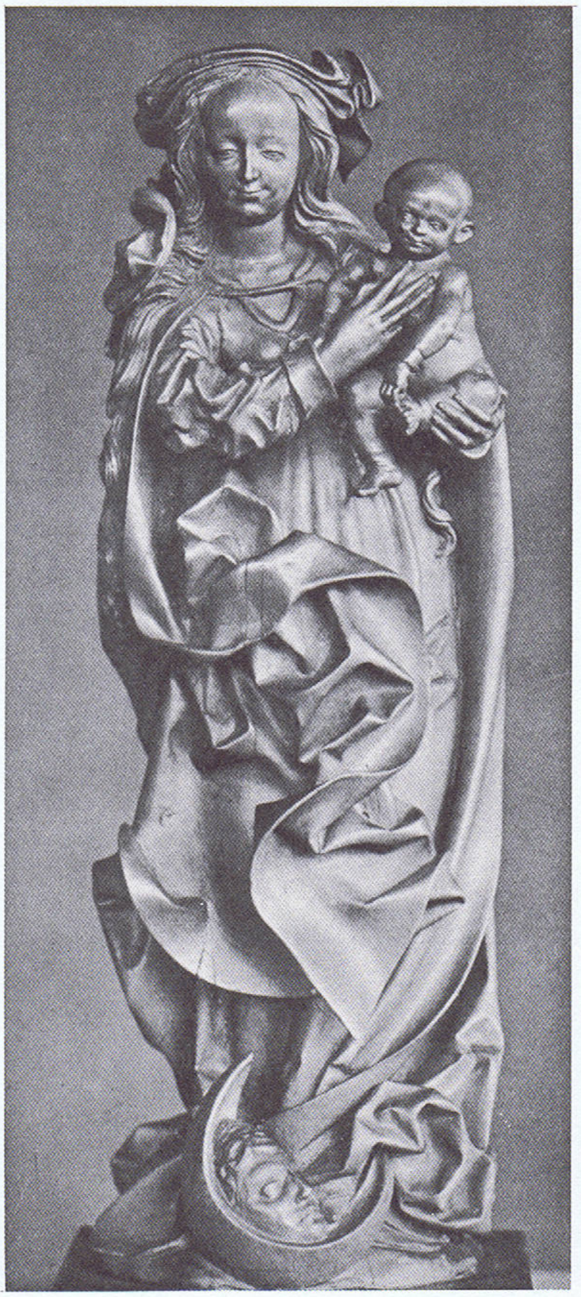
Pipe fold

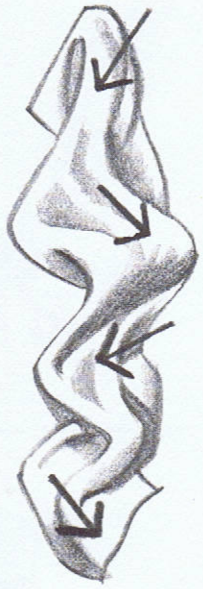
The front of this man's tunic is an excellent example of drapery in which pipe folds are the dominant forms.

VERROCCHIO — Portrait of Lorenzo de' Medici



SIXTEENTH CENTURY — Virgin and Child

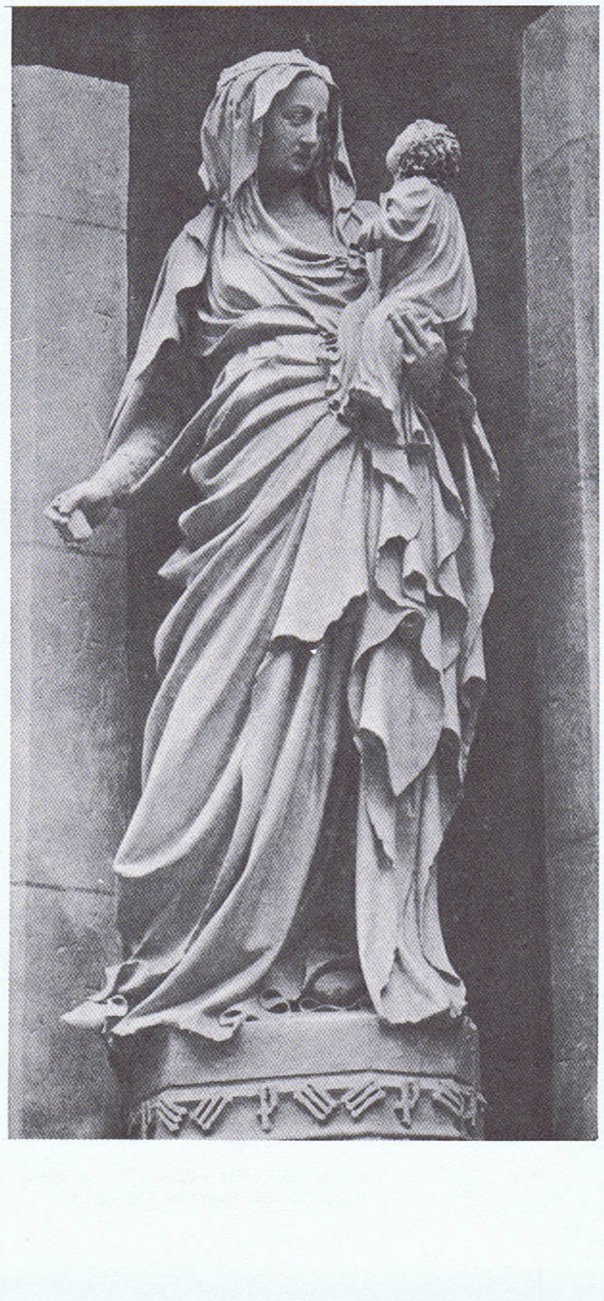


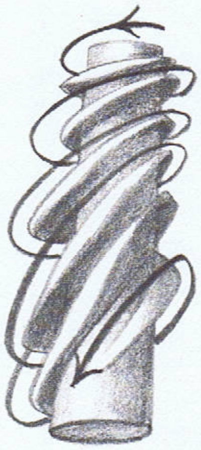


Zigzag fold

The drapery falls in animated zigzag folds over the front of this figure.

FIFTEENTH CENTURY — Virgin and Child





Spiral fold

The spiral folds are easy to see on the right side of the Virgin, where her garment spirals down around the torso.

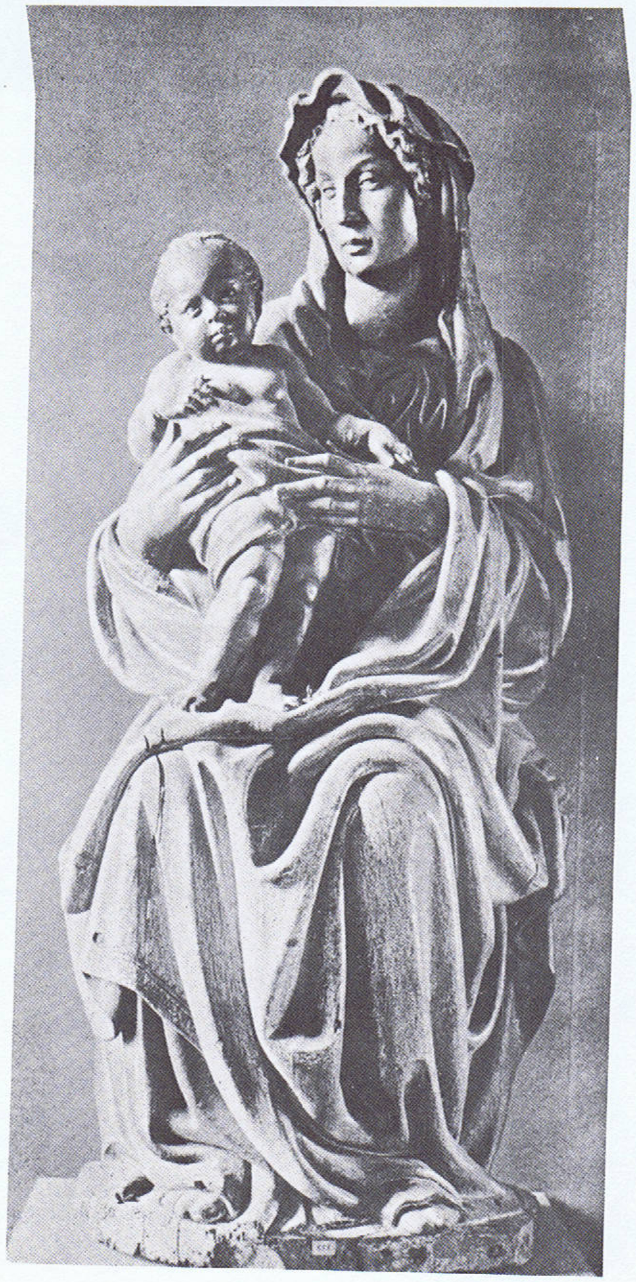
Sculpture helps to reveal the structure of folds

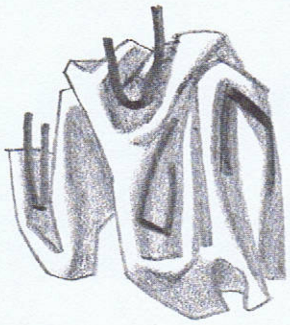
These examples of sculpture are shown here to remind you that each of the seven types of folds has real form. In every case the drapery was created by modeling actual planes that cut into or protrude from the mass of the drape and figure.

Such examples as these are particularly useful in gaining an understanding of both the structure and action of the folds. Because the sculptor has "frozen" the form and action of the drapery, it can be studied much more easily than in real life, where movement and form are constantly changing.

As you study these examples, note the definite differences between the seven types of folds. You'll also discover that each fold can assume variations. The same kinds of folds may be large or small in scale, loose or tight. However, in each case they are simply modifications of the seven kinds of basic folds.

JACOPO DELLA QUERCIA – Madonna and Child

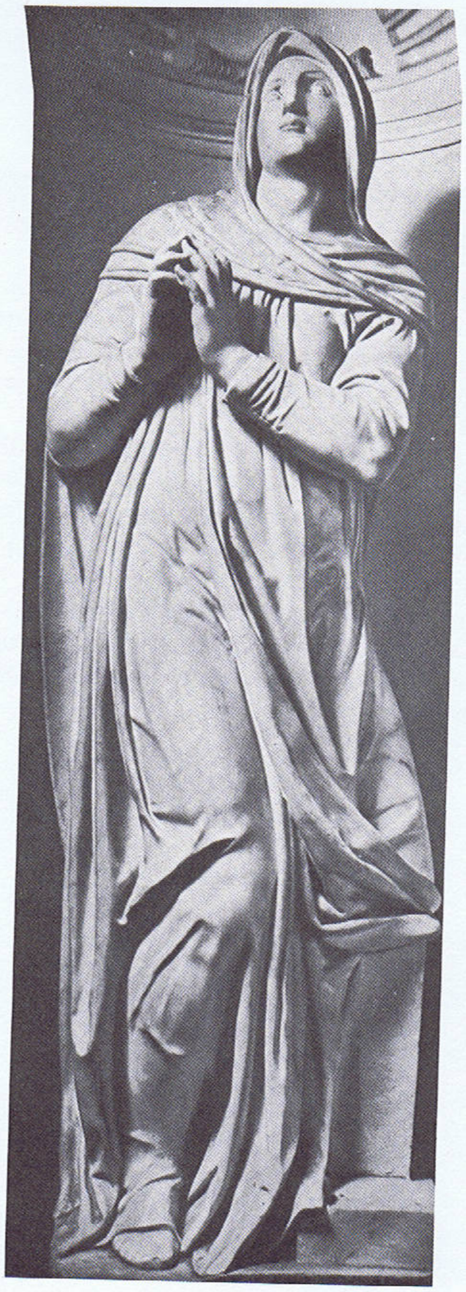


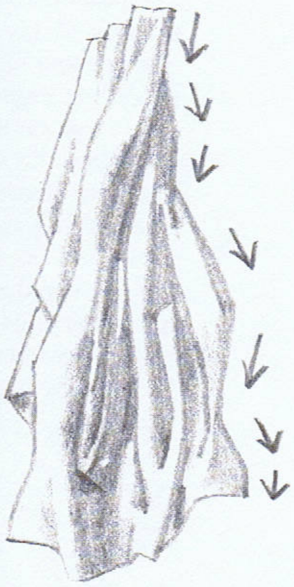


Half-lock fold

The half-lock folds form over the lap and legs, where the material hangs between the outspread knees of the figure.

MICHELANGELO – Rachel

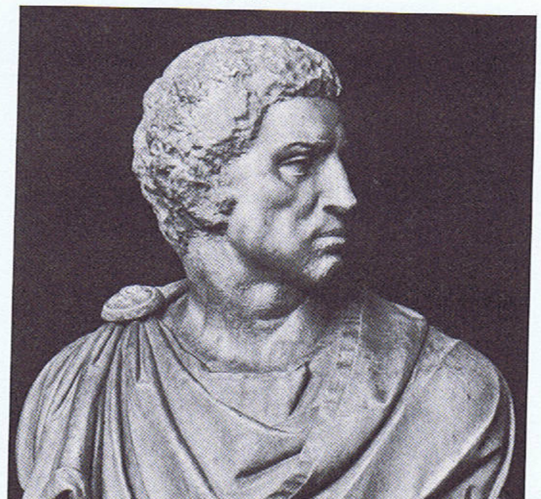




Drop fold

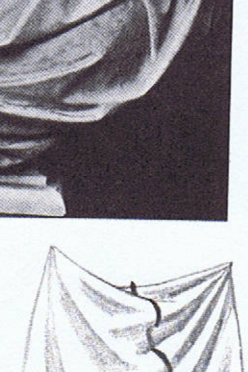
This is a fine example of drop folds. They start from the figure's shoulders and drop all the way to the floor. Note that they curve and change direction as they descend.

SIXTEENTH CENTURY – Brutus

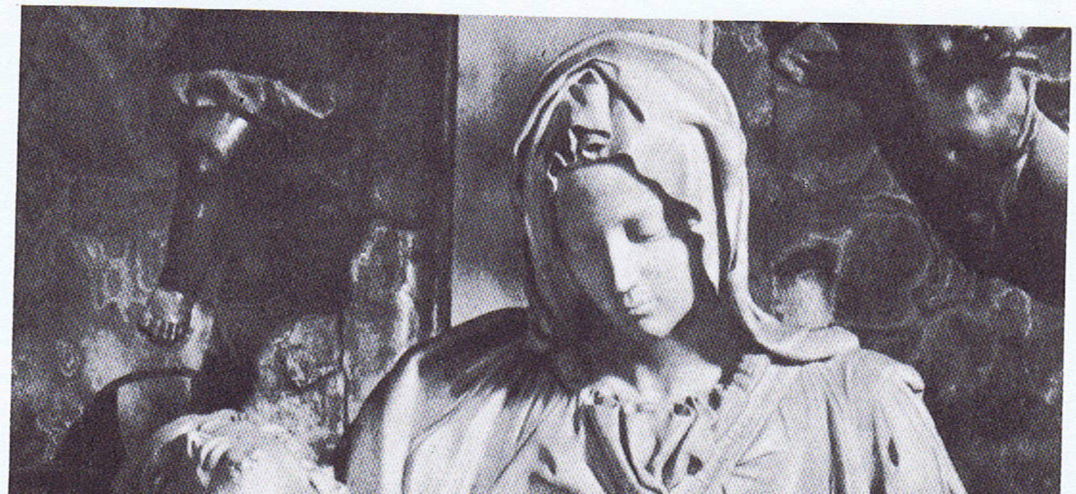


Diaper fold

The tunic on this bust falls into neat diaper folds that sag downward from each shoulder.

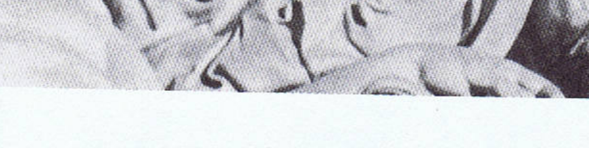


MICHELANGELO – Pietà (Detail)



Inert fold

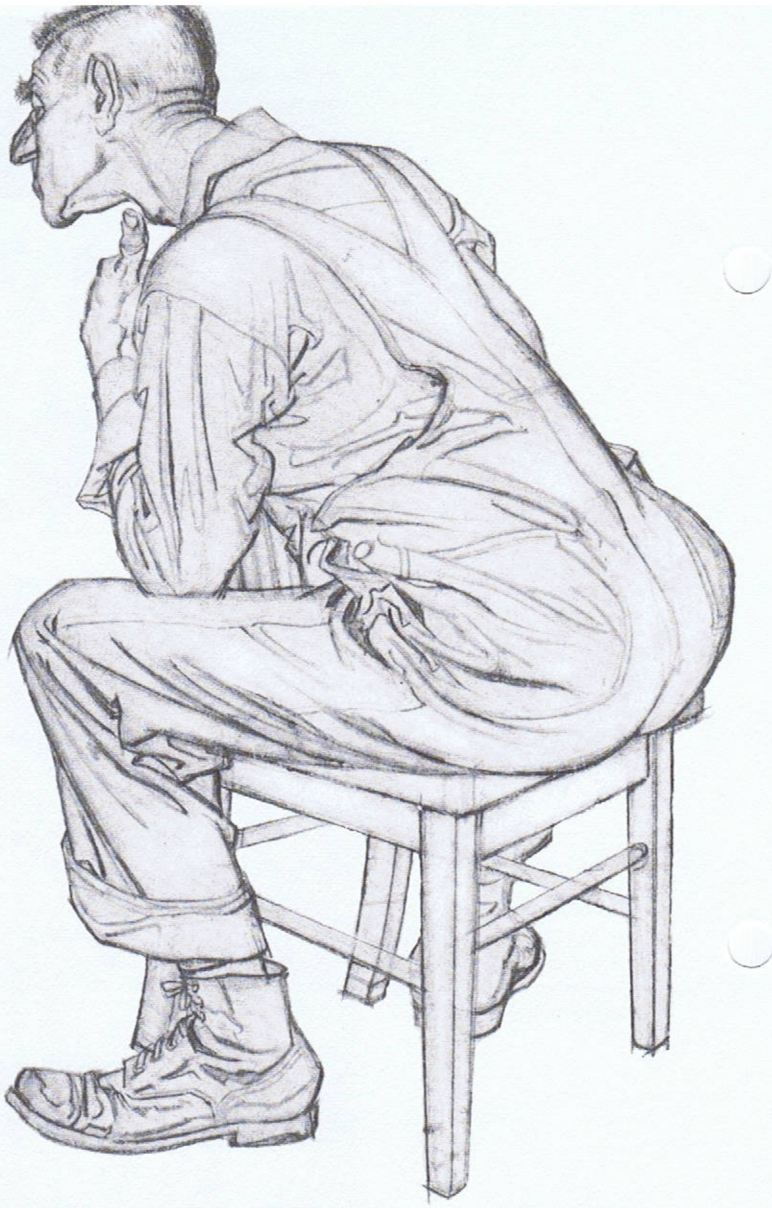
Here the fullness of the material of the robe creates inert folds over the upper torso of the Virgin.



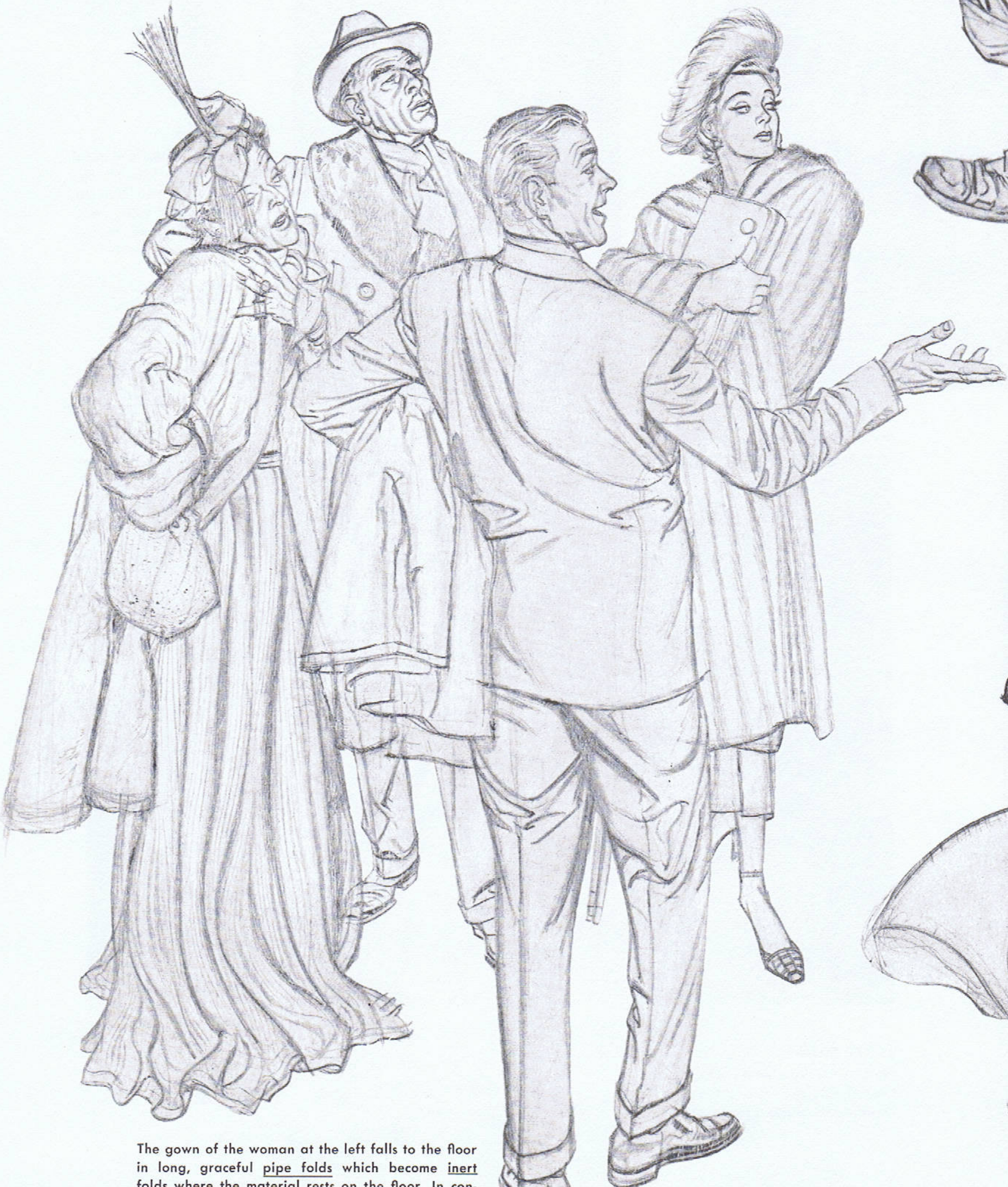
Drawing the seven types of folds in action — ALBERT DORNE

The preliminary or working drawings by Albert Dorne on these two pages show that a fine draftsman studies and constructs the drapery in his pictures with the same understanding of form and the laws of folds as the sculptors whose work you saw on the preceding pages.

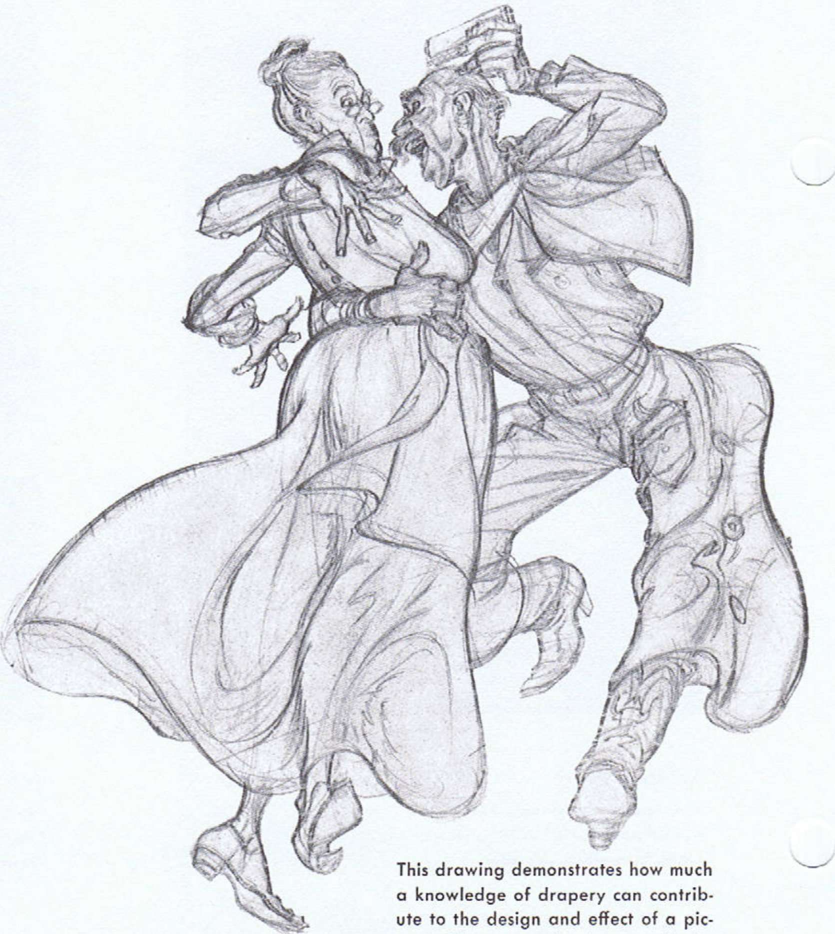
In these drawings you will find no haphazard lines that leave to chance the suggestion of folds or their action. Everything is based on observation and purpose — the exaggerated drapes and folds as well as the realistic ones establish action and character. From now on, look at garments carefully and observe how they are put together. To make convincing drawings of drapery you must also understand the structure of the figure underneath and how the garment is affected — not only by the form of this figure but also by its action.



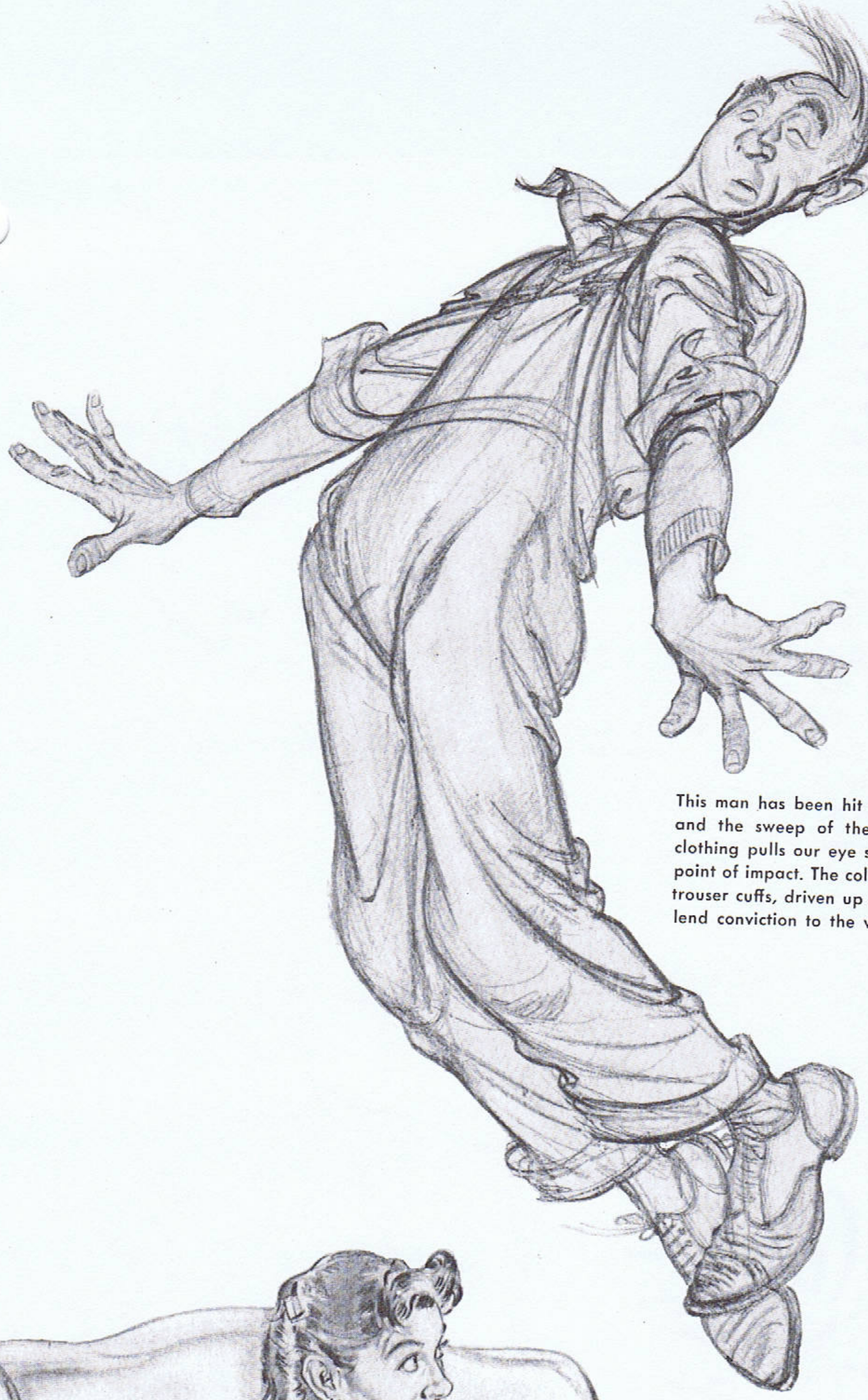
This is a fine example of the stresses and tensions which show up in clothing when the figure assumes certain positions. Note the way the overalls are bunched into deep half-lock folds in back of the knee and at the hip joint. On the buttocks, the top of the thigh and the knee, the material stretches tightly over the underlying forms.



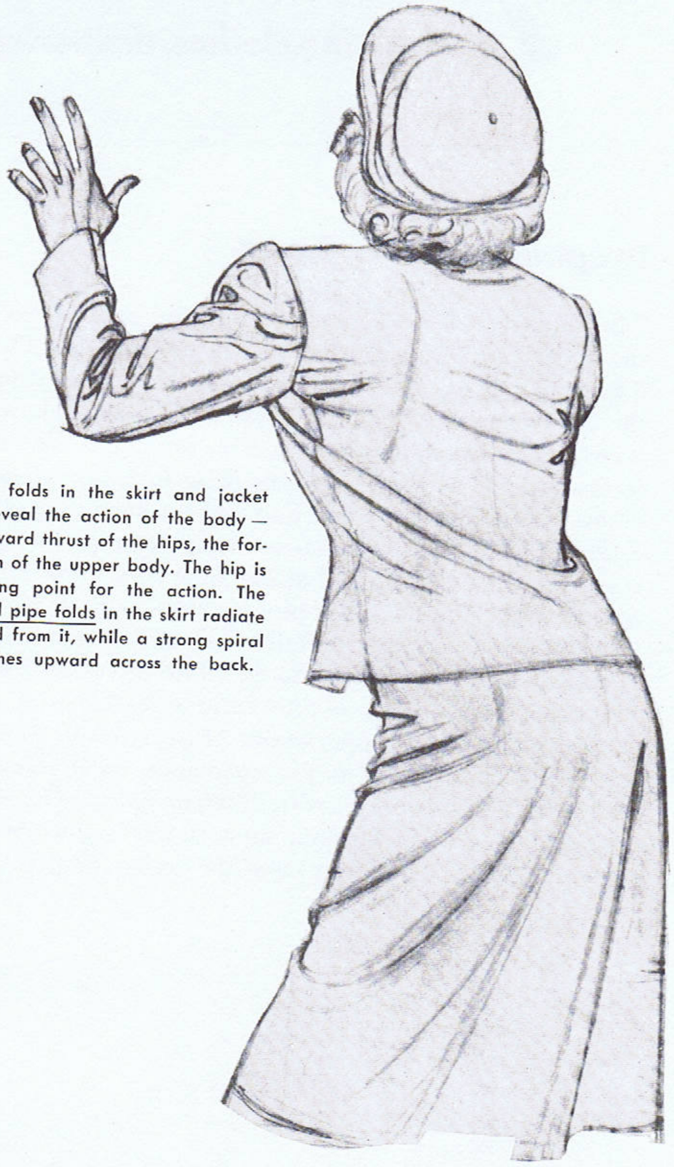
The gown of the woman at the left falls to the floor in long, graceful pipe folds which become inert folds where the material rests on the floor. In contrast to the flowing gown, the man's suit shows crisp, angular zigzag folds in the trousers and sleeves.



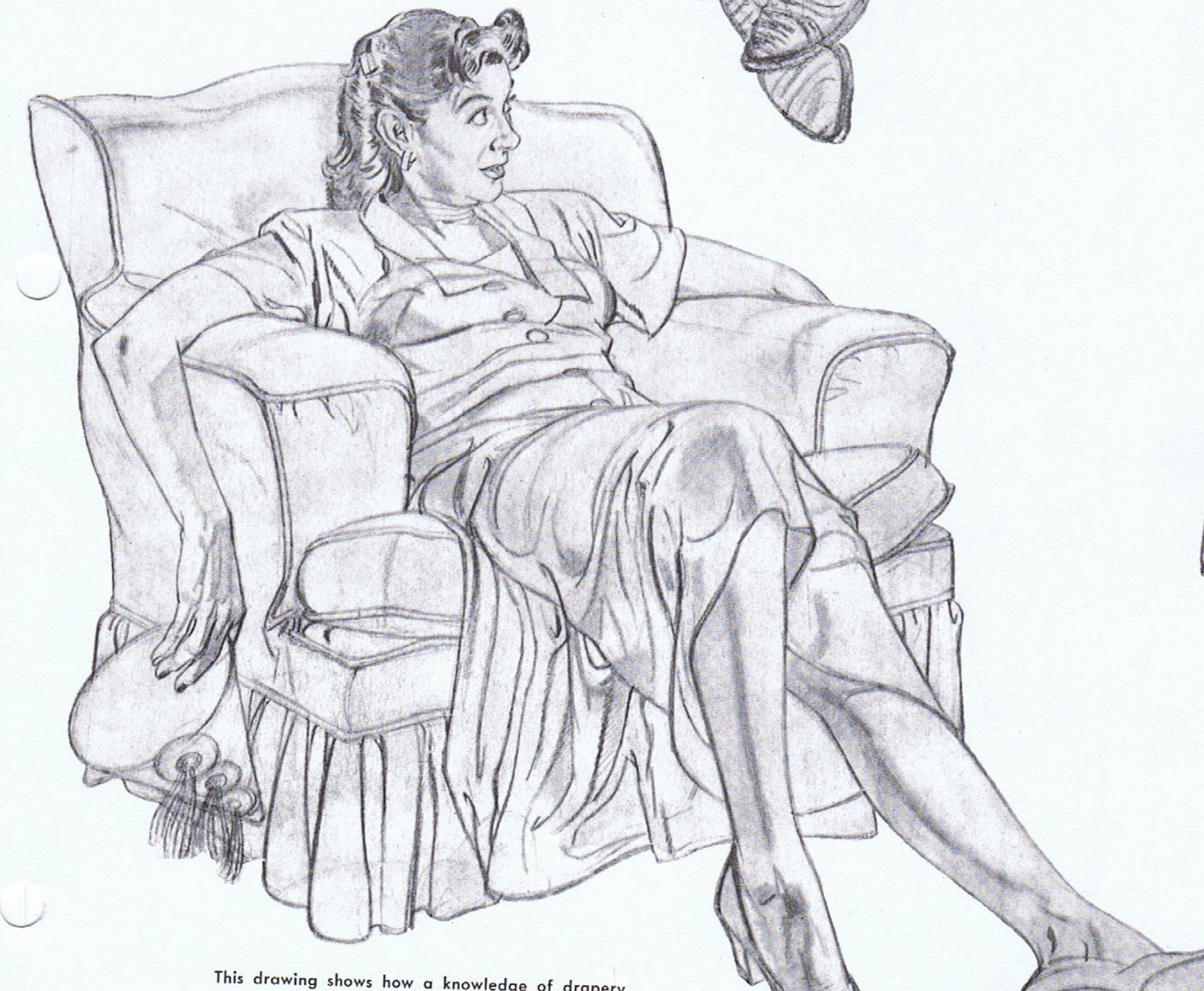
This drawing demonstrates how much a knowledge of drapery can contribute to the design and effect of a picture. The woman's dress and the man's chaps and vest emphatically support and help animate the vigorous movement of the dancers.



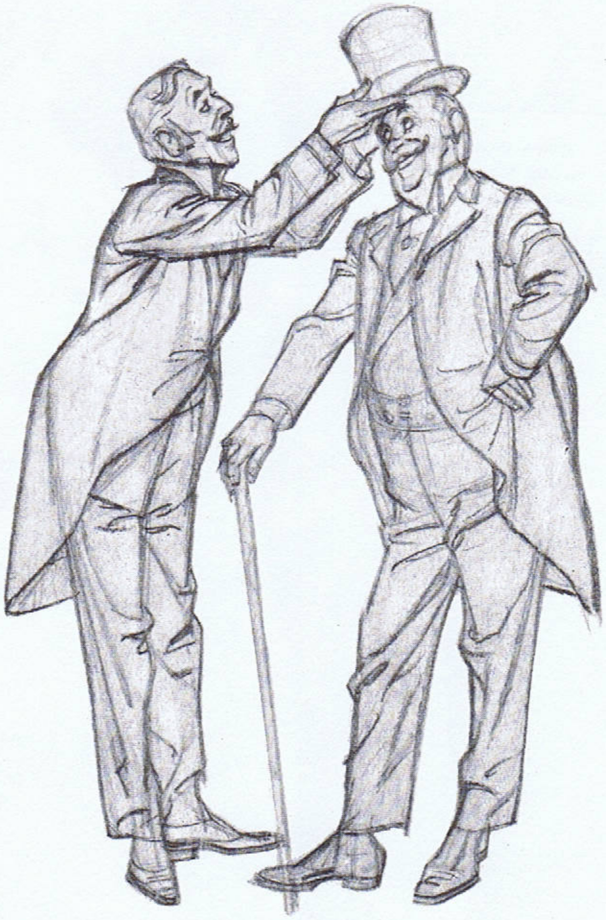
This man has been hit on the jaw — and the sweep of the folds in his clothing pulls our eye sharply to the point of impact. The collar, shirt, and trouser cuffs, driven up and back, all lend conviction to the violent action.



Here the folds in the skirt and jacket clearly reveal the action of the body — the backward thrust of the hips, the forward lean of the upper body. The hip is the starting point for the action. The spiral and pipe folds in the skirt radiate downward from it, while a strong spiral fold reaches upward across the back.



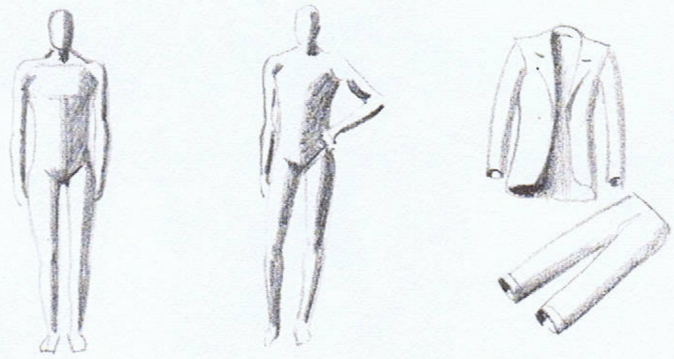
This drawing shows how a knowledge of drapery and choice of the right kind of folds can strengthen a mood. The obvious drop folds in the woman's skirt help her droop. Along the bottom of the chair the slipcover forms obvious pipe folds.



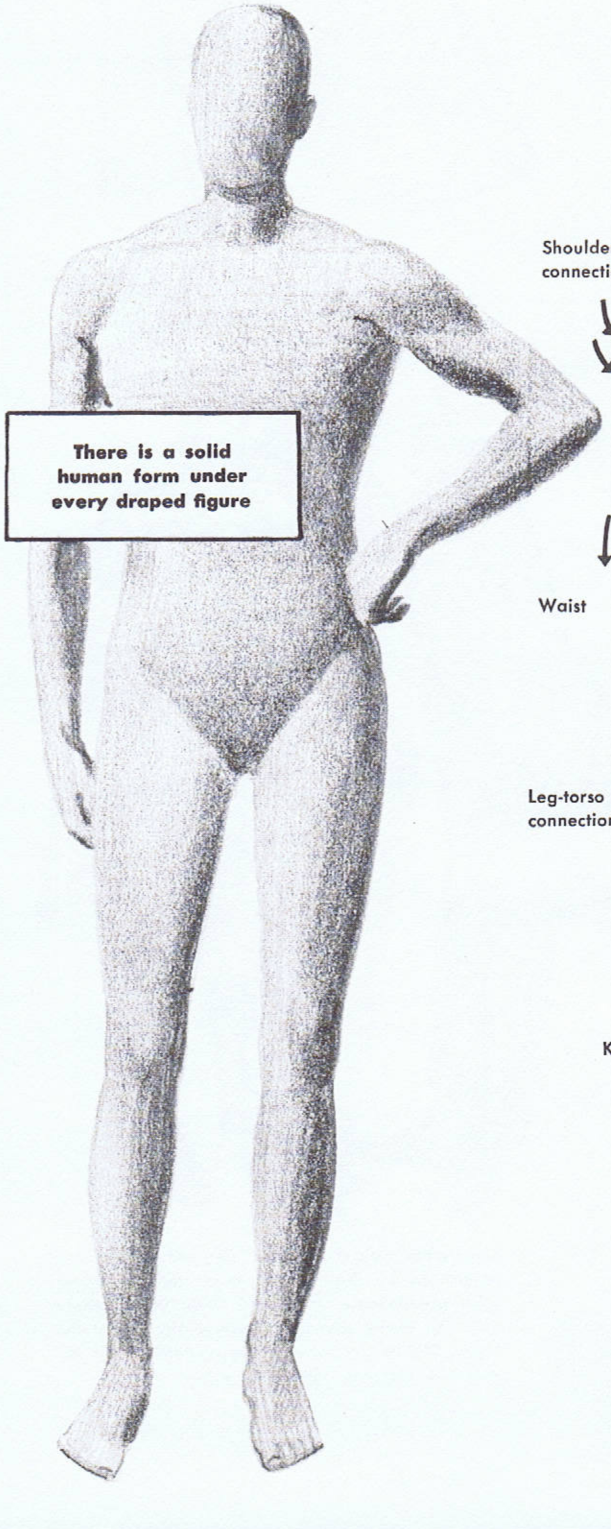
The simple actions of these Victorian figures are underlined by the folds in their clothing. Spiral folds predominate. Note how these folds radiate from the crotch and spiral around the leg at the knees. The sleeves show the same characteristic spirals, plus half-lock folds at the elbows.

Draping the male figure

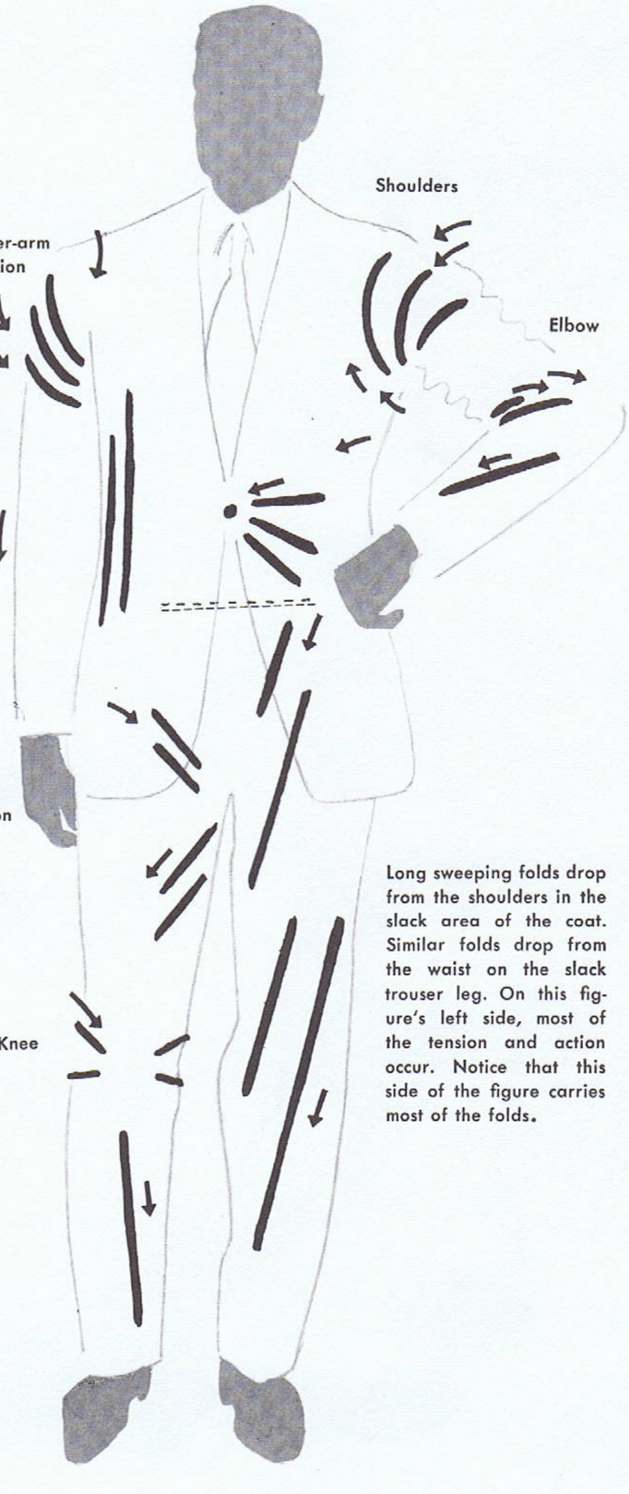
The folds in a draped figure are controlled by three factors: (1) The shape of the underlying form, (2) The action of the figure, (3) The cut of the garment. The folds caused chiefly by the laws of gravity are supported at two places: the shoulders and the waist. These folds are of a long and flowing nature. The folds caused mainly by tension occur at various points and are condensed in character. The main points of these folds are: shoulder-arm connection, elbow, waist, leg-torso connection and the knee. A study of the general character of each group of folds is necessary to drape the figure well. A garment is cut to clothe a figure and at the same time allow for its necessary motion and action. A garment is not just a piece of cloth, it is a cylindrical shape that is confined and has definite limitations of volume. A sleeve, a coat or a skirt is shaped to cover a similar form, allowing excess cloth for free use of the underlying form. When an arm, torso or leg bends or changes direction, the cloth slackens on the opposite side of the tension. This cloth obviously does not change in amount; it just condenses. As it condenses, it creates folds that behave in definite ways in different places. The way they behave is determined by gravity, tension, support and action. Study the captions and arrows on these pages. They cover the causes and directions of garment folds.



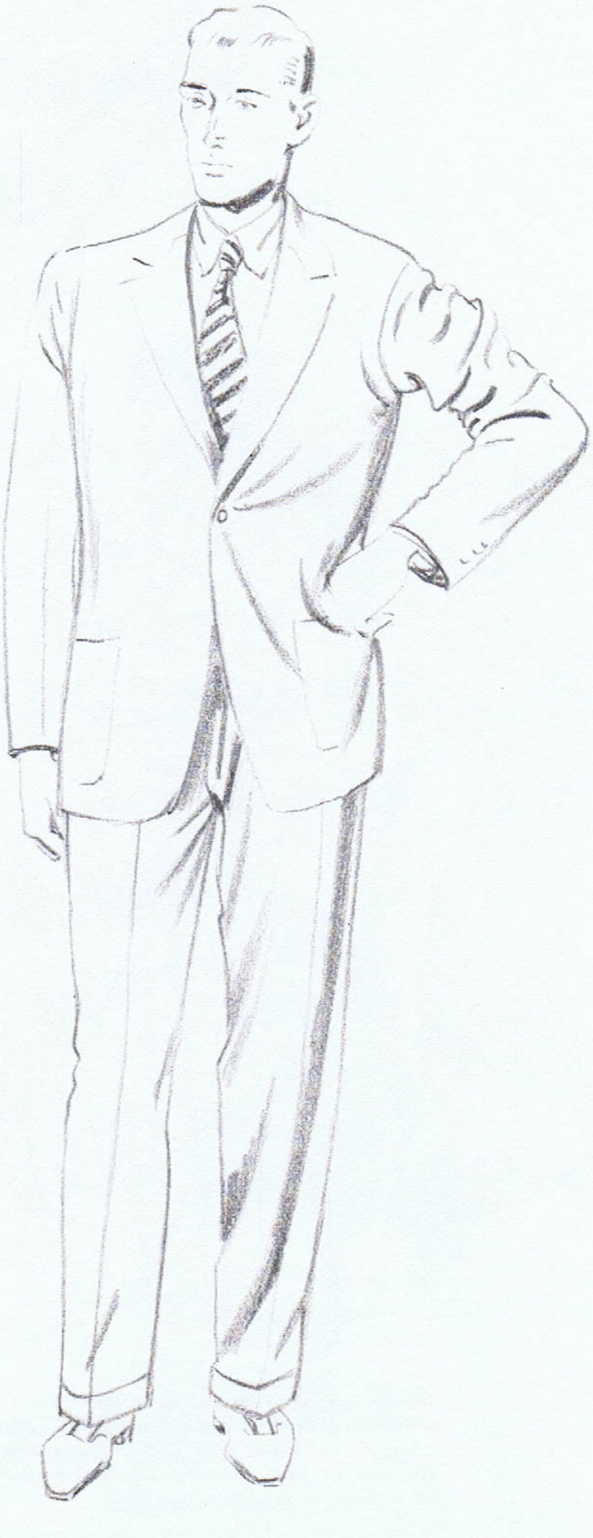
The shape of the form — the action of the figure — the cut of the garment are controlling factors in draping the male figure.



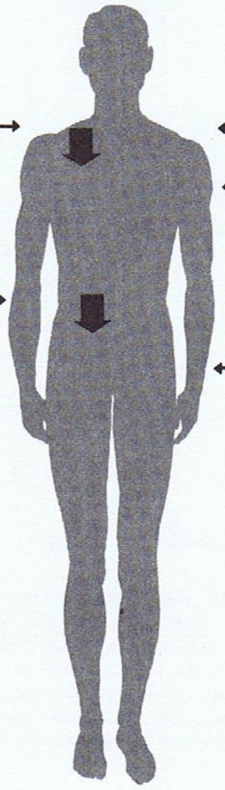
There is a solid human form under every draped figure



Long sweeping folds drop from the shoulders in the slack area of the coat. Similar folds drop from the waist on the slack trouser leg. On this figure's left side, most of the tension and action occur. Notice that this side of the figure carries most of the folds.



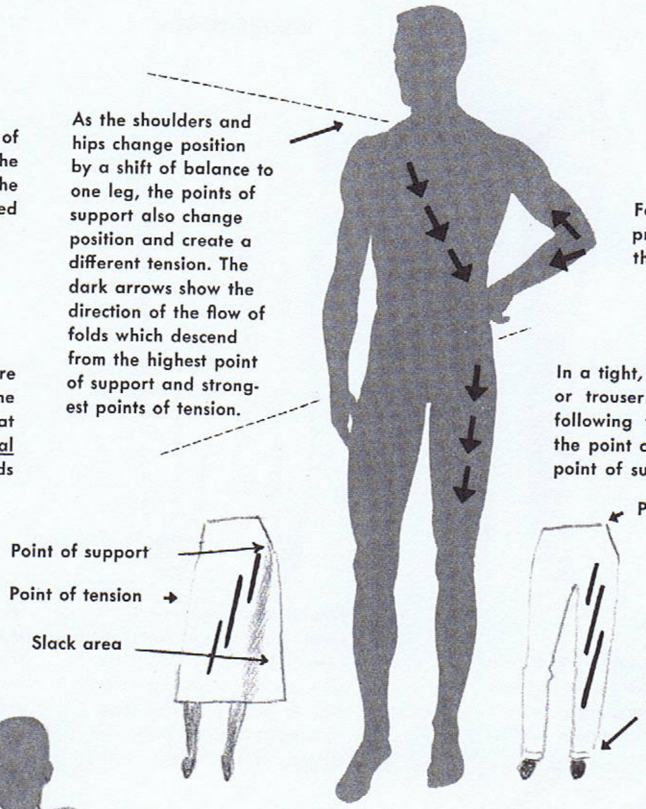
There are two basic points of support in draping the figure— the shoulders and the waist. All folds are controlled by these two points. On a standing, inactive figure the folds, influenced by gravity, drop with only slight irregularities caused by the changing contours of the body. In draping the male figure, the most important of these irregularities occur where the sleeve joins the shoulder and where the trousers meet the crotch.



From the outside edge of the shoulder, and from the protruding edge of the chest, the folds are pulled downward by gravity.

Although the trousers are supported at the waist, the wider point of the body at the hips becomes the *actual* point from which the folds fall downward.

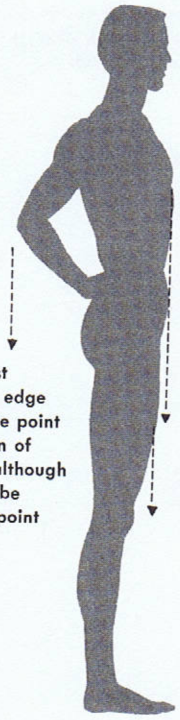
As the shoulders and hips change position by a shift of balance to one leg, the points of support also change position and create a different tension. The dark arrows show the direction of the flow of folds which descend from the highest point of support and strongest points of tension.



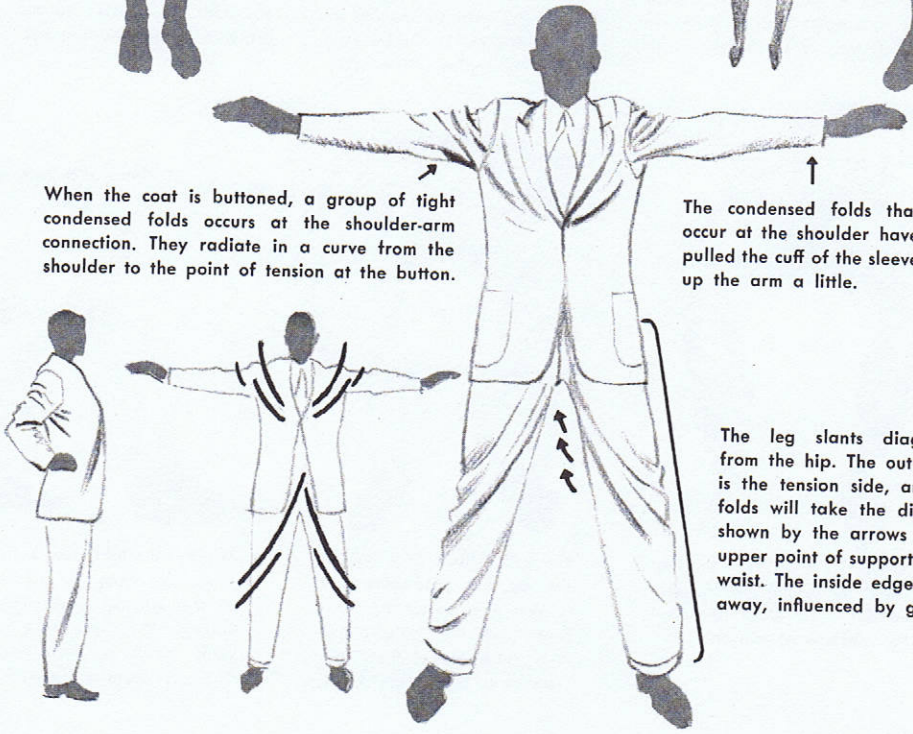
Folds radiate from the protruding edge and follow the direction of the form.

In a tight, enclosed garment, such as a skirt or trouser leg, the folds fall diagonally, following the contour of the form. Below the point of tension, and on the side of the point of support, a slack area occurs.

This edge is always slack, being opposite the point of tension and on the side of a point of support.



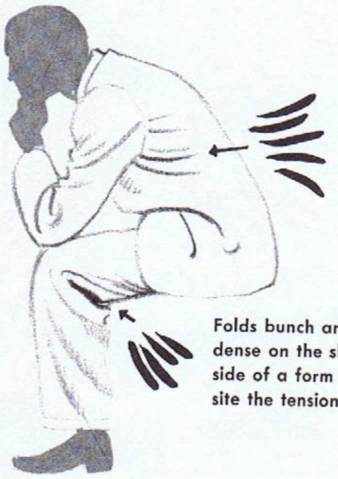
The farthest protruding edge becomes the point of radiation of the folds, although it may not be the actual point of support.



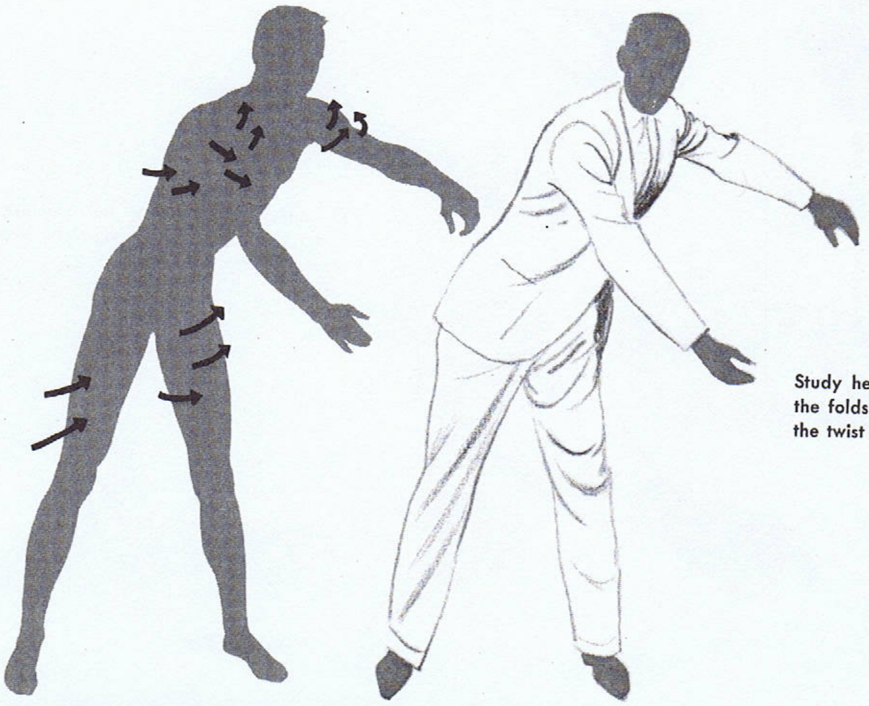
When the coat is buttoned, a group of tight condensed folds occurs at the shoulder-arm connection. They radiate in a curve from the shoulder to the point of tension at the button.

The condensed folds that occur at the shoulder have pulled the cuff of the sleeve up the arm a little.

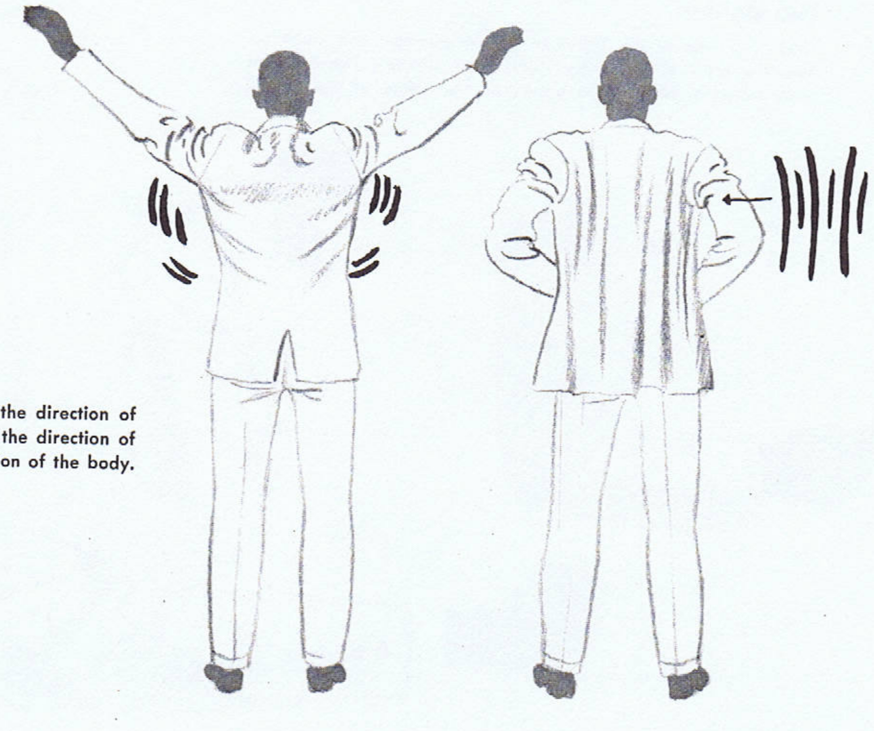
The leg slants diagonally from the hip. The outer side is the tension side, and the folds will take the direction shown by the arrows to the upper point of support at the waist. The inside edge drops away, influenced by gravity.



Folds bunch and condense on the slack side of a form opposite the tension edge.

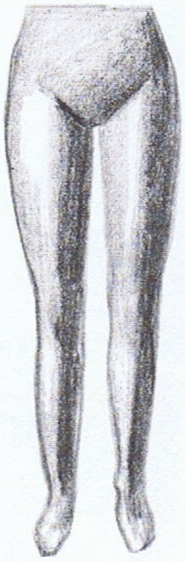


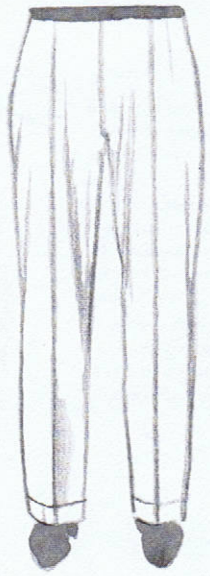
Study here how the direction of the folds follows the direction of the twist and action of the body.



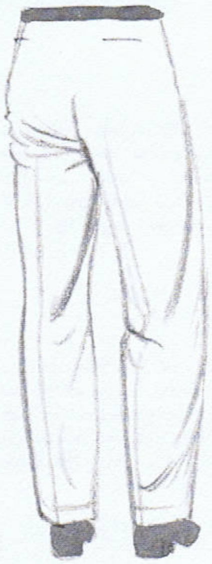
The trouser

The high place of support is at the waist. The greater width of the hips affects the folds because they become a radiating point of support. You must always think of the form that the trousers are draping. The lower body is cylindrical. Trousers are made to cover the cylinders with sufficient slack to allow freedom of action. The drape of the cloth must go around the form you see at the right, and also obey the laws of gravity, support, and tension.

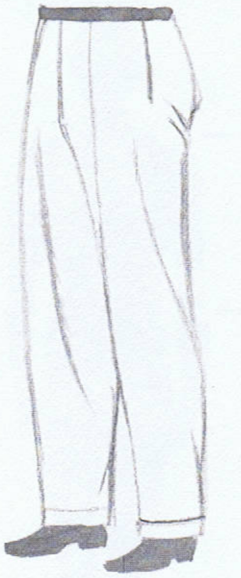




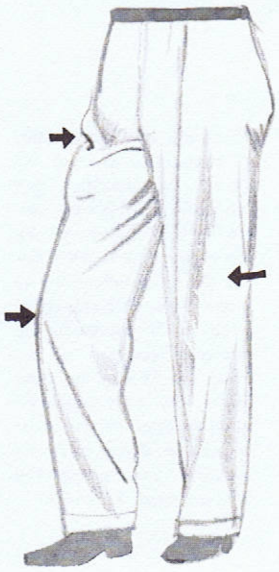
Trousers are supported at the waist, but "hang" from the hips and buttocks. The pressed seam drops straight down due to gravity. Other slight sweeping folds follow the contour of the limbs.



The leg on the left is straight. The other is bent at the knee. The change of direction creates half-lock folds on the under or slack side of the bent leg. Where the leg on the left joins the torso, half-locks and pipe folds occur.

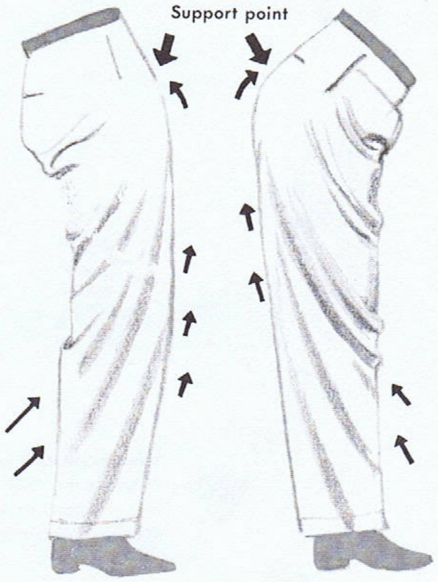


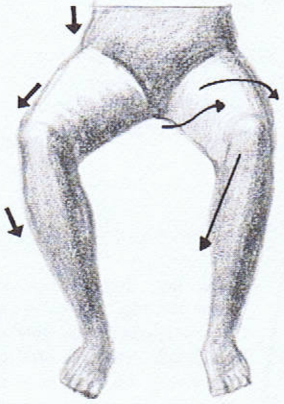
The leg on the right is bent slightly back. This causes a "pull" from the support point at the waist. A long, sweeping pipe fold descends to the calf. The tension causes spiral folds at the buttocks.



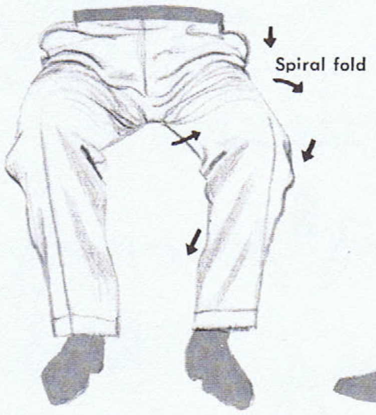
The three arrows point to three important folds or groups of folds. At the left the top ones form as the leg starts forward, the lower ones start at the knee. On the other leg there is a long, sweeping fold.

These diagrams show the folds descending from the point of support to the tension edge. This causes long sweeping pipe and drop folds that reveal the figure action.

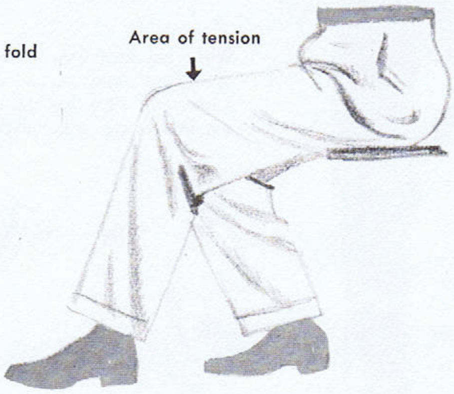




Trousers are cut to fit the leg from the waist down with enough slack cloth to allow for freedom of motion.



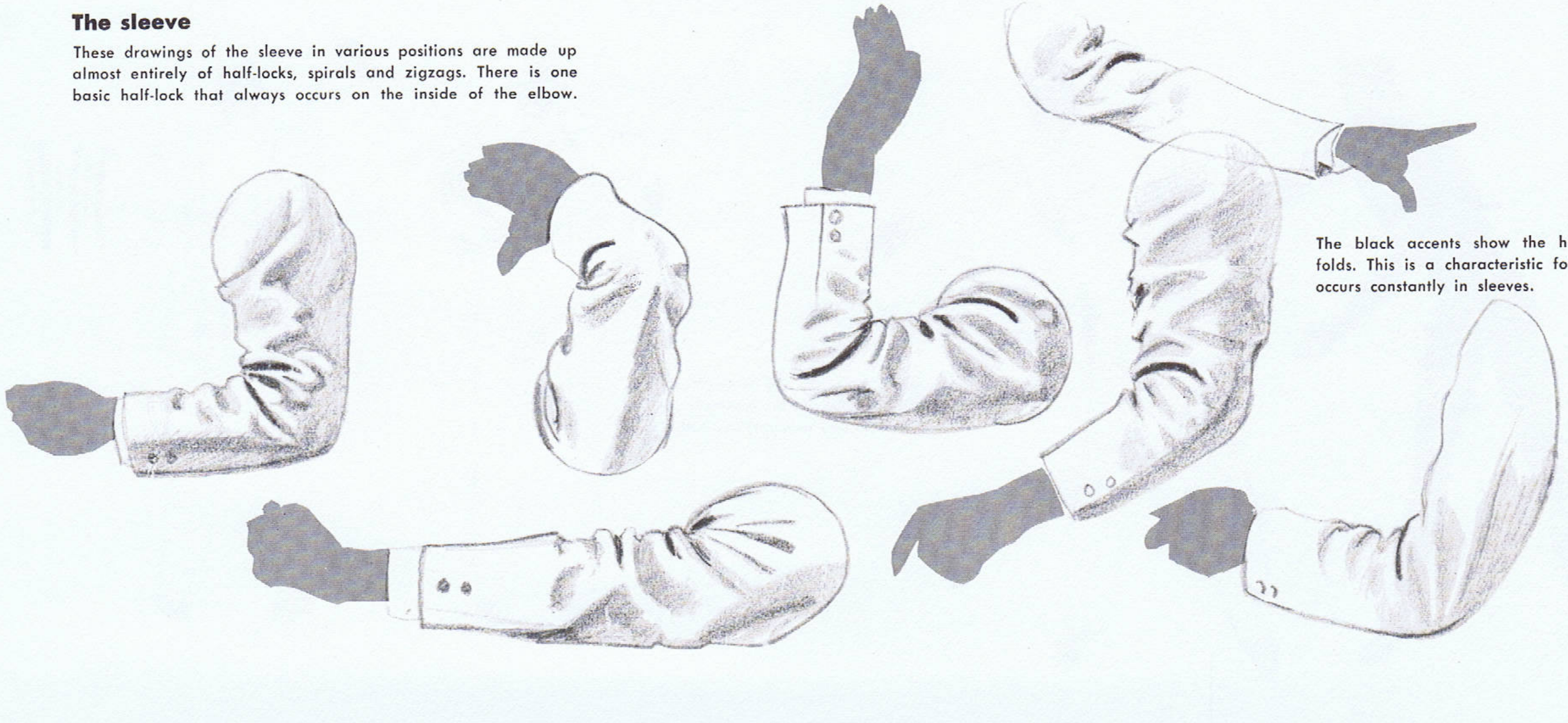
The spiral folds condense at the leg-torso connection and follow the direction and shape of the upper leg. Pipe folds occur from the knee down and sweep back.



The trouser folds are pulled downward from the top side of the leg by gravity and tension. They can only descend as far as the volume of the garment will allow.

The sleeve

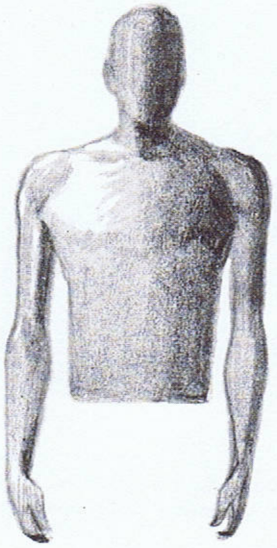
These drawings of the sleeve in various positions are made up almost entirely of half-locks, spirals and zigzags. There is one basic half-lock that always occurs on the inside of the elbow.

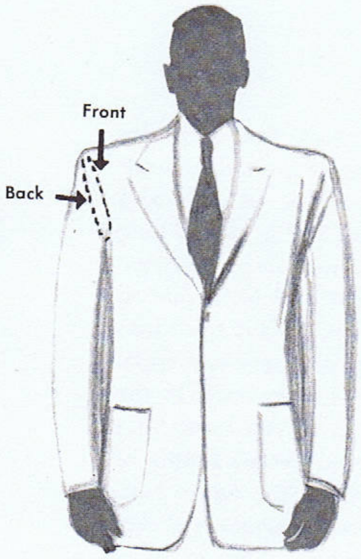


The black accents show the half-lock folds. This is a characteristic fold that occurs constantly in sleeves.

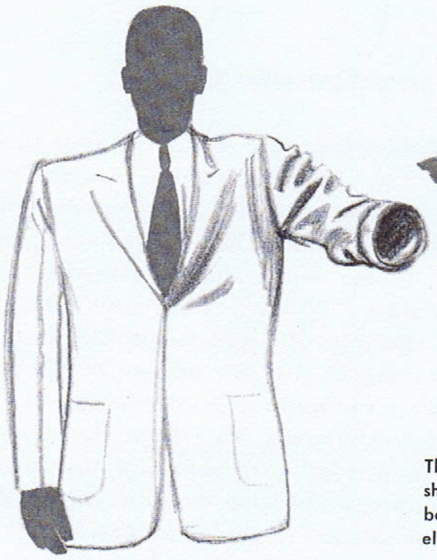
The coat

The coat or jacket is supported from the shoulders. Its range of folds is greater than the trousers, first because of the increased action of the arms, second because it can be buttoned or unbuttoned and third because of the greater variety of garment design. The form and action of the torso and the arms must be understood to draw these folds correctly. The shoulders and arms create most of the folds because of their greater range of motion.

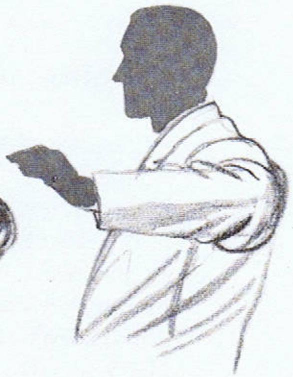




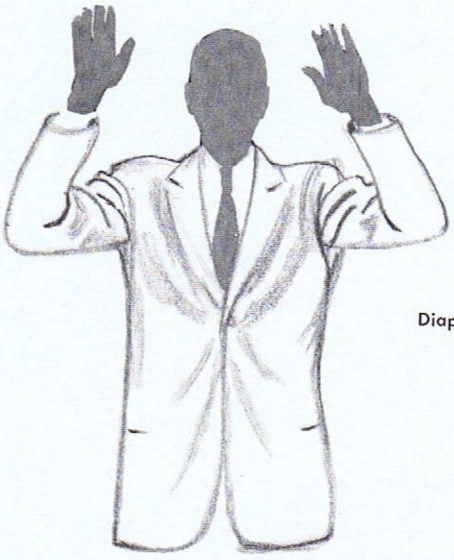
The coat is supported from the shoulders and descends with few folds. The sleeve sets into the body of the coat on an angle where the arm and shoulder join.



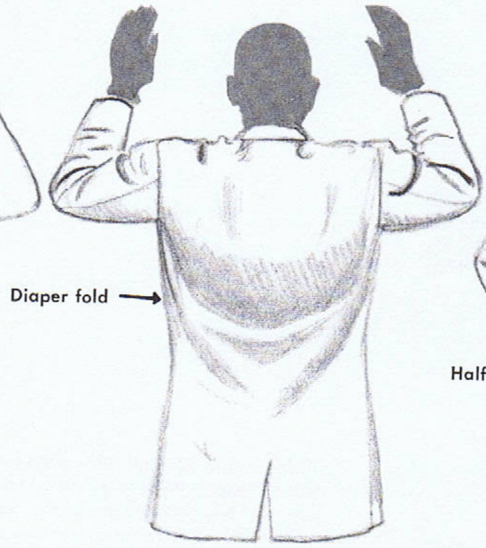
When the arm is lifted, a tension occurs on the cylindrical sleeve that condenses the cloth at the armpit and causes a number of spirals and half-locks to form.



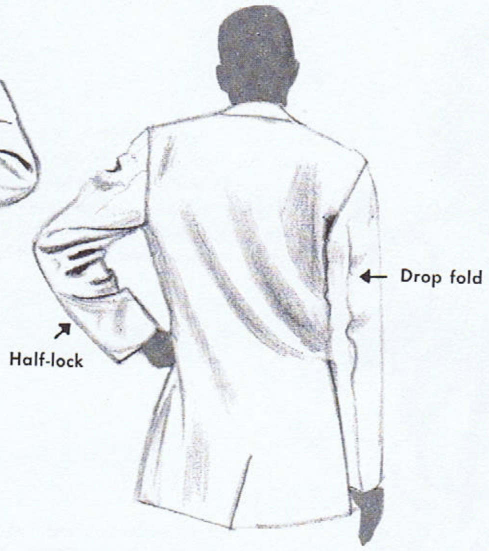
The tension comes from the shoulder-arm connection, the back, the coat button and elbow, causing these folds.



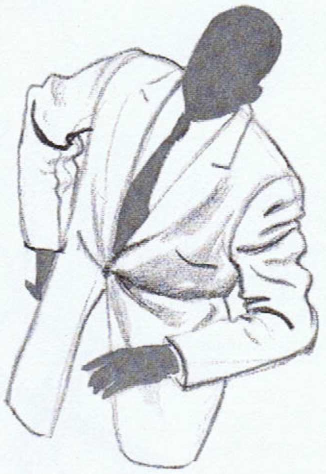
The arms raised in a buttoned coat cause folds to descend from the shoulders to the button and from the button outward toward the pockets. With arms raised, spiral folds radiate around the upper arm from the inside to outside.



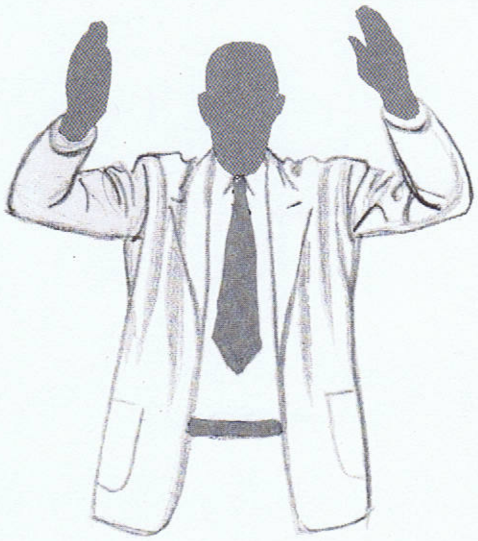
The tightness of the sleeve fitting at the armpit causes the entire coat to be raised when the arms are lifted. This creates a group of diaper folds which start at the two supporting shoulder points and run across the back.



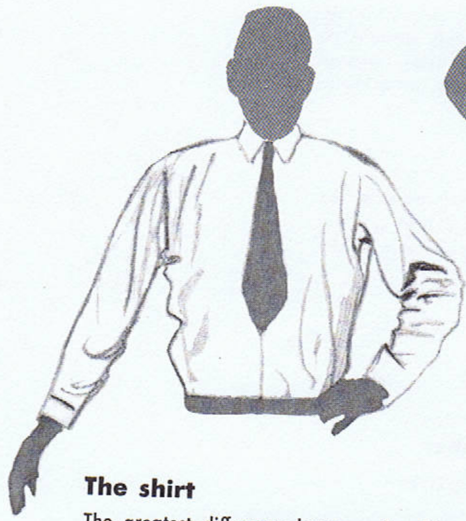
In this view of the back, study the long sweep from the high shoulder, halfway down and across the back. This is a constantly recurring fold when an angular tension is created.

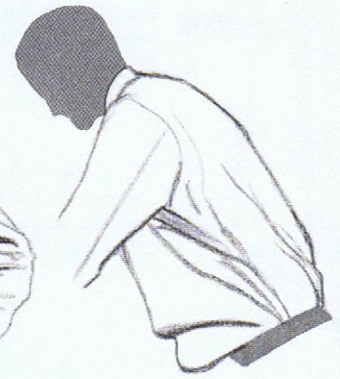


Notice the very large half-lock fold that occurs at the waist button position on the coat. This occurs because the figure is bent sideways and there is a great deal of slack in the garment.



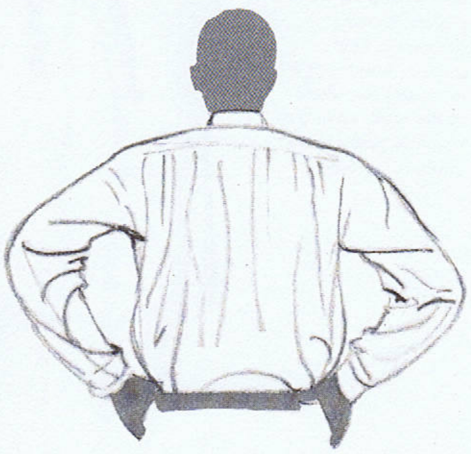
When the coat is not buttoned, the folds taper out toward the bottom in a free sweep from the shoulders.





The shirt

The greatest difference between the shirt and the coat is that the shirt is held rigid at the waist. The shirt is full and contains drop folds and pipe folds of great variety radiating from the waist to the shoulders. They vary in character in relation to the degree of tension present. A twist of the body will sometimes give them a tight spiral character; a relaxed attitude creates diaper folds.

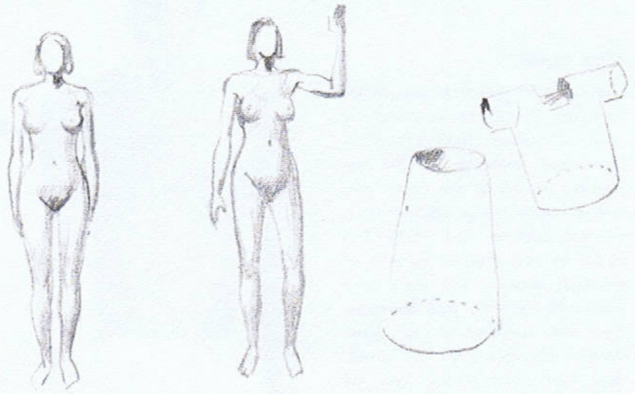


Because shirts have a yoke across the shoulders, folds descend from the yoke to the waist rather than from the top of the shoulders. These are pipe folds and drop folds. The lifting of the arms will change them to diaper folds.

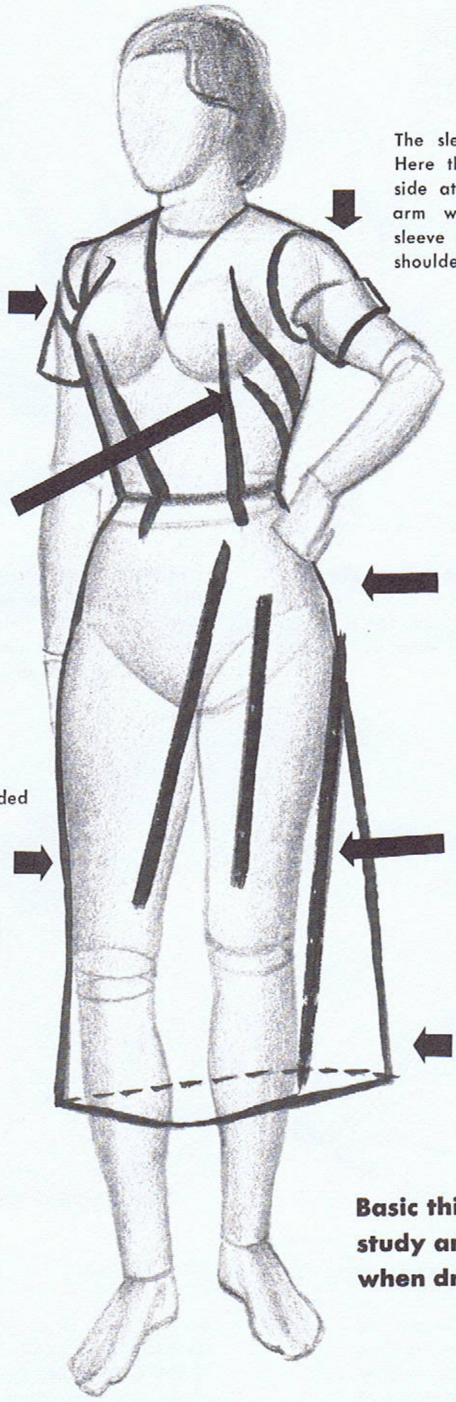
Draping the female figure

Regardless of the wide range of cut and style in women's clothes, there are fundamentals that cannot be changed. A dress is supported from the shoulders, extends out over the bust and descends, due to gravity, in drop and pipe folds to its hem. It may be gathered at the waist and fall from the bust to the waist, to the hips — and then descend. Or it may be a separate blouse and a skirt. The skirt extends out from the waist and falls, due to gravity, from the point of largest circumference at the hips. This is traditionally a female costume, just as a man's costume is a coat, trousers and shirt.

Because of the variety in female clothing you should always sketch in the form of the figure first, and then drape the form. This gives you something to build on. It will be much easier for you to find the different points of tension and support and have the folds correct if you draw the figure first. The variety of volumes of cloth in different cuts of female garments makes this procedure necessary. Always follow the fold "through." That is, draw it completely around from start to finish by drawing its volume, its depth and its contour. When you do this, the fold that is controlled by tension will follow the form. The fold that is controlled by gravity will find the protruding point and descend.



The Form — The Action — The Garment
You must remember these three things to drape the figure correctly.



When the arm is straight down, the folds spiral from the armpit forward, around and up toward the outside point of the shoulder.

On the female figure, the protruding busts create tension and a radiating point for folds. They radiate to the shoulder, the back and to the waist, or in a loose garment descend.

The relaxed leg extended slightly forward becomes a light point of tension and influences the angle of the folds, radiating from the high support point at the hips.

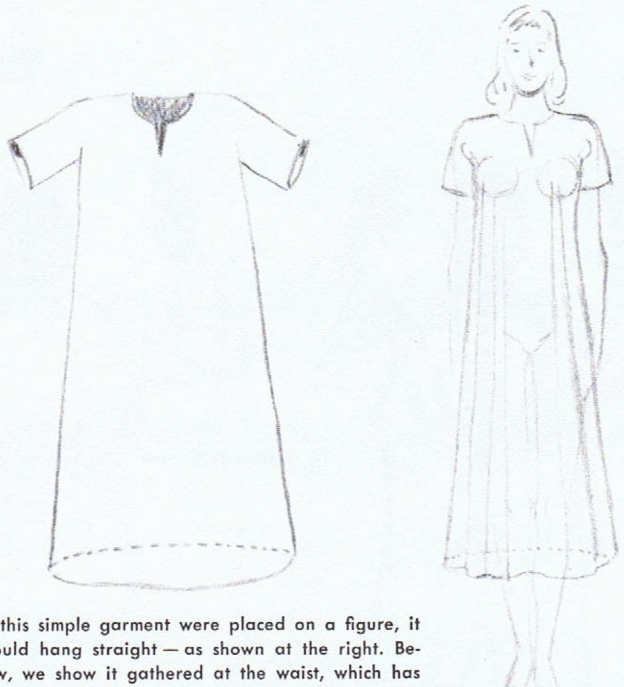
The sleeve "goes around" the arm. Here the tension is from the underside at the armpit. If, however, the arm were raised straight up, the sleeve would drop down toward the shoulder in spiral and half-lock folds.

This is the tension and support point for the diagonal, descending folds when this hip is higher and supports the weight. In this position the other leg is extended slightly forward and relaxed.

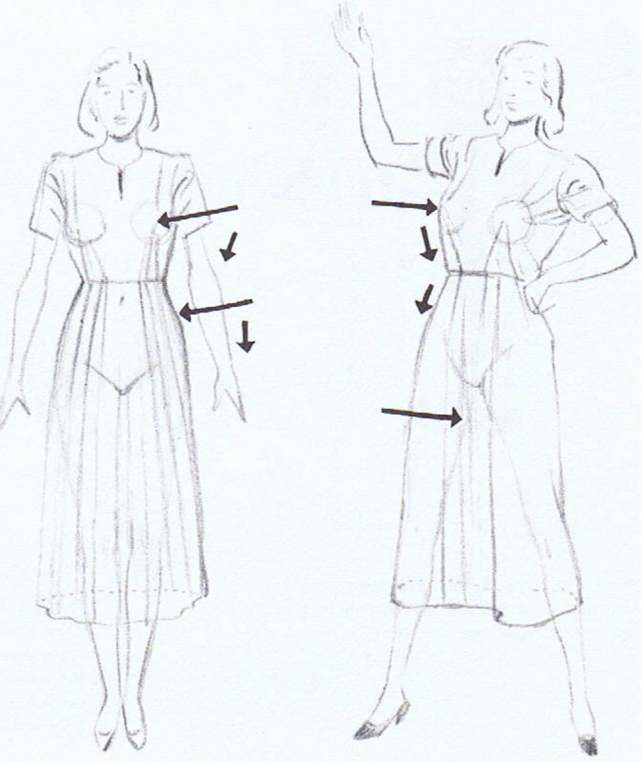
From the hip, large descending folds follow the line of the leg. They cannot fall straight as there is a tension running from the opposite lower leg to this hip.

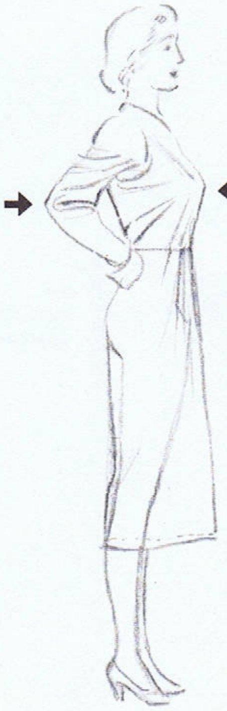
This is the slack area of the skirt that swings down and out from the support point of the raised hip.

Basic things to study and remember when draping a figure.

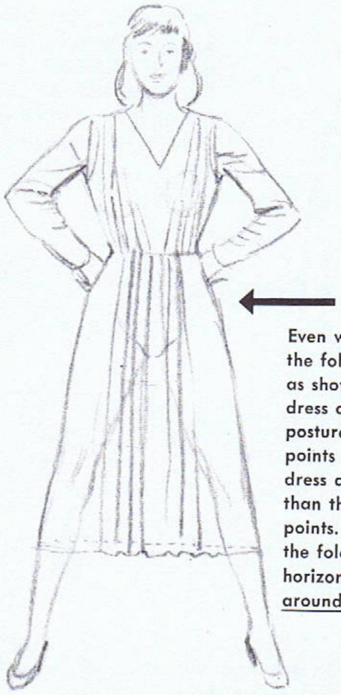


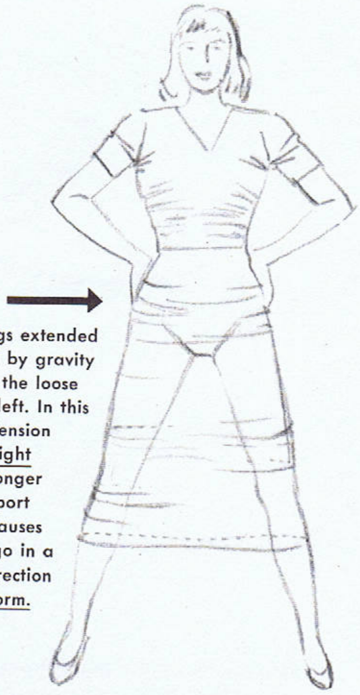
If this simple garment were placed on a figure, it would hang straight — as shown at the right. Below, we show it gathered at the waist, which has caused the cloth to condense into pipe folds and puts a tension over the bust. Below and to the right, the figure has moved, with legs apart and the figure slightly bent back. In this stance the cloth drops from the bust over the stomach and falls between the legs. Study the outlined figure beneath and also follow the dotted line which shows the contour of the bottom of the skirt.





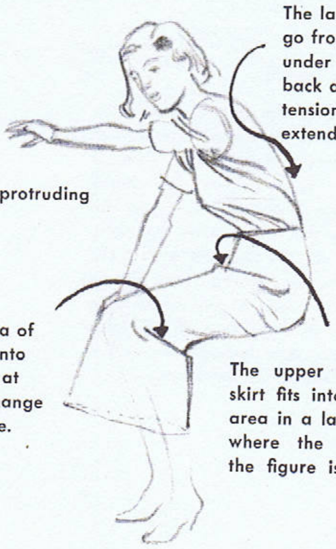
The two arrows indicate the two points of tension. Study the direction of the folds, from their fixed support points to the points of tension.





Even with legs extended the folds fall by gravity as shown on the loose dress at the left. In this posture the tension points on a tight dress are stronger than the support points. This causes the folds to go in a horizontal direction around the form.

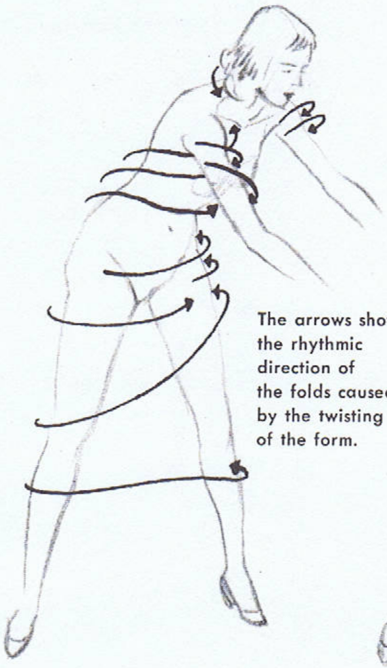
The tension is from protruding busts to the waist.



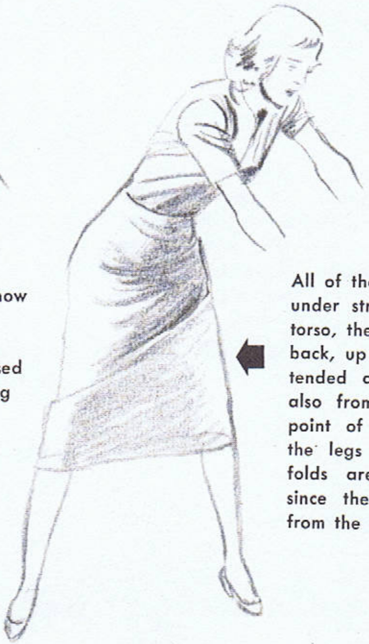
The large tight folds go from the shoulder, under the arm, to the back at the waist. The tension is against the extended arm.

The middle area of the skirt locks into the lower area at the direction change behind the knee.

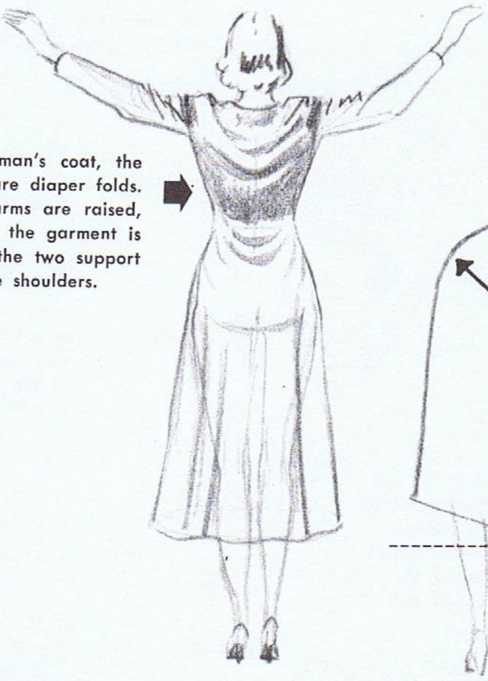
The upper area of the skirt fits into the middle area in a large lock fold where the direction of the figure is changed.



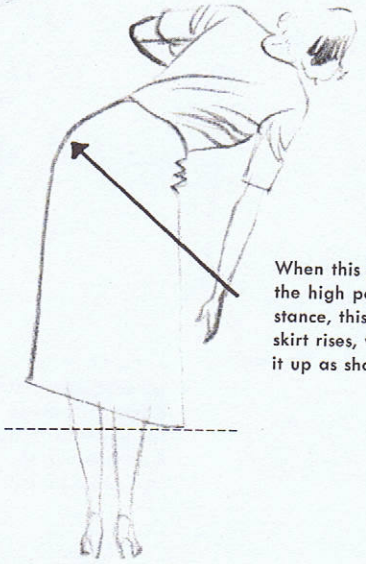
The arrows show the rhythmic direction of the folds caused by the twisting of the form.



All of the tension points are under strain. On the upper torso, the folds go from the back, up and under the extended arms. The strain is also from the back to the point of the bust. Because the legs are extended the folds are more horizontal since the strong tension is from the outside of the legs.



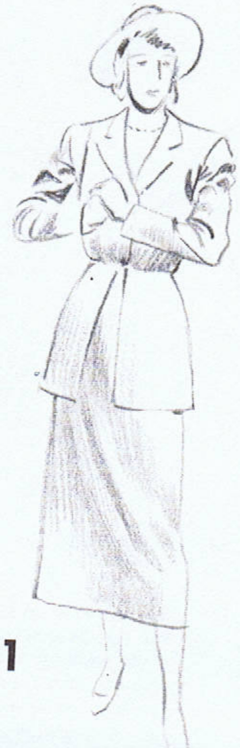
As in the man's coat, the back folds are diaper folds. When the arms are raised, the slack of the garment is created by the two support points at the shoulders.



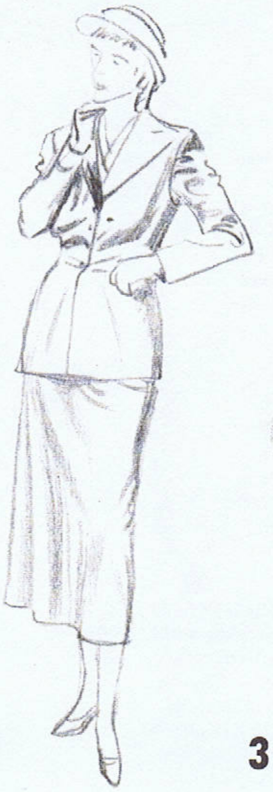
When this becomes the high point in a stance, this side of the skirt rises, which lifts it up as shown.

The suit

In the jacket, the folds are similar to those in a man's coat, with the exception of those on the bust. In Figure 1, notice that the folds on the upper arms are "soft" folds without much strain, showing a generous amount of cloth from elbow to shoulder. The skirts on all three figures are creating long folds from hip to knee. The weight in each case is on the right leg, with the left knee extended. You will see that this makes a slight difference in the edge of the folds because each skirt is cut slightly different. In Figure 3, the side view shows a long fold coming from the waist, following the leg. This is caused by tension created at the waist as the figure bends slightly back.



1



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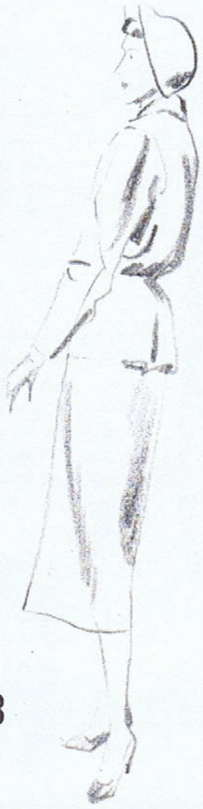
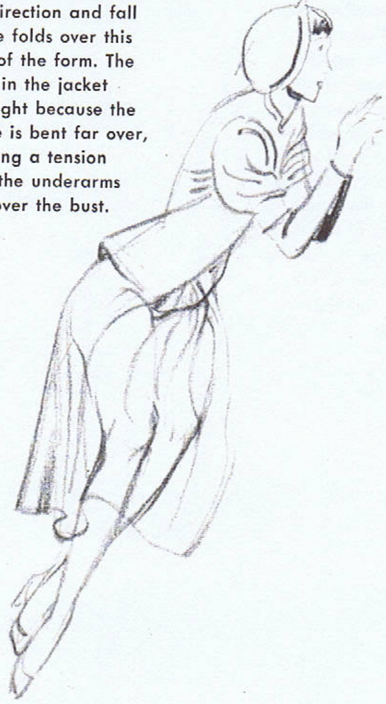


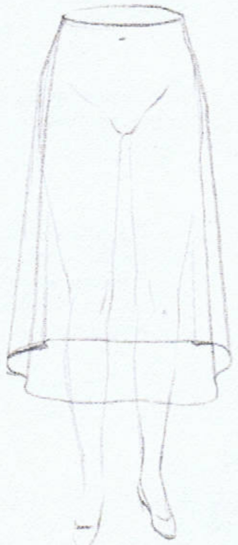
3

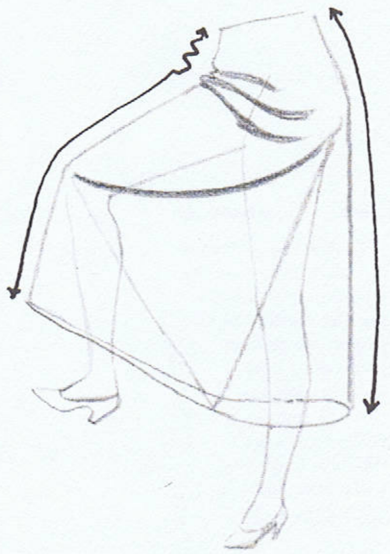
We have drawn in the lower part of the figure to show you the direction and fall of the folds over this part of the form. The folds in the jacket are tight because the figure is bent far over, creating a tension from the underarms and over the bust.



The skirt

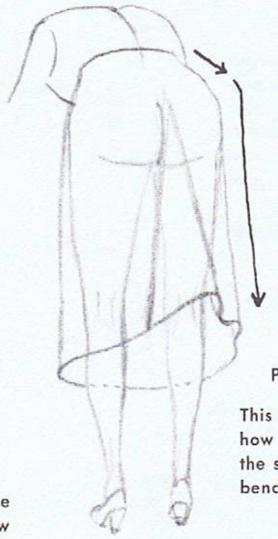
Basically, the skirt is a cylindrical piece of cloth, narrower at the waist than at the hem. It must accommodate the lower portion of the figure. If you will study the diagram at the right, you will see how the form looks below the skirt. You must always be conscious of this underlying form, as it governs all the folds of the skirt through the action and stance of the figure.

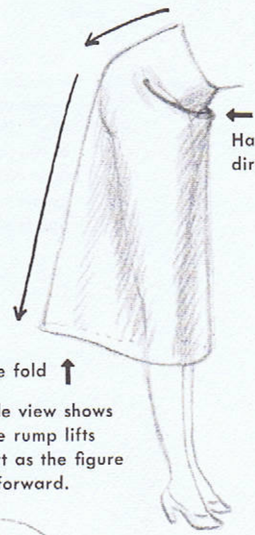




We show the figure inside the skirt so you can study the points of support and tension. The two long arrows show that the skirt is the same length on both sides. The basic points of tension here are at the knee of the extended leg and the hip. This creates a long, sweeping diaper fold from knee to hip in the slack area of the skirt.

As the figure leans over, the skirt lies flat on the rump for a short distance before it descends. This forward extension of the torso has caused the skirt to rise in the back. Usually one or two large pipe folds drop from the protruding edges at the buttocks.



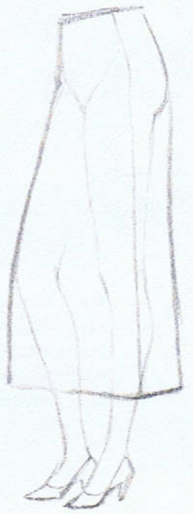


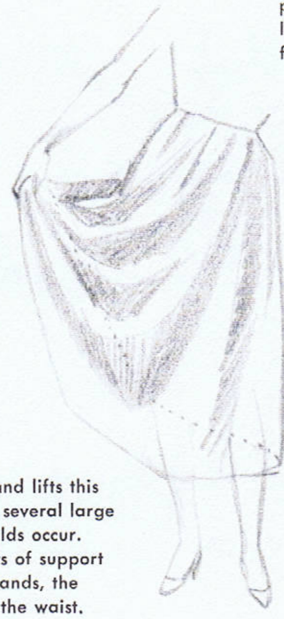
Half-lock at direction change

Pipe fold

This side view shows how the rump lifts the skirt as the figure bends forward.

By studying the underlying figure you can see how its form and posture affect the folds of the drapery.

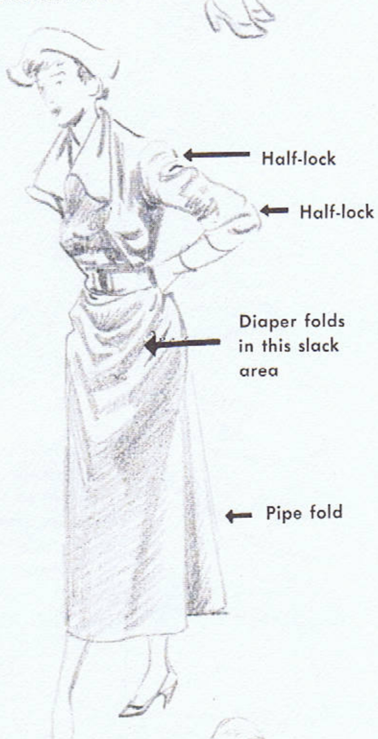




As the hand lifts this full skirt, several large diaper folds occur. The points of support are the hands, the hips and the waist.

The dress

Our chief concern is with the basic pattern of the dress. Most dresses fall into a combination of these basic designs: dresses with tight or loose bodices and full or tight skirts. The types of folds differ, depending on the degree of tension, and this in turn depends on whether the skirt — or the bodice — is tight or loose. Study the differences in folds between the tight and loose garments below.



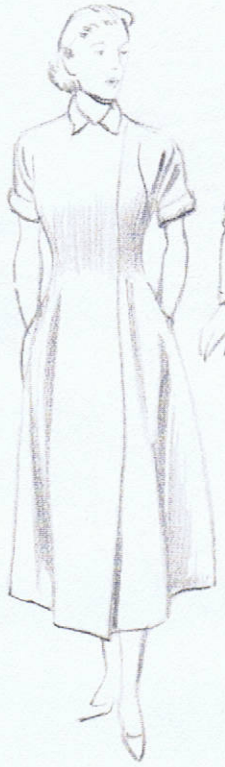
Half-lock

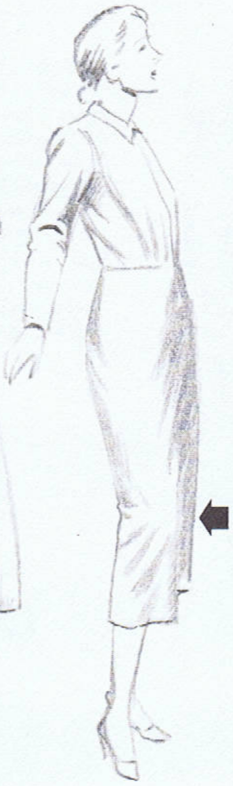
Half-lock

Diaper folds in this slack area

Pipe fold

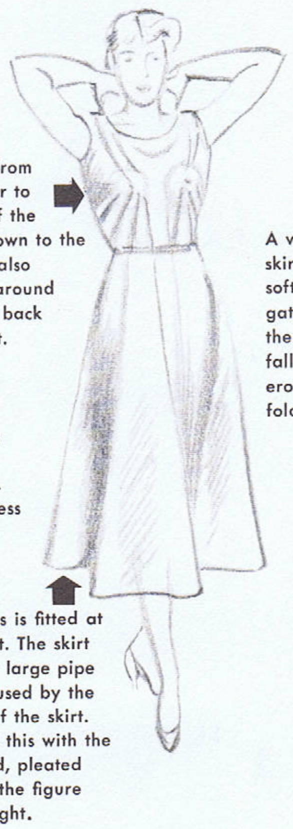
This shows a fitted dress with a reasonably full skirt. By cutting the bodice to fit the upper torso, points of tension are reduced to a minimum. From the point at the waist the dress fits out over the hips, and the looseness of the skirt from there to the hem causes most of the folds in this type of garment.





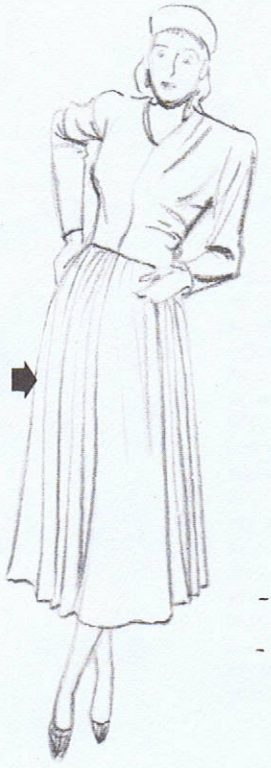
The tight dress shows the many points of tension quickly because it hugs the form. This causes endless small folds radiating from the tension points.

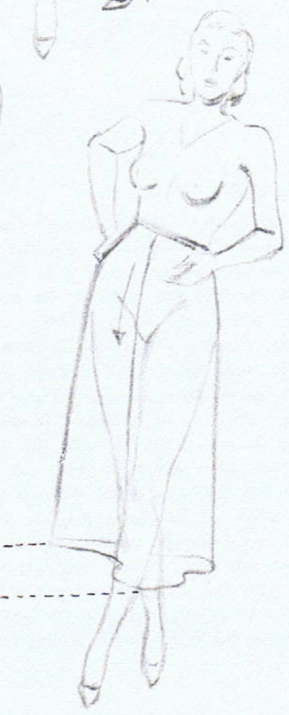
Pipe folds from the shoulder to the point of the bust and down to the waist, and also down and around toward the back at the waist.



The dress is fitted at the waist. The skirt has four large pipe folds caused by the design of the skirt. Contrast this with the gathered, pleated skirt on the figure at the right.

A very full skirt made of soft material gathered at the waist will fall into numerous pipe folds.

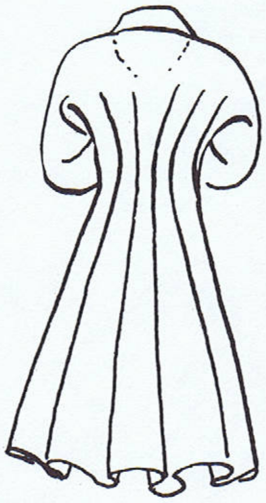


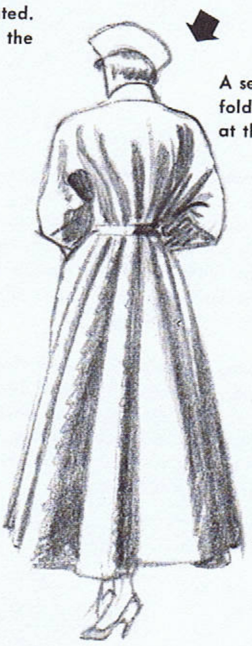


The stance of a figure changes the behavior of the folds. If the hips are on an angle, the high hip will pull that side of the skirt up. If the skirt is tight, diagonal folds will occur from the high hip toward the opposite leg. In a full skirt, as pictured above, there is little tension because of the fullness, and the folds fall directly down.

The coat

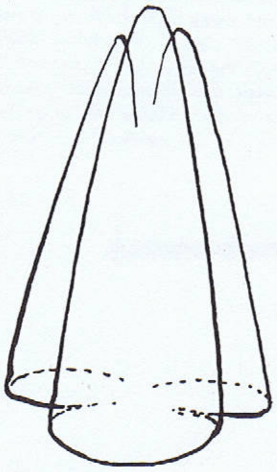
Study the coat as an over-all unit. It is either gathered at the waist, hangs directly from the shoulders or is form fitting. You must first capture its basic characteristic. The diagrams show the approach to the coats illustrated. Study them in relation to the drawing below each one.

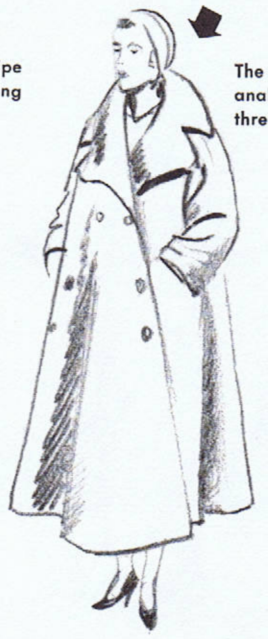




A series of pipe folds narrowing at the waist.

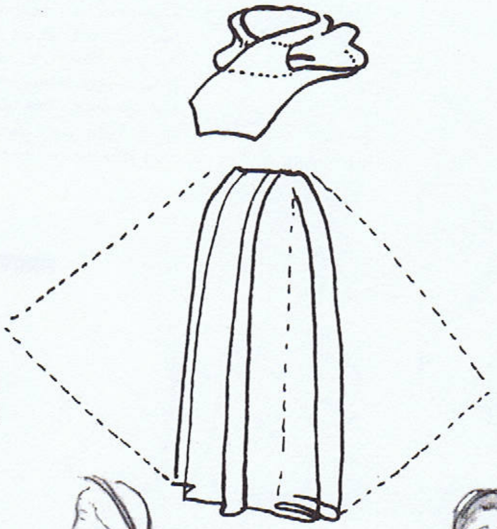
Draw the figure first. Then draw the coat, emphasizing the folds. Start from the shoulder, come in to the waist and out toward the hem. Feel that these are pipe folds, tight at the waist, wider below.

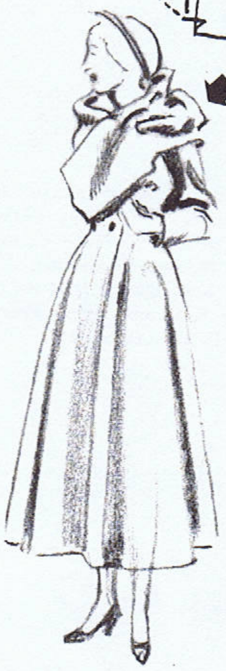




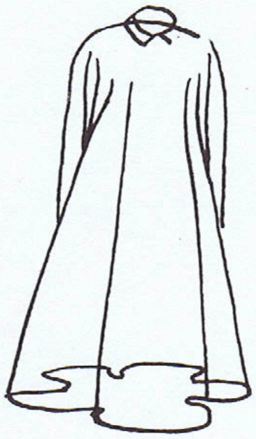
The simplest analysis is just three tall cones.

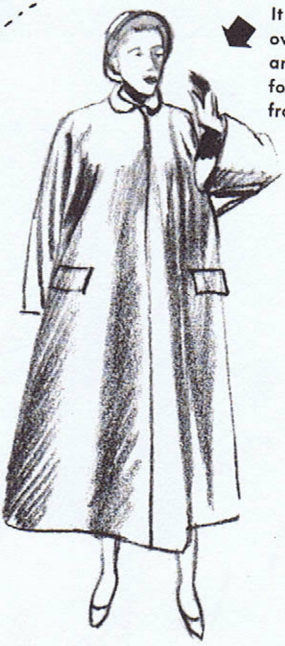
These folds drop out and down from the top of the shoulders. You should think of a cone or cylinder that is wide at the bottom and narrow at the top. Study the analysis shown in the diagram.





Here the pipe folds fall in a flat manner, caused by the design of the garment. They are still pipe folds, but are flattened. Notice how the collar goes around the neck, returns and is pulled through an opening.



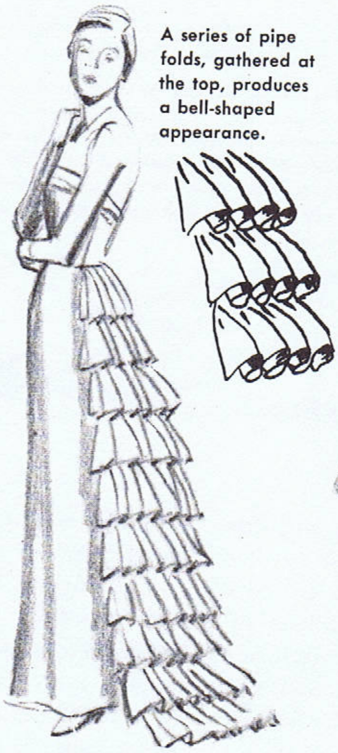


It is fitted tightly over the shoulders and large pipe folds descend from the bust.

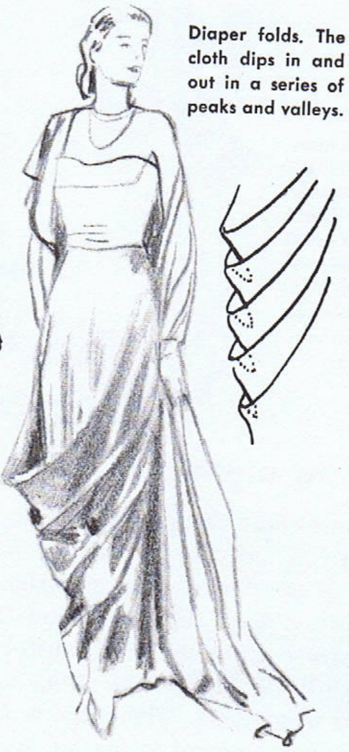
This shows how a certain type of design of garment will cause all of the folds to drop from the neck-shoulder position. The bust, protruding in the front, here governs the direction of the folds as they descend.

The formal gown

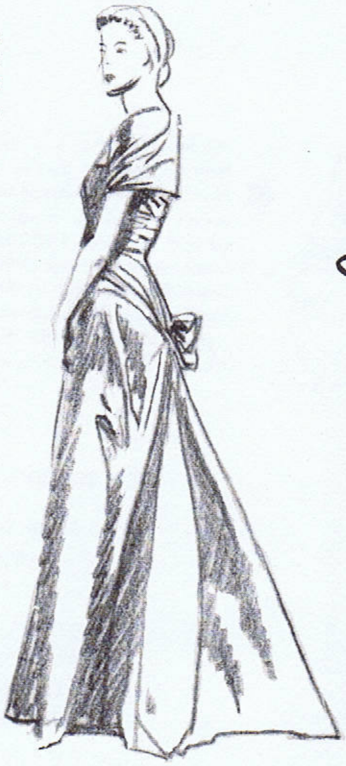
You must analyze the basic motive, direction or character of a fold first. We diagram the novel features of each of these gowns. You will see that a very simple form is sometimes the basis for an elaborate set of folds. By understanding this, the final drawing of the gown becomes simple.

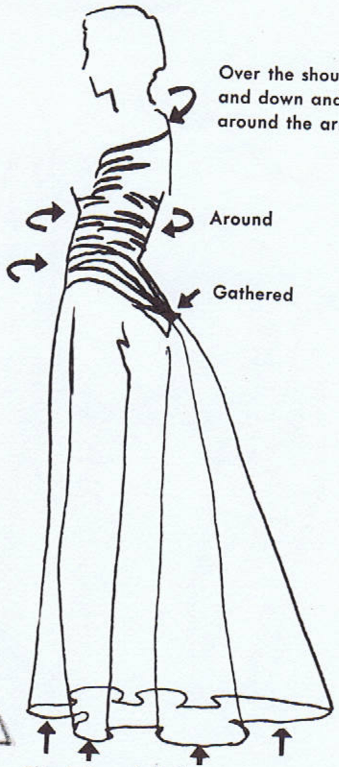


A series of pipe folds, gathered at the top, produces a bell-shaped appearance.



Diaper folds. The cloth dips in and out in a series of peaks and valleys.





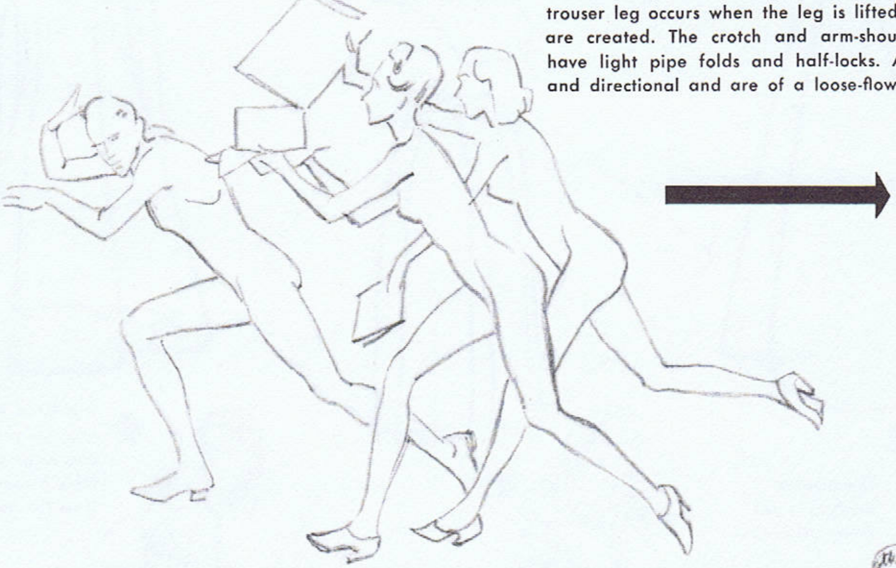
Over the shoulder and down and around the arm.

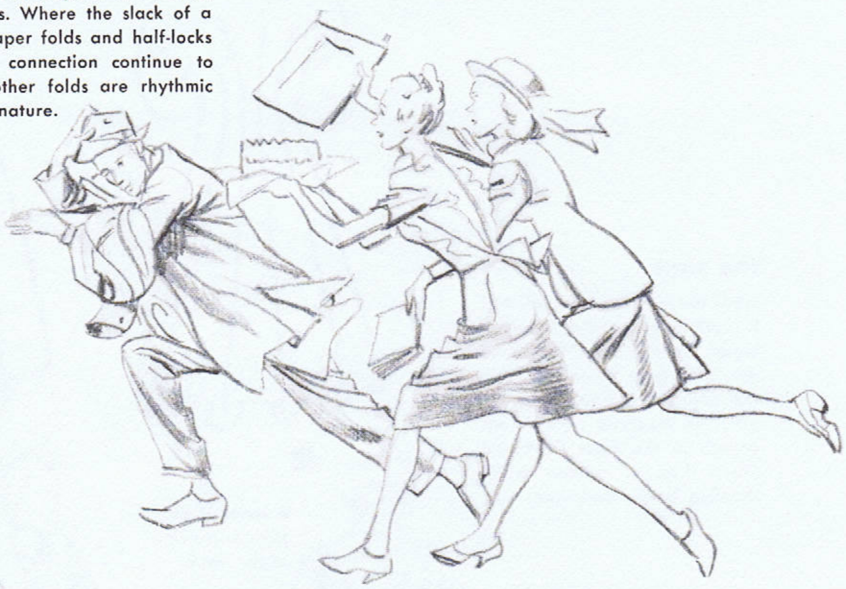
Around

Gathered

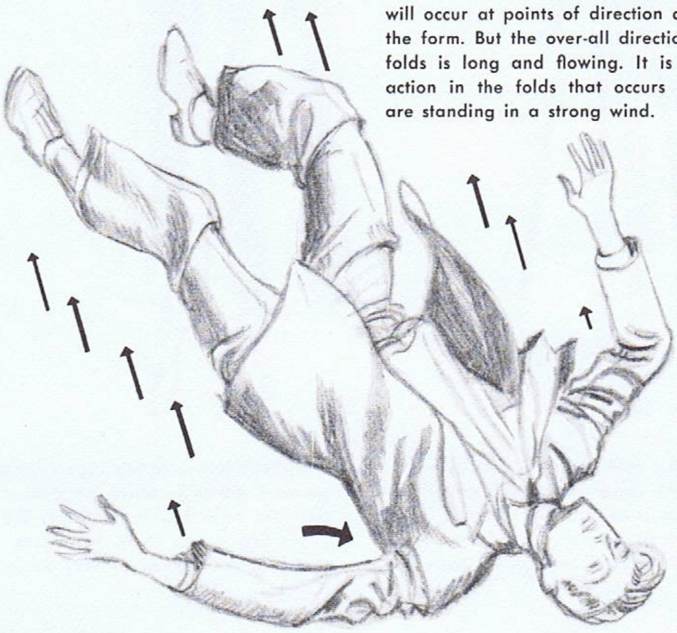
This fullness falls in a series of large pipe folds. Study the curves as we show them here and in the drawing at the left.

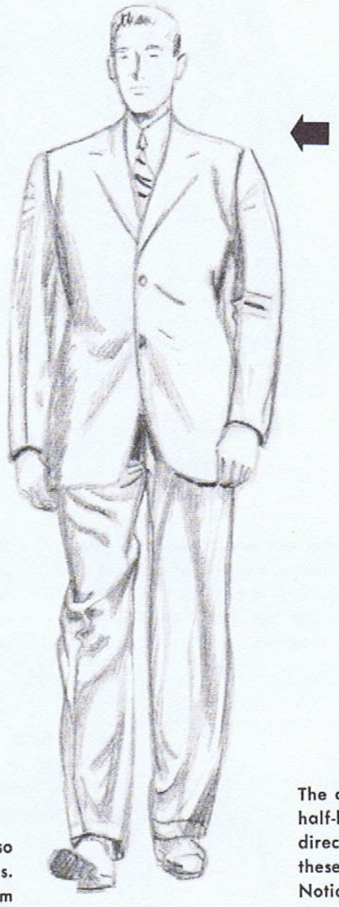
When a figure is moving rapidly forward, the front of the body, the arms and the legs become a wall of tension. The direction of all folds is back, down and away from the forward edge of the wall of tension. They are usually pipe or drop folds. Where the slack of a trouser leg occurs when the leg is lifted, diaper folds and half-locks are created. The crotch and arm-shoulder connection continue to have light pipe folds and half-locks. All other folds are rhythmic and directional and are of a loose-flowing nature.





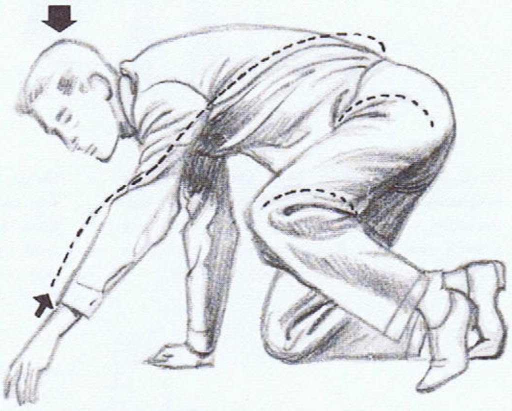
When the figure falls, slack areas trail away from the direction of motion. Half-locks will occur at points of direction changes in the form. But the over-all direction of most folds is long and flowing. It is the same action in the folds that occurs when you are standing in a strong wind.



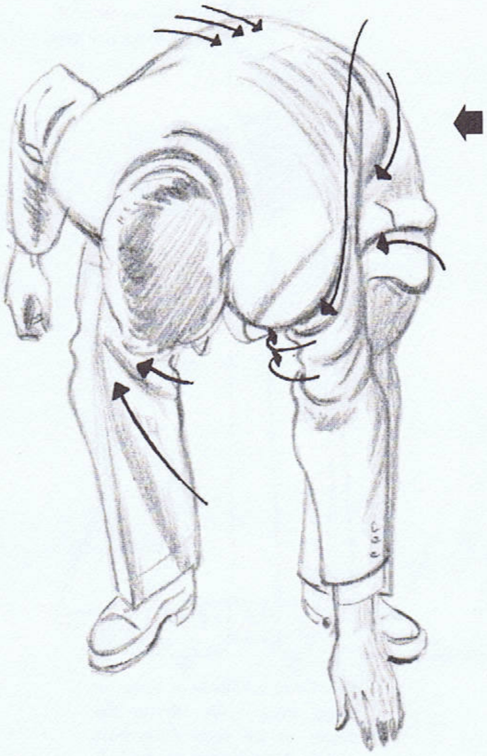


The forward leg will gather soft half-locks and spiral folds as it moves forward. This is caused by the cloth being "thrown" slightly ahead of the leg proper. The back leg will carry a long sweeping pipe fold starting at the front of the waist and flowing in a curve toward the foot. The tension is on the front of the forward leg, and the back of the trailing leg.

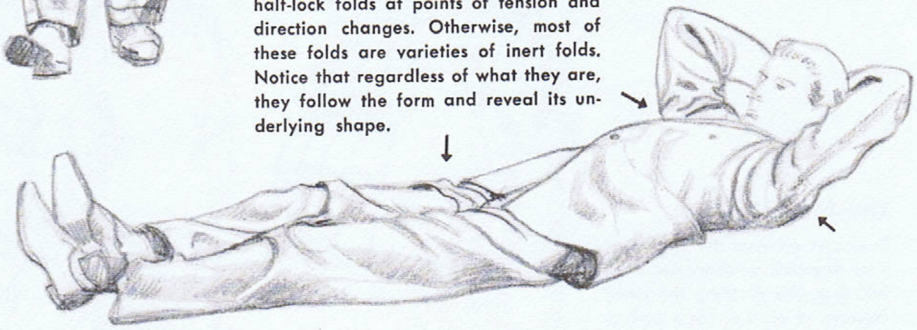
A kneeling, reaching figure, as shown, produces a strain that radiates spiral pipe folds from the forearm to the center of the back. The arm-shoulder connection is the key point. The arm folds radiate to it. The torso folds come from the shoulder, go under the arm, around the chest and down to the back.



The reaching arm and the torso bent at the waist do two things. First, the tension around the arm causes radiating spiral folds. Second, the large, half-lock folds occur where the slack of the coat meets the upper leg as the torso bends down. The back has small tight folds caused by the contrasting horizontal tension.



The arrows point to the tight spiral and half-lock folds at points of tension and direction changes. Otherwise, most of these folds are varieties of inert folds. Notice that regardless of what they are, they follow the form and reveal its underlying shape.

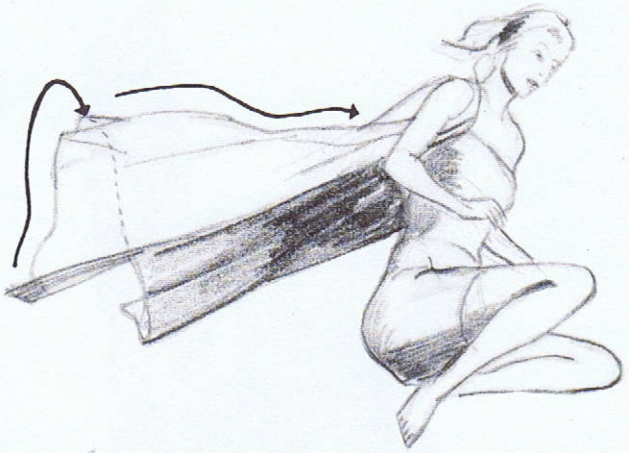


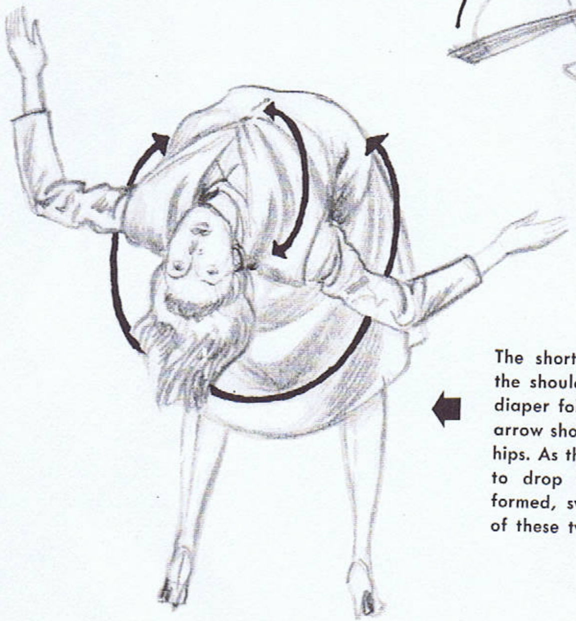
Drapery in motion

The most important thing to remember, and this is a MUST, is that the nude figure has to be drawn first and then draped, or you cannot draw convincing folds on a figure in motion. All of the drawings on this page started with a nude figure. Careful study of the garment is also a must. The shape and fullness of the jacket and the position and connection of the sleeve at the shoulder control most of the upper torso folds. With the trousers, the cut and fullness are the controlling factors, and particular attention should be paid to the leg-torso connection. The trousers behave differently in different actions. Sometimes the slack is thrust upward by certain leg motion — at other times it is under tension. To draw this convincingly requires observation, study and practice.

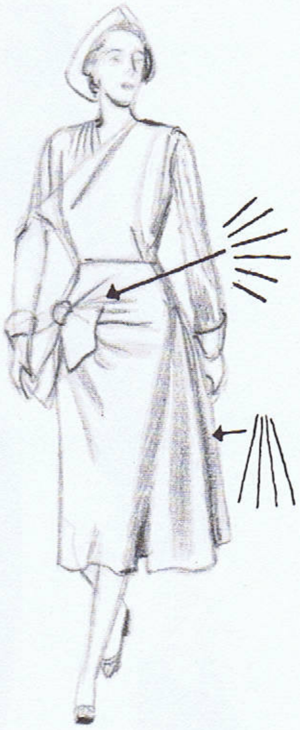
Women's clothes in motion are impossible to draw without the most careful study of the garment. The variety of styles and designs of the different units, such as the cut of the sleeve or the fullness of the jacket and skirt, makes this study absolutely necessary. The basic points of strain remain, but the particular garment will behave in its own particular manner. The rule to follow is to establish the points of tension and support on the nude figure. Then fit the garment to the figure and estimate the degree of motion so that the slack area falls away from the tension and support points, in keeping with the estimated motion. When you draw the folds radiating from these tension and support points, be sure to maintain the angle and direction of the folds in relation to the intensity of the motion.

This robe is cut narrower at the shoulders than at the hem. As it moves horizontally in the wind, it takes a wide sweeping curve at the hem. Its tension point at the arm-shoulder connection controls the entire shape of the garment as it recedes.

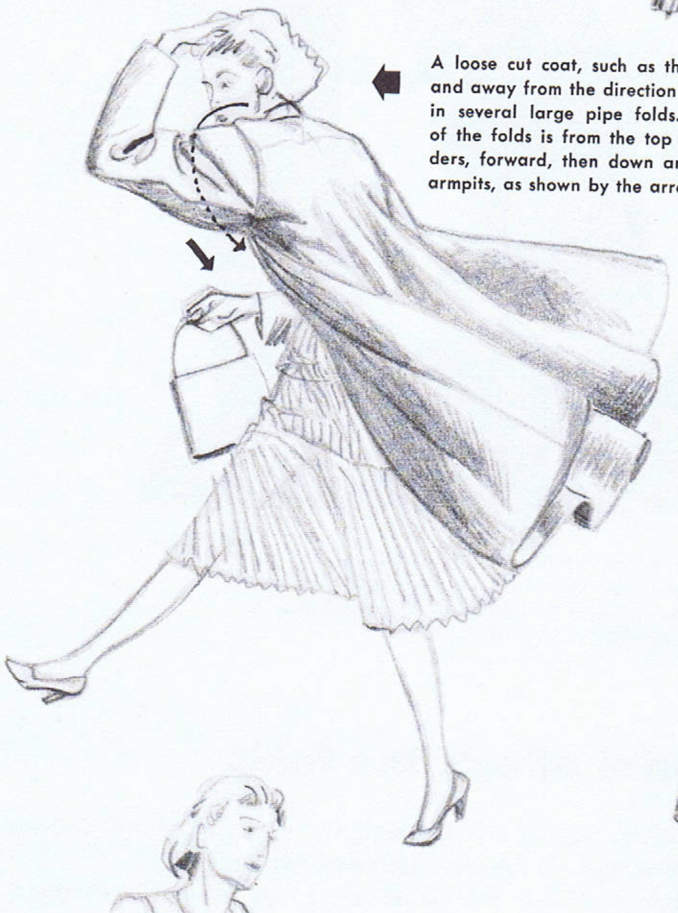




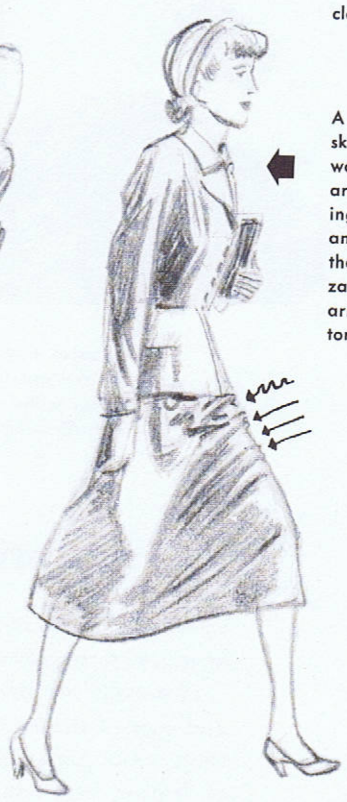
The short arrow shows the tension from the shoulder to the button, causing small diaper folds on the upper chest. The long arrow shows the two support points at the hips. As the figure bends, causing the skirt to drop down, large diaper folds are formed, sweeping from one to the other of these two points.



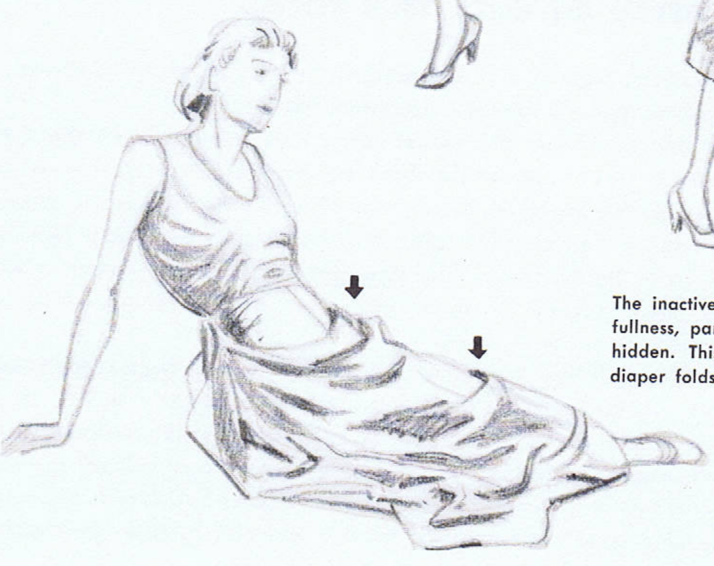
The major folds in this dress are caused by the style of the garment, rather than by the action of the figure. Tight folds occur at the gathering of the cloth on one hip. Due to the influence of gravity, the long pipe folds descend from the other hip where there is a surplus of cloth that is not under tension.



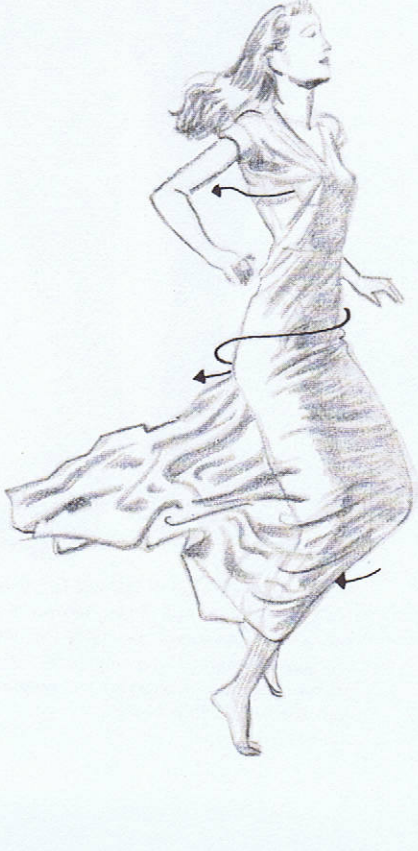
A loose cut coat, such as this, falls back and away from the direction of the action in several large pipe folds. The control of the folds is from the top of the shoulders, forward, then down and under the armpits, as shown by the arrows.



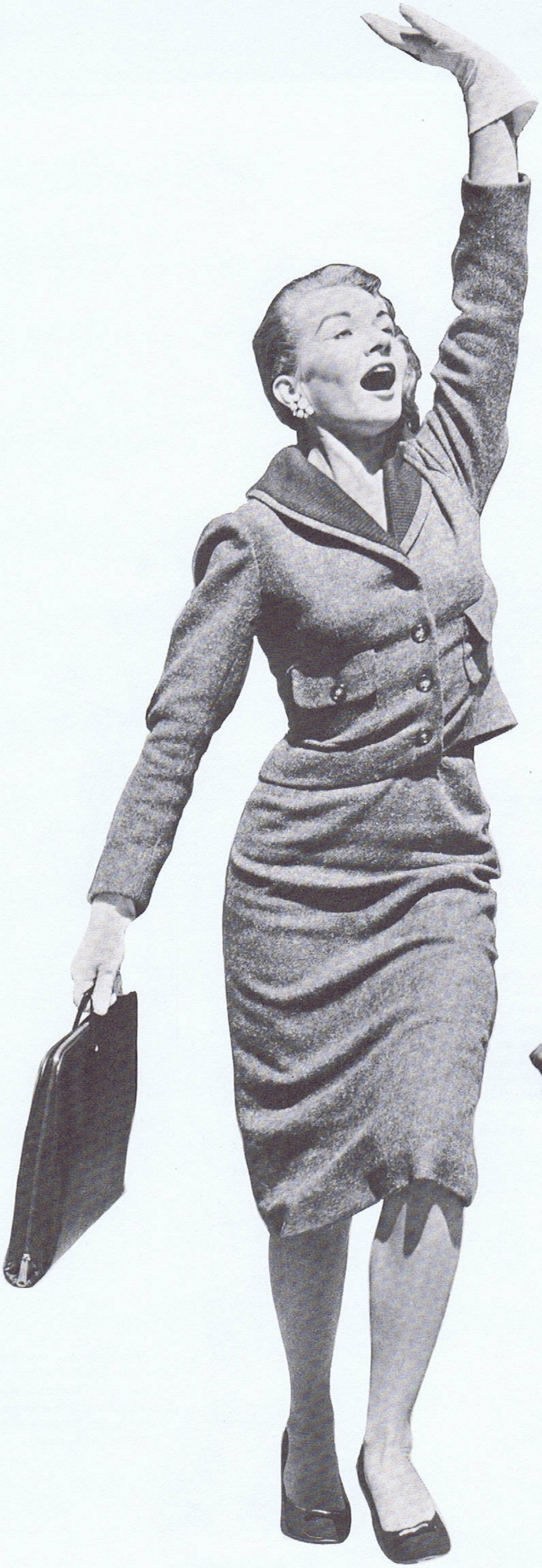
A side view of the skirt shows how the skirt "works up" as the leg thrusts forward. A group of folds occur in the slack area. They are caused by the cloth moving up and descending diagonally back and away from the tension. They follow the contour of the leg. A group of zigzag folds occur opposite the crooked arrow in the slack area near the leg-torso connection.

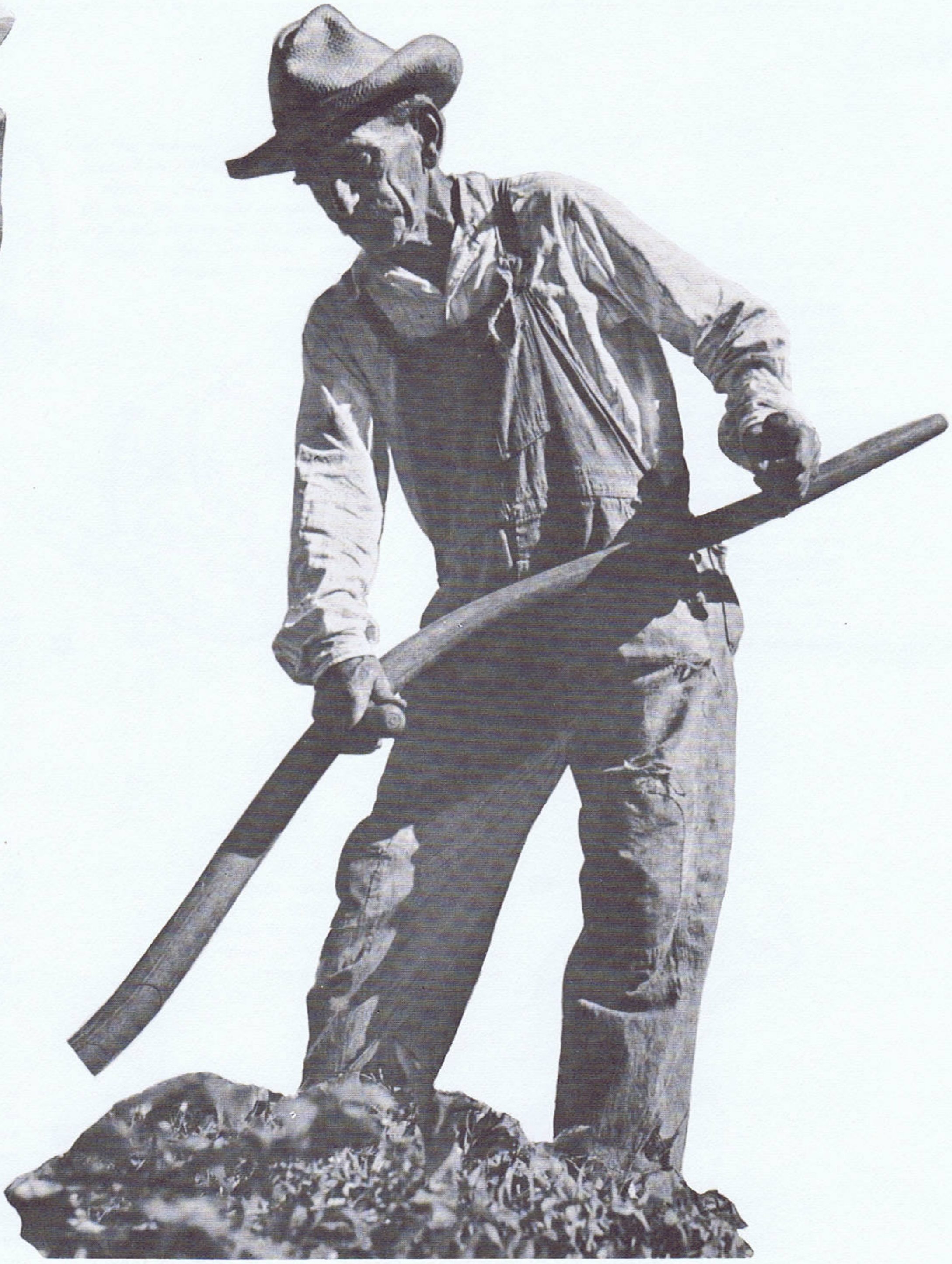


The inactive skirt is inert. Because of its fullness, part of the form of the legs is hidden. This fullness has caused a few diaper folds from tension at the hips.



This illustrates how pipe folds follow the form of the figure. There are some slack cloth here and many folds, but the form of the figure predominates.





Old denim and cotton: These denim overalls have become threadbare and baggy with wear. The bagginess is especially noticeable in the outline of the legs. In the cotton shirt there are many small, rather angular folds and wrinkles.

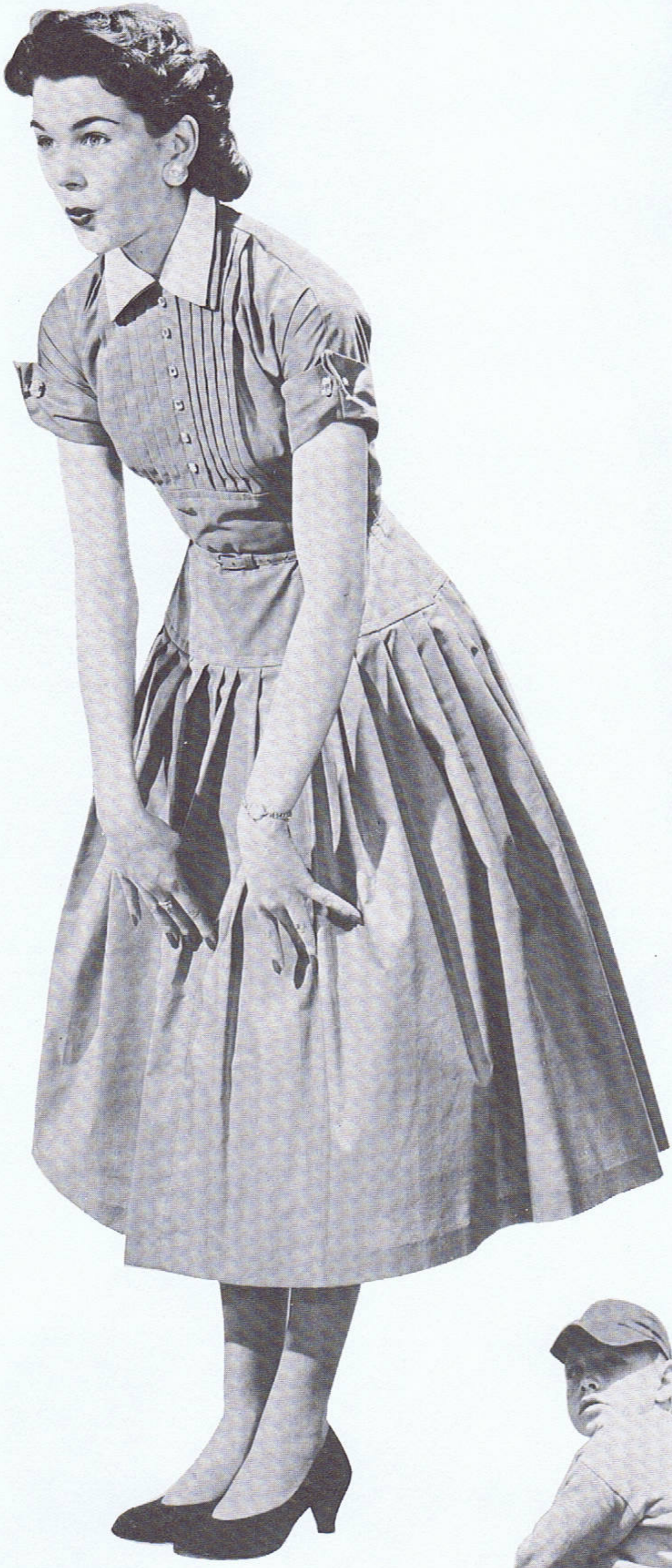
The material affects the folds

Every piece of drapery, regardless of the material it is made of, will form one or more of the seven types of folds we described earlier.

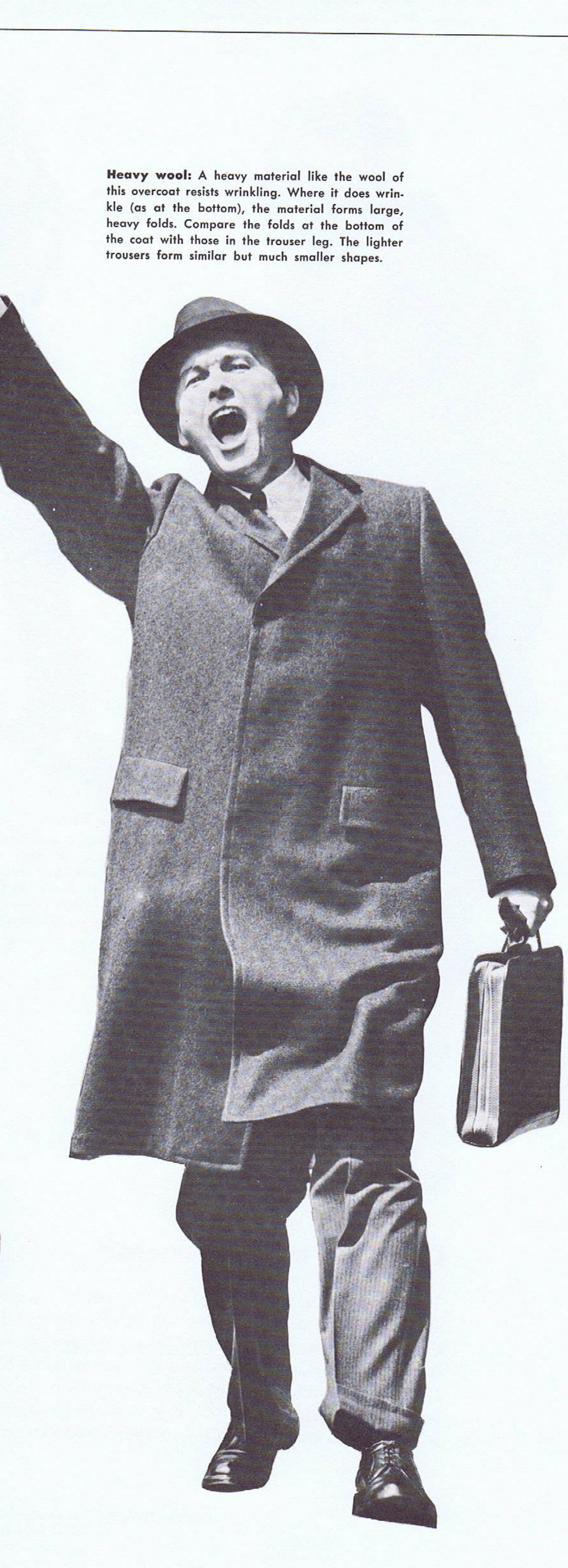
However, the material itself will create important differences in the size and type of the fold. You might say the details of each of the folds vary with the type of material. For example, heavy materials like coarse canvas, wool, or leather make fewer and simpler folds than we would find in a lighter material like satin or light cotton. The structure of the folds – their crispness and angularity or softness or smoothness – can be seen in considerable variety on these pages.

Before drawing or painting a piece of material, study the character of the cloth itself. You will find specific qualities that can be clearly shown in a drawing or painting and will make the material seem more like cotton, wool, satin, etc., or whatever it is that you are painting. This is particularly important if your picture depends on clear distinctions between different types of material or characterizing your subjects by the material in their garments.

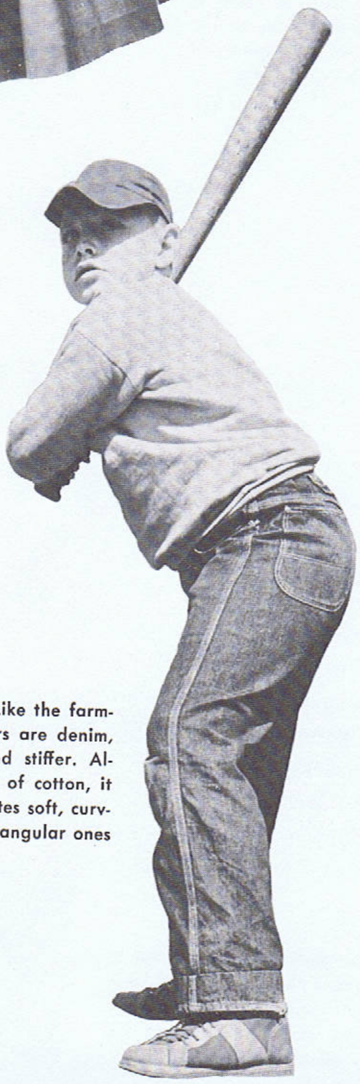
Wool: The soft wool of this suit follows around the body in soft, curving folds. Because the fabric is fairly thick and heavy, the folds and wrinkles lack the sharp definition and angularity we observe in thinner materials. Compare, for example, the cotton shirt on the man above.



Starched cotton broadcloth: The starched cotton broadcloth of this girl's dress contrasts sharply with the clothes of the farmer on the opposite page. The dress, which has been carefully pressed, falls into pleats that are crisp and angular.



Heavy wool: A heavy material like the wool of this overcoat resists wrinkling. Where it does wrinkle (as at the bottom), the material forms large, heavy folds. Compare the folds at the bottom of the coat with those in the trouser leg. The lighter trousers form similar but much smaller shapes.

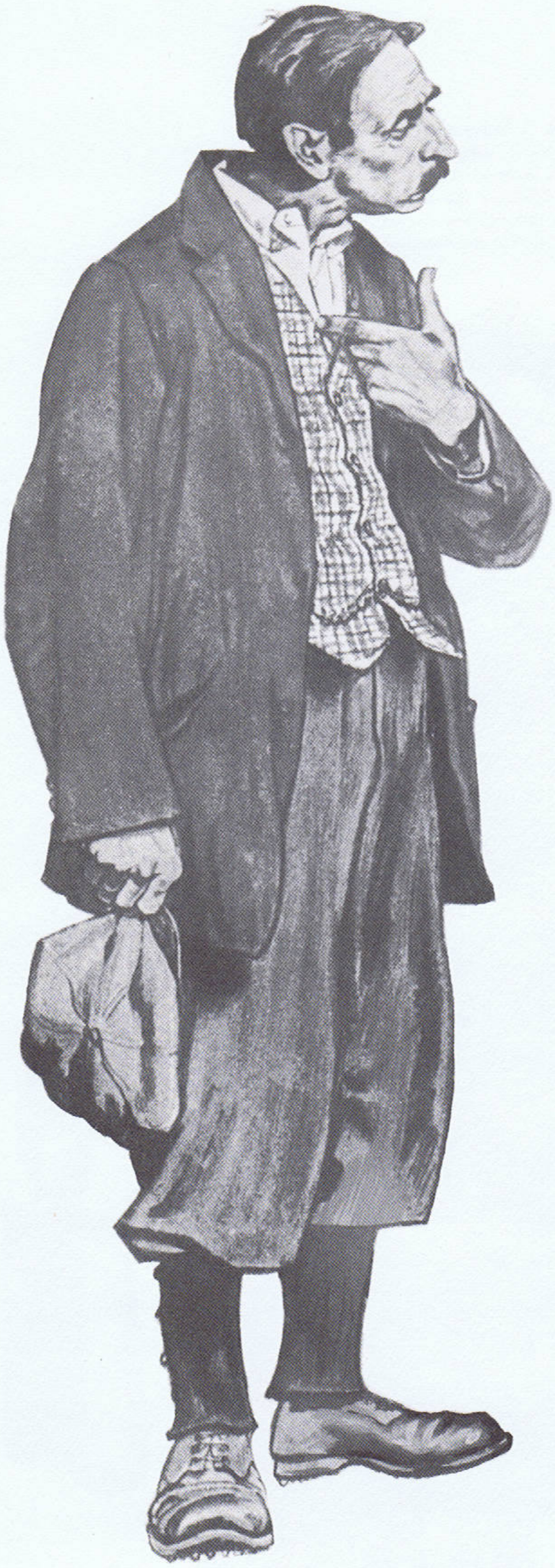


New denim, thick cotton: Like the farmer's overalls, this boy's trousers are denim, but the material is newer and stiffer. Although the sweatshirt is made of cotton, it is thick and heavy and so creates soft, curving folds like wool rather than angular ones like thinner cottons.

Photographs courtesy of Ewing Galloway

Robert Fawcett

This detail from an illustration shows an English gamekeeper who is inclined to drink too much. The unbuttoned shirt, wrinkled vest, drooping jacket and knickers are all in keeping with his character.



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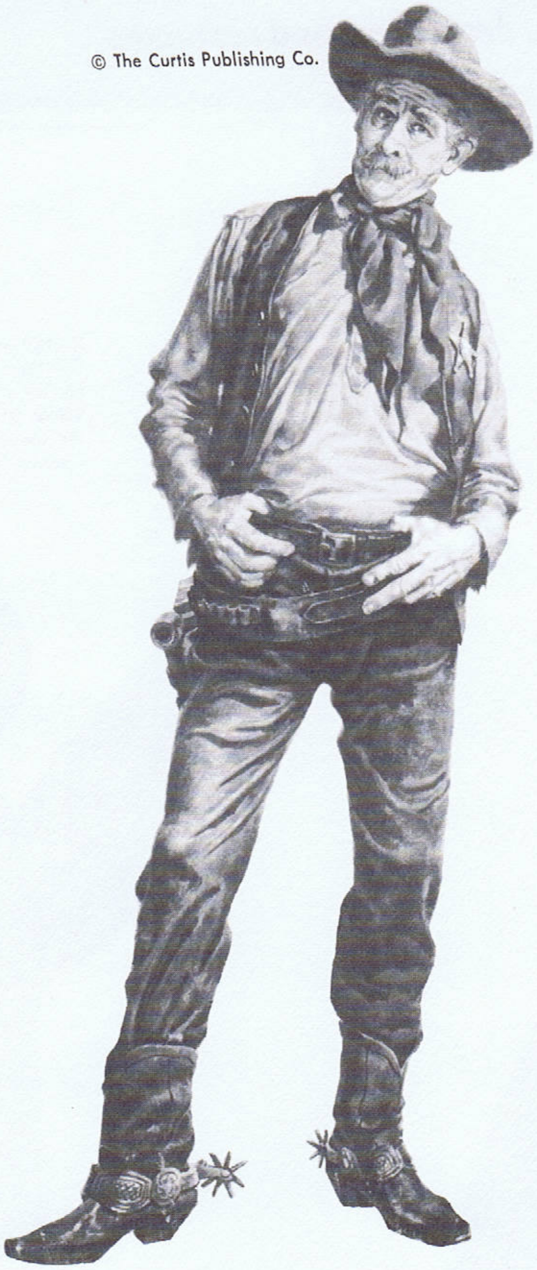
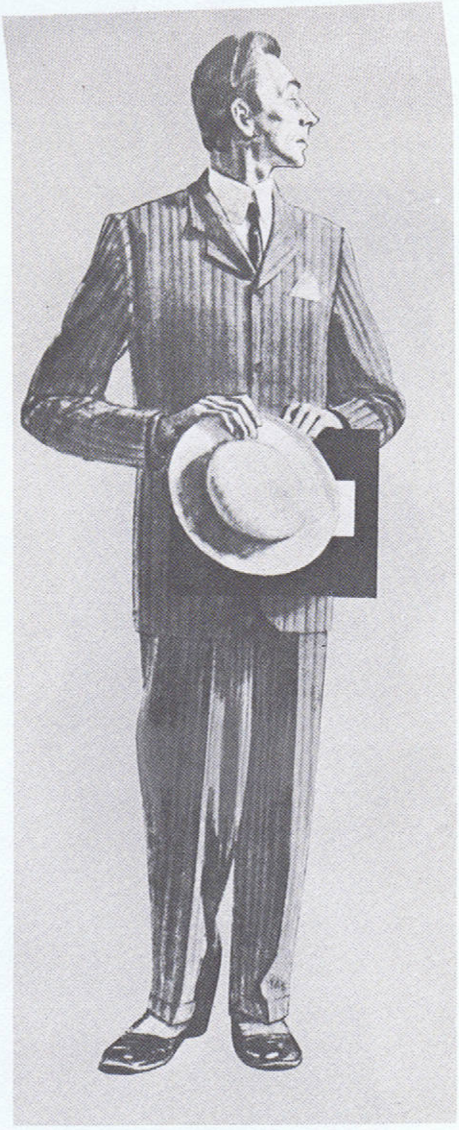


Albert Dorne

The well-worn, wrinkled clothing of the sheriff helps to make him a convincing Western type. It contrasts sharply with the attire of the figure at the left and points up the value of clothing in establishing the mood and character of a figure in a picture.

Courtesy Good Housekeeping

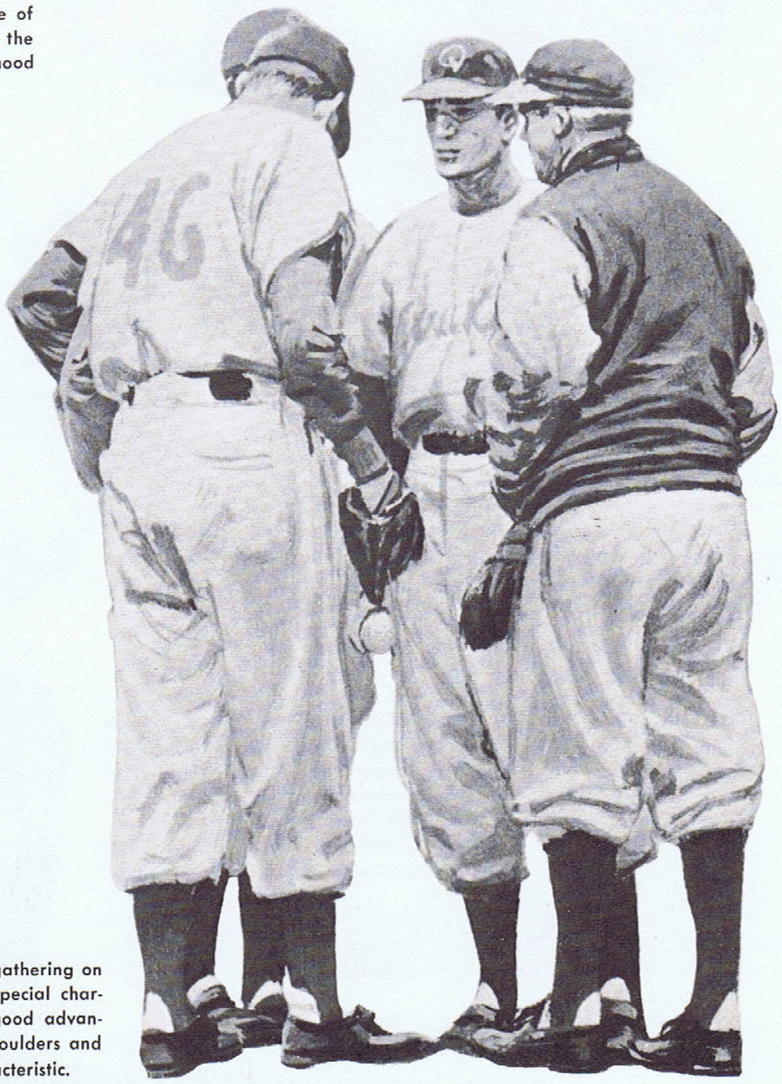


Robert Fawcett

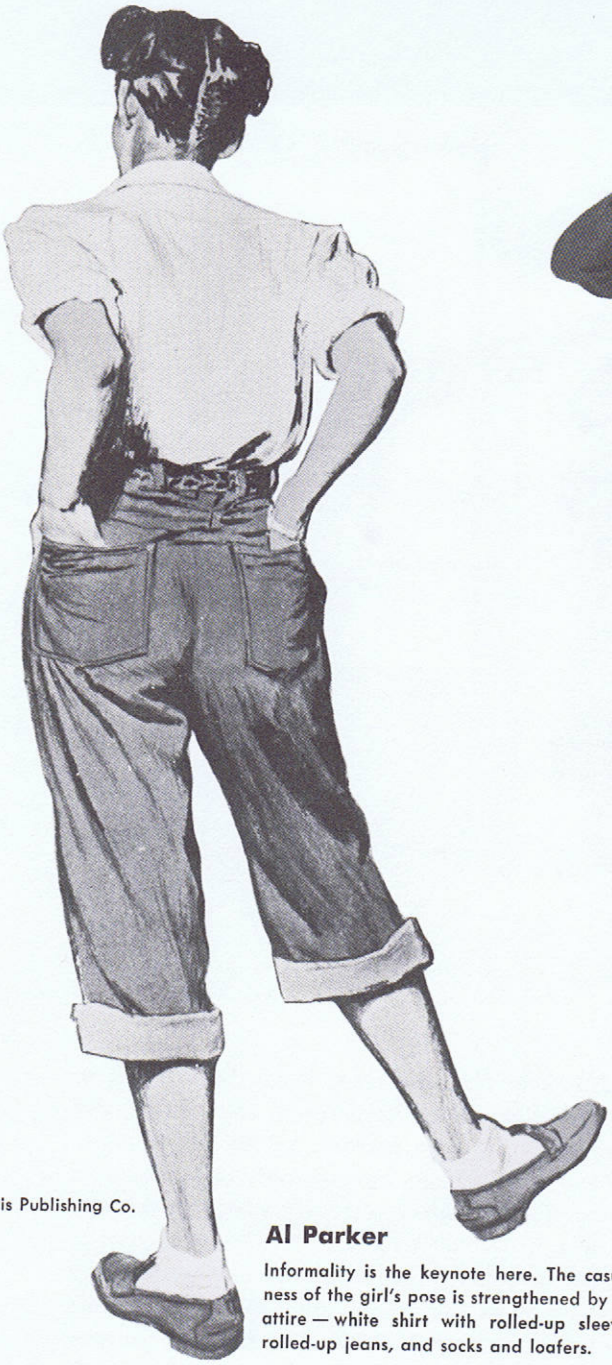
In this illustration clothes are used to create an air of haughty elegance. The well-pressed suit, pocket handkerchief, high collar, and spats proclaim the gentleman of half a century ago.

Costume and character

The style, fit, and condition of clothing can be an invaluable aid in the creation of character. As the Faculty examples on these pages show, the careful choice of costume can help you establish a character's occupation, position in society, personality, the time and place in which he lives, whether he is serious or comic. Clothing can reveal all of these things to the viewer at a glance, so dress the people in your pictures carefully.



Austin Briggs This group of baseball players gathering on the pitcher's mound show the special characteristics of their costume to good advantage. The sloping, unpadded shoulders and the full, baggy pants are characteristic.



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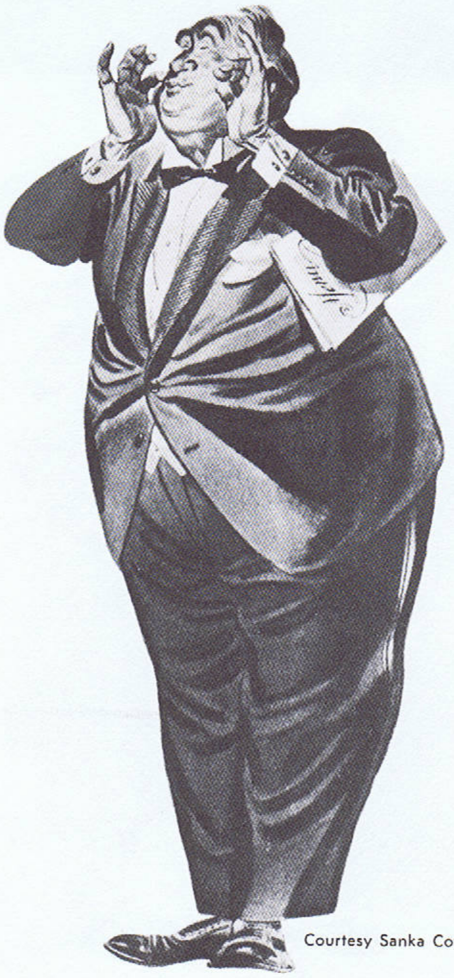
Al Parker

Informality is the keynote here. The casualness of the girl's pose is strengthened by her attire — white shirt with rolled-up sleeves, rolled-up jeans, and socks and loafers.



Courtesy Sanka Coffee

Albert Dorne

This maître d'hôtel is quite bulky, and his tight-fitting garments emphasize it. The wrinkles running around the jacket suggest the ample dimensions underneath, and there are many wrinkles in the trousers to show us how well filled they are.

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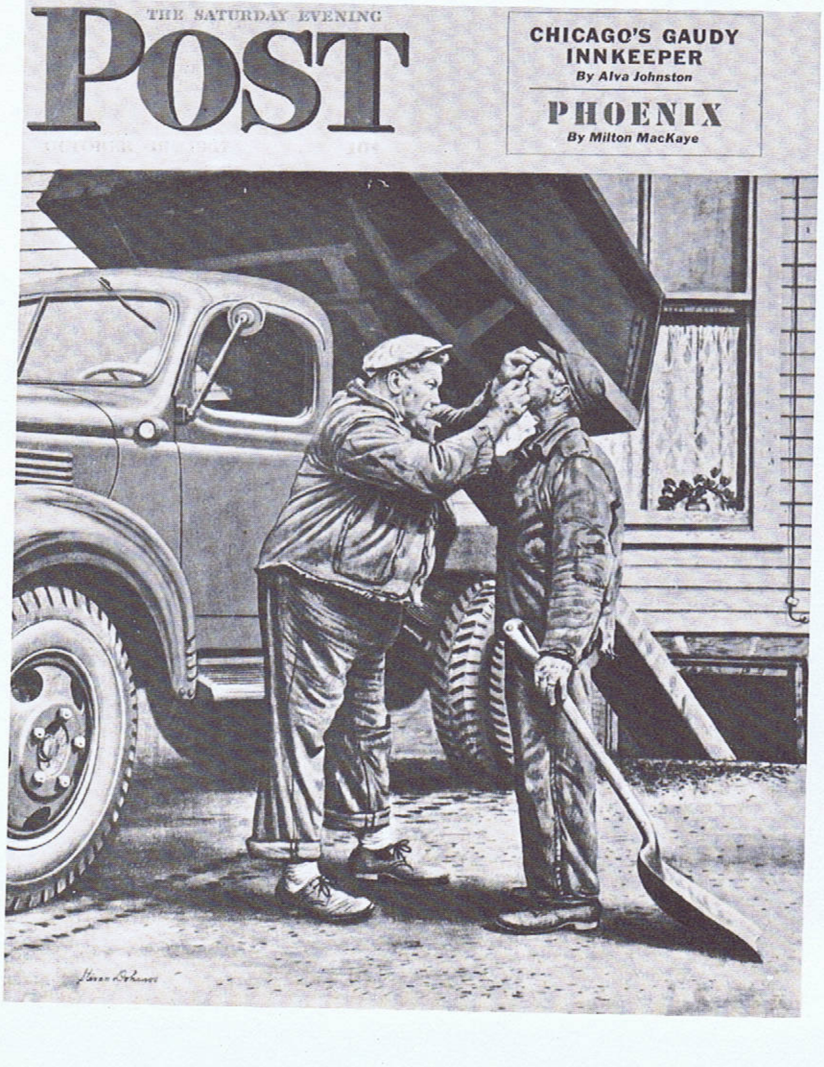
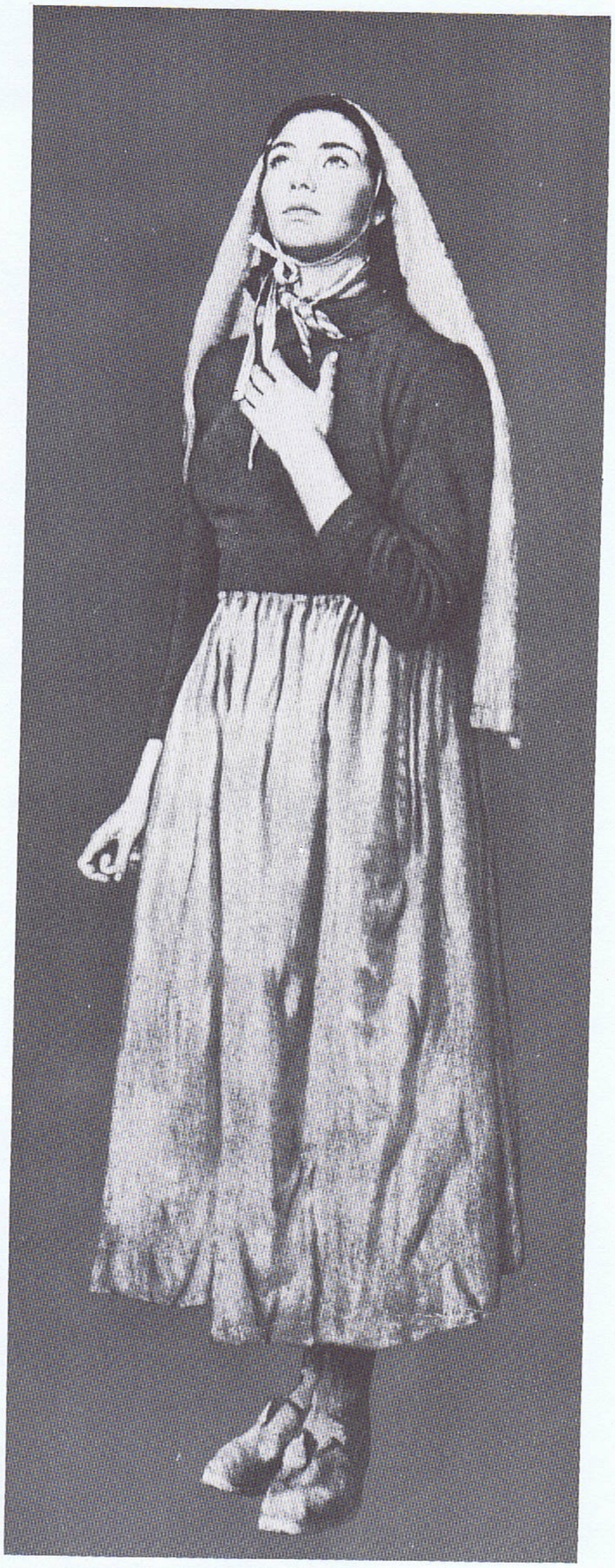


Stevan Dohanos

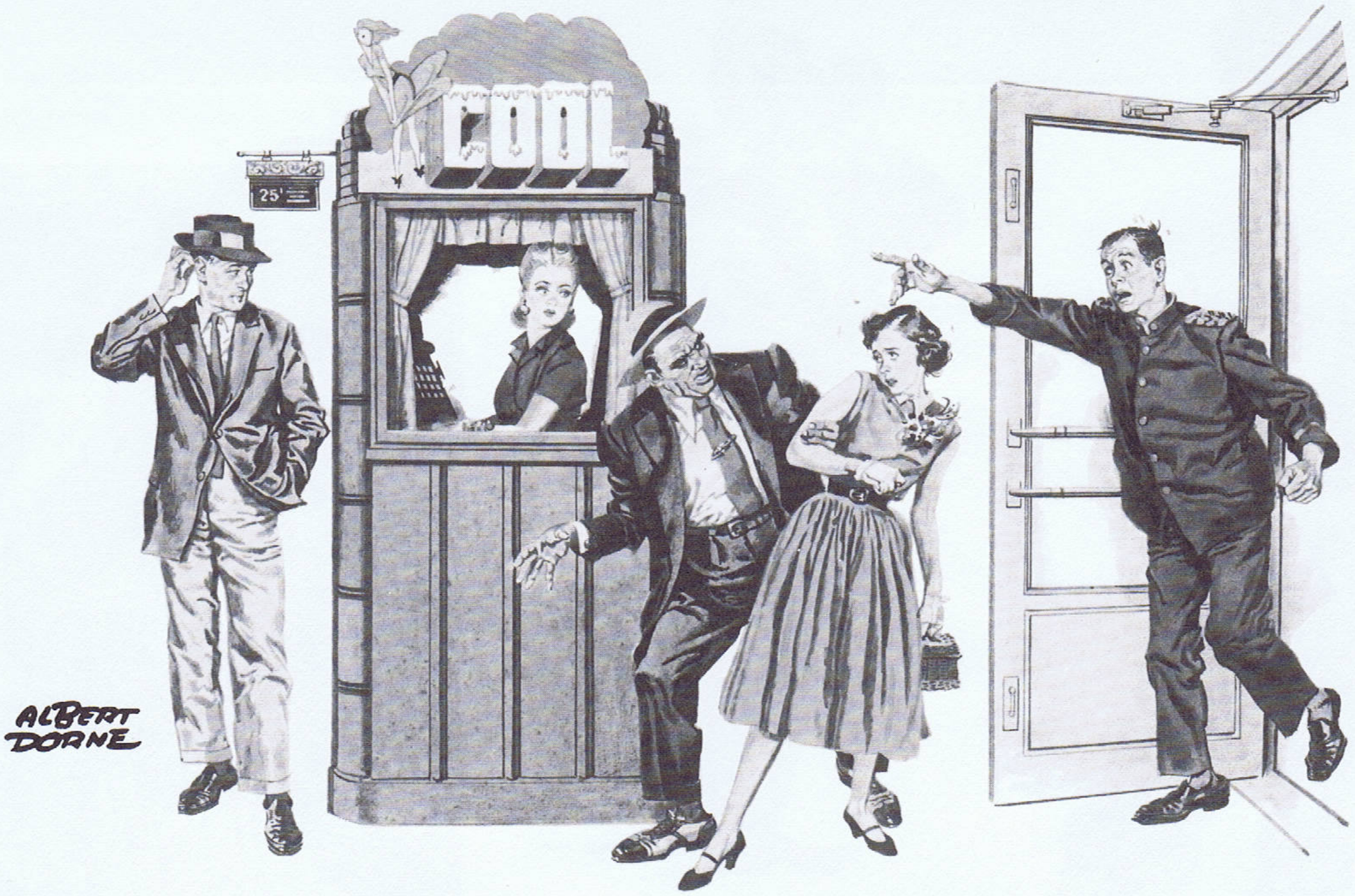
The clothing on these two men tells us it is in motion all day long while they shovel coal. Constant bending at waist, knees, shoulders, and elbows has literally molded the clothing to the action.

Courtesy 20th Century Fox



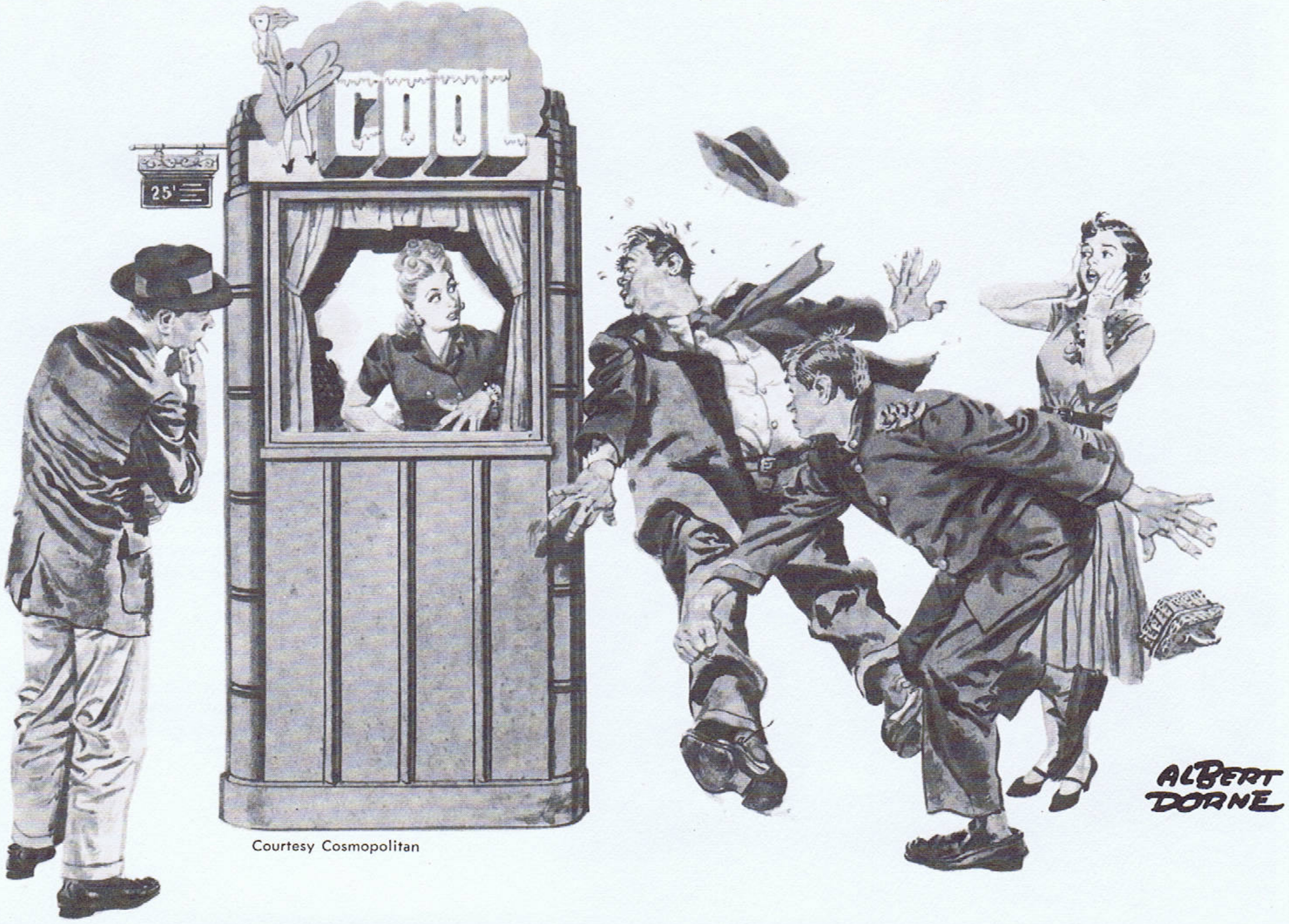
Norman Rockwell

Here is a fine example of how clothing can help suggest the "poor but dignified" feeling that is often required in a picture. Avoiding glamorous clichés, Rockwell has used the drab wool sweater, rather shapeless skirt, and the simple shawl to create a character with attractiveness and dignity.



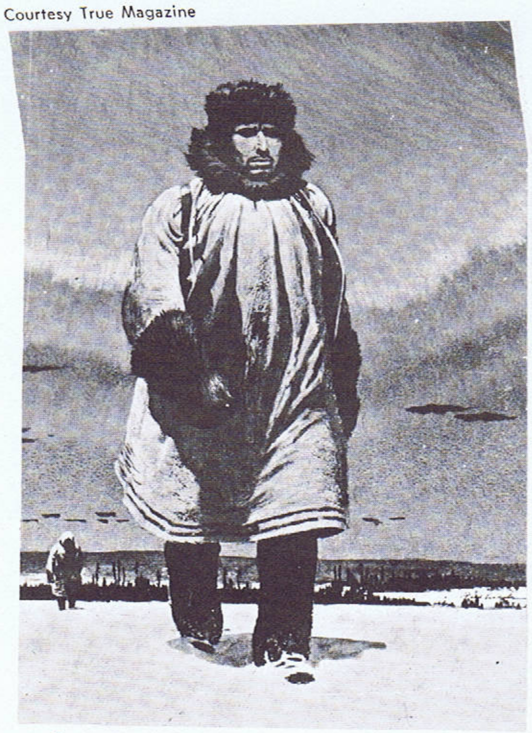
The drapery changes with the action

The folds and wrinkles in clothing respond to the changes in the action of a figure. They often help reveal that action and make it seem more animated in a picture. In the two illustrations by Albert Dorne on this page, we can study two actions in sequence and see how a new position alters the points of support and tension from which the folds radiate. Notice particularly, on the man struck by the usher, how the blow seems to drive his clothing up and away from the wrists and ankles. His whole silhouette becomes more animated as his coat, tie, and trousers fly out. In the pictures on the facing page all of the clothing is used by the artists to show figures in motion.



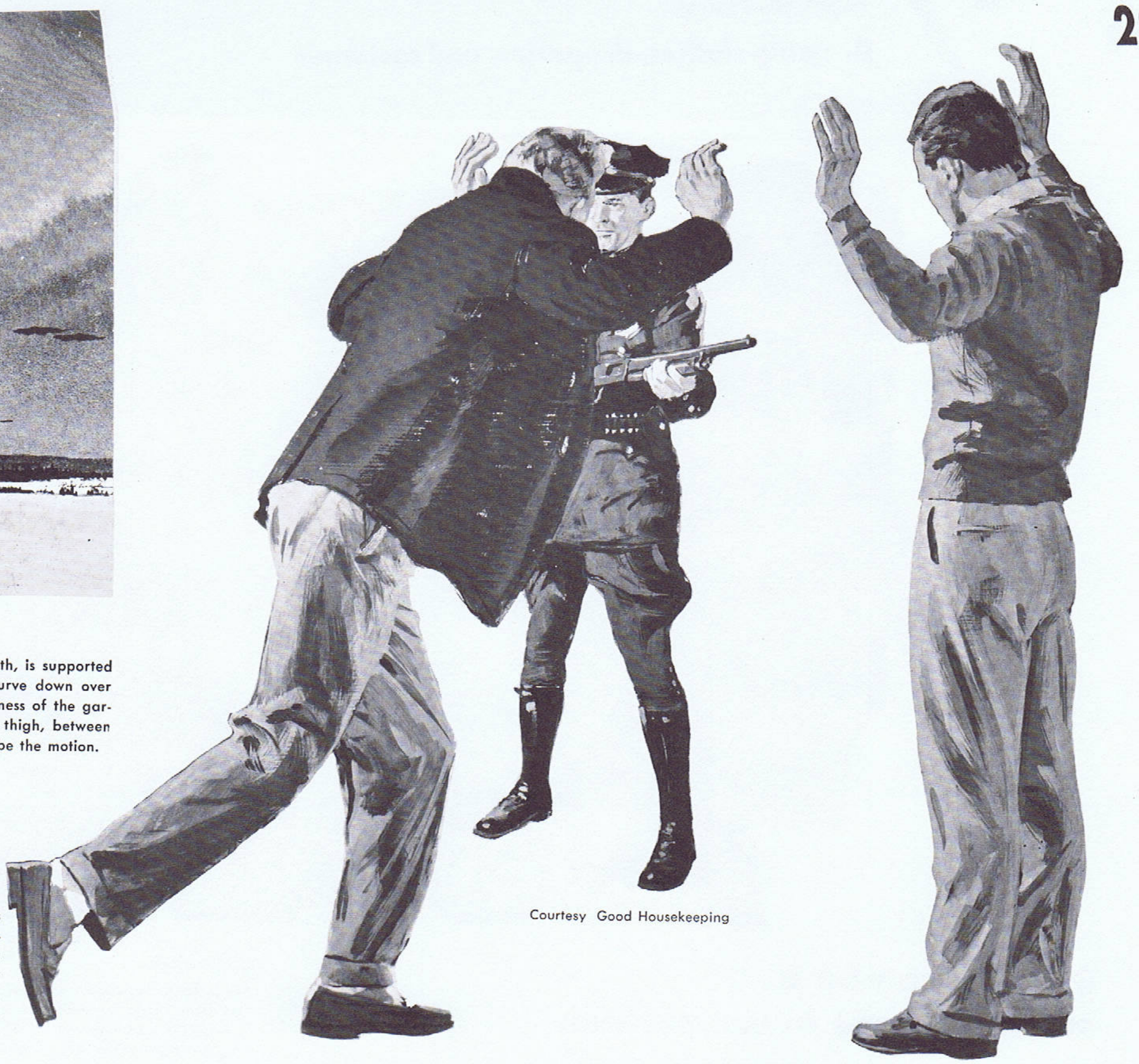
Courtesy Cosmopolitan

Courtesy True Magazine



Fred Ludekens

This heavy parka, a coat worn in the North, is supported from the shoulders and forms folds that curve down over the front of the figure. Although the looseness of the garment hides most of the man, folds on the thigh, between the legs, and at the shoulder clearly describe the motion.



Courtesy Good Housekeeping

Austin Briggs

Skillful drawing of clothing in action helps to make this tense "hands up" situation convincing. See how the upraised arms wrinkle the sleeves, and the jacket front falls away from the body of the figure at left. Notice how the trouser legs of the figure at the right clearly reveal the form of his calves.

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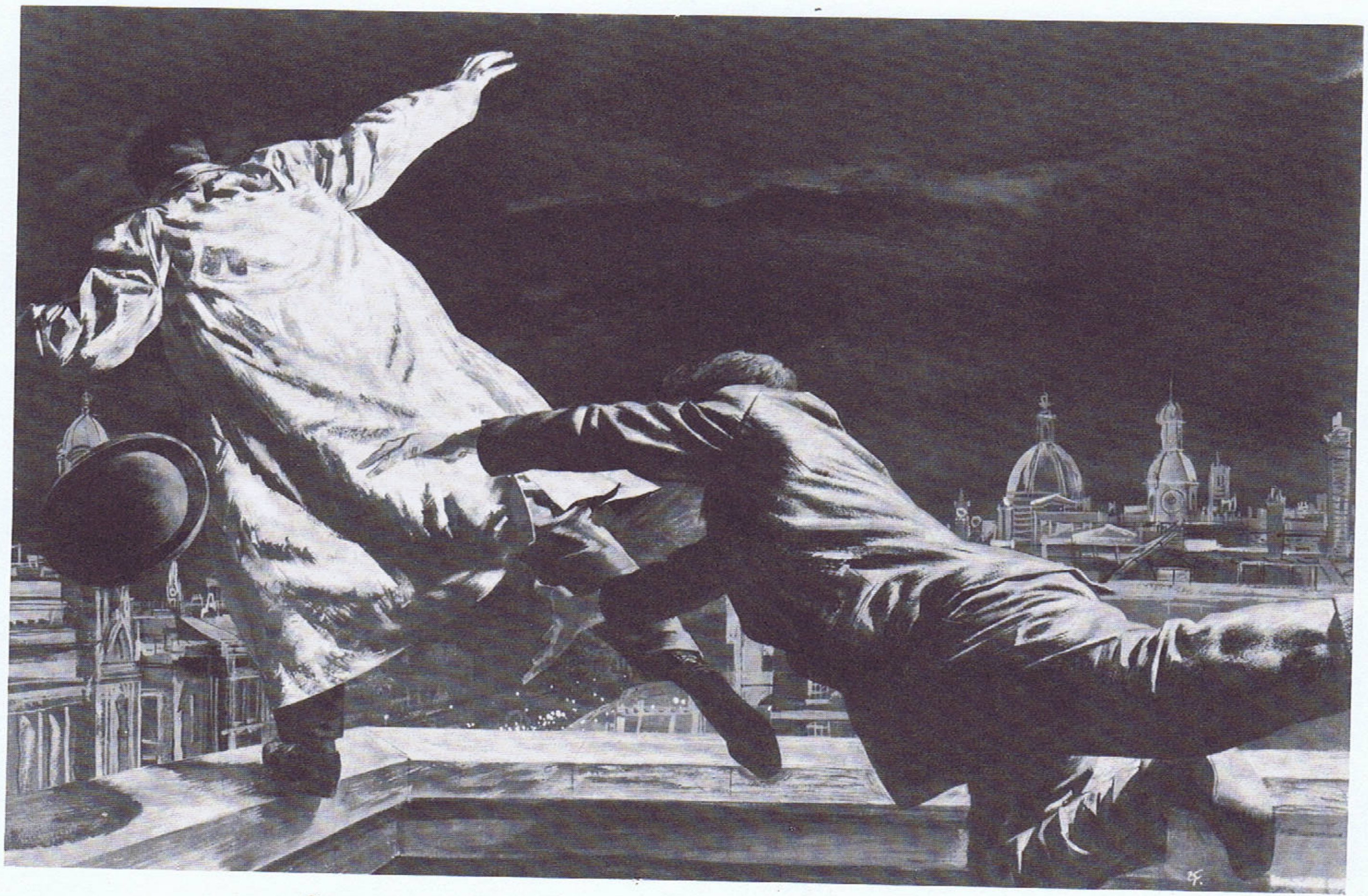
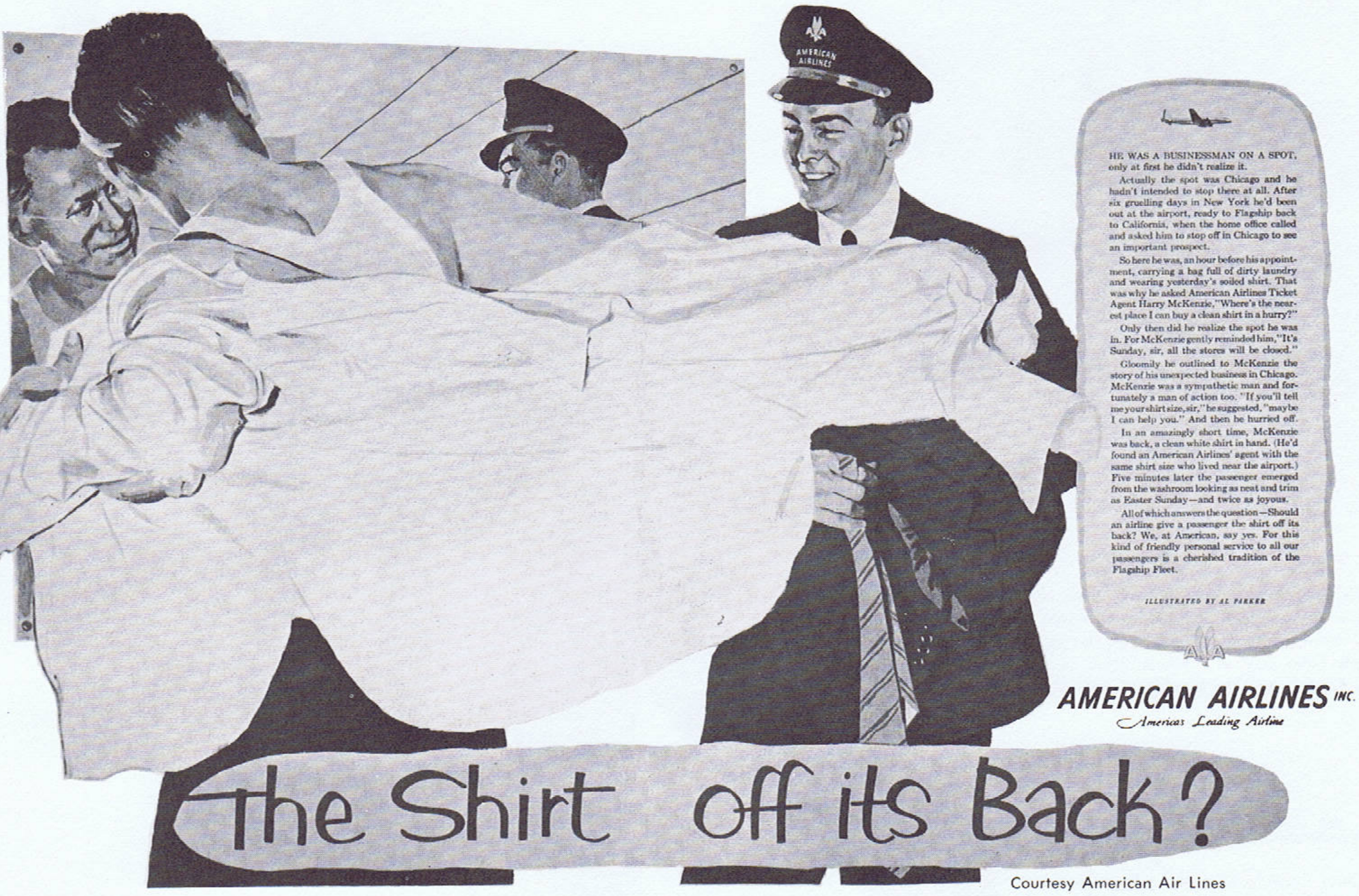


R.F. **(Robert Fawcett)**

Here is a fine example of how drapery can create an active pattern within a picture. The exciting design of light and shadow on the folds of the clothing stands out against the somber sky and heightens the effect of movement and danger.


The Shirt off its Back?
AMERICAN AIRLINES INC.
America's Leading Airline

HE WAS A BUSINESSMAN ON A SPOT, only at first he didn't realize it.

Actually the spot was Chicago and he hadn't intended to stop there at all. After six gruelling days in New York he'd been out at the airport, ready to Flagship back to California, when the home office called and asked him to stop off in Chicago to see an important prospect.

So here he was, an hour before his appointment, carrying a bag full of dirty laundry and wearing yesterday's soiled shirt. That was why he asked American Airlines Ticket Agent Harry McKenzie, "Where's the nearest place I can buy a clean shirt in a hurry?"

Only then did he realize the spot he was in. For McKenzie gently reminded him, "It's Sunday, sir, all the stores will be closed."

Gloomily he outlined to McKenzie the story of his unexpected business in Chicago. McKenzie was a sympathetic man and fortunately a man of action too. "If you'll tell me your shirt size, sir," he suggested, "maybe I can help you." And then he hurried off.

In an amazingly short time, McKenzie was back, a clean white shirt in hand. (He'd found an American Airlines' agent with the same shirt size who lived near the airport.) Five minutes later the passenger emerged from the washroom looking as neat and trim as Easter Sunday—and twice as joyous.

All of which answers the question—Should an airline give a passenger the shirt off its back? We, at American, say yes. For this kind of friendly personal service to all our passengers is a cherished tradition of the Flagship Fleet.

ILLUSTRATED BY AL PARKER

Courtesy American Air Lines

Al Parker

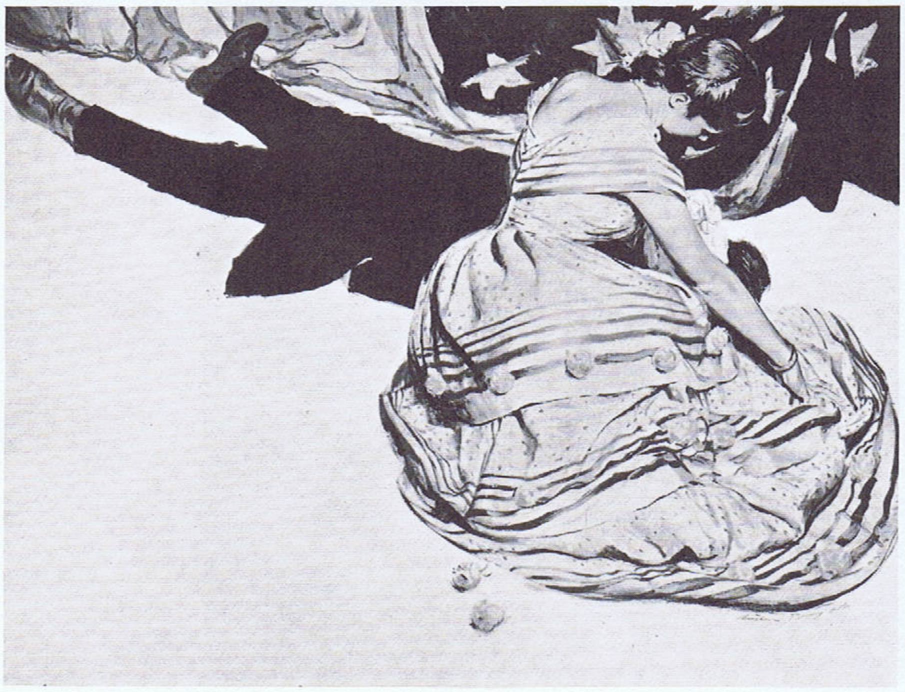
The advertiser's headline concerns a shirt — and, with a two-page magazine spread available, the artist took full advantage of the composition possibilities of his subject to get the message across. The shirt ties the two pages together in an interesting design.

Drapery can be a major element in composition

The examples on these two pages show you that drapery by itself can very often be used as the main compositional device in a picture. In each case, the artist has relied chiefly on drapery of some kind to design his illustration.

Drapery is a good device for carrying our eye from one part of the picture to the other. The folds and wrinkles form natural lines that we can use to direct the viewer's attention. At the same time, keep in mind that the pattern of the drapery itself can also be a major element. Parker's illustrations of the bedspread and of the nun are good examples of this use of pattern.

Courtesy Cosmopolitan



Austin Briggs With the two heads almost hidden, there's practically nothing in this period picture but drapery. The flag, the dark suit, and the beautiful concentric rose pattern of the full skirt carry the whole design of the picture. Although little can be seen of the folds in the man's clothing, the outlines show us the tight trousers and long coat of the period.

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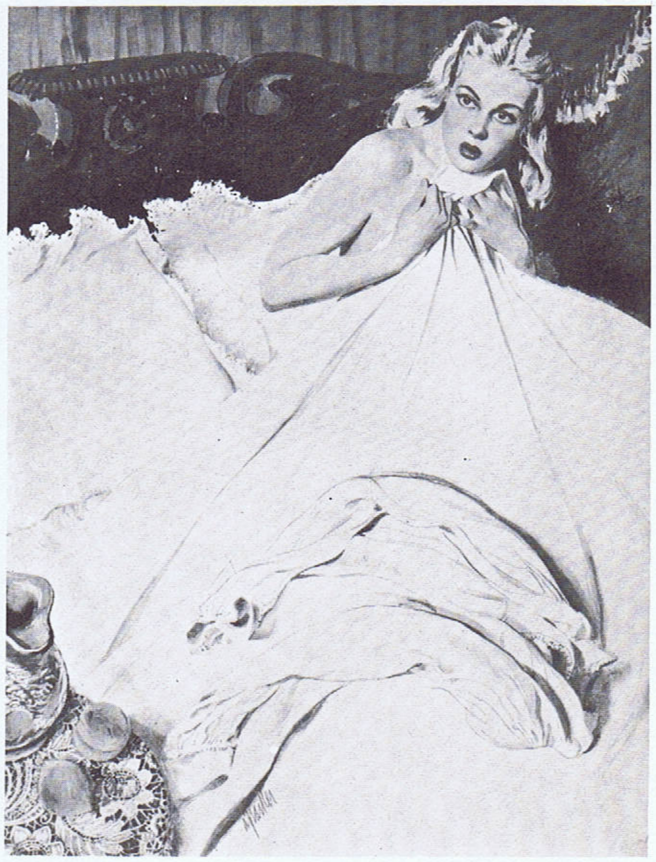
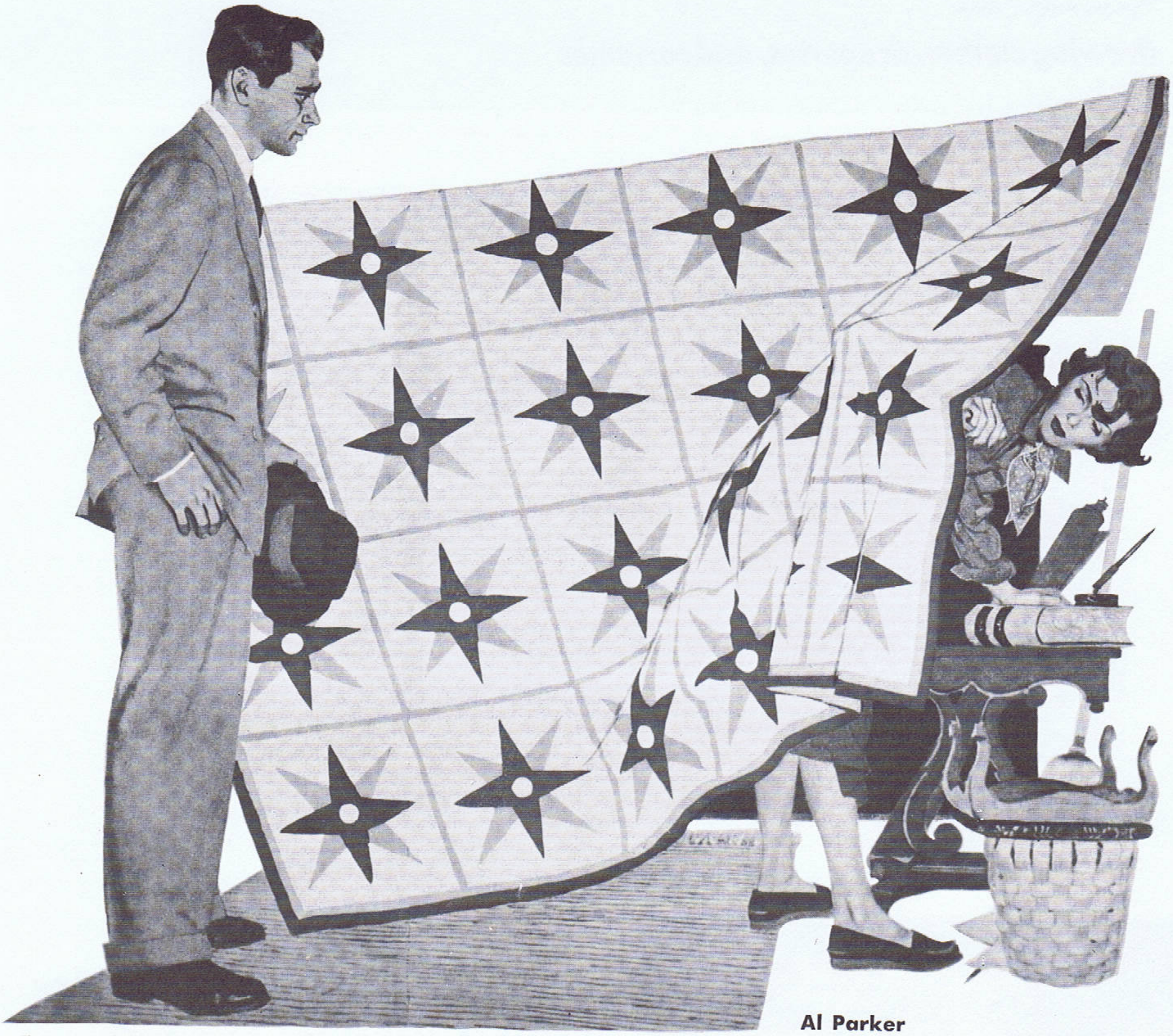


Al Parker

Here is a beautiful example of folds in drapery leading our eye to the center of interest in a simple but ingenious way. Al Parker used the sheet to cover the figure, and the folds to guide our eye up to her face.



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Al Parker

In this illustration Al Parker has used drapery in an interesting and novel way. The major lines in the large bedspread link the two figures, and the pattern of stars animates the space between them.

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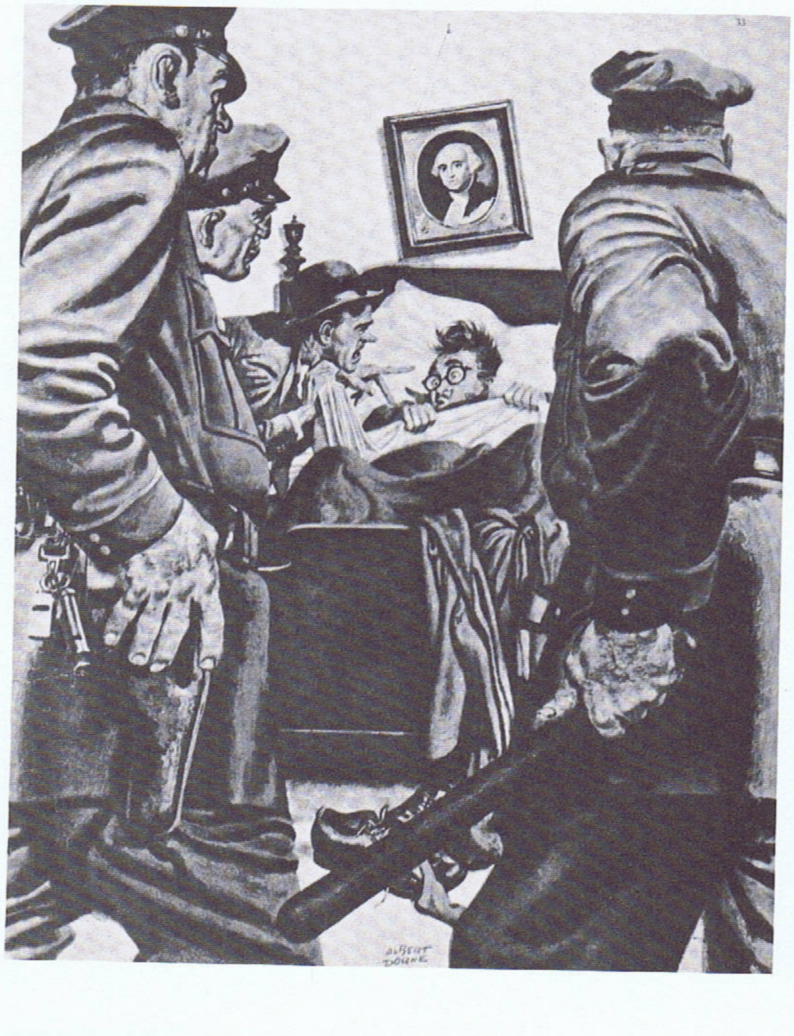
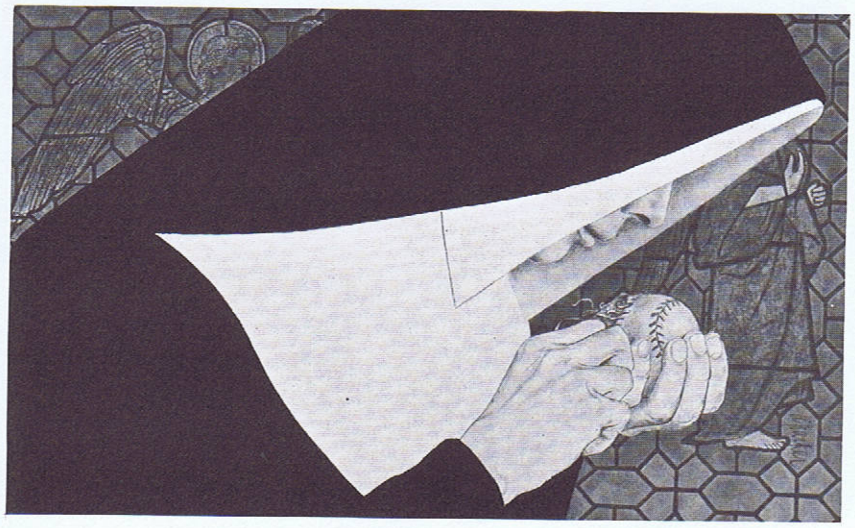


Courtesy Good Housekeeping

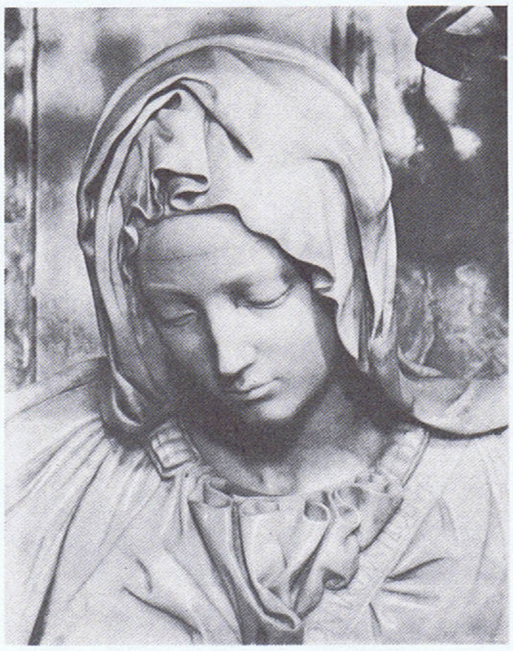


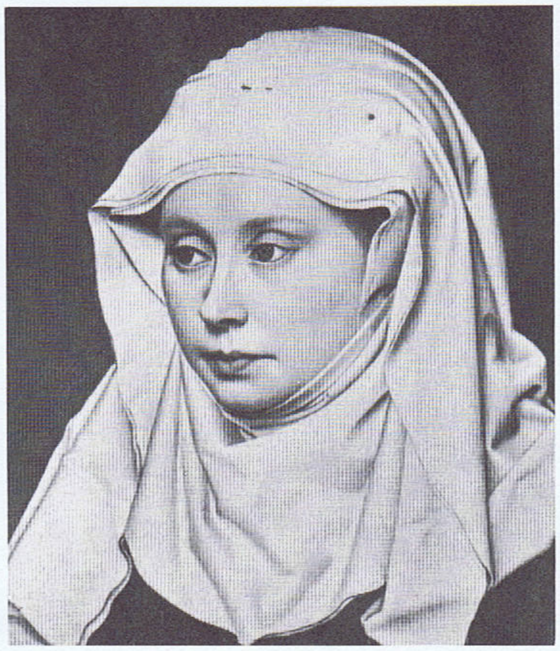
Al Parker

This picture is a fine example of how an unusual design can be created with clothing. The artist carefully placed the figure so that the silhouette of the nun's habit is immediately recognizable. He took full advantage of the simple black and white contrast to create a striking composition.

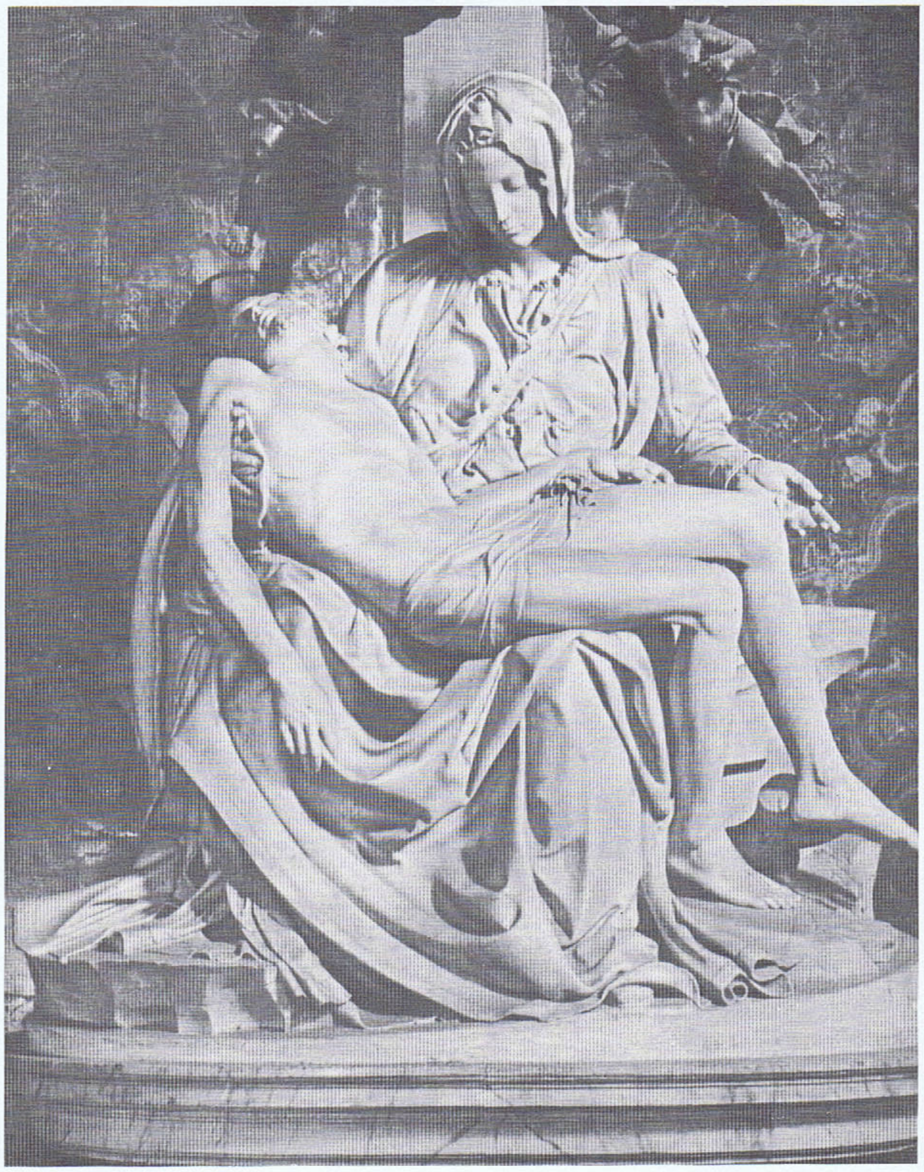
Albert Dorne

The folds in the police uniforms, as well as those in the bedclothes, agitate and animate this scene and give it a sense of excitement and movement that a straight silhouette of the same elements would not contain.



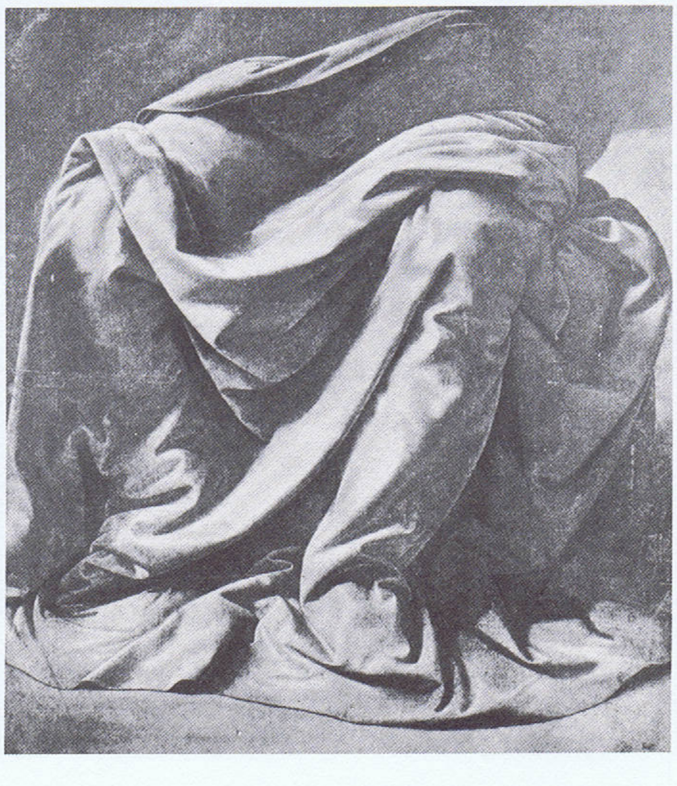


Here is a good example of how closely sculpture and painting parallel each other in using drapery to reveal form. The head of the Virgin at the left — a detail from Michelangelo's statue, Pietà, below — is carved from marble, but the drapery is as sensitively arranged as actual cloth over the form. The painting at the right, by Campin, shows just as much form in the careful construction of the kerchief.

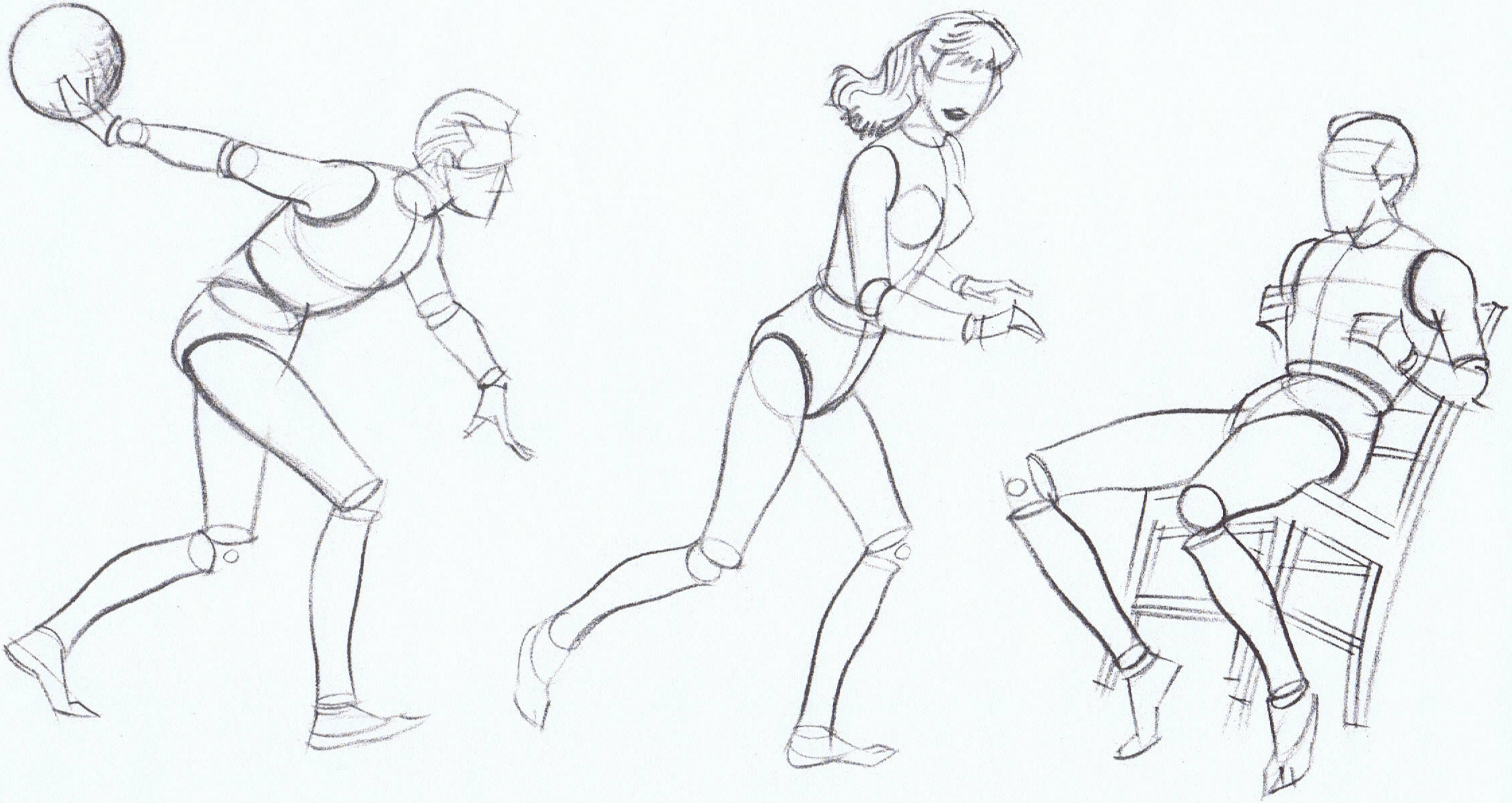


Drawn or sculptured, drapery reveals structure and form

It is interesting to compare drawings and paintings of drapery with drapery in sculpture. In many cases not only are the subjects much the same — we can see quite clearly that the artist who draws with pencil on paper thinks in much the same way as the artist who carves out of rock with hammer and chisel. Both are chiefly concerned with form — one to create the illusion of form on a flat surface, the other actually to carve out this form.



In Leonardo da Vinci's study of drapery to the right and the piece of sculpture above you can see a remarkable similarity. Pencil follows over the forms it draws and constructs planes, some of which are in light and some of which are in shadow. Shapes and folds are modeled with values to suggest a convincing image of solid, three-dimensional form.



FAMOUS ARTISTS COURSE
Student work
Lesson 7
Drawing clothes, draperies, and costumes

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

Our aim in this lesson has been to equip you with the knowledge you need to draw clothes and drapery -- so that you can draw the figure clothed in any type of garment and engaged in any sort of action. As you study, keep a piece of cloth about the size and weight of a small tablecloth handy. Hanging and draping this cloth will help you understand the different folds and their form.

Follow these practice suggestions before you do the assignments you send in:

1. The best way to become familiar with drapes and folds in clothing is to observe it daily on the people around you. Wherever you see people, you see clothing in action. Carry a sketchbook with you to record your observation of clothing and drapery details.

2. Drape a piece of cloth in each of the seven basic fold positions shown on pages 6 through 9 and make drawings of it. Keep in mind the points about form made on page 5 as you draw and drape the cloth.

3. From your scrap file, select a lot of photos of clothed figures in various actions and make drawings of them. Study pages 12 and 13, 22, 23, 28 and 29. Draw both men and women in various types of garments. Pages 14 through 21 show you specific points to look for in your subjects.

4. Make drawings and studies from actual pieces of silk, satin, cotton, heavy wool, etc. Also draw figures clothed in these various materials and observe how each material hangs, folds and bunches.

5. Finally, review pages 26 and 27 and then look through magazines and newspapers to see how much clothing contributes toward the character of a figure drawing. Notice whether the clothing is informal or elegant, neat or untidy, new or threadbare, form fitting or loose and baggy -- and how it helps express the personality of the figure.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Draw the following clothes directly over the figures on Plate 1:

Bowler--tieless shirt with sleeves buttoned at the wrist, slacks

Girl Running--full skirt, blouse, apron

Man Seated--shirt with necktie, business suit with vest, coat open, thumbs hooked under vest, hat tipped back on head

Draw the clothing with simple brush or pen and ink lines. Do not put any shading in the drawing. Before doing this assignment, work out your folds on tracing-paper overlays.

Mark this plate -- ASSIGNMENT 1.

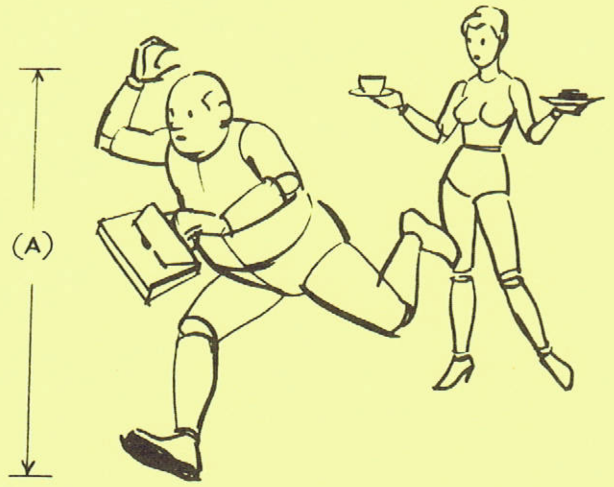
ASSIGNMENT 2. Following the rough sketch at the right, make a picture of this situation:

> A stout middle-aged man in business clothes and hat dashes past his wife to catch the bus which takes him to work. His wife, a slender woman in housecoat and slippers, stands holding his unfinished toast and coffee.

Do not paint in any background. Be sure the figures relate logically to each other and to the floor plane, even though it is not painted in.

Plan the lighting and use the fold and wrinkle patterns to emphasize the action. The man should measure approximately 8 inches from his head to his right heel (A) and the woman should be drawn in proportion. Make your preliminary studies in pencil on visualizing or tracing paper. Use reference Plates 43 and 44 to help you analyze the form, action and folds. Do the figures in wash or opaque on an 11 x 14-inch illustration board.

Mark this drawing -- ASSIGNMENT 2.



(over, please)

In judging your assignments, we will consider these three important points:

--The understanding you show of the basic types of folds.

--How well the pattern of folds in the clothing reflects the action of the figures.

--How successful you are in revealing the form of the overlying clothing as well as the form of the figure beneath.

✓

Check
before mailing

IMPORTANT: Be sure to letter your name, address, and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

Your lesson carton should contain:

Assignment 1
Assignment 2
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.

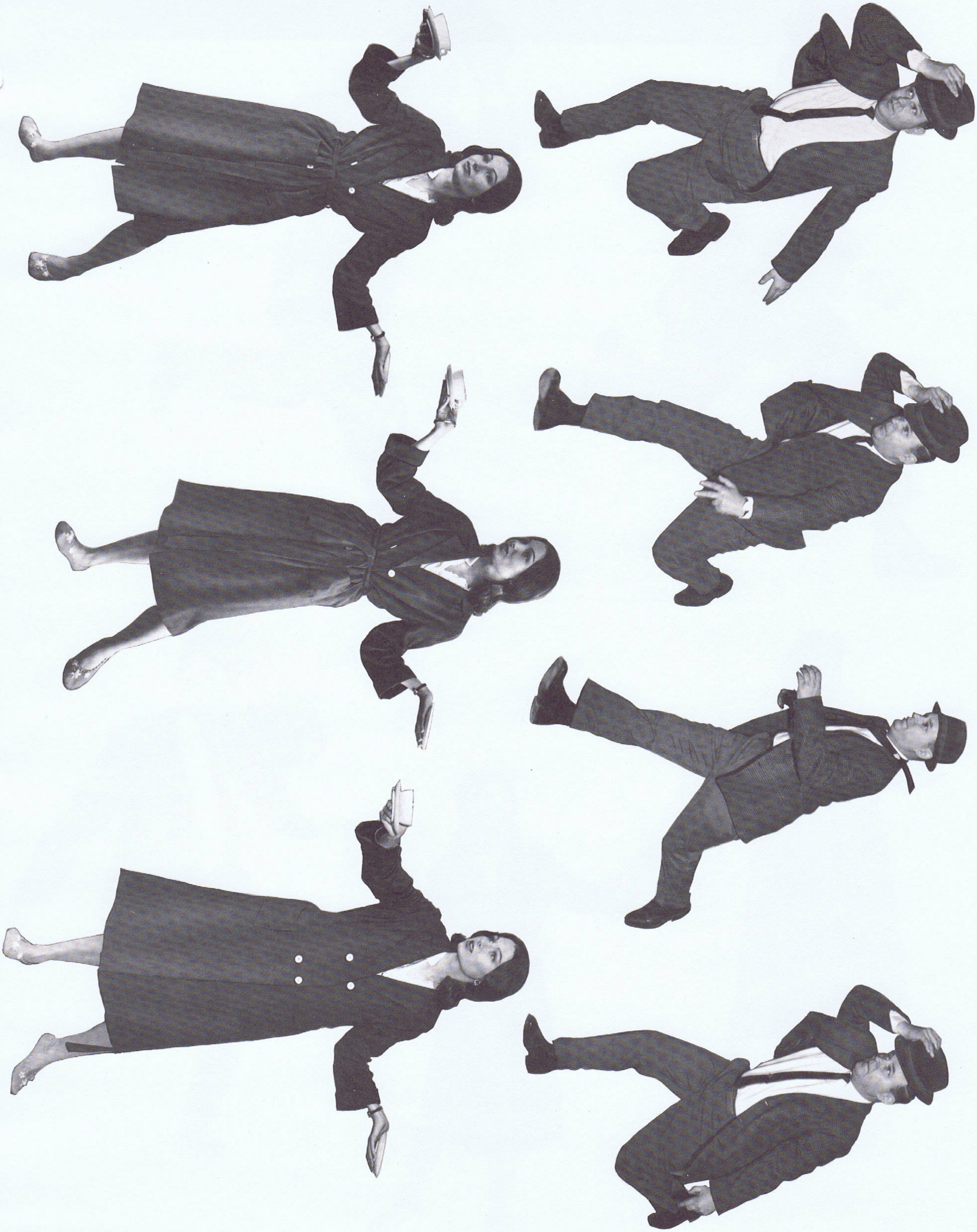


PLATE NO. 43

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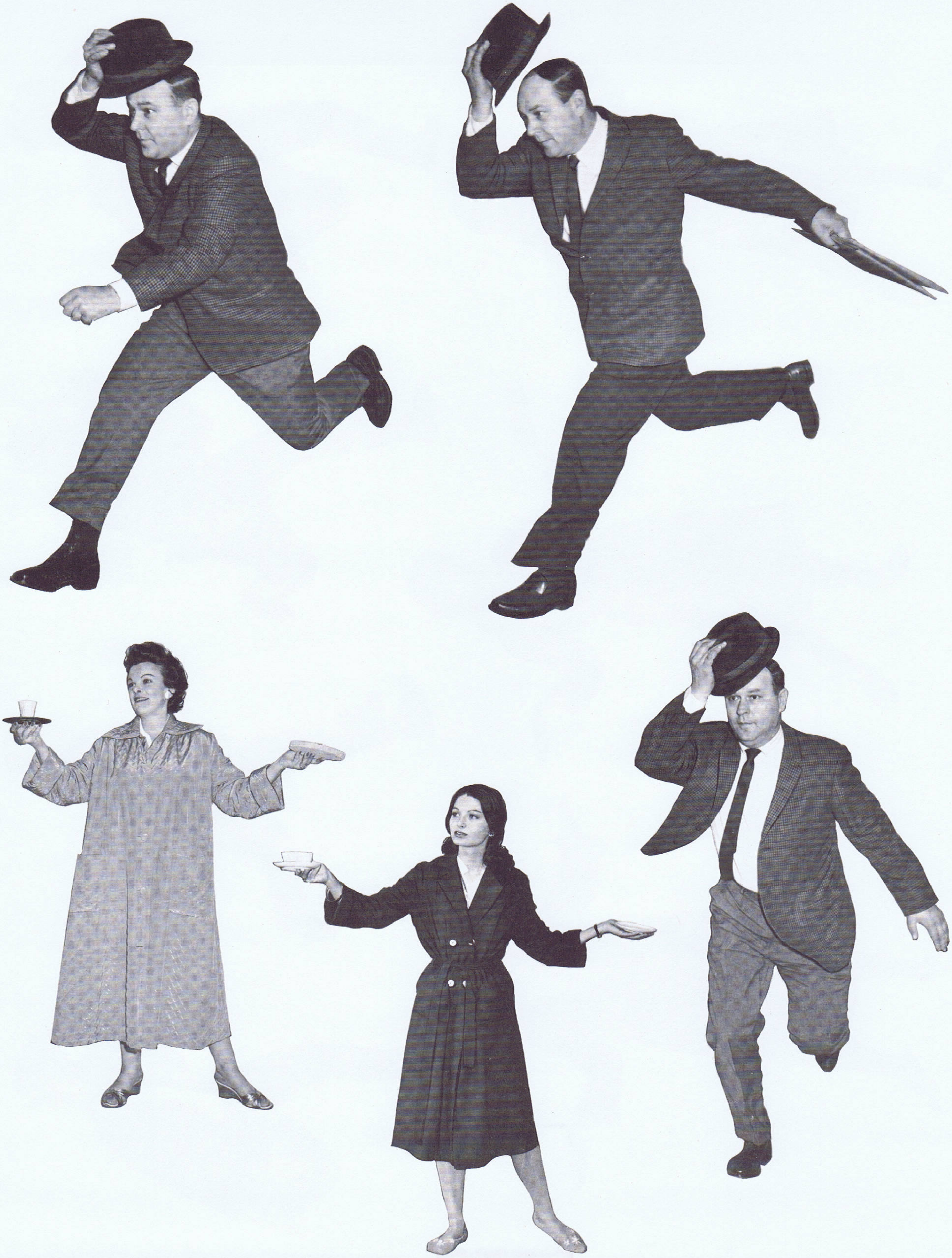

PLATE NO. 44

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Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Figure composition — arranging figures in a picture

Lesson 8

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

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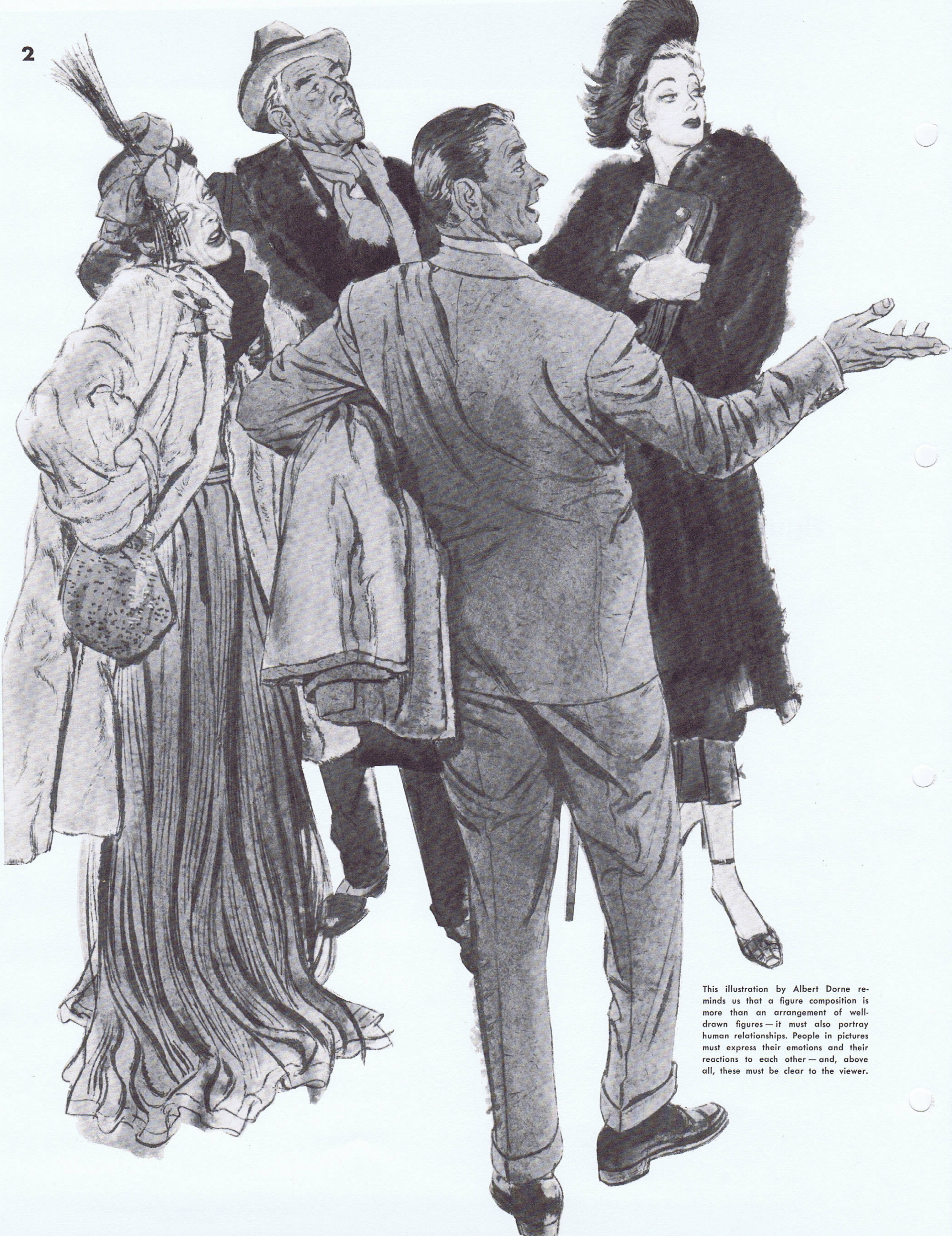


This illustration by Albert Dorne reminds us that a figure composition is more than an arrangement of well-drawn figures — it must also portray human relationships. People in pictures must express their emotions and their reactions to each other — and, above all, these must be clear to the viewer.

Figure composition

In the third lesson of this Course we saw that the difference between a good picture and a poor one depends greatly on the soundness of its composition – the way things are arranged within the picture borders. Furthermore, we saw that a weak composition could not be improved simply by better drawing of individual things. In many of our demonstrations we used exactly the same drawing in both the poor compositions and the good ones. The differences were created by changes in placement, the relative size of things, and values, and by the more logical use of the space in which we were making our picture – not by differences in drawing.

Since that third lesson we have been learning to draw the human figure – by studying first its basic form, then the anatomy of the body and how it moves, its most expressive parts, the head and hands, and finally how to draw clothed figures in actions that are convincing. Now we are ready to put together everything we have learned so far and use it to draw people in pictures that have meaning – not just drawings of isolated figures or studies of heads or hands, but pictures of people in real-life situations – people expressing emotions, people reacting to each other and to their surroundings.

We haven't used figures this way before. It is true that Lesson Three contained some figures, but we used them as if they were still-life objects – moving them around the picture space just as we would a bottle or a tree. They related to the other things in the picture only in a compositional way – only as shapes of a certain size or value, with outlines that might help lead our eye around the picture. We did not consider the human relationships of the figures. Now we are going to.

This new approach does not change the compositional relationships of the figures to the picture – it simply adds a human quality to the figures and their relationship to each other. Everything that you learned about composition in Lesson 3 applies to figure composition. This is important – don't forget it as you learn how to handle the new considerations in this lesson.

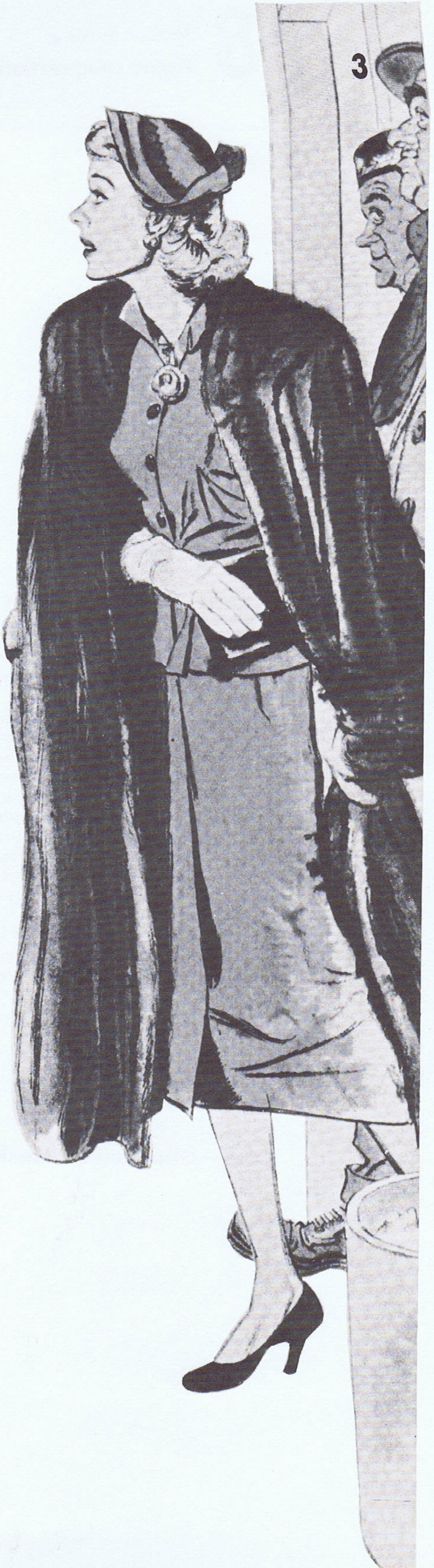
The people in our pictures, like the people we meet in everyday life, will have feelings and emotions. In real life they can express their emotions and explain their actions with words. In a picture, however, people can communicate only by expression and gesture. By its look and action we must make the figure tell everything.

One of the world's greatest painters, Leonardo da Vinci, summed it all up hundreds of years ago. He said: "We must show by the action of the body the attitude of the mind." In this lesson we shall see how this can be done. We shall learn that there are certain poses that communicate the feeling and thoughts of the figure with all the clarity of words.

Figures do not exist in a vacuum. One of the valuable things we shall learn about is how to place the figure in a setting that does not interfere with, but explains and strengthens its action. In real life, if we want to see something more clearly or follow an action, we can move our eyes, head, or body. In a picture, only a fixed view is possible. That view must show the most descriptive point of the action – and the figure must be placed in that spot in the picture where it will best clarify the action.

In a figure composition there may be one person or a hundred, and arranging each number of figures has its own problems and possibilities. Here we shall see how groups of all sizes may be handled. We shall work with them much the way a stage director does, paying attention to selecting appropriate characters, costumes, props, lighting, and a view that is clear and effective.

Above all, we shall become very much aware that a good figure composition is far more than a few figures drawn in some relation to each other or placed within four borders. The artist must create a sharp and meaningful statement about a situation and the feelings of the people involved in it. Everything in this lesson has been planned to show you how to make this statement – in a picture that viewers will understand, feel, and remember.



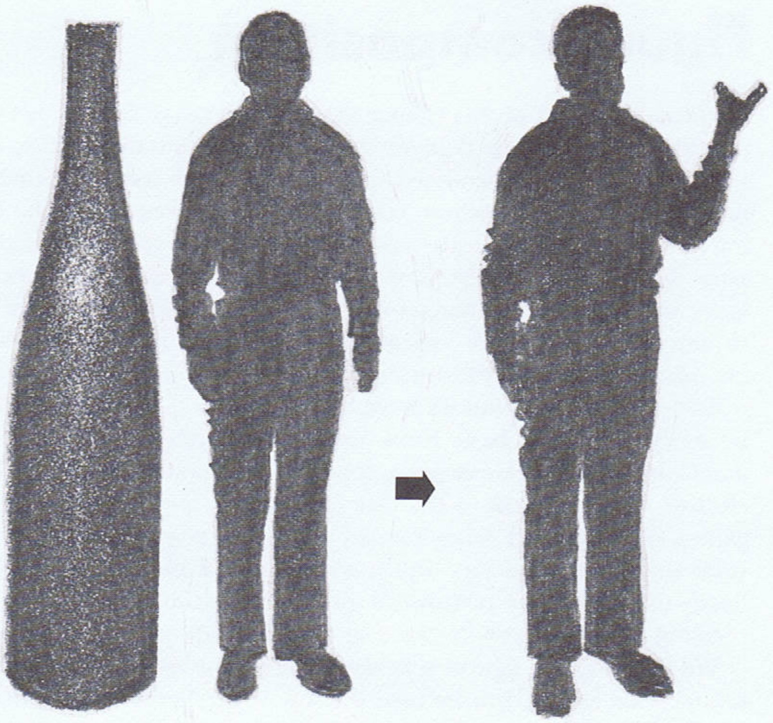
The figure is a living, changing shape

The drawings on this page demonstrate the striking difference between the human figure and the fixed shape of an inanimate object. The figure is alive — it is a mobile form which constantly changes shape. It can stretch out, curl up, lean, bend — assume countless different positions.

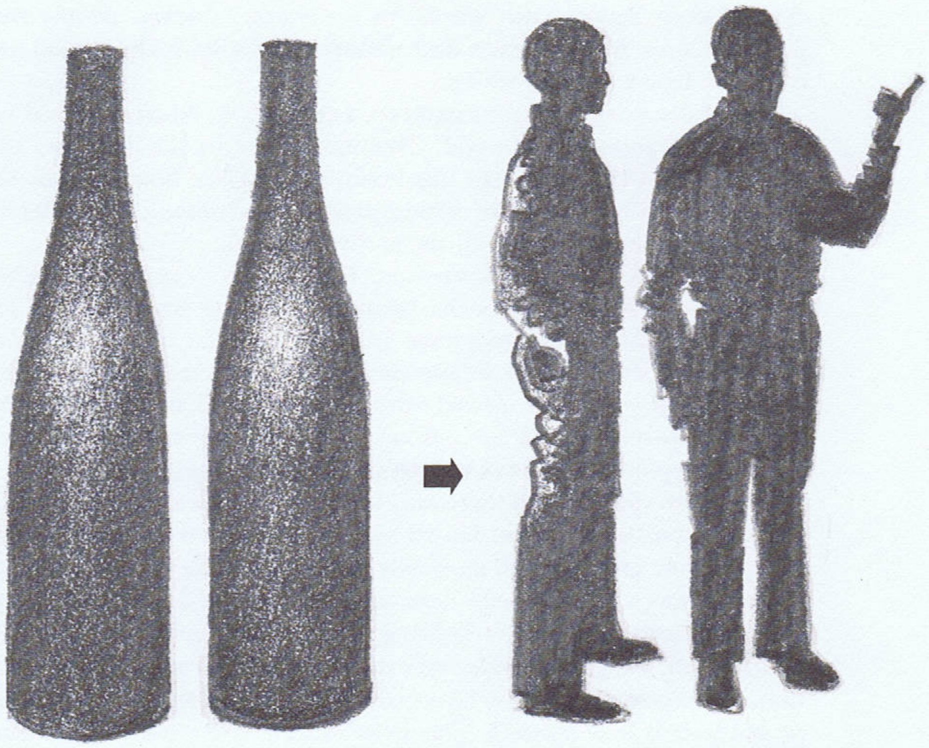
It is this very aliveness that makes pictures with figures so interesting. When we put two bottles in a picture, they may stand side by side or overlap, but they are still inanimate objects. It is very different when we place two figures together. They immediately seem to be related, to respond to each other. If they are facing, they may seem to be talking. If they are looking in the same direction, they may appear to be gazing at the same object. Depending on the attitudes or gestures we give our figures, the meaning of the picture will change.

We can say only a limited number of things with still-life objects — but with the living, changing figure we can express the whole range of human relationships and experiences.

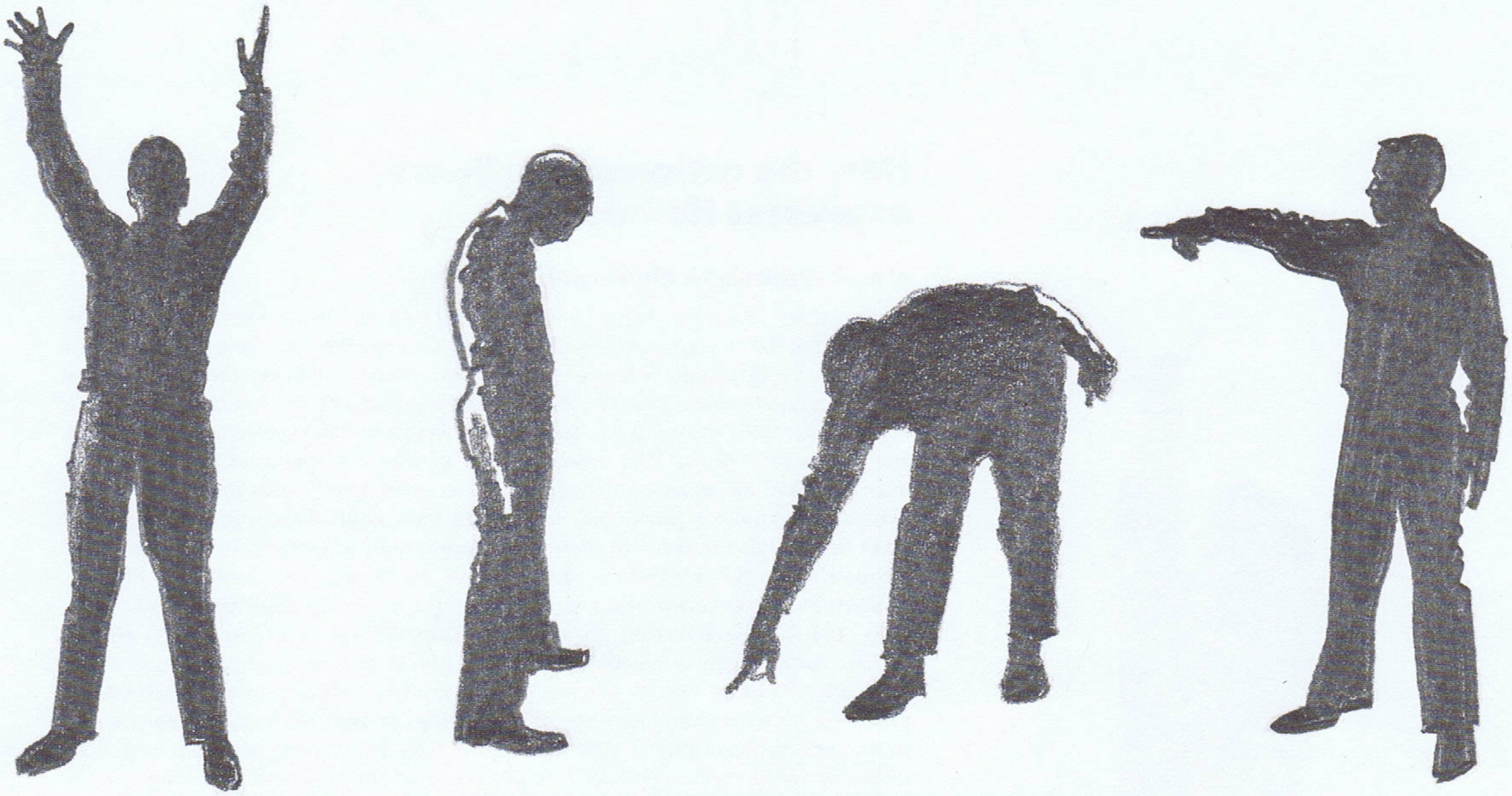
See — Observe — Remember



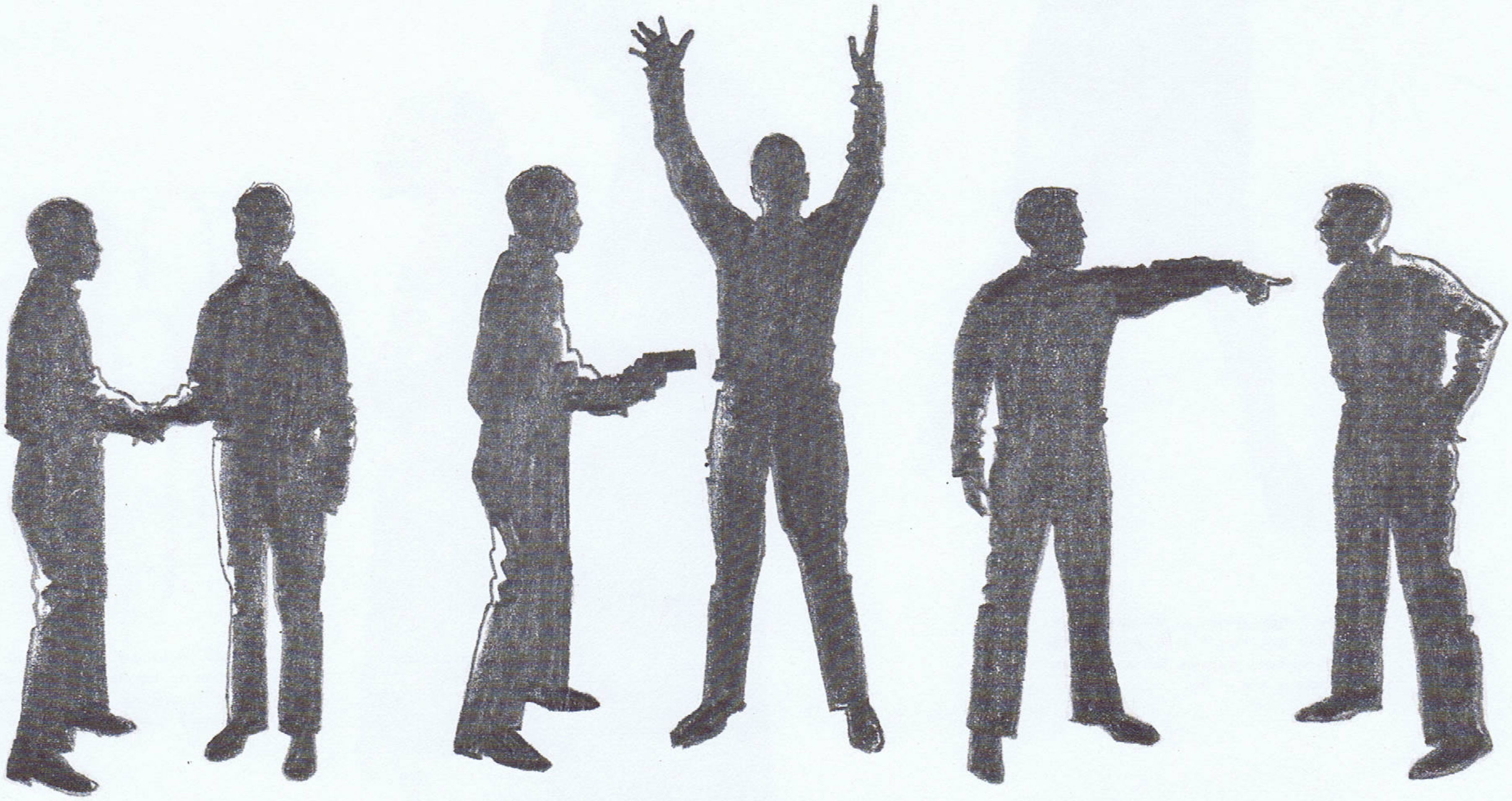
The bottle represents a typical inanimate object — a fixed shape. By contrast, the figure next to it, even in a static standing pose, has the quality of life. The simple raising of an arm creates a new shape and a new meaning.



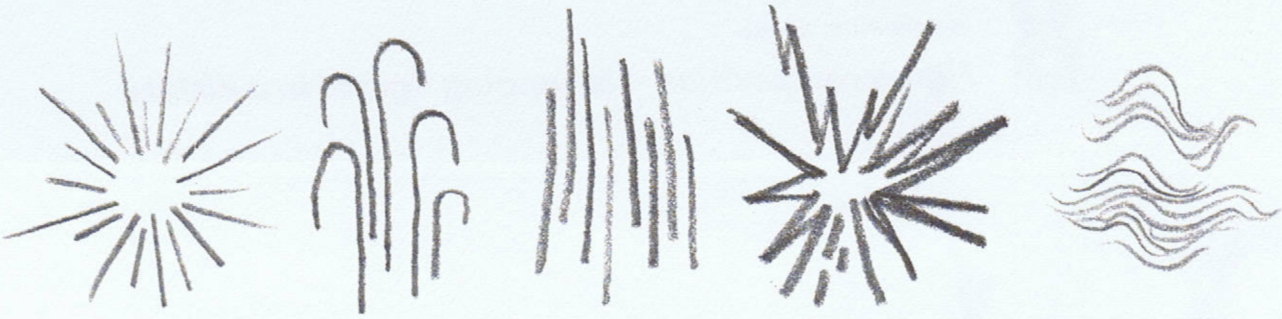
Two bottles are no less inanimate than one. But adding one figure to another creates an entirely new situation. These two figures react to each other. They form a human relationship. One man talks, the other listens.



Here are just a few of the countless gestures the figure can assume. The upraised arms express excitement, the slump tells of weariness or sorrow. Bending over or pointing, the figure actively relates to something else.



Our two figures can express many moods and feelings — the friendliness of a handshake, the fear and menace of a holdup, the heat of an argument. In each, the mobile figure's shape explains the situation.



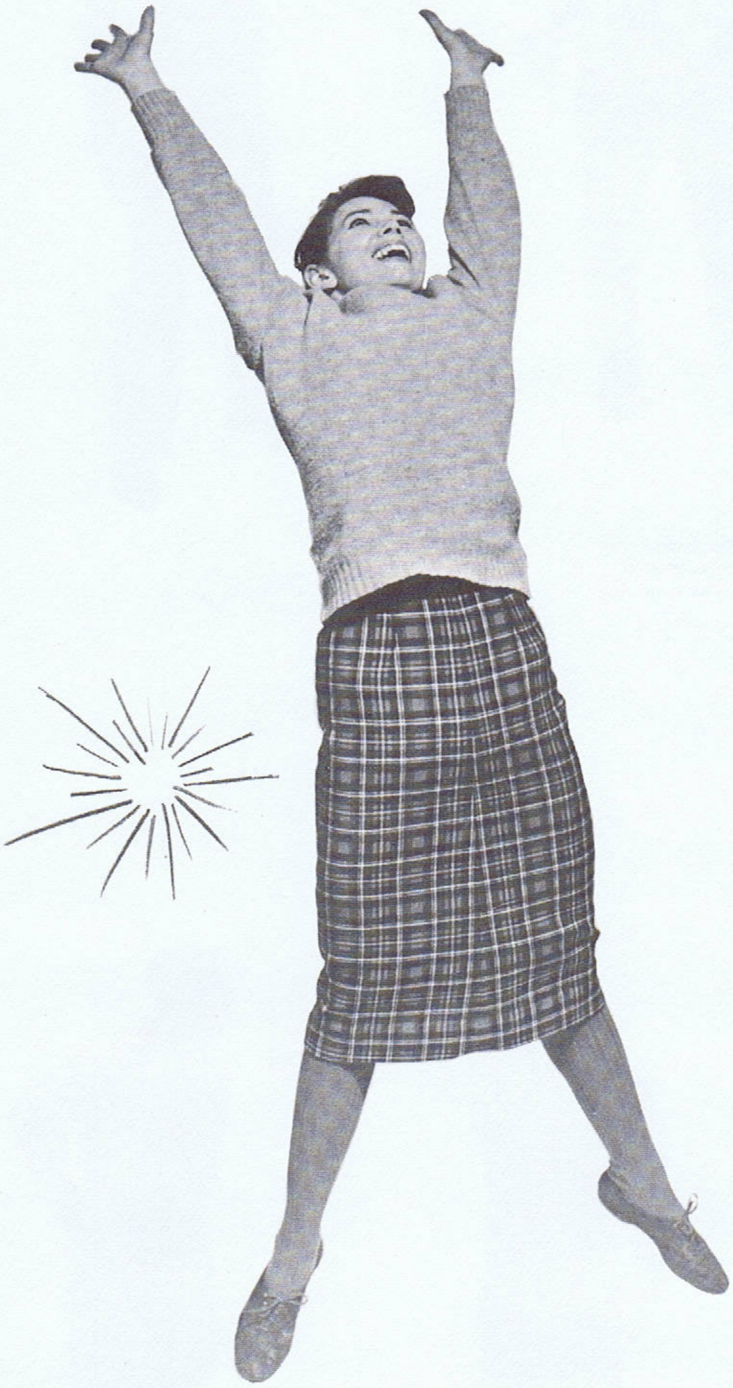
How the action of the figure expresses its mood

Mood symbols to aid meaning

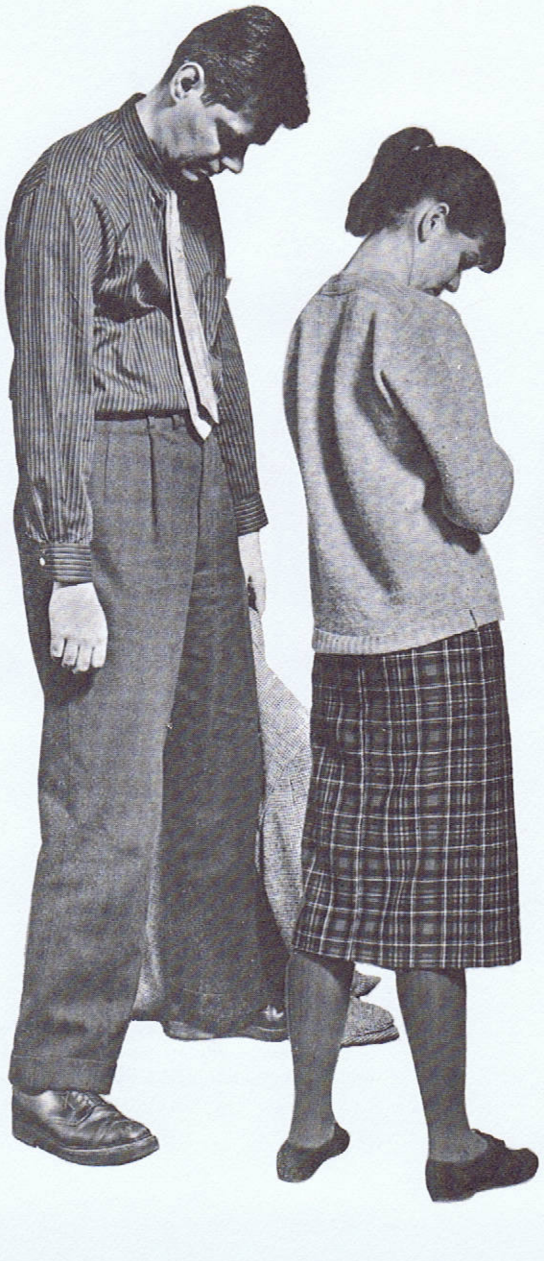
In an earlier lesson we learned that the head and hands are the most expressive parts of the figure. But the body itself expresses emotion, too. Much of the art of the artist in arranging a figure composition consists in using the whole figure expressively. He must show the feelings and emotions by the action of the body.

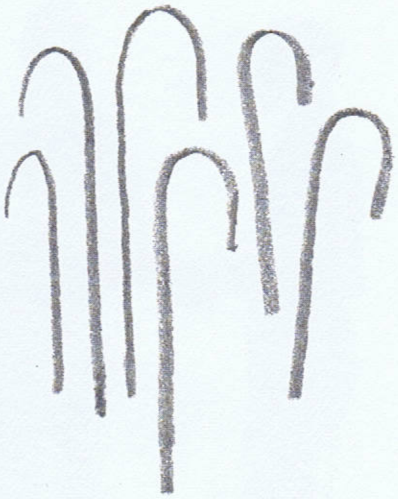
When the body moves, it creates different shapes which we associate with different moods or feelings. The droop of weariness or the spring of joy are typical associations of figure action with feeling. The good artist knows how clearly these actions communicate mood and feeling and uses them to their fullest in his pictures. It is helpful to think of these expressive actions or gestures in terms of mood symbols which quickly convey the feeling of the figure. The most basic of these symbols and their relationship to the figure are shown on these two pages.

In real life the emotions are often confused or not expressed clearly by the action. For example, a person may assume a pose that suggests sorrow although he is actually quite happy. We are not aware of this discrepancy in real life because the person's words may reveal his feelings or because in a moment he will move and assume a gesture that fits them better. There is no place for such accidental or contradictory gestures in a picture. The one view you show must be the right one — the clear one — the one that expresses just the emotion you want.

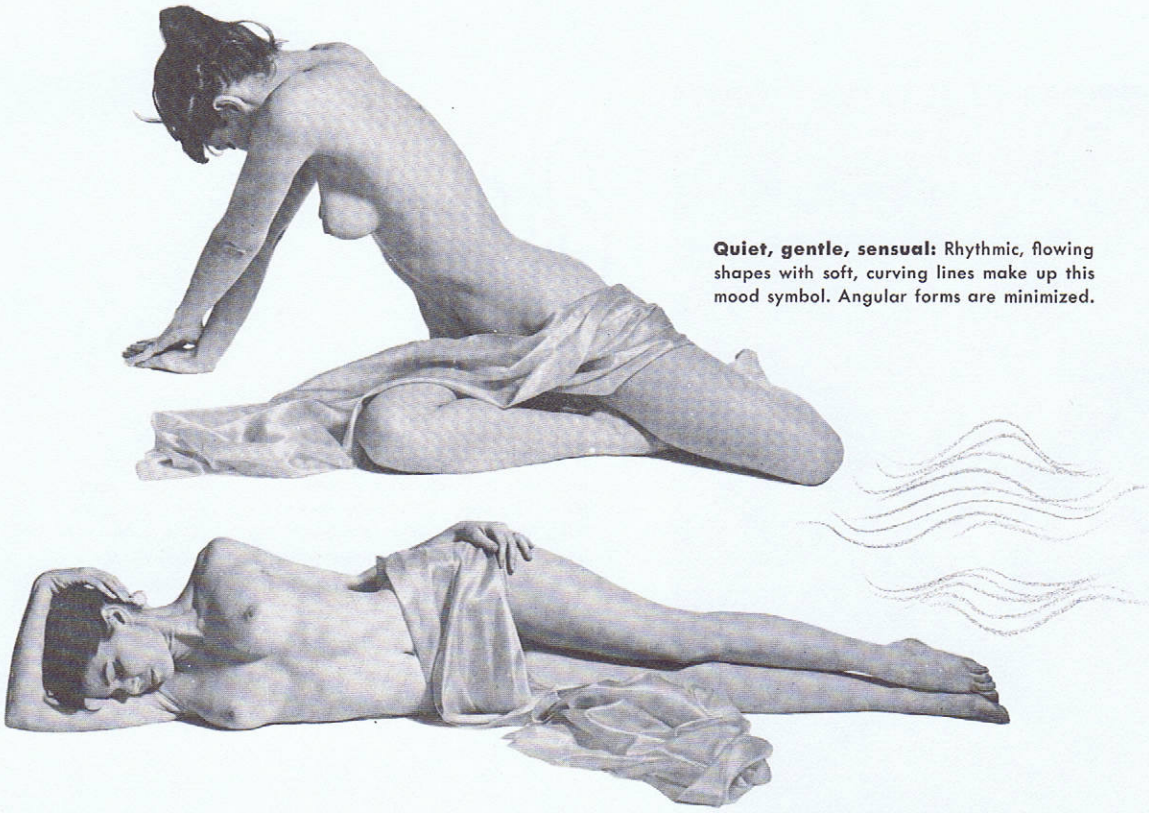


Happy, bright, gay: Here the outstretched arms and legs help form a shape which literally radiates gladness. The whole soaring action is one of joy.

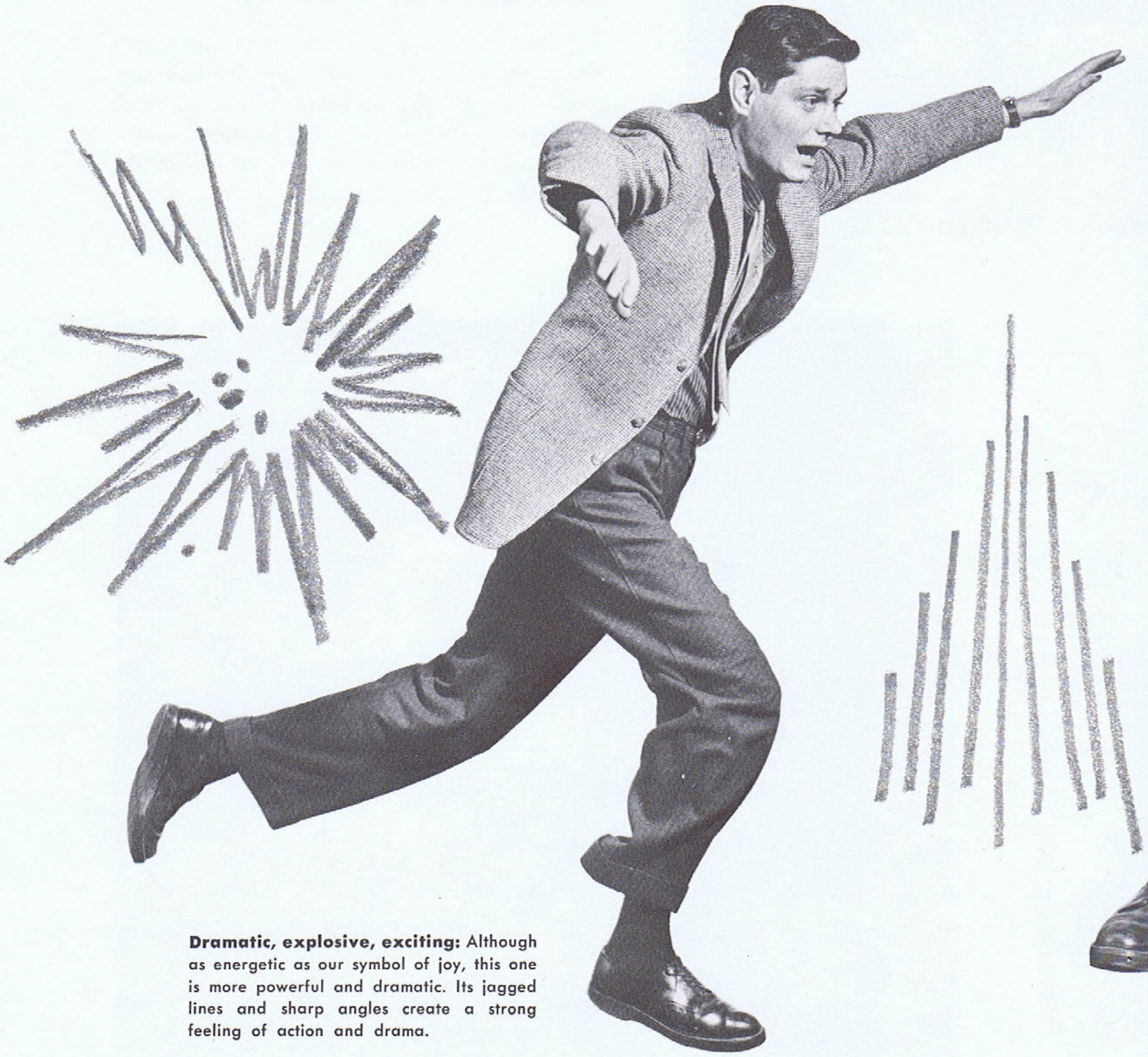




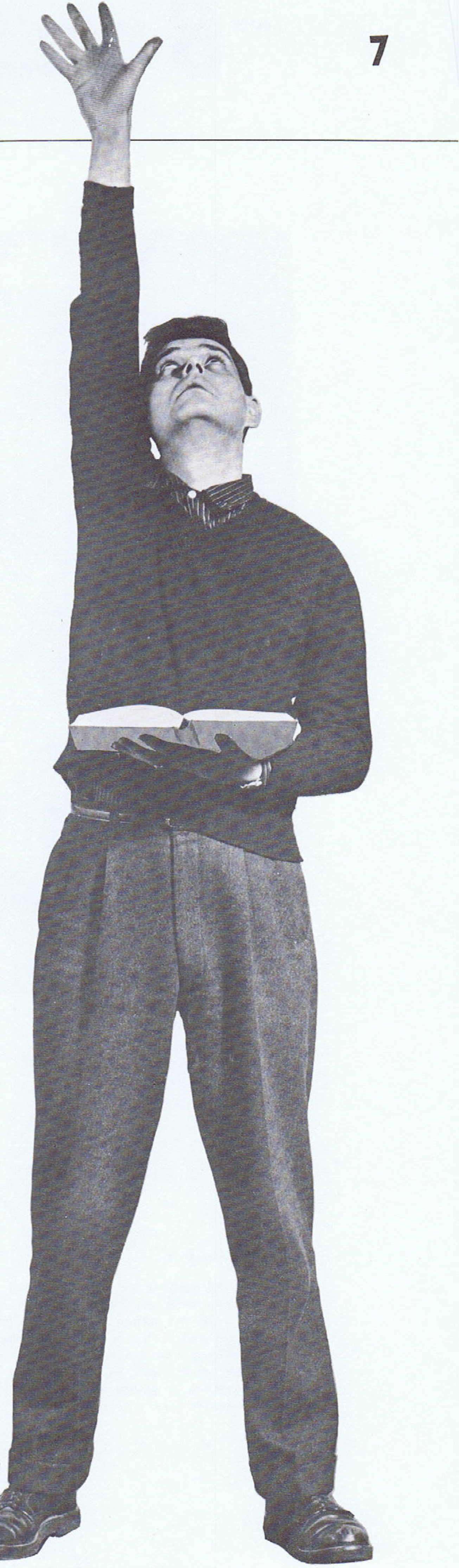
Weary, sad, dejected: This mood is in direct contrast to the one above. Notice how clearly the sagging, drooping gesture expresses sorrow, guilt, or fatigue.



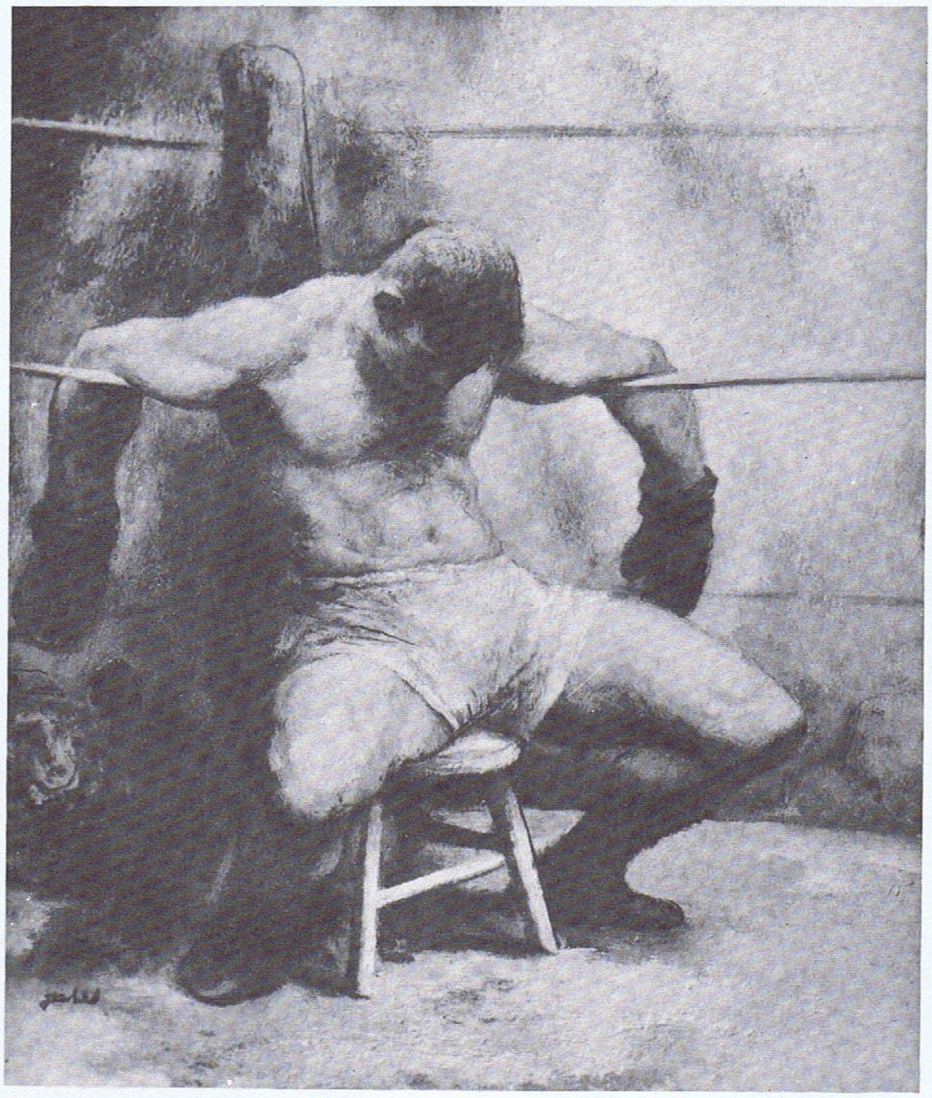
Quiet, gentle, sensual: Rhythmic, flowing shapes with soft, curving lines make up this mood symbol. Angular forms are minimized.



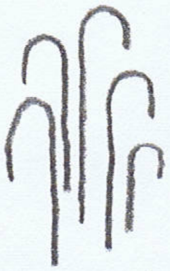
Dramatic, explosive, exciting: Although as energetic as our symbol of joy, this one is more powerful and dramatic. Its jagged lines and sharp angles create a strong feeling of action and drama.



Aspiring, righteous, dominating: This figure has a vertical quality which gives us a feeling of stability and strength. Its upward-reaching lines may also suggest an aspiring or spiritual mood.



Courtesy Esquire

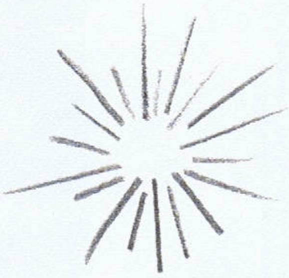


Ben Stahl

The feeling expressed in this painting is one of great weariness and impending defeat. Not only does the figure slump and sag — even more than the symbol — but everything else acts to stress the mood. Value, particularly, is important here. The dark, depressing background shadows seem to settle heavily over the corner of the ring.

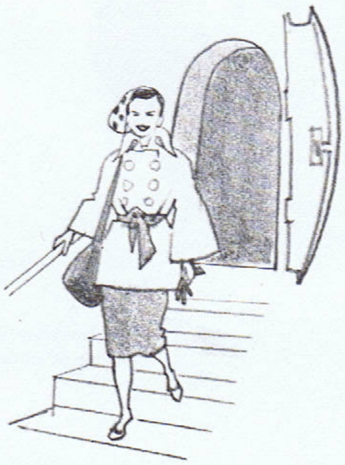
Mood symbols in action

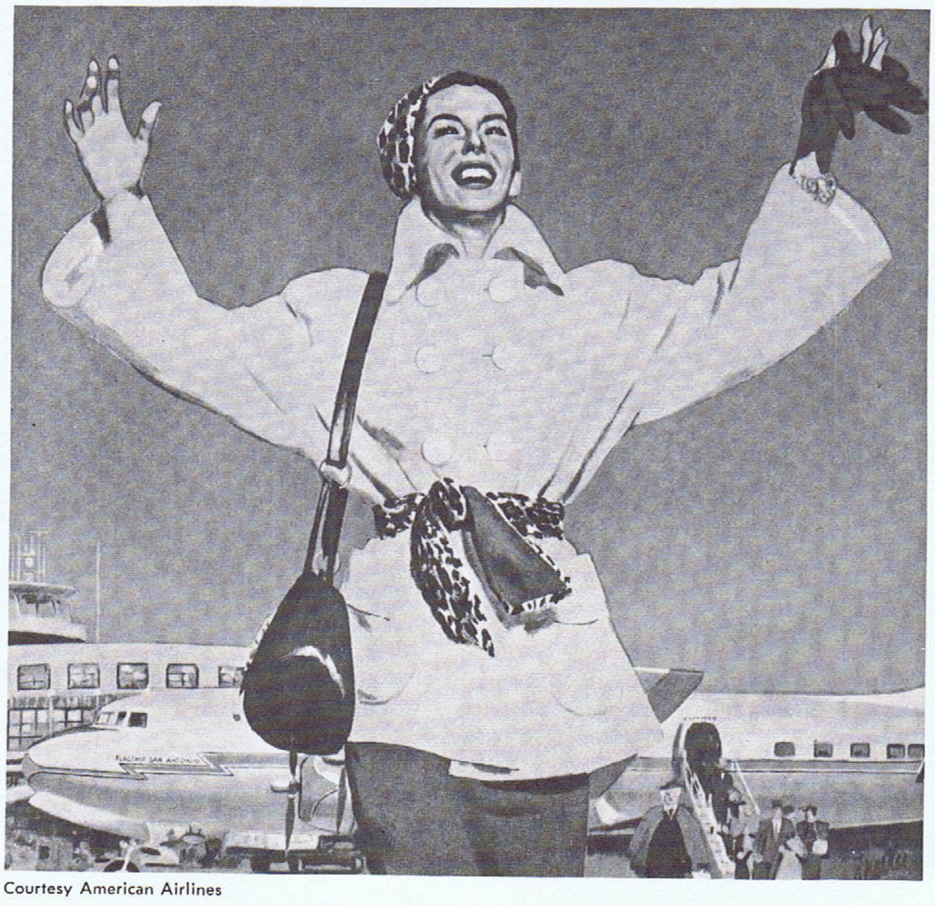
The illustrations on these two pages are excellent examples of how our mood symbols can guide us in selecting an effective pose. Each of the figures expresses a different mood — and this mood is immediately and clearly established by the figure's action.



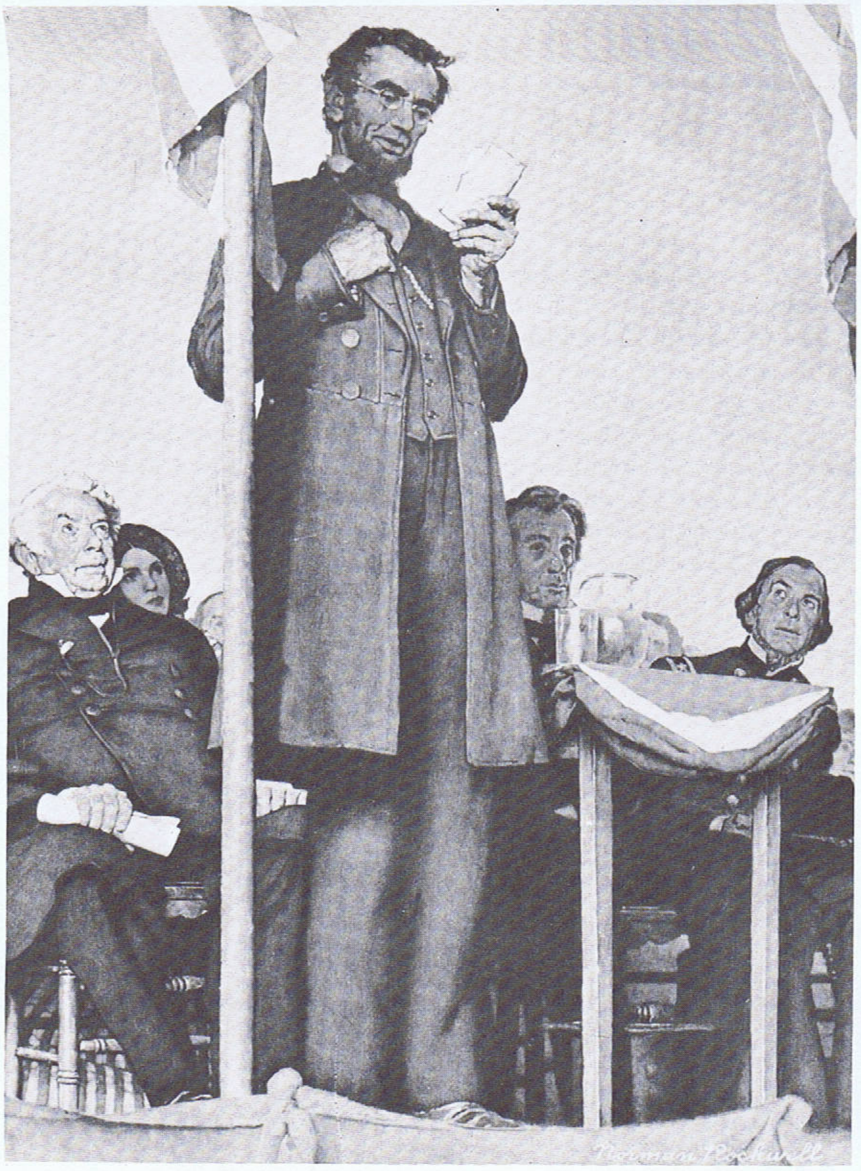
Al Parker

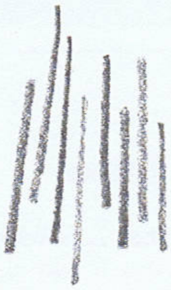
At the right, we see how Al Parker pictures a lively, happy mood. Joy literally radiates from the figure and fills the picture space. A less thoughtful artist might have settled for a pose like the one below — justifying it by saying it is more true to life. But, in spite of the smile on the girl's face, her mood of happiness is greatly subdued because the over-all action does not support it.





Courtesy American Airlines

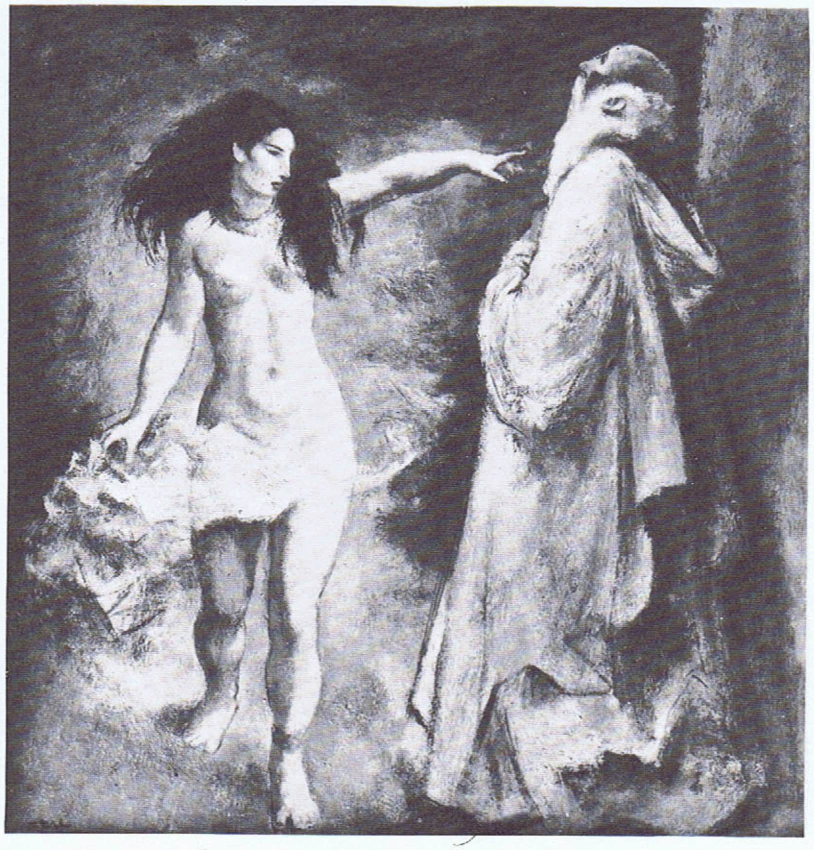


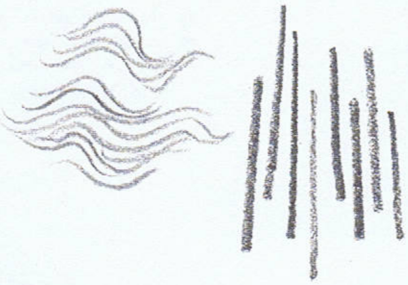


Norman Rockwell

This picture of Lincoln delivering the Gettysburg Address shows another of our mood symbols at work. The tall vertical shape of the President creates a convincing impression of dignity. This feeling is strengthened by the positive vertical lines of the flagpole and table legs.

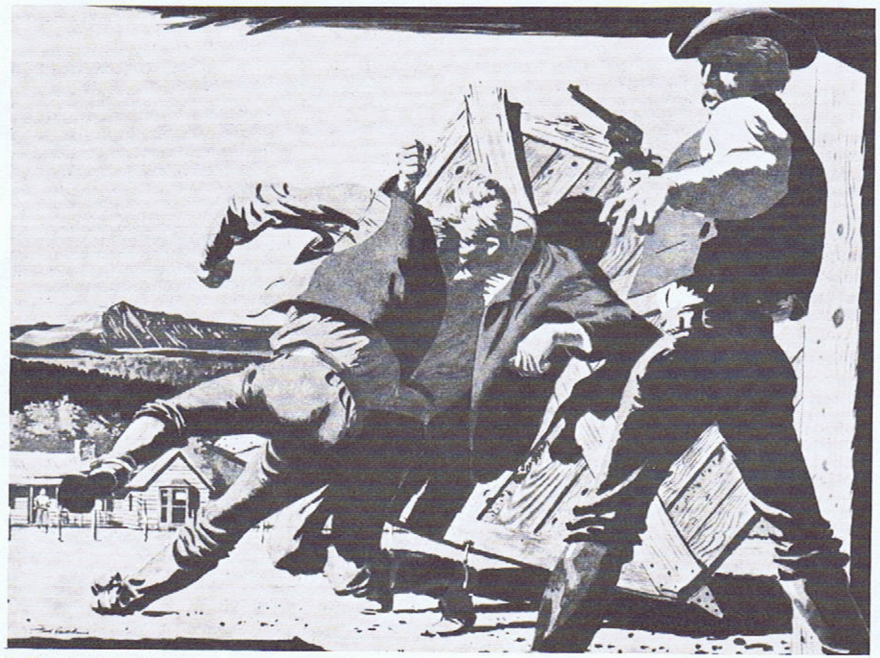
Courtesy Coronet





Ben Stahl

This painting shows us in a wonderfully clear way how much our mood symbols can contribute to the meaning of a picture. The sensual, voluptuous figure of Salome contrasts dramatically with St. John the Baptist, who is an austere, spiritual symbol.



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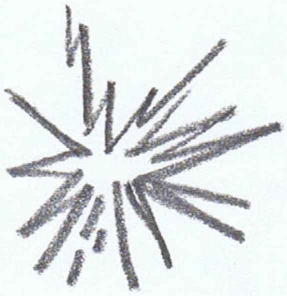


Fred Ludekens

Fred Ludekens has made able use of the explosive symbol to express this rugged bit of action. The outflung arms and legs of the battling figures make a sharp, jagged pattern that instantly says violence.

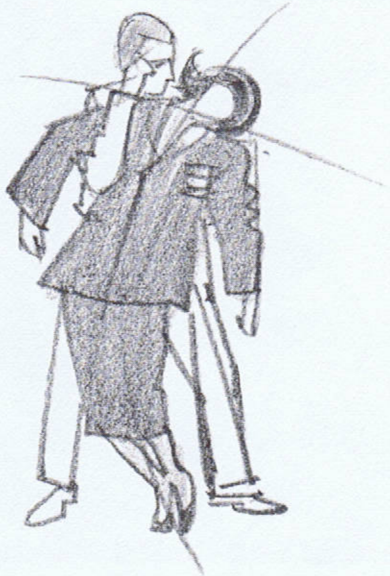
Select the most descriptive pose

In our first composition lesson we showed you that it is very important to choose a view of an object that makes it easy to recognize. We used a teapot and a sugar bowl to demonstrate that a form can be clear or confusing depending on the angle from which we view it.

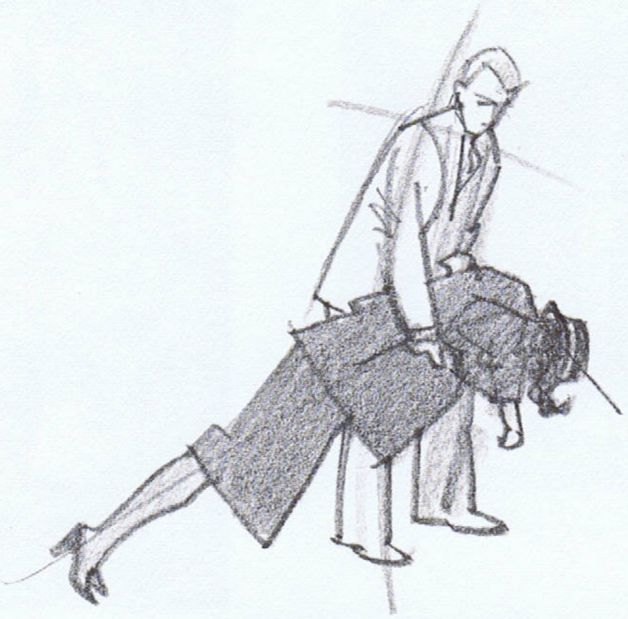
When we compose figures in a picture, there is not only the view to be considered but the pose as well. Because the figure is so highly mobile, it can express the same action by many different gestures and attitudes. Some of these are more descriptive and recognizable than others. We must select one that is entirely suitable to our purpose, expressing just as much as possible by two-dimensional shape or silhouette alone.

The illustrations below show why this is necessary. Although all six are possible views of the same action, one describes it with the greatest clarity and drama. The Faculty pictures on the opposite page, all with three or more figures, are successful only because the artists experimented until they arrived at a figure arrangement that got their idea across instantly. Like them, you should try out your figures in different compositions until you have found a clear and expressive way to arrange them.

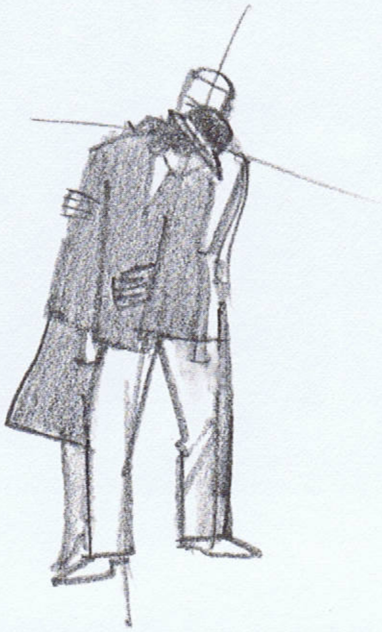
The problem: To show a clear and dramatic view of a fainting girl in a man's arms.



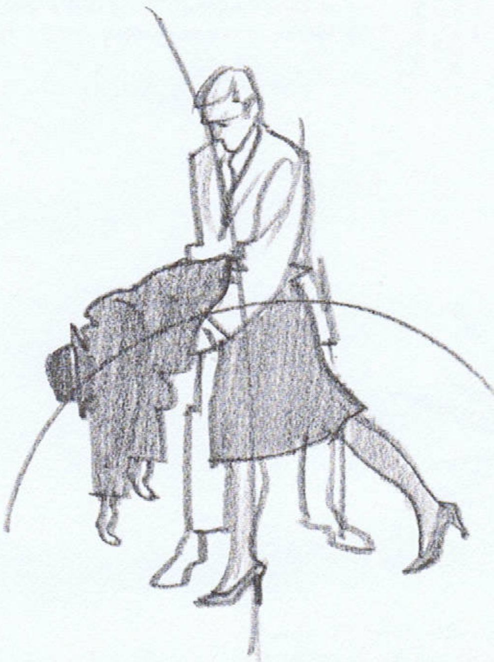
1 The girl is unconscious, clearly enough, but the grip the man has on her looks like a wrestling hold. His upraised hand may even lead us to suspect he has strangled her.



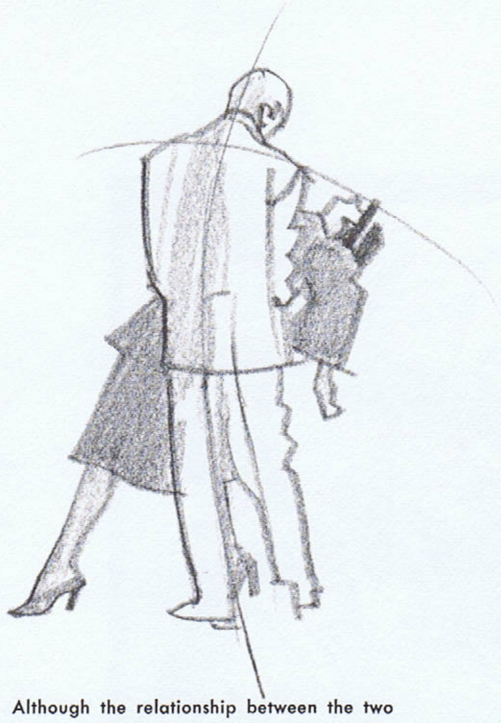
2 The situation is still obscure. It looks as though the man is lifting the girl from the ground. The action is spread out too much and it is clumsy.



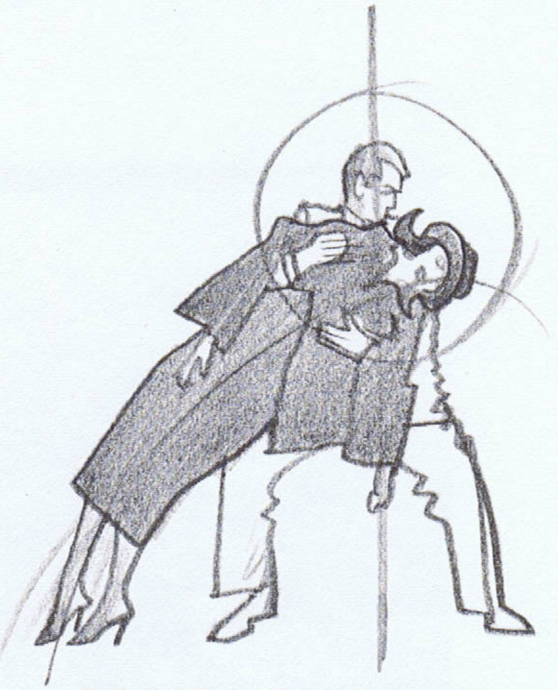
3 One figure almost hides the other so that we cannot be sure what is happening. The girl seems to be in a state of emotional collapse rather than a faint.



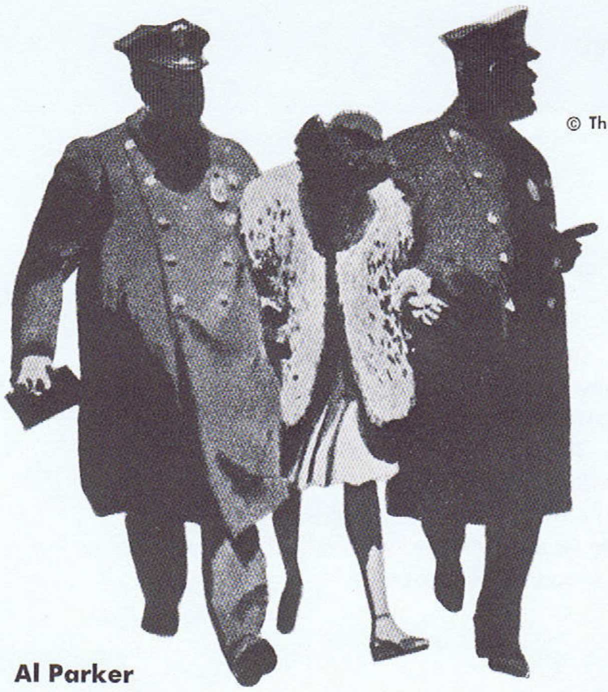
4 Is he teaching her an exercise? Because the girl's feet are in an active pose on the ground, it is not clear that she has fainted. The over-all shape of the two figures is quite awkward.



5 Although the relationship between the two figures is better than before, it is still far from perfect. The man's figure is not involved enough in the action and he appears to be studying the girl.



6 **Final choice:** In this pose the figures express the action clearly and effectively. Every line of the girl's form slumps — every line of the man's is angular and active. There is no question but that he is supporting her dead weight. The fact that he is looking at her face gives the two a personal relationship, and the front view helps us to see this. All of the other drawings show the same situation, but none does so as dramatically as this one.



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Al Parker

In this illustration Al Parker has made good use of mood symbols to compose an effective story-telling silhouette. The tall, strong shapes of the policemen on each side of the slumped figure show us at a glance what is happening. The dark, ominous shadows strengthen the sense of drama.

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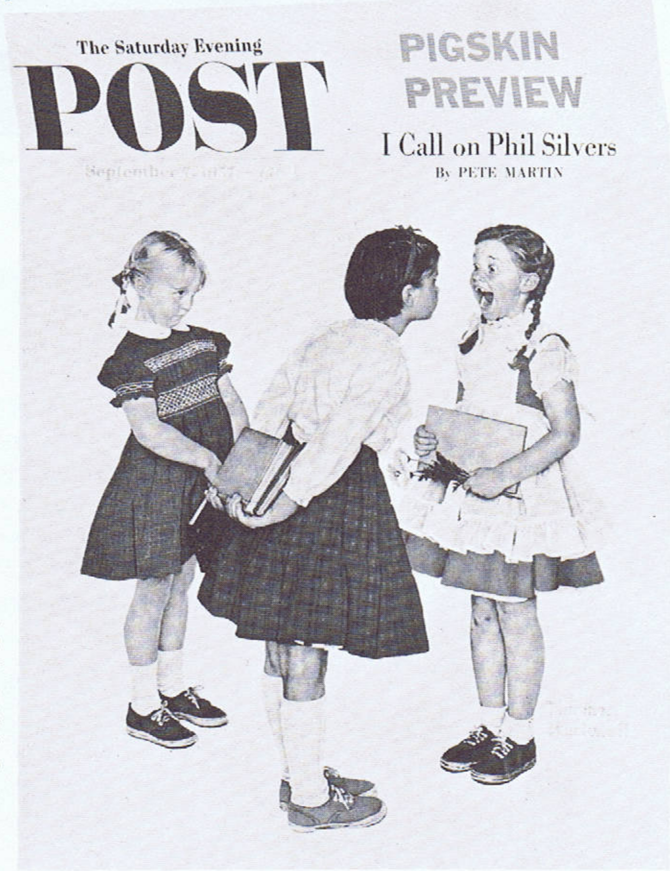
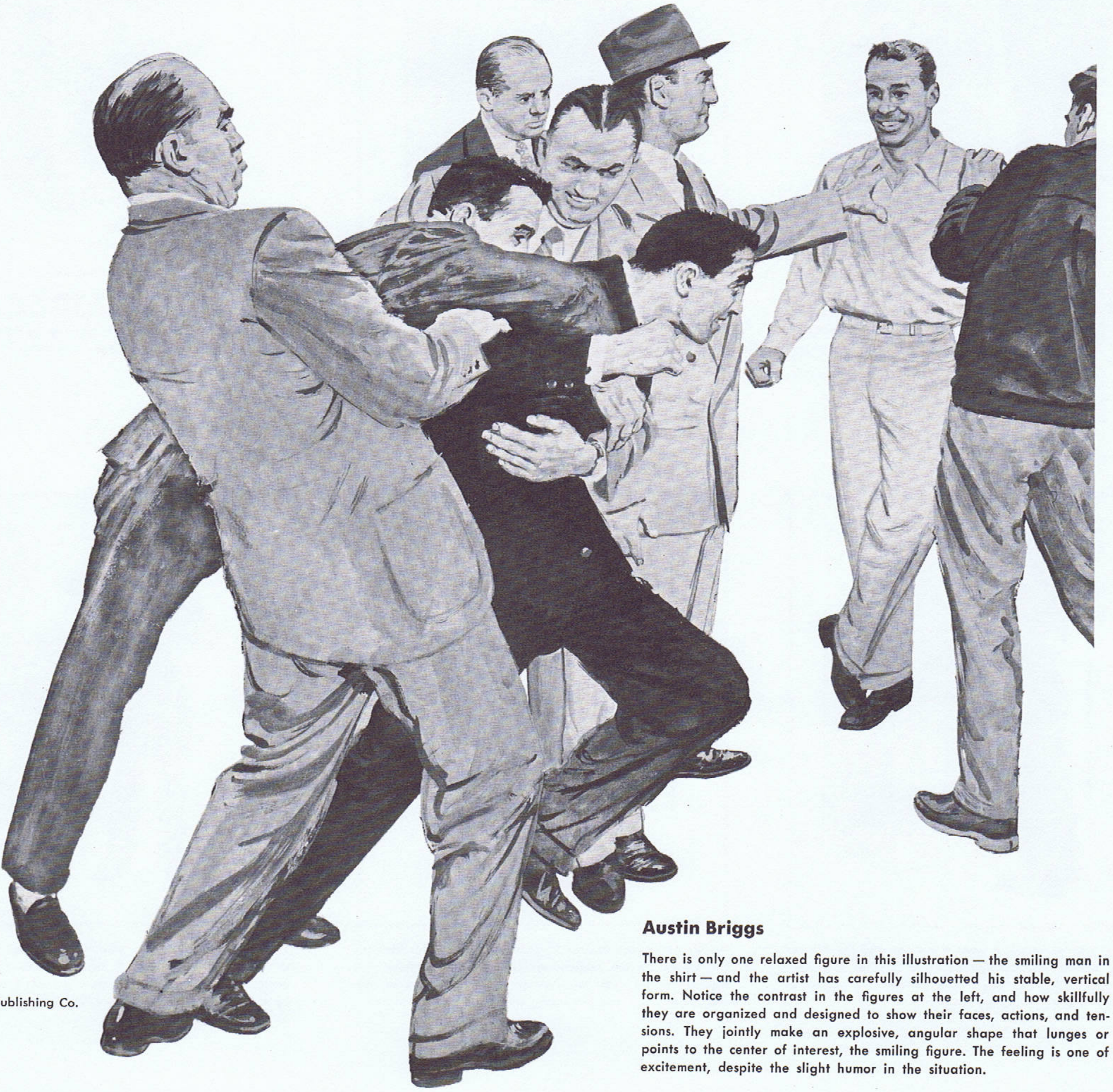


Norman Rockwell

Here, two figures are closely related, while the third is purposely isolated to emphasize her mood. Notice how her slumped, unhappy attitude contrasts with the sprightly poses of the other two. The tones are much brighter than in the Parker illustration, the higher key accenting the liveliness and humor of the picture. Like the other illustrations here, this is a vignette — it has no background — but the story is still amply clear.



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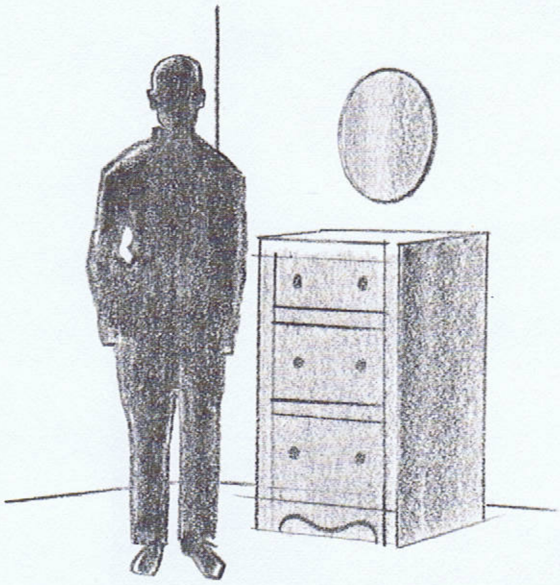
Austin Briggs

There is only one relaxed figure in this illustration — the smiling man in the shirt — and the artist has carefully silhouetted his stable, vertical form. Notice the contrast in the figures at the left, and how skillfully they are organized and designed to show their faces, actions, and tensions. They jointly make an explosive, angular shape that lunges or points to the center of interest, the smiling figure. The feeling is one of excitement, despite the slight humor in the situation.

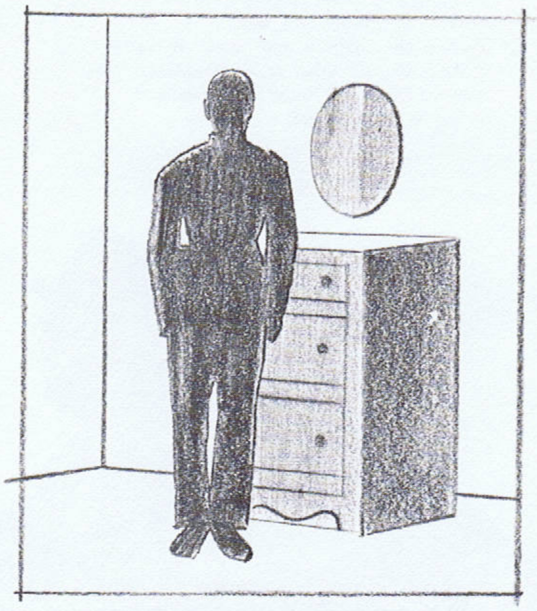
Let's add a simple setting

Most figure compositions include a place as well as people. It may be anywhere — from the corner of a room to a vast forest. The artist may show just a little of the setting or he may make it dominate his picture.

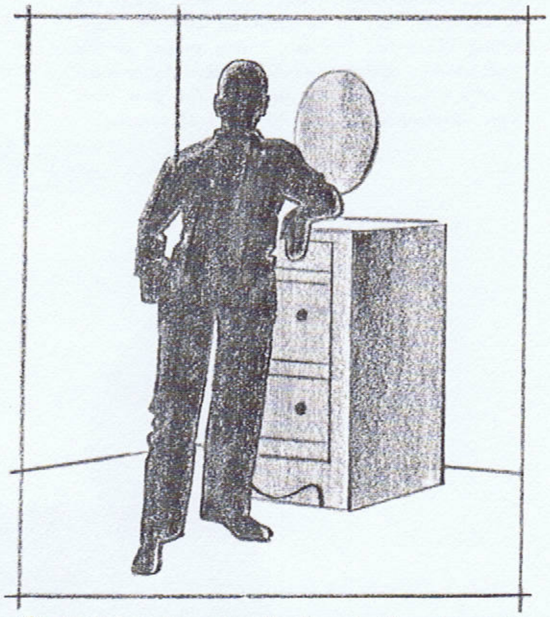
The role of the setting varies greatly. Often it simply serves as a background which tells us where the figure is. In many pictures, though, the setting is more important and the figures make actual use of it. The illustrations below are planned to introduce you, in a simple way, to the possibilities a setting offers. Whether it plays a large role or a small one in your picture, always use it to strengthen or explain the action of your figures.



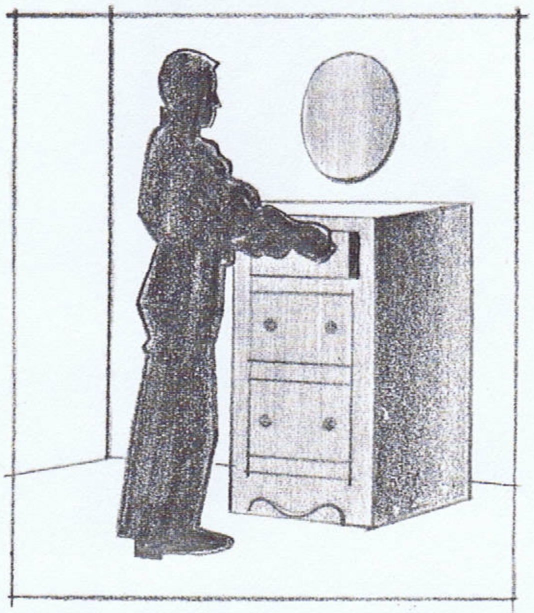
A figure, a dresser, a mirror, and a corner of a room — we shall use these in several simple arrangements to see how they affect each other and the over-all composition.



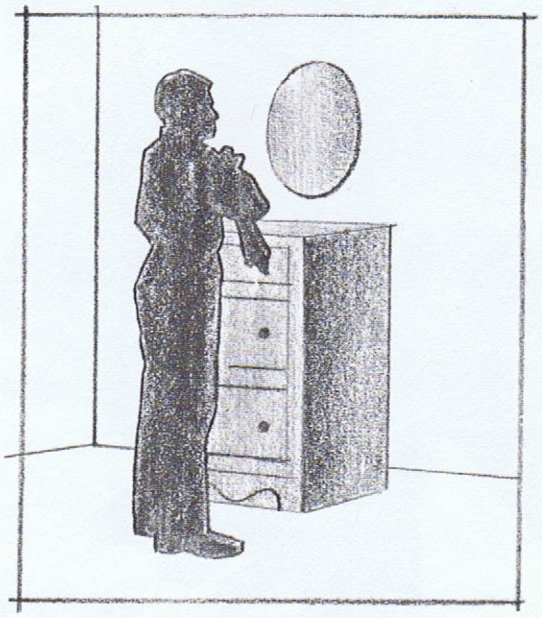
Here is an arrangement with all the objects merely grouped together. They create a unified but stiff composition. The dresser and mirror are inactive, and simply identify the setting as a corner of a bedroom.



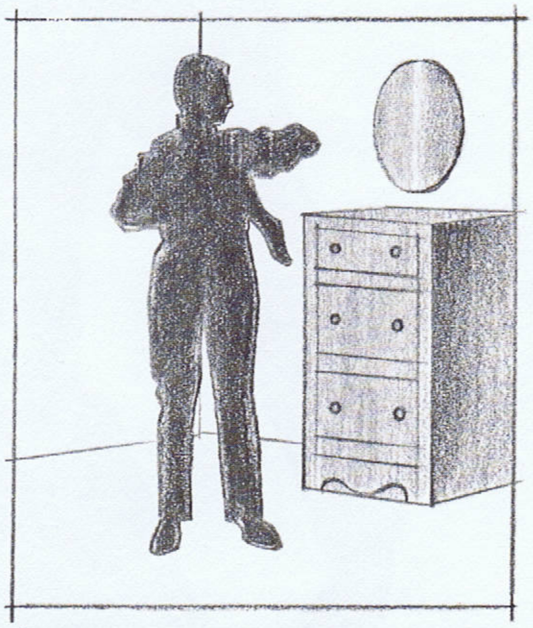
This one is more interesting. The figure has been brought to life and the background is now more directly involved. Simply because the man is leaning on the dresser, it becomes an active part of the composition.



Here, the man is about to open a drawer and the dresser becomes almost as important as he is. This arrangement is well organized. The figure and dresser are placed to make the action completely clear.



In this action the figure is looking in the mirror. Because the mirror is now more important than the dresser, the figure can logically overlap or block off more of the dresser than in the preceding picture.

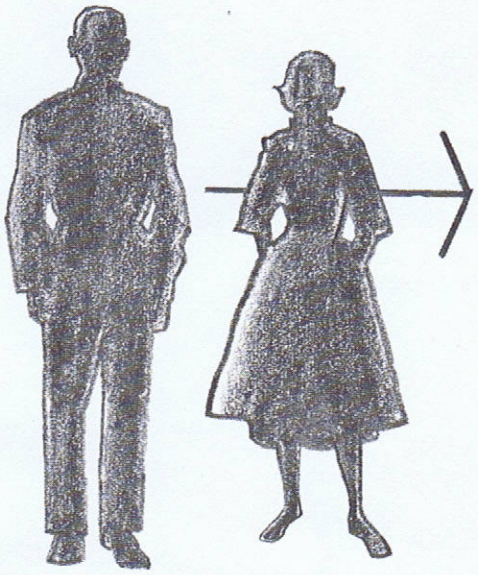


This composition is less obvious than the last one but shows the same action. It demonstrates a point to remember: Figure and object may be linked across a room by a gesture or a directional line of glance.

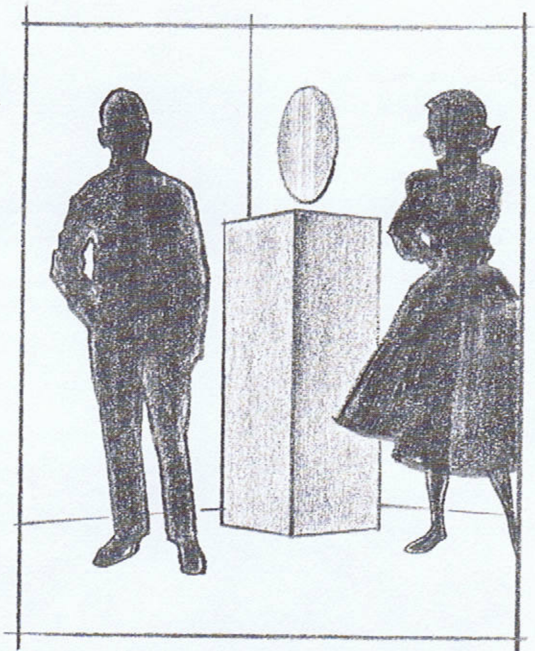
Now let's add another figure

As soon as we add another figure to our setting we create a human relationship. Our job is to see that this relationship is clear — that the two figures tell one story. As before, the setting should help to explain the story. It must not interfere with the relationship of the figures.

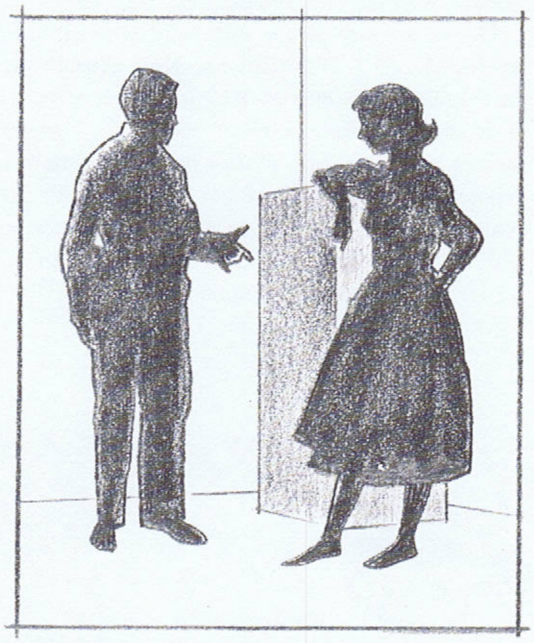
Since we now have a second figure in the same picture area, we must make more varied use of depth and change of size simply to get everything in.



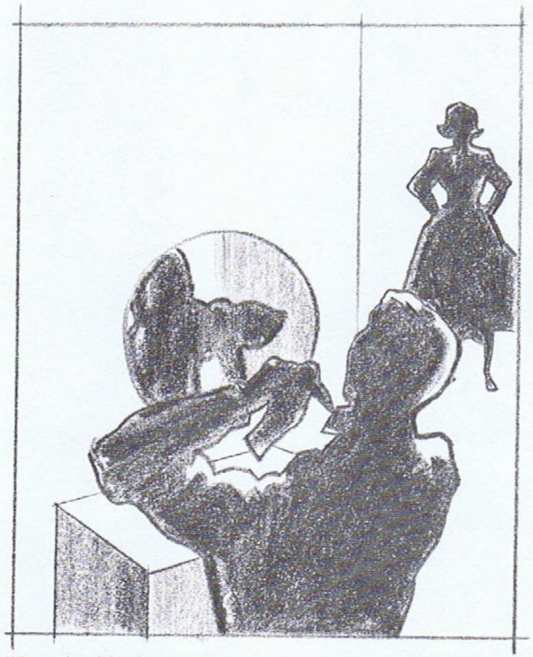
Using the same setting as before, we will now compose with these two figures.



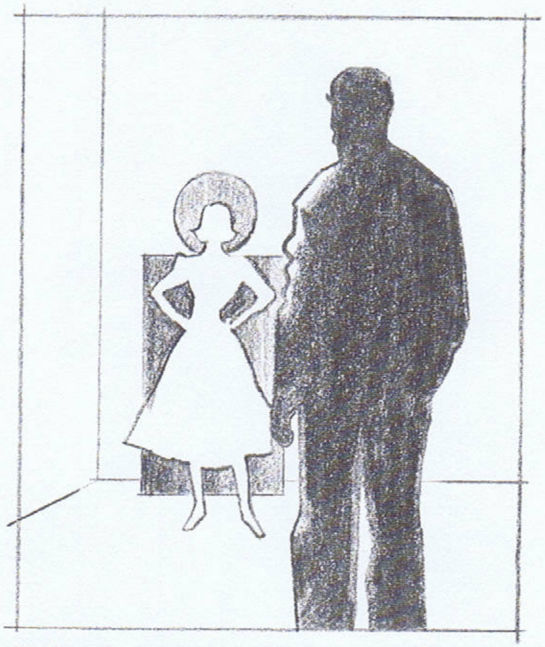
This composition is weak in two ways. Viewed simply as an arrangement of forms, it is a monotonous line-up. Because the dresser is centered, it tends to become as important as the figures. The mirror even interrupts the line of glance.



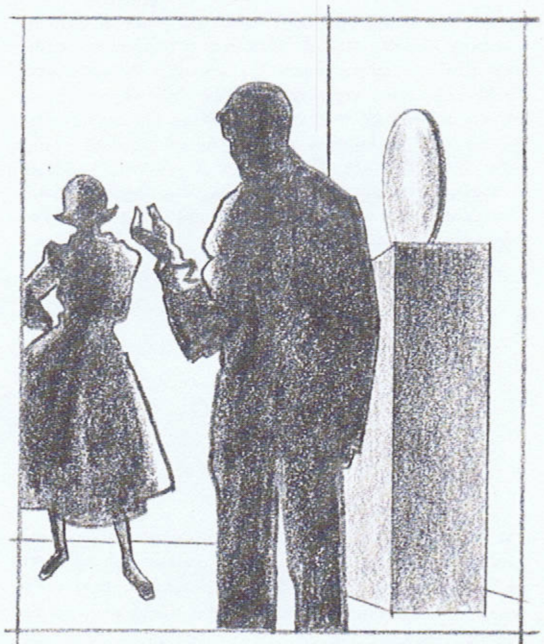
This arrangement is much better. The placement in the area is varied, and girl and dresser create a unified shape. The human relationship is uninterrupted — the man talks, the woman listens. The setting is actively involved but is not in the way.



You should always be aware of how things link up in a picture. Here, the man is related directly to the nearby mirror and to the woman, who looks at him. Overlapping and a change in sizes give the picture depth and add interest to it.



All three forms overlap, giving this arrangement considerable depth. The dresser and mirror serve mainly to set off the figure of the girl through a strong contrast of values. This is an important use to which the setting may often be put.



Line of glance and the man's gesture link the two figures closely. Dresser and man form a single shape that makes him even more dominant. At the same time the dresser, while identifying the scene, does not interrupt the human relationship.

© The Curtis Publishing

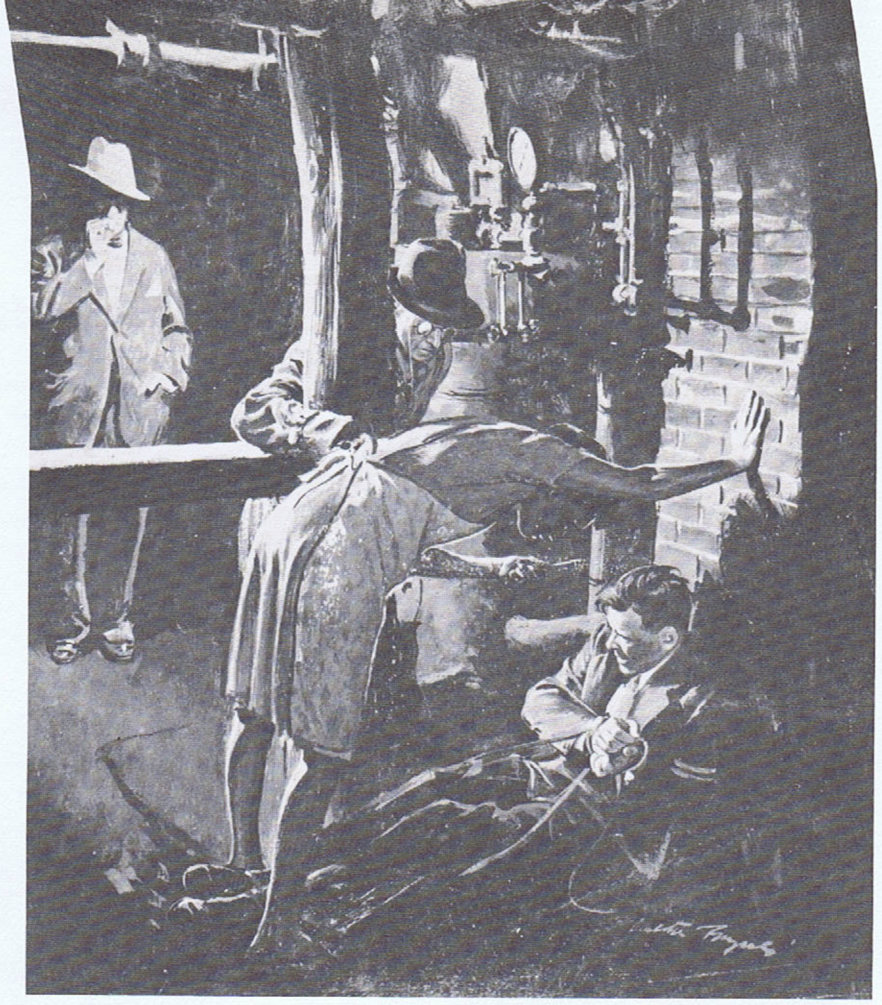
The setting must be right

Whenever you begin to make a picture with figures, you should have clearly in mind a definite background or environment which will contribute to the story you wish to tell. It should not only strengthen your illustration but it should be the best possible view of a generally appropriate background.

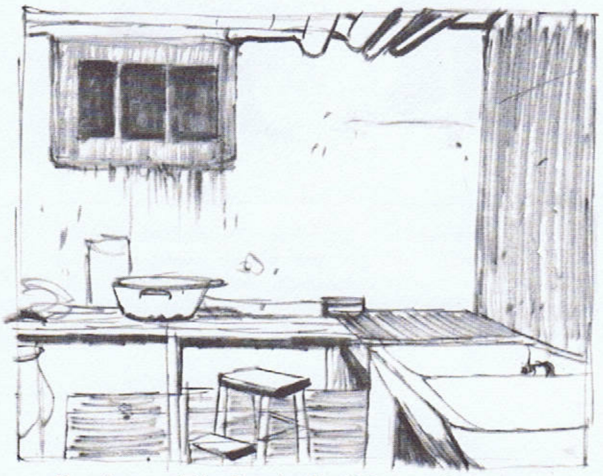
For example, a light love scene between two people could be made more convincing by a light, pleasant background. The same theme could be misleading or completely confusing if it were set against a dark, dramatic backdrop which did nothing to explain or support the picture idea.

Of course, situations do occur in surroundings that are not in keeping with them. From the picture-making point of view, however, these are unusual happenings. Your job as an artist is to make the picture consistent throughout, with both background and figures supporting each other.

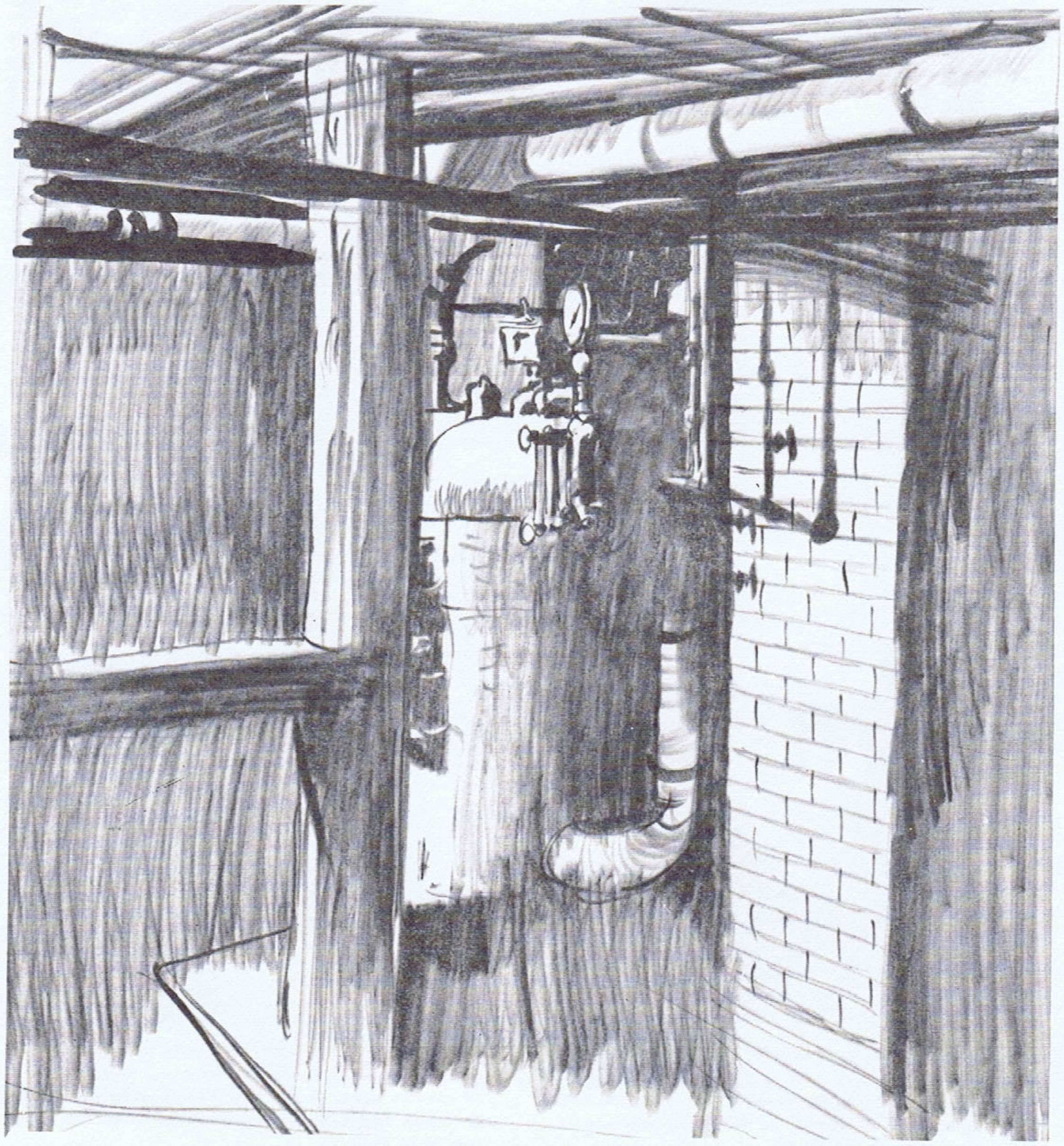
On this page is an excellent demonstration of how a professional artist accomplishes this. Austin Briggs's problem was to illustrate a scene in which a man is tortured in a basement. A basement offers various views, and Briggs studied them all before selecting one which he felt contributed most to the sinister, dramatic mood of his subject. Like Briggs, from the very start you should work to develop an environment with a suitable atmosphere — one that will support the figures in the scene and stir the viewer's imagination.



The finished painting — an excellent example of how the setting can establish a mood and strengthen a picture situation.



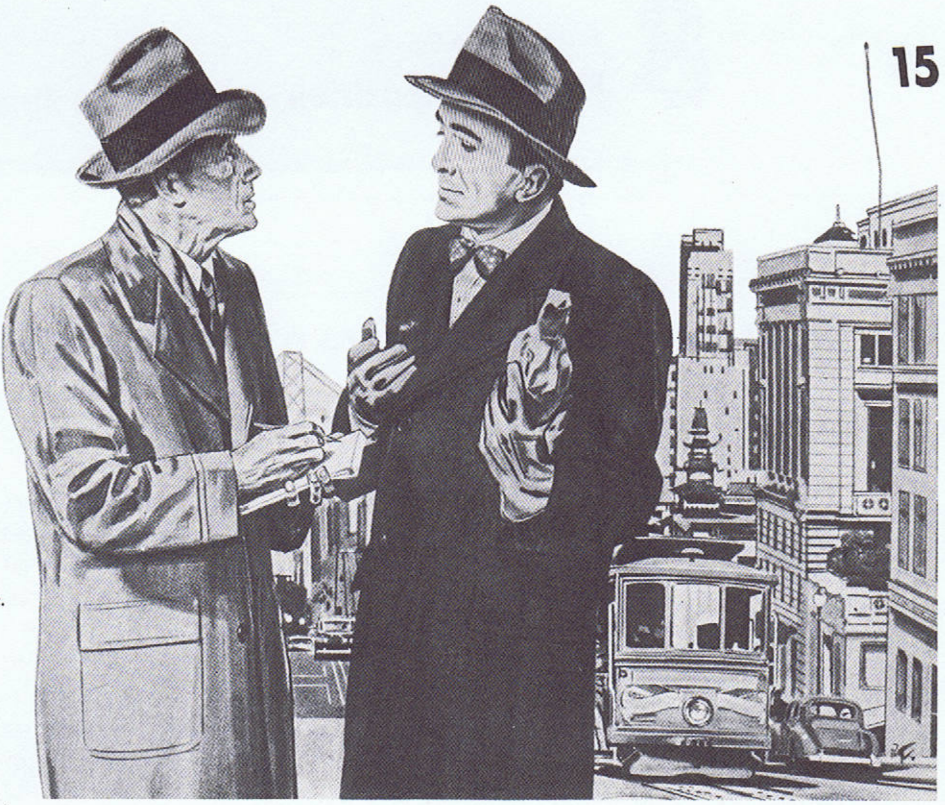
Here is one of the first sketches Briggs made in creating a setting for the picture. Although it was done in the same basement as the sketch finally used, this background would have been completely wrong. The objects shown are rather ordinary and there is nothing distinctive about the setting. The shapes are all horizontal and static, rather than dynamic. The lighting is completely lacking in dramatic quality. For some other illustration with an entirely different mood this background might have been fine — but not for this one.



The sketch at the right shows the background that Briggs actually used. As you can see in his painting at top right, he used practically every important feature. Notice the sinister atmosphere he created in this background in the painting through the careful treatment of lights and shadows. Even without the characters the background would have had a quality of mystery. The setting is so genuine and suggestive that it has become one of the chief actors in the drama.

How to make the figures dominate the picture

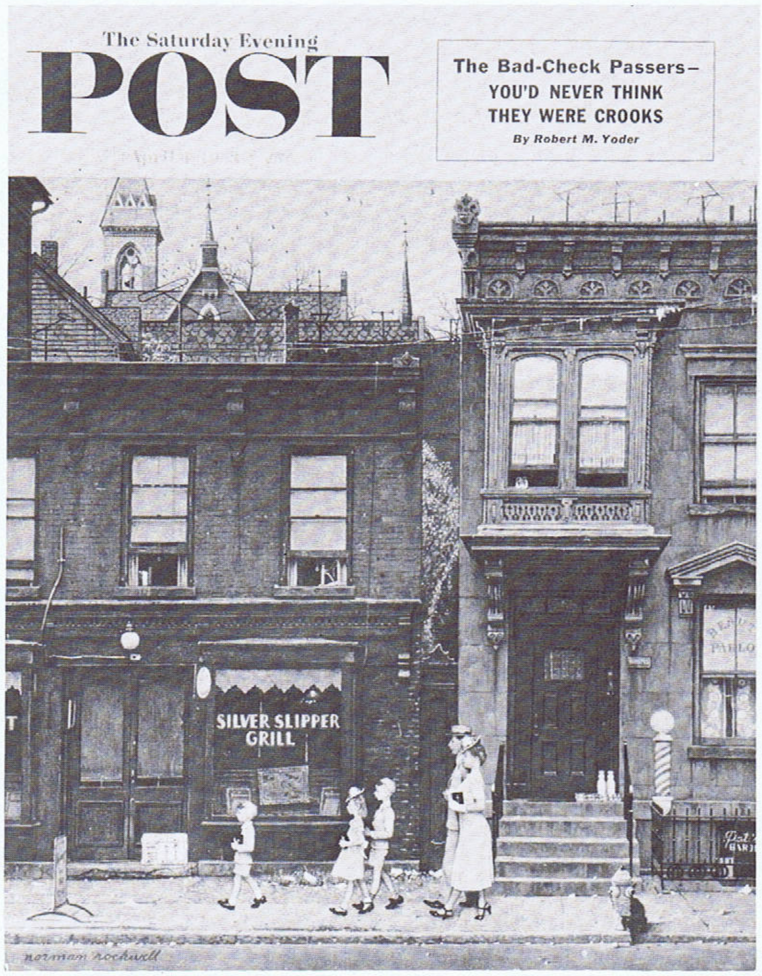
Often, much of the point of a picture lies in the setting. We may, on occasion, have to make it almost as important as the figures themselves. In such cases we must give the setting the prominence it deserves but prevent it from overwhelming the figures. The three illustrations on this page show ways we can keep the figures dominant or from getting lost in their surroundings. Size, position, value, and contrast are among the most effective of the devices used by the artists here.



Courtesy Hiram Walker, Inc.

Robert Fawcett

In this advertising illustration Robert Fawcett's problem was to show an interview between two men on a San Francisco street. Fawcett used size, position, and value to make his figures dominant, yet at the same time the location is very clear. This is because the artist made efficient use of the background. Even the small space between the figures shows one of the city's famous bridges and a view down one of its hilly streets.



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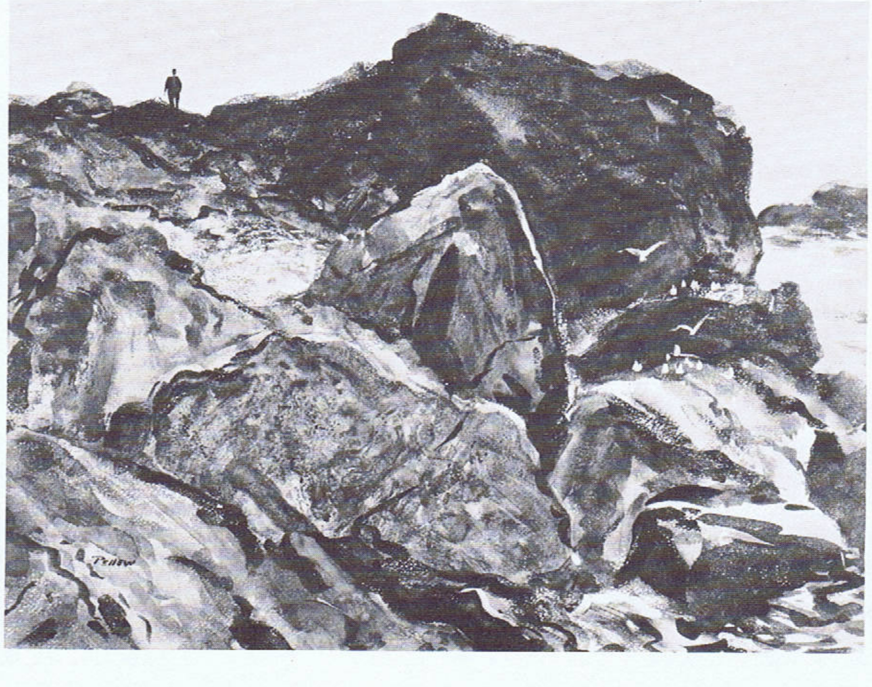
Norman Rockwell

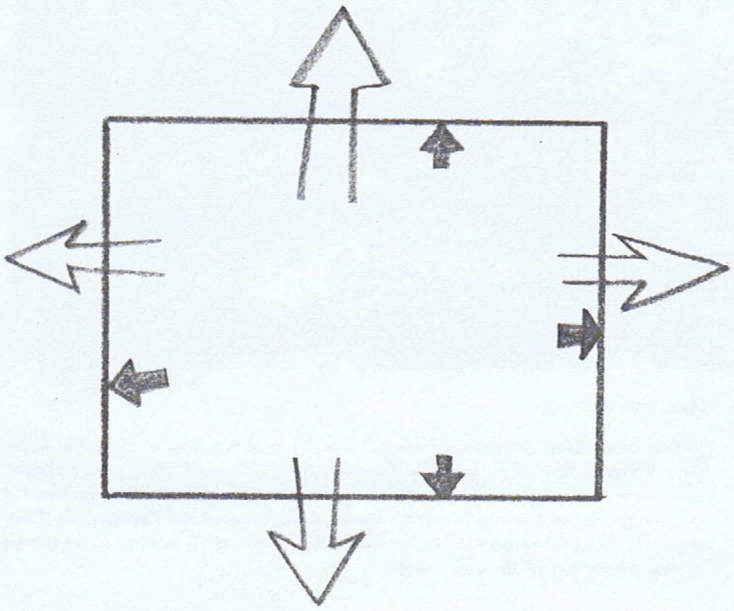
Here we see just the opposite relationship between figures and setting. The figures occupy only a small fraction of the picture space but we have no difficulty in focusing on them as the center of interest. They stand out chiefly because they are light, animated shapes set against a darker, static background. Their central foreground position also helps. The vertical lines of the edges of the buildings and their horizontal steps and bases play a part in leading our eyes directly to the figures, too.



John Pellew

Although this watercolor is filled with huge rock forms, the focal center of the picture is the small solitary figure. To keep it from getting lost, the artist silhouetted it against the sky. Notice, too, how its upright shape contrasts with the bulky rocks.

How our picture borders affect the figure's action

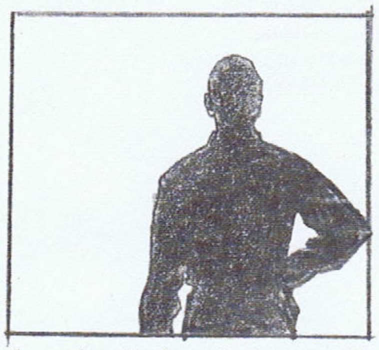


In the diagram at the left, the outline arrows suggest that there is a larger world outside the picture frame. Your placement of figures and objects must convince the viewer that such a real world exists beyond. At the same time you should never forget that the actual borders, indicated by the black arrows, are also a part of the picture. These borders can have a particularly strong effect when you are making a figure composition.

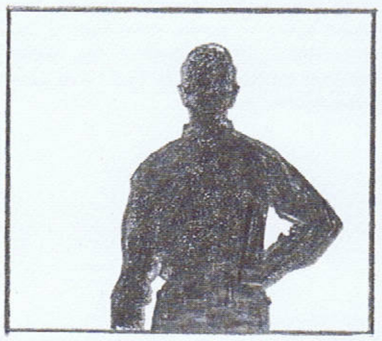
Depending on where you place the figure in relation to the borders, its action may be clear or confused. If, for example, you place a figure too close to a border, it may join up with the border, attracting the viewer's attention to the frame rather than the figure's action. Even when the figure does not touch the border, its gesture may direct the viewer's eye to the border in an undesirable way. More space between figure and border is a good remedy, as we show you below.

Where you place the figure within the picture frame is important in establishing figure motion. If a figure is placed nearer one border than the others, it tends to relate to it. We could say that the figure is attracted or pulled toward that border. We see the effect of this attraction in the bottom row of drawings. The proper placement of a moving figure will help greatly to speed up its action.

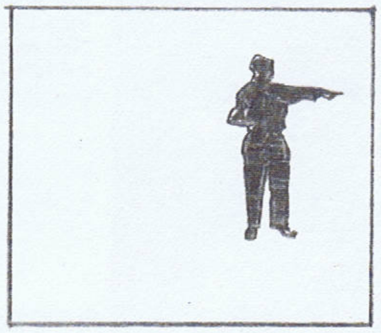
The border can confuse or compete



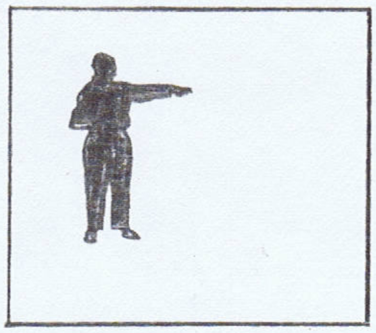
If we place the figure in the space this way, the hand-on-hip gesture pulls our eye sharply to the right border. The action is crowded by the edge of the picture — the elbow bumps the border.



The action becomes clearer when we move the figure away from the distracting border. This is strictly a matter of placement in relation to the border — the figure is exactly the same.

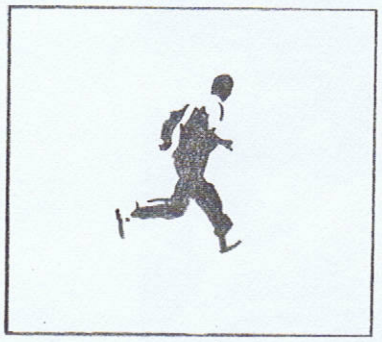


Here is an active gesture that points out a definite direction for the eye to follow. The gesture carries our eye right to the border and focuses on this edge. We look at the border rather than the action.

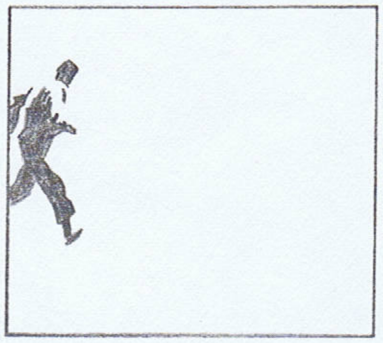


When the figure is moved back it is much easier to focus on the action itself. The border is now far enough away so that it doesn't compete with this action or become a focal point for the eye.

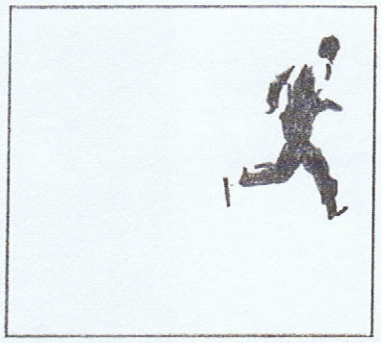
The border can help or hinder motion



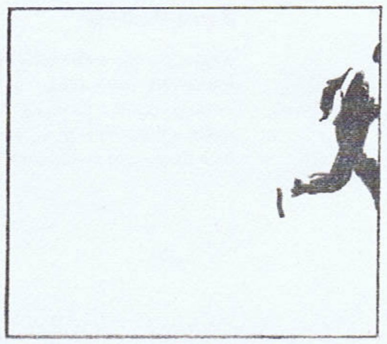
Although the figure is drawn in a running action it lacks motion because it is the same distance from each border. All four sides exert an equal attraction on the figure — it appears frozen in the center.



Now we have moved the figure so that it is cropped by the border. It seems to be caught on the frame — unable to free itself. The figure appears as static as it was when in the center.



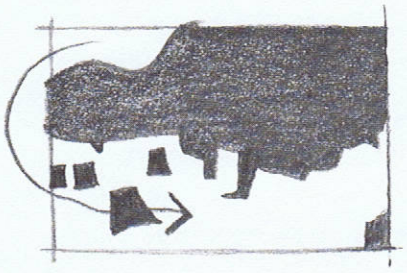
In this drawing we feel a convincing sense of motion. The figure seems to race toward the near right border, which now attracts it. The space behind it suggests it has come this far.



Too much of a good thing is really too much. When the figure is moved so far to the right that it becomes a part of the right border, it is as static as it appeared in the first two drawings in this row.

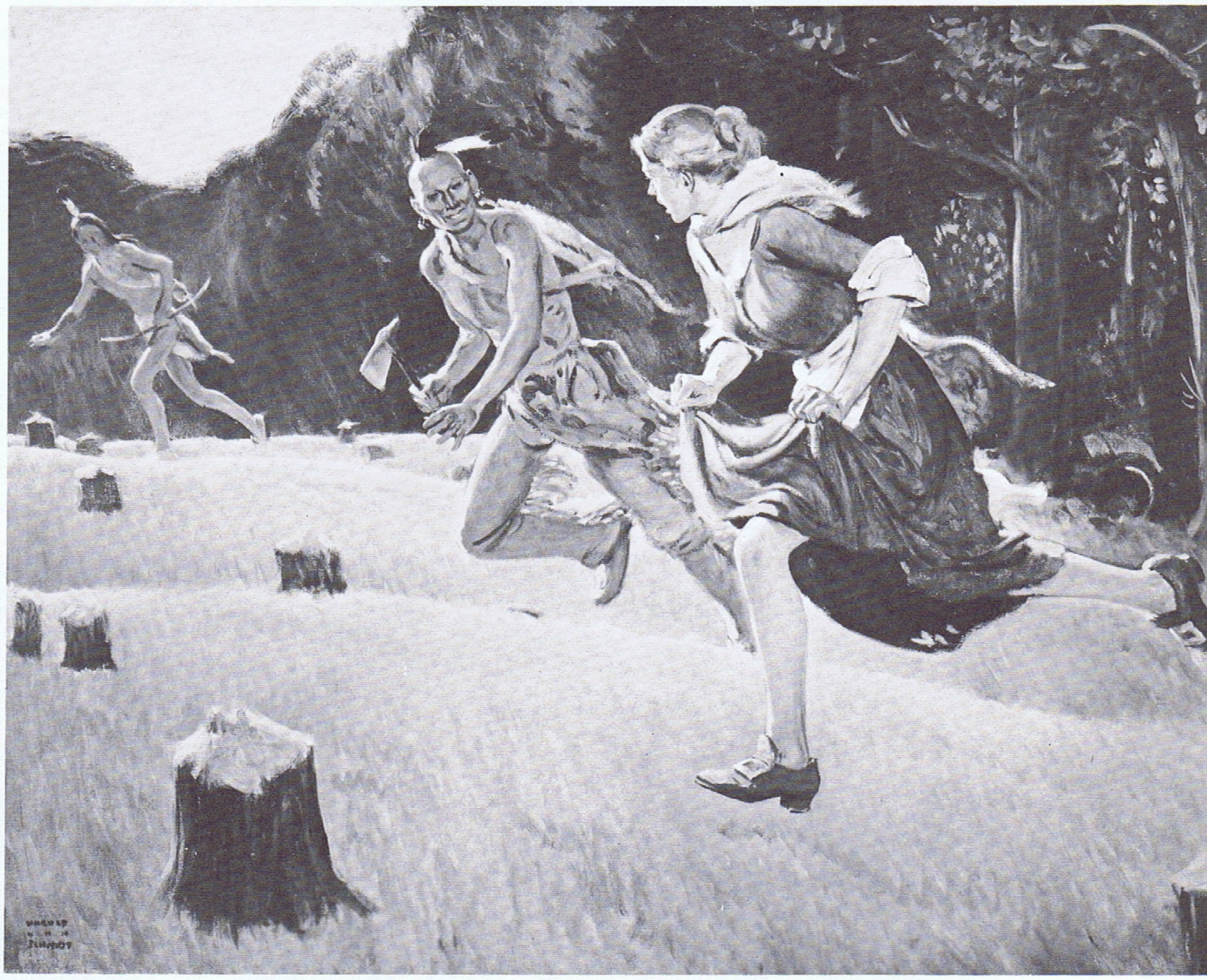
Controlling the figure's movement

On the last page we saw how the border worked to create movement in a picture. Here two Faculty members show how to control movement. Notice that every element in the picture – objects, values, and even shadows – may be used for this purpose. They help to control not just the action of the figure but the movement of the viewer's eye, keeping it from being directed away from the center of interest and out of the picture.

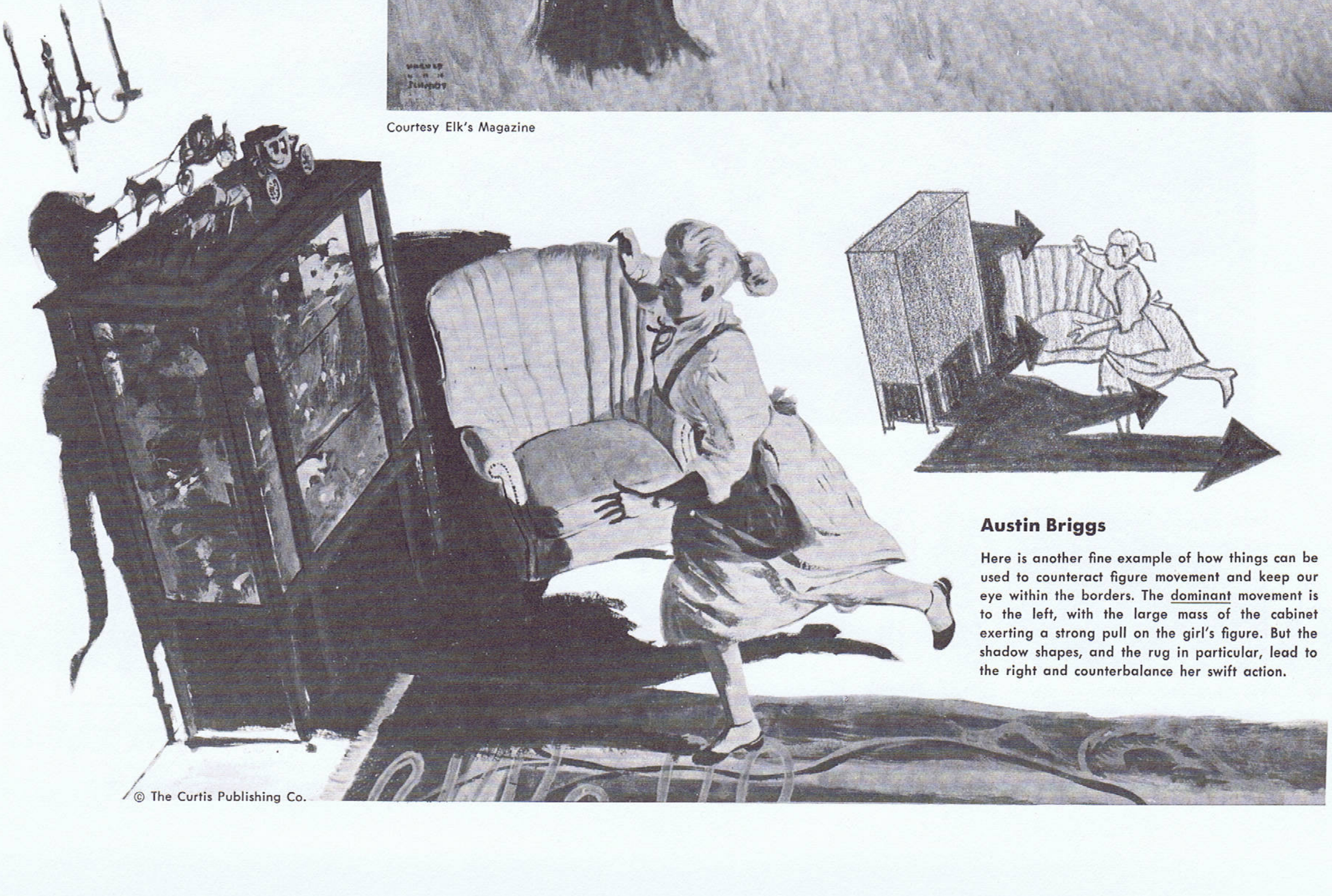


Harold Von Schmidt

The figures may be rushing headlong out of the picture space but our eye must remain in it. Harold Von Schmidt keeps our attention inside this dramatic illustration by several means. The glance between Indian and girl holds our attention on the two figures. Her position closer to the right border tends to counteract the strong racing movement of all three figures out of the other side of the picture. Note that the greatest mass of the dark background is on the right-hand side of the picture, further slowing down the girl's movement. Also, the stumps are placed to lead our eye back into the composition. At the same time, they are dangerous obstacles in the girl's path, adding to her peril.



Courtesy Elk's Magazine



Austin Briggs

Here is another fine example of how things can be used to counteract figure movement and keep our eye within the borders. The dominant movement is to the left, with the large mass of the cabinet exerting a strong pull on the girl's figure. But the shadow shapes, and the rug in particular, lead to the right and counterbalance her swift action.

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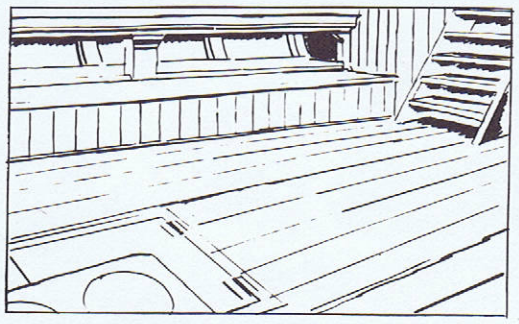
"Directing" your pictures – R.F. (Robert Fawcett)

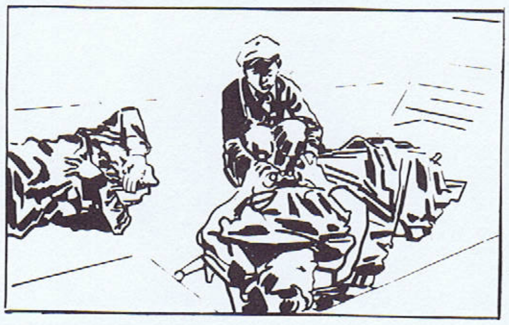
You will find it very helpful to look at your picture-making job as if you were the director of a play or a motion picture. Like the director, you must wring every possible bit of meaning and drama out of your set, your characters, costumes and props, lighting, arrangement, and viewpoint. You must develop your picture from the ground up, planning and thinking through each of these aspects of figure composition, and making them fit together.

The large illustration below and the diagrams around it will help you fix the six important parts of "picture directing" in your mind. The painting, by Robert Fawcett, illustrates a story about two fliers picked up by a boat in the English Channel. In this scene, one of the exhausted fliers is struggling with a member of the boat crew who covets his binoculars. Fawcett tried out many possibilities before he arrived at the composition he liked best.

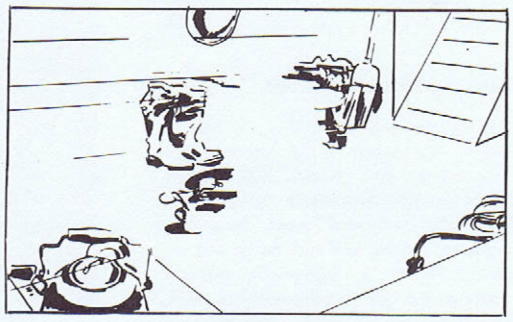
For the artist, this thinking through of the composition is one of the most important parts of picture-making. True, he will still have to make the picture – but it will be that much better because of the careful planning he did at the start.



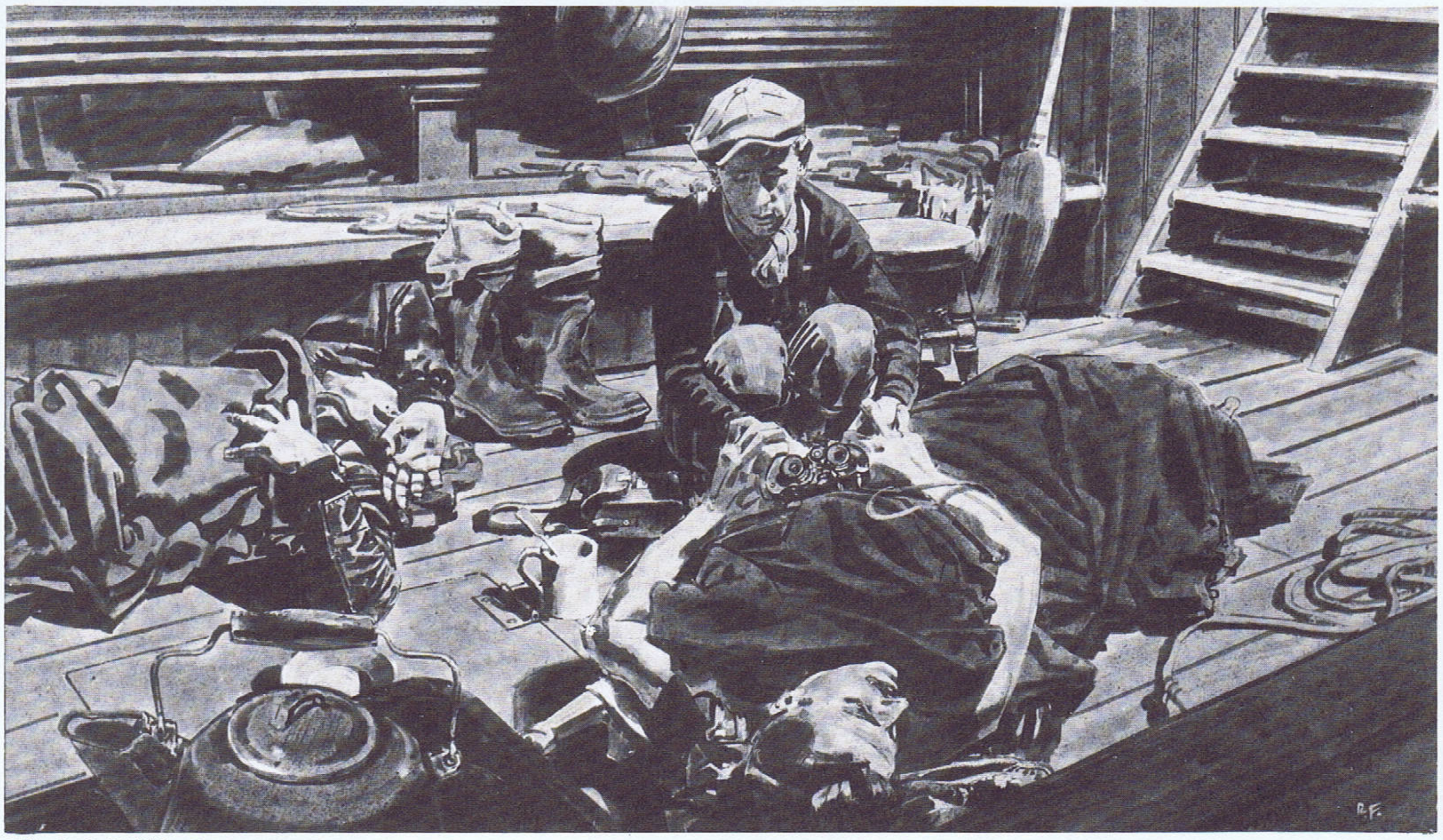
The set: It should be appropriate and convincing – support the figures, not distract from them. Note how well Fawcett's setting meets these requirements.



The characters: Your cast should be not just any men or women, but figures that really look the part and are drawn in expressive actions.



The props: The right props help establish the scene and make it convincing. Don't use too many props or they may distract from the figures.



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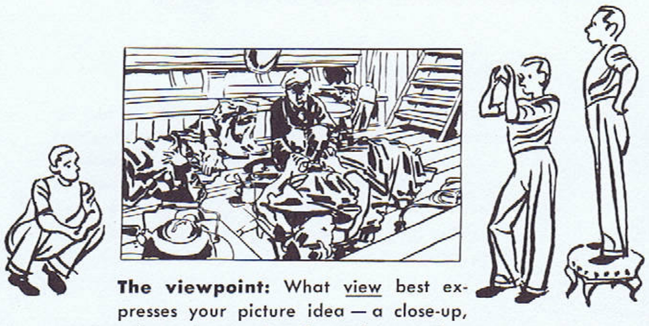
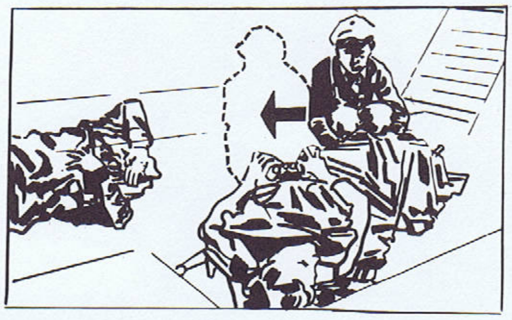
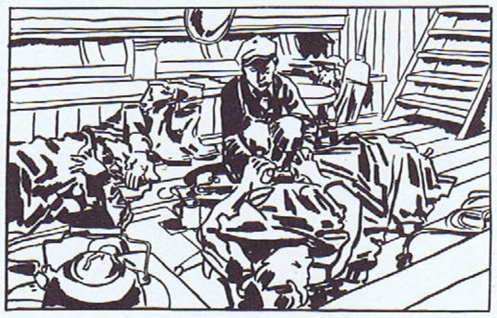


The viewpoint: What view best expresses your picture idea – a close-up, a long shot, a view from above or below? Consider all before you decide.

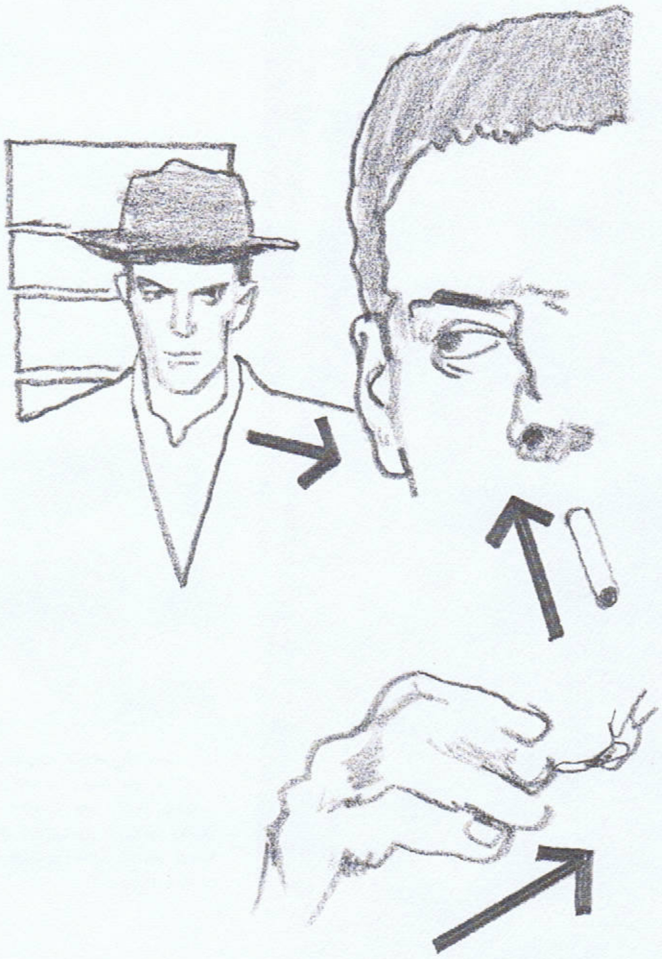


Arrangement: Move your figures and props around until you have a good, logical arrangement. This diagram shows Fawcett felt the upright figure should be moved to the center to strengthen the composition.



Lighting: Light and shade are two major elements in creating mood. Be sure they are appropriate. Use them to highlight characters and action. Here the artist has used strong overhead lighting for a realistic effect.

Careful planning creates mood and meaning



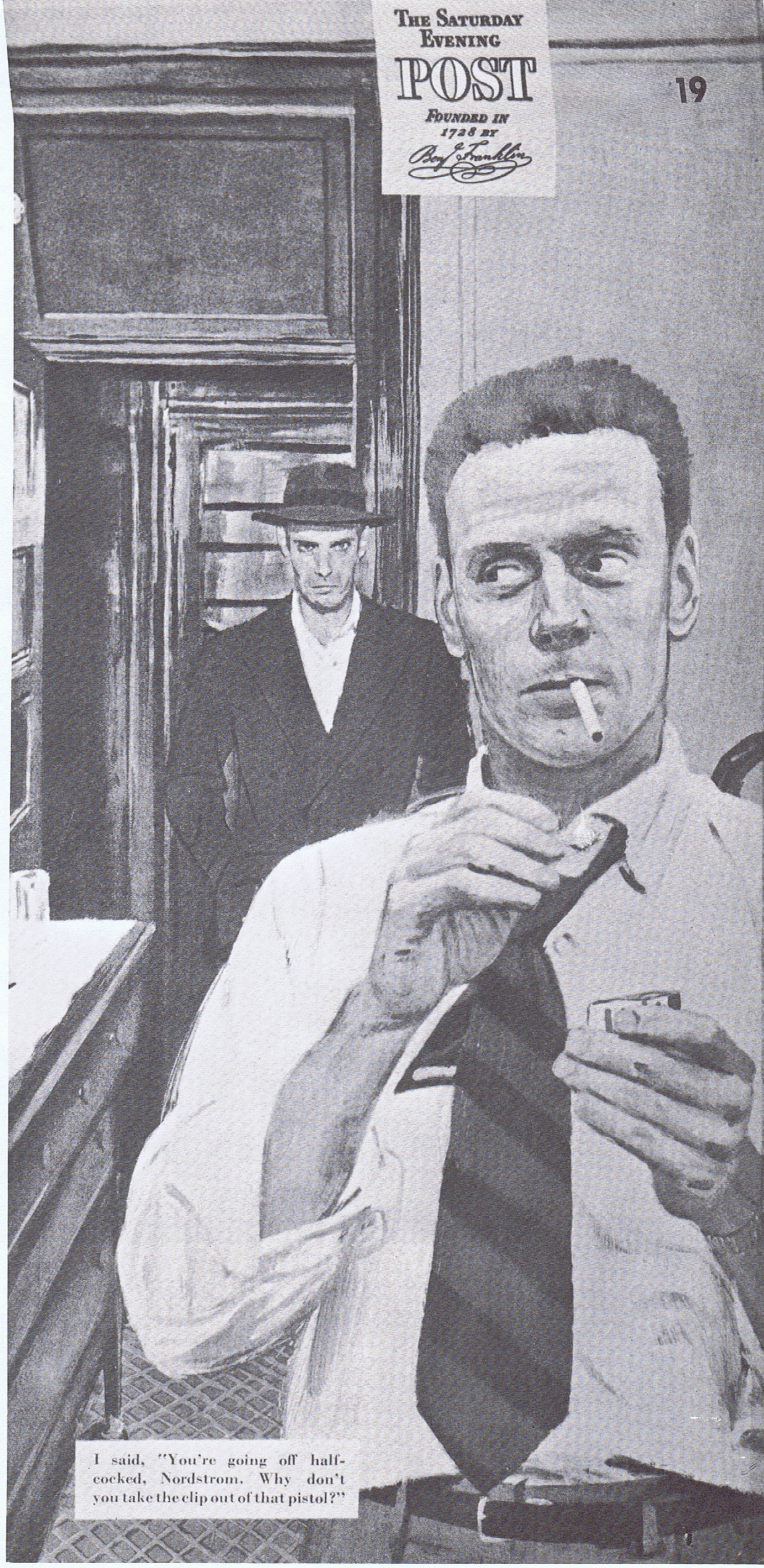
Here is an excellent example of how an outstanding artist applies the principles of composing we have just explained. Austin Briggs has carefully selected his setting, characters, costumes and props, lighting, and viewpoint to create a picture with a strong emotional quality.

Notice, first of all, the tension in the action of the figures. The glance of each is directed toward the other, and our eye darts back and forth between the two faces. We cannot miss the suspense written on them.

Everything has been planned to lead our attention to the two faces and keep it there. The tie and hands of the foreground figure lead up to the cigarette and then to his eyes. The doorway leads down to the sinister figure in back. His white shirt prevents his face from being lost in the dark background.

The viewpoint deserves notice, too. Briggs has moved in for a close-up view of his characters, so that we seem to be right there in the room with them. Their emotions can be felt much more directly this way.

This picture shows how strong psychological impact can be created, even though the action of the figures is slight. Because of the careful thinking behind the composition, we grasp the meaning of the situation immediately, and our attention is never allowed to stray from the heart of it.


The Saturday Evening
POST
Founded in 1728 by Benj. Franklin

I said, "You're going off half-cocked, Nordstrom. Why don't you take the clip out of that pistol?"

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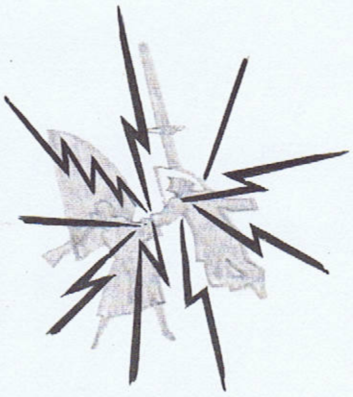
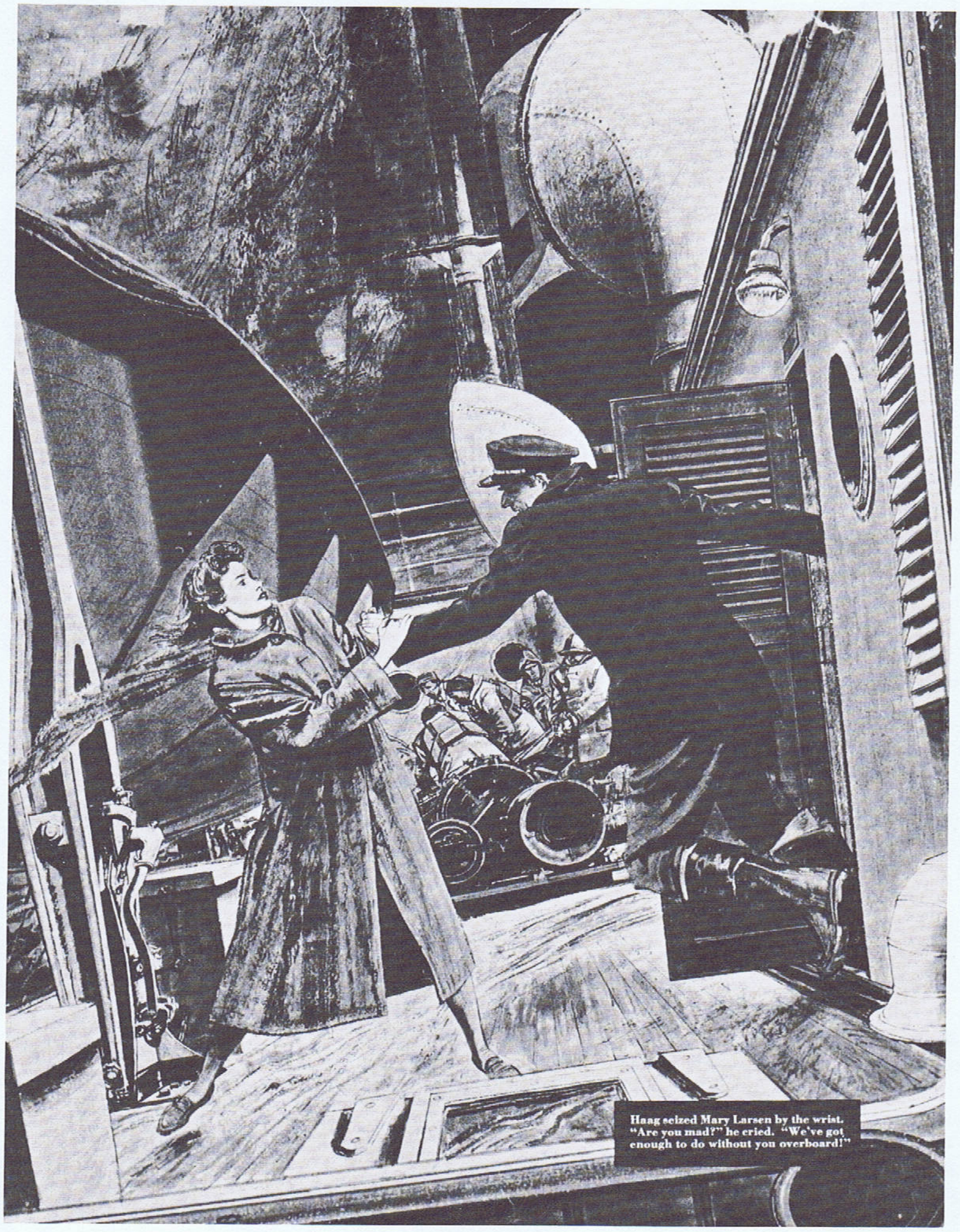
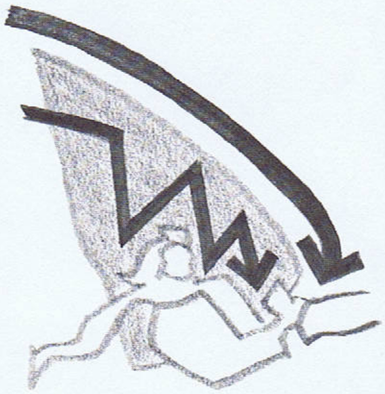
Every part contributes to the picture

This illustration of a tense moment aboard ship offered Fawcett a fine chance to use practically everything in the scene to highlight the dramatic action of the figures. First, the artist has chosen an interesting section of the ship in which to stage his drama. Then, he has selected the most exciting view of this section and, finally, arranged the objects in it to focus attention on the figures. Study this picture and the diagrams around it very carefully. They show you the thinking and compositional planning of a first-class artist.

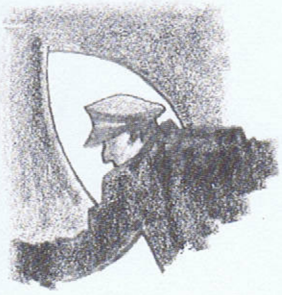


Our basic mood symbol of excitement and violence is strongly expressed. The dynamic, jagged lines and shapes of the setting support the dramatic gestures of the figures. The whole thing "explodes" — not because of subject matter but dramatic composition!

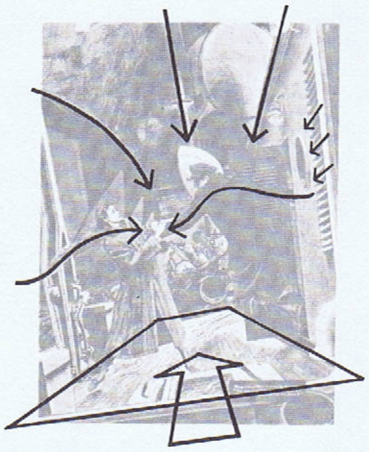

Haag seized Mary Larsen by the wrist.
"Are you mad?" he cried. "We've got enough to do without you overboard!"



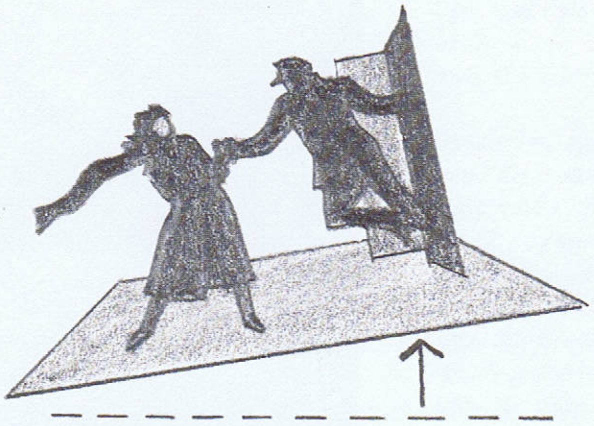
Fawcett uses shapes and lines to add excitement — and to direct our attention, too. See how the lightning-like pattern of the lifeboat cover accentuates the girl's head, and the swift curve of the boat's upper edge leads the eye to the figures' locked hands.



See how the dark hat stands out against the light ventilator. The reverse contrast (light against dark) is used to make the girl's head stand out against the side of the lifeboat.



Virtually every important line leads to the hands of the two figures. Even the short lines of the louvers at the right border and the lines in the deck hatch direct our eye toward lines in the setting and the figures leading to the center of interest.



The listing deck plane sets the key of the composition. It establishes a dramatic diagonal note. The line of the arms and scarf repeats and strengthens this note.

Summing up our principles

This illustration by Austin Briggs shows how to apply the points we have made so far in this lesson. Notice how the artist creates emotion and interest through the gesture and shape of his figures, the way he relates them to each other and to the picture space, and, finally, through the thoughtful selection and arrangement of the setting. In a well-composed picture, nothing happens by accident.

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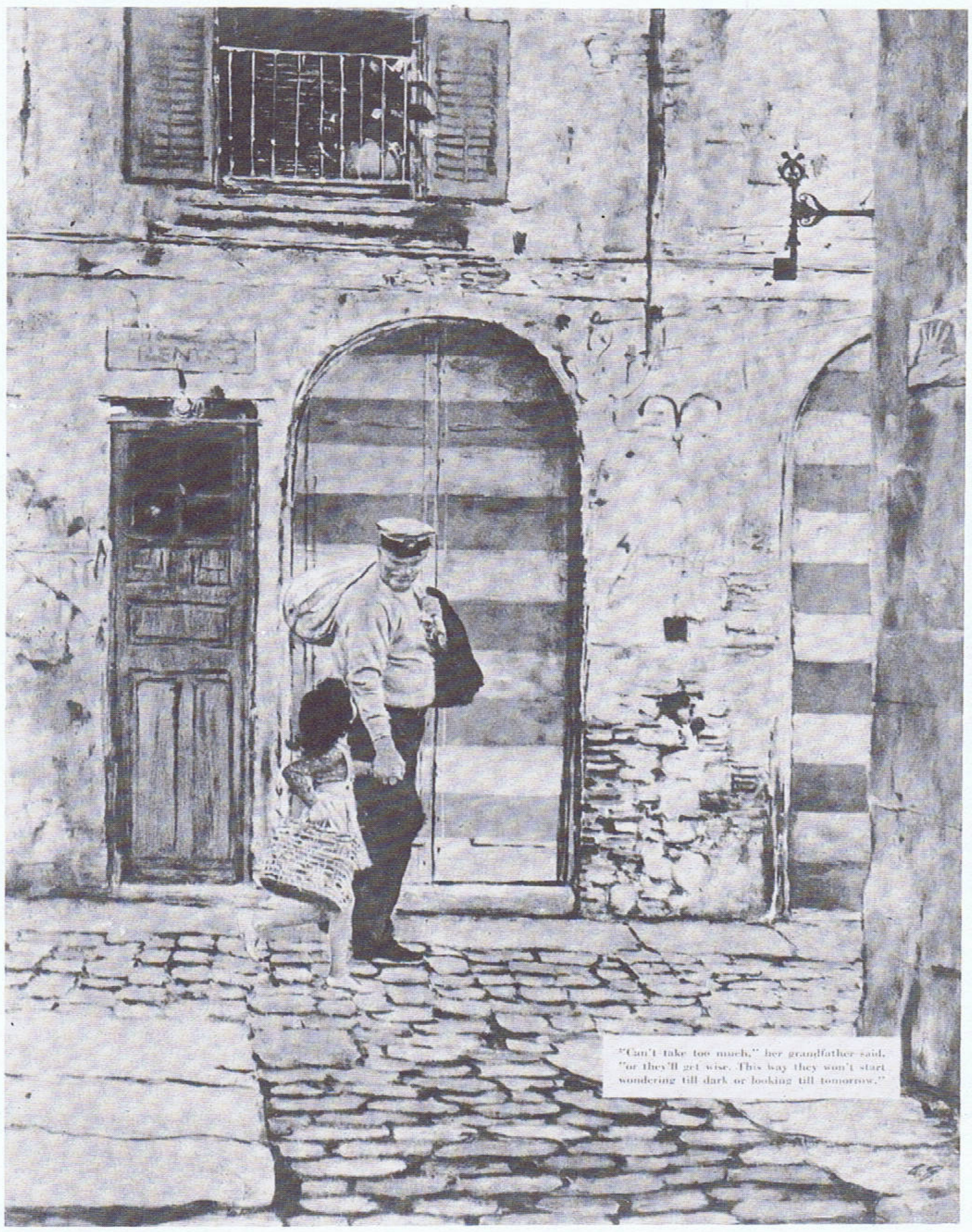
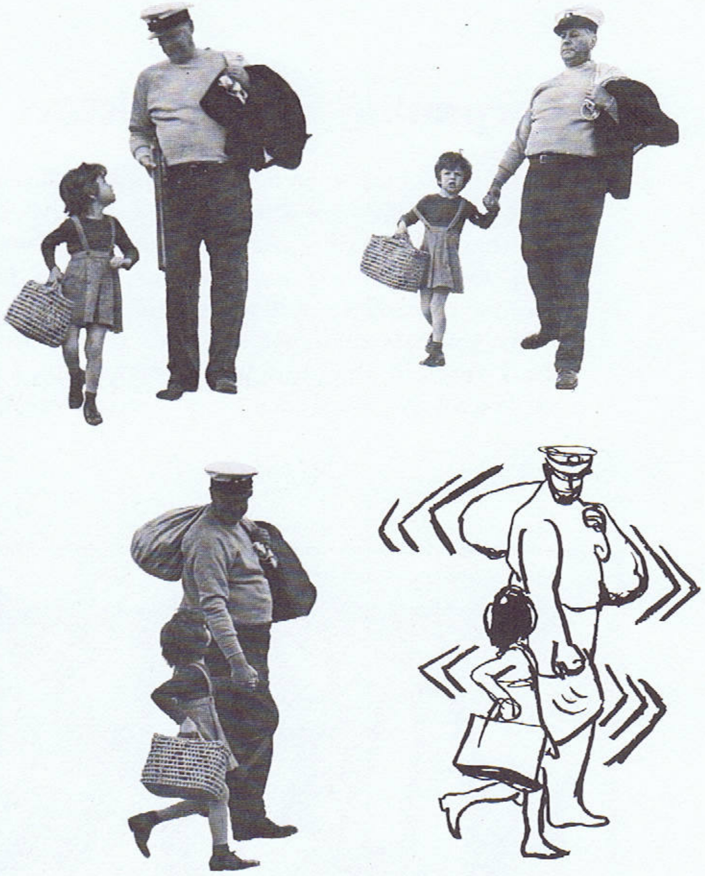
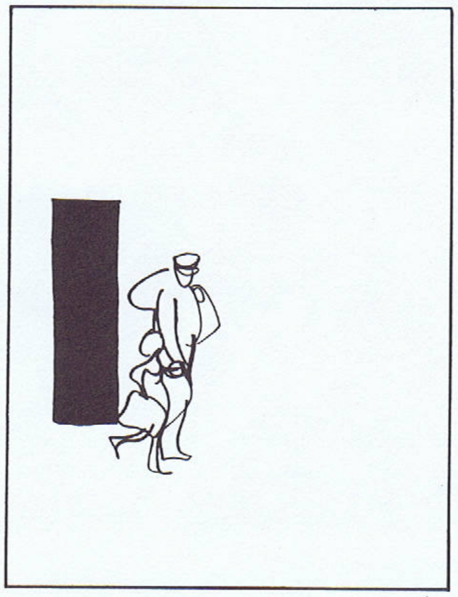


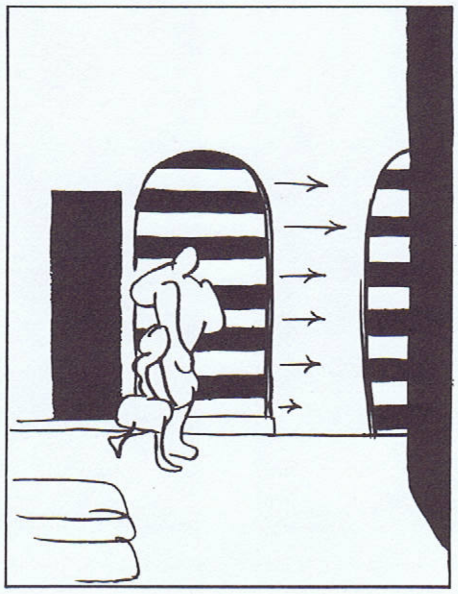
"Can't take too much," her grandfather said, "or they'll get wise. This way they won't start wondering till dark or looking till tomorrow."



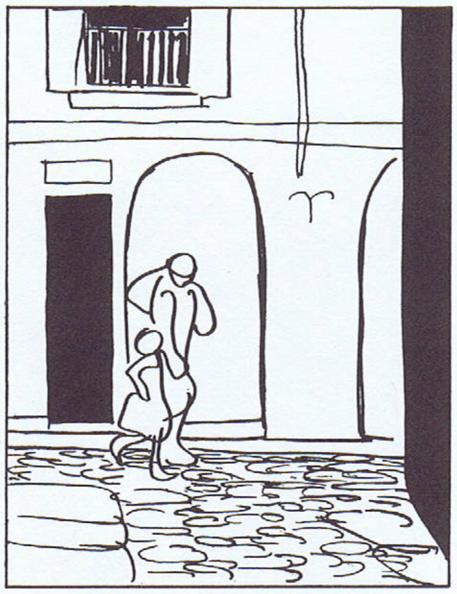
Briggs' first step in planning this picture was to select his models and photograph them in different positions. One pose *(top left)* was weak because the figures were separated and static. Another *(top right)* was better, but, despite the joined hands, the shapes seemed to fall away from each other and suggest unrelatedness. The pose directly above had everything he hoped for. It showed a warm human relationship and created a fine rhythmic shape. The heavy lines in the diagram point out the rhythmic repetition of lines and shapes within the figures.



The "busy" outline of the figures creates a sense of animation and movement. This is strengthened by the contrast with the straight, static lines of the narrow door.



The horizontal stripes of the archway doors emphasize the movement of the figures. These stripes also add a note of authenticity, as they are a typical part of the West Indian locale of this picture.



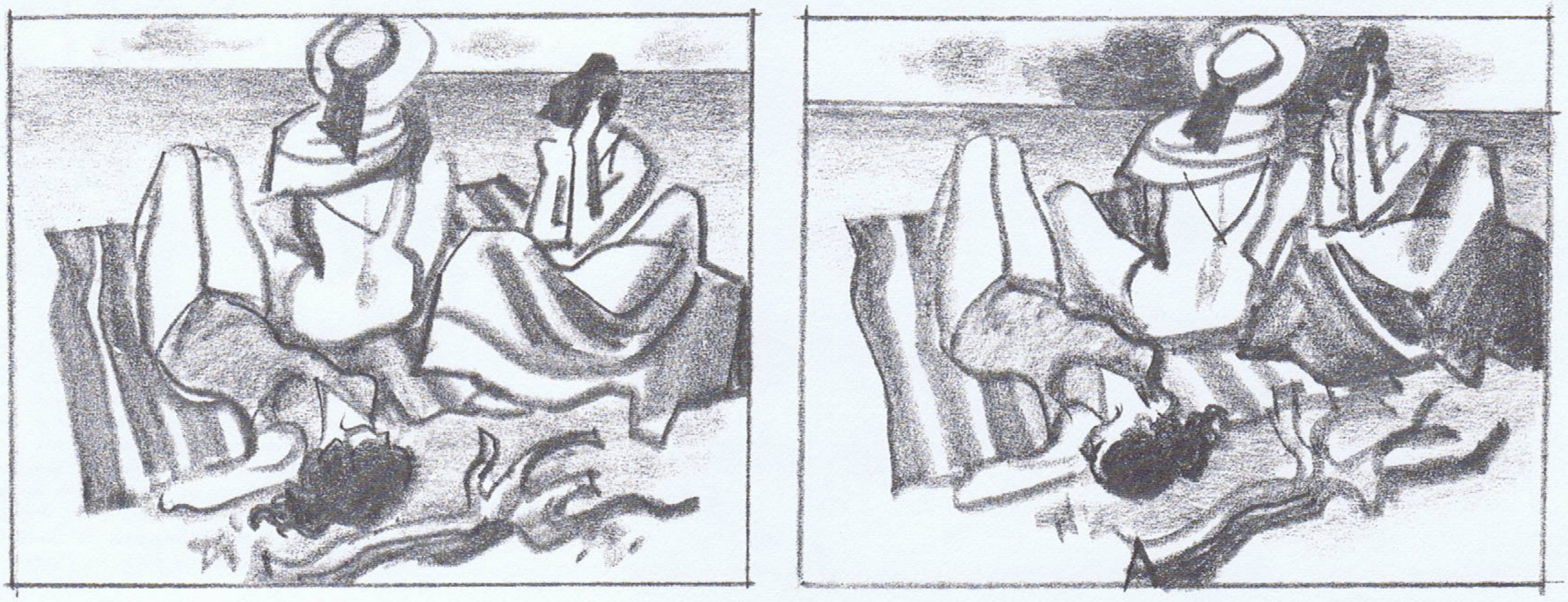
This diagram shows the main lines and shapes of the finished picture. The paving blocks, of course, create a feeling of depth. The balcony is placed directly over the figures to lead our eye down the vertical lines of the doors to them, and the arch further calls attention to the figures by framing them. Showing just part of the next arch suggests more space exists outside the border.

Sharpening up the picture idea

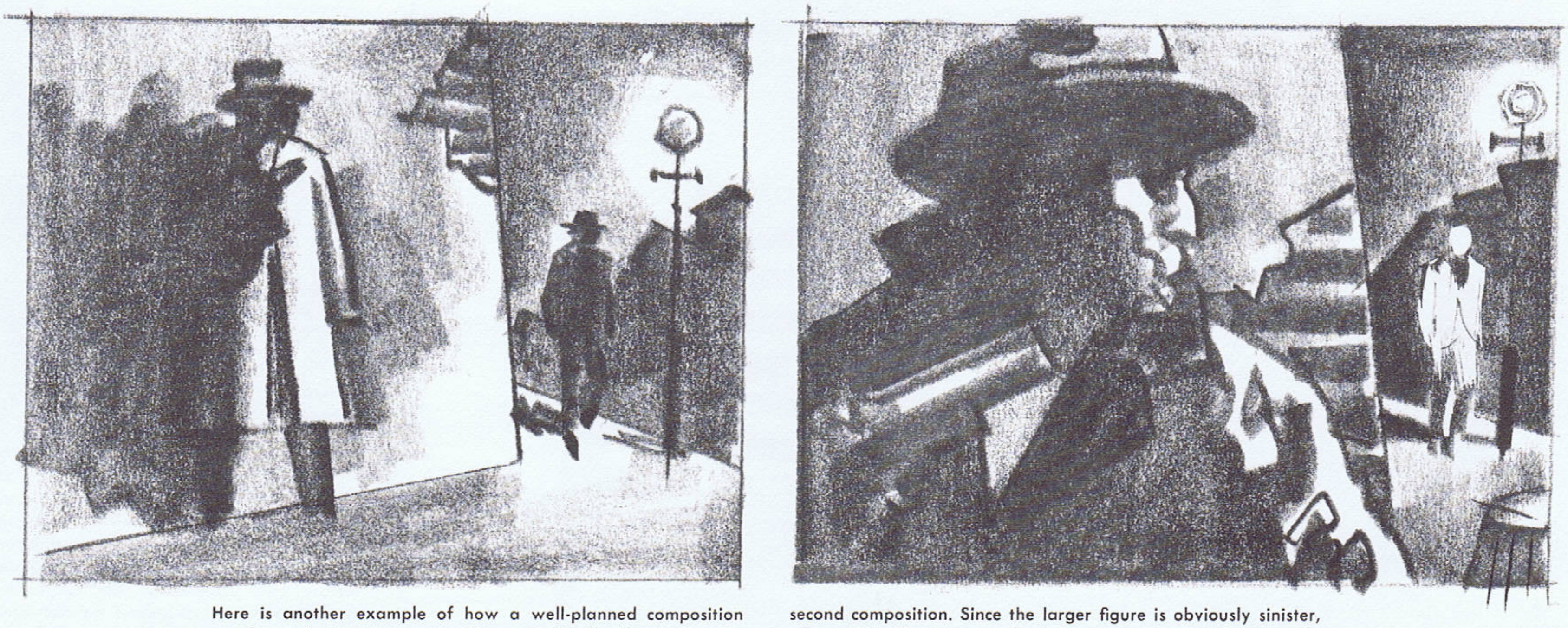
A composition may be well balanced, pleasant, and interesting, yet the picture may fall short of being effective. Usually this is a sign that the artist has not given enough thought to sharpening up the picture idea — to how he can get his idea across faster, more clearly, or with greater impact.

When you have composed a picture, sit back from your board and ask yourself: Does this arrangement really do what I want it to? Would the whole idea be clearer if I moved these figures closer together? Suppose I made one smaller and the other larger? Can I make better use of any part of the background to tie them together? Do I need to show this much background?

The time you spend in thought, asking and answering questions like these for yourself, is tremendously important. As the sketches below demonstrate, it can mean the difference between a picture which is merely pleasantly composed and one which expresses its meaning more effectively.



The picture at the left shows three women on a beach. They simply rest there, like inanimate objects. Nothing happens — there is no active human relationship between them. The picture at the right shows how you could take the same subject and give it the real human relationship it needs to make an interesting illustration. Now the two girls in the background are closer together. Perhaps they are whispering something about the third girl. The dark cloud behind the two girls suggests intrigue and ties them together. Dropping the horizon puts both heads above it, strengthening their association and separating them from the third girl. Turning this girl's head away from the others also helps isolate her.



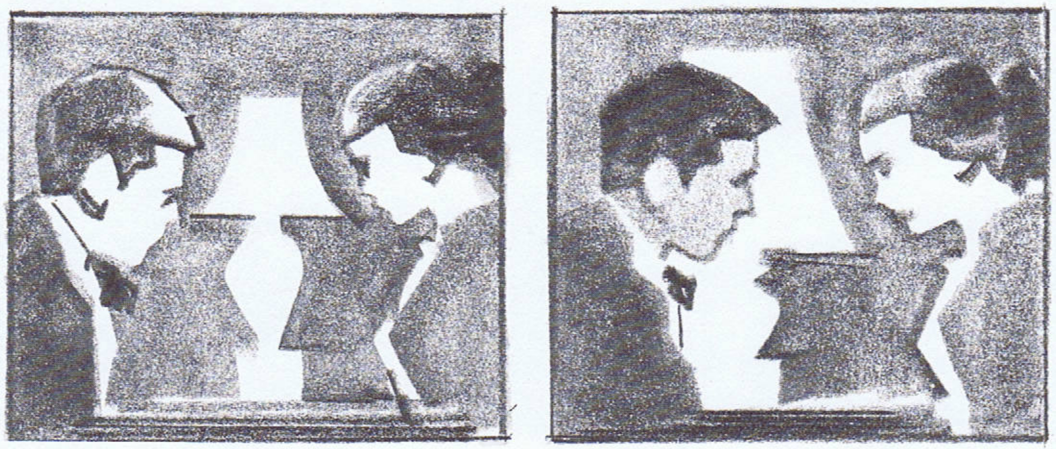
Here is another example of how a well-planned composition can be made into a more exciting and effective illustration. As a composition, there is nothing wrong with the one at the left — it has variety of shape and good direction of line. It is the kind of picture you might well settle for. However, by thinking and questioning as we mentioned above, you might arrive at the second composition. Since the larger figure is obviously sinister, why not let him loom up in the foreground, overwhelming the picture space just as he is about to overwhelm his victim? Why not use those horizontal stripes on the corner to carry the viewer's eye from gunman to victim? This new arrangement has another kind of impact — and might be just what is called for.

Points to remember

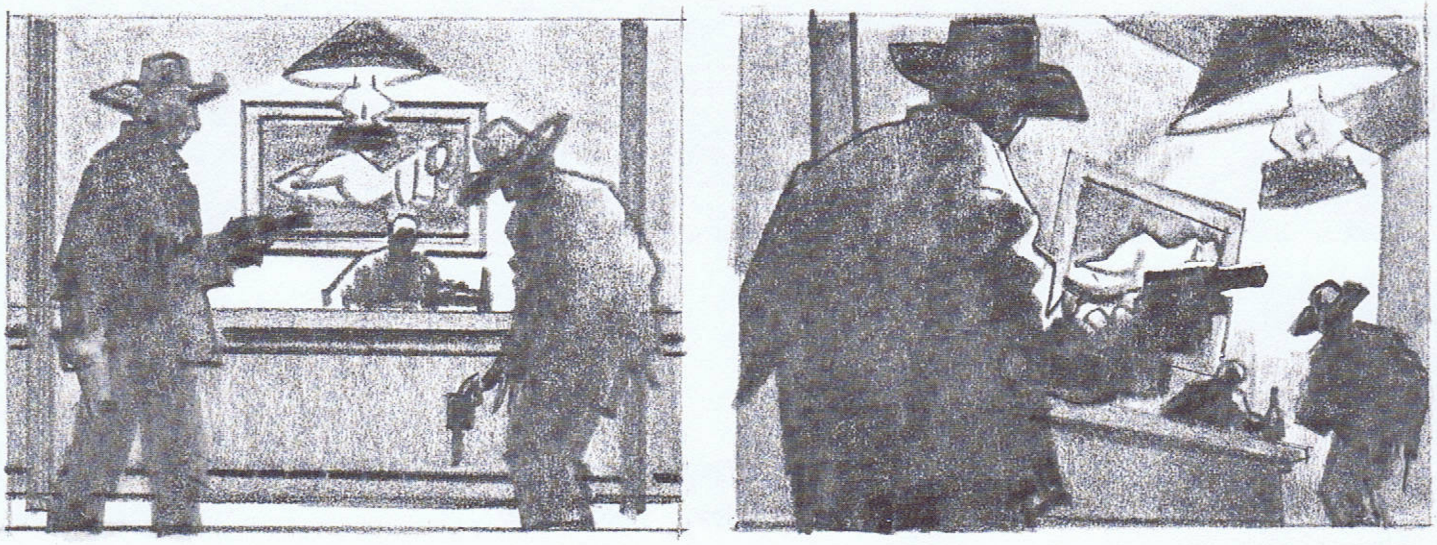
As you plan your pictures, try to form a clear mental image of the effect you wish to create. Don't settle for the first composition that comes to mind — think!

If you want to feature a certain figure or figures, don't let other figures or background elements distract the viewer's attention. And, if you want your figures to communicate instantly, don't lose sight of the mood symbols. Be sure the shapes and direction of lines in your picture express the feeling clearly. Think of the emotion you want the viewer to feel, and work to create it in your preliminary sketches.

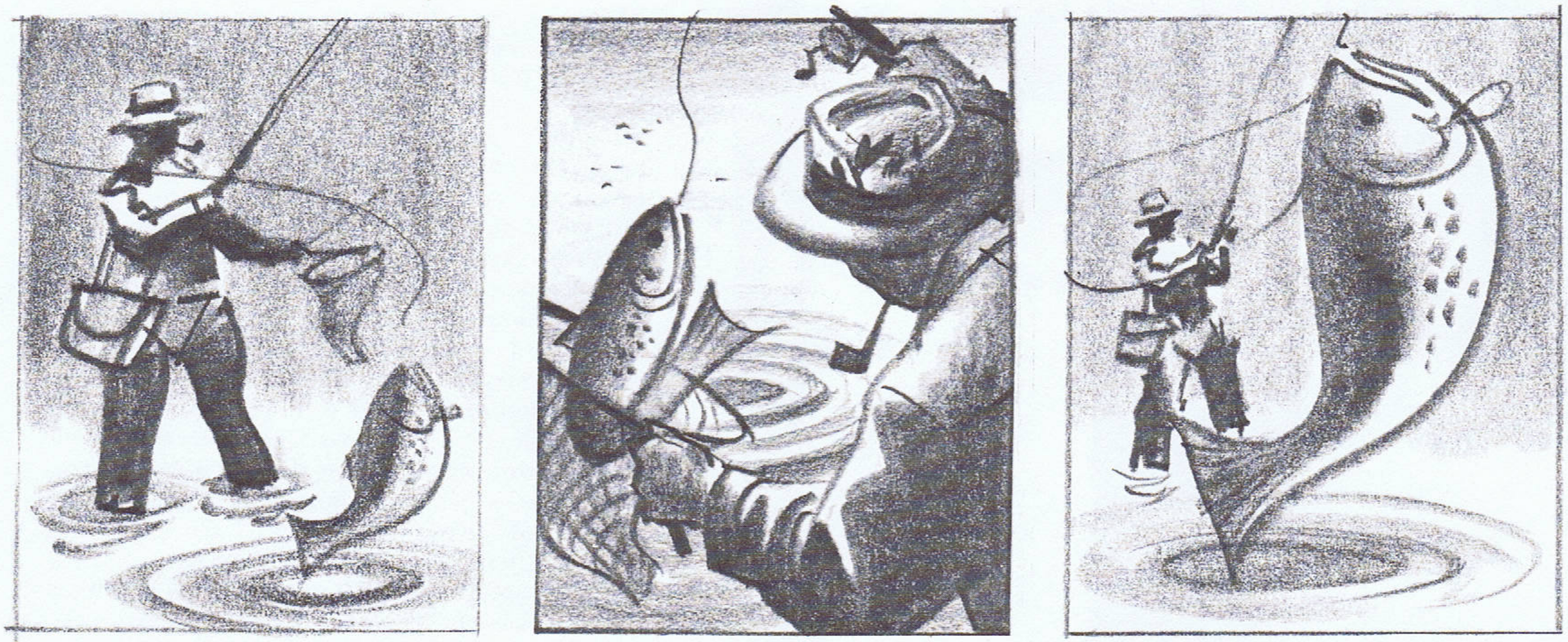
You should make a number of preliminary sketches and then select the best of these to finish. Each one should be a thinking sketch — it should represent some new view or arrangement that you first visualized in your mind's eye. Don't make a lot of thoughtless sketches in the hope that one out of many might be the right one. There should be real thought behind each.



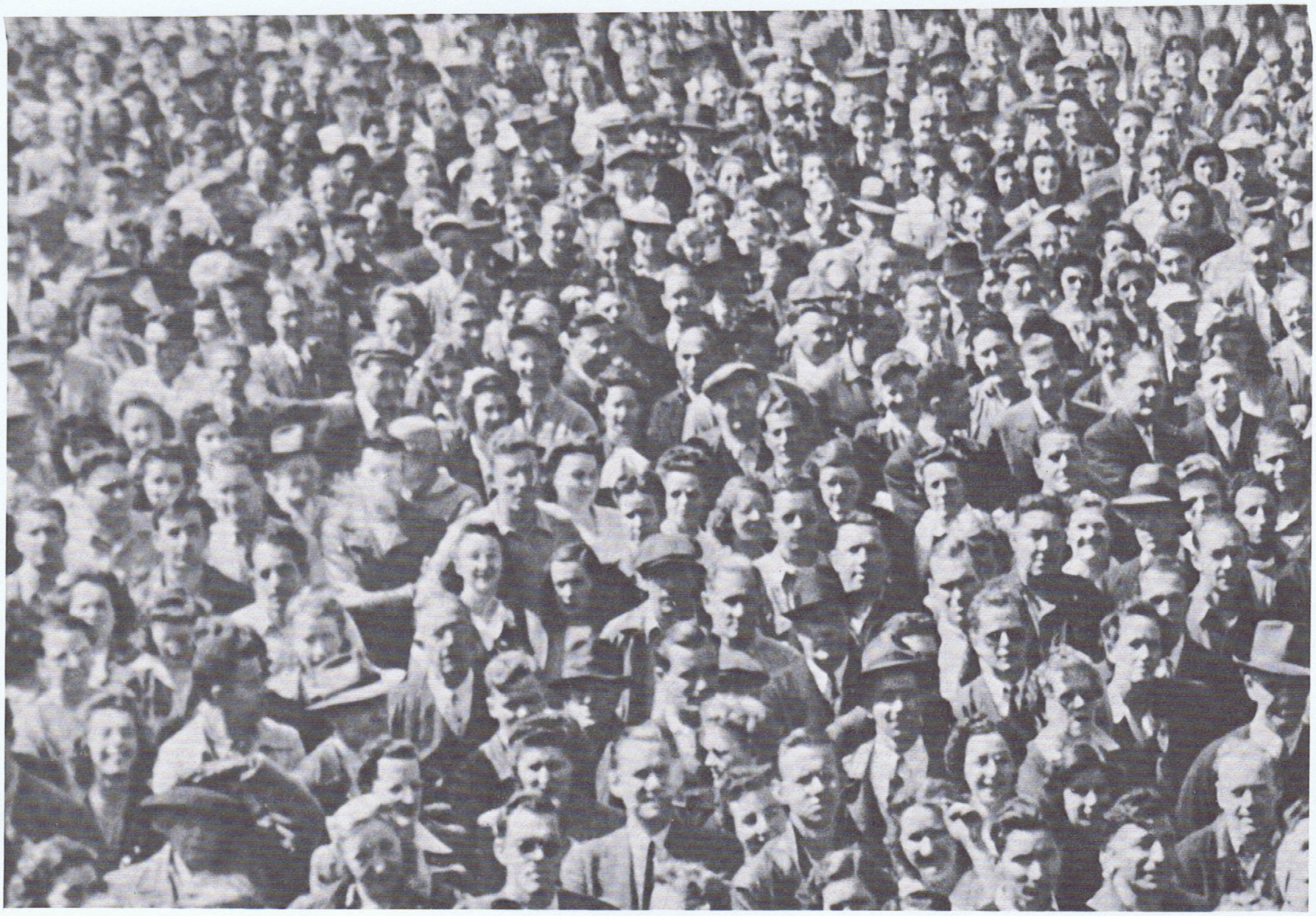
It is important to keep your setting and props from interfering with the figures and their action. In the first sketch the lamp is the center of interest because of its position — the viewer is distracted from the figures and what is going on between them. In the second sketch, the lamp no longer interferes — and the corner of the shade points directly to the girl, helping to tie the figures together. It also serves as a contrasting background for the man's face, adding more interest to the composition.



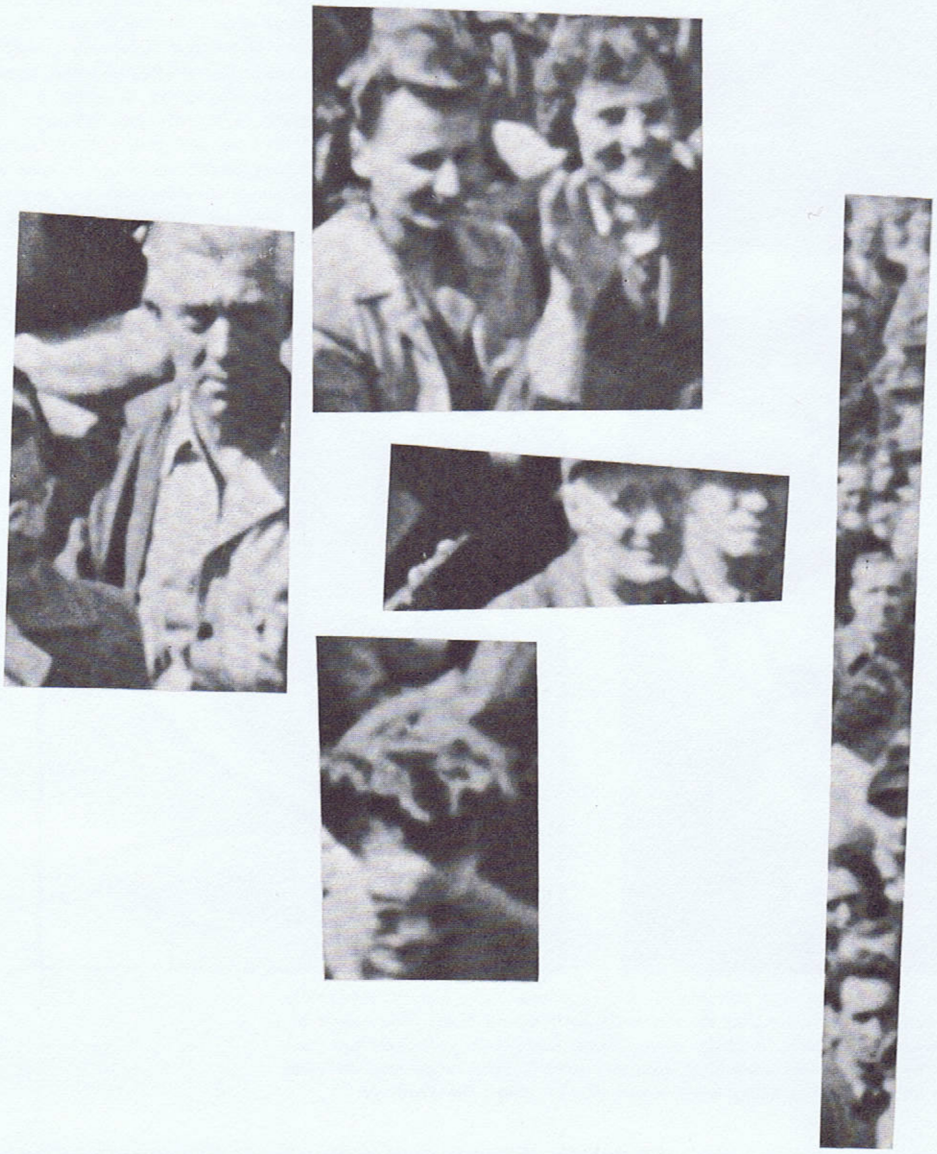
Try to keep a mood symbol in mind as you plan your main lines and shapes. This was not done in the first sketch — it completely lacks tension and drama. It's weak because it is made up chiefly of static verticals, horizontals, and rectangles. The other picture follows our explosive symbol. We seem to be part of the scene as we look over the gunman's shoulder. The low eye level creates diagonal lines that lead to the victim at the far end of the bar.



These three pictures show there are several ways to view a situation — and each one is best for a certain effect. In the first sketch our interest is divided between man and fish. The second picture concentrates on the man — it points up his role by putting us right behind him, where we can see his action in detail and join him in his experience. The last picture simply points out that the fish could be featured if the idea called for it. Each of these compositions is sound — but each one emphasizes something different. Always have a purpose in mind when selecting a viewpoint and an object for emphasis.



Photograph courtesy Ewing Galloway



Composing a picture with many figures

The principles with which we have composed first one, then two, then several figures are the same ones we use to arrange a whole crowd of people in the picture space. This is because a crowd is really nothing more than one or two expressive figures multiplied many times, with variations. If you can compose a few figures, you can compose many.

A crowd, just like an individual, may express any emotion – gaiety, sorrow, anger, or tension. Its mood can be a more subtle one, too – it may be indifferent, mildly curious, or merely waiting for something to happen, as in the photo above. Like the single figure, a large group of people must always express some mood or feeling. A crowd is never expressionless.

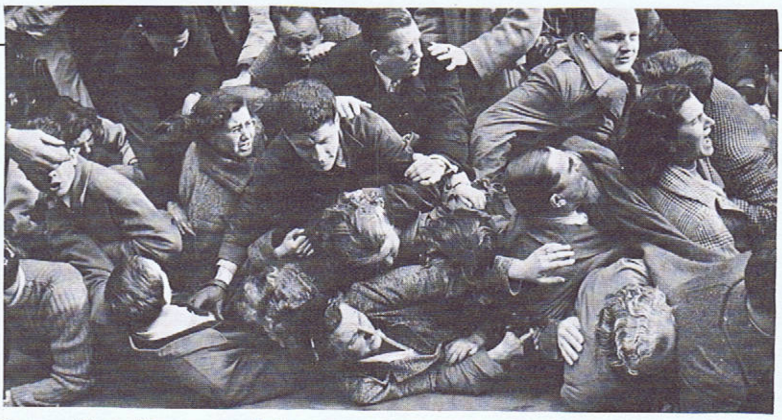
Although every figure in a large group may reveal the same basic emotion, they do it in different ways. Study a real crowd or a photograph of one and you will see how different their gestures and expressions may be. Unless you are aware of these individual variations and show them in your picture, it will become a monotonous repetition of forms and faces, a caricature rather than a convincing painting or drawing.

Good examples of the variety of gesture and expression in a crowd can be seen in the picture sections at the bottom left of the opposite page. These were taken from the large photo above them. Although practically every figure is facing front, notice that some heads are held high, some are bowed, others are cocked to one side. The clothing is different from person to person, too; some wear hats, some don't. Values also vary — some figures are in light, some in shade. Even the space between various figures is different.

In the large photo, notice the gradual loss of detail in individual figures from the front to the back of the crowd. The expressions and gestures of the nearest figures are clearly seen. These set the mood for the parts of the crowd where you cannot see the faces clearly.

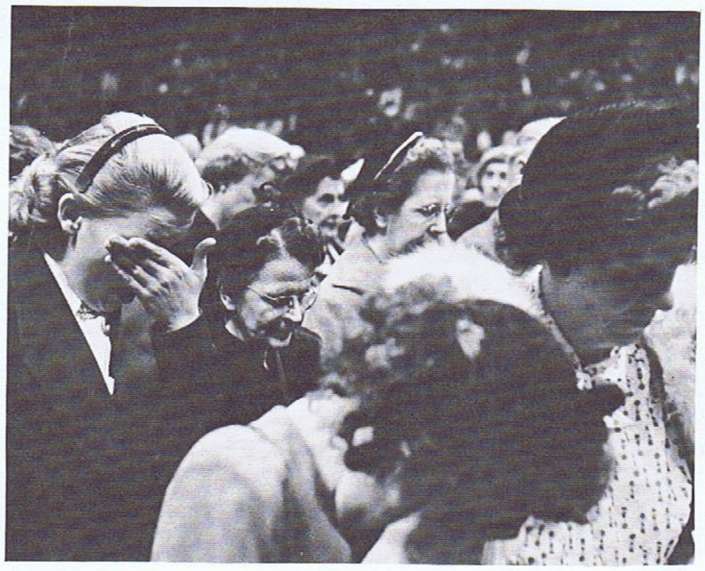
The pictures on this page show crowds in some typical moods. Notice how the gestures and emotions of each group follow the pattern of our mood symbols.

Photograph courtesy Melcher — Pix

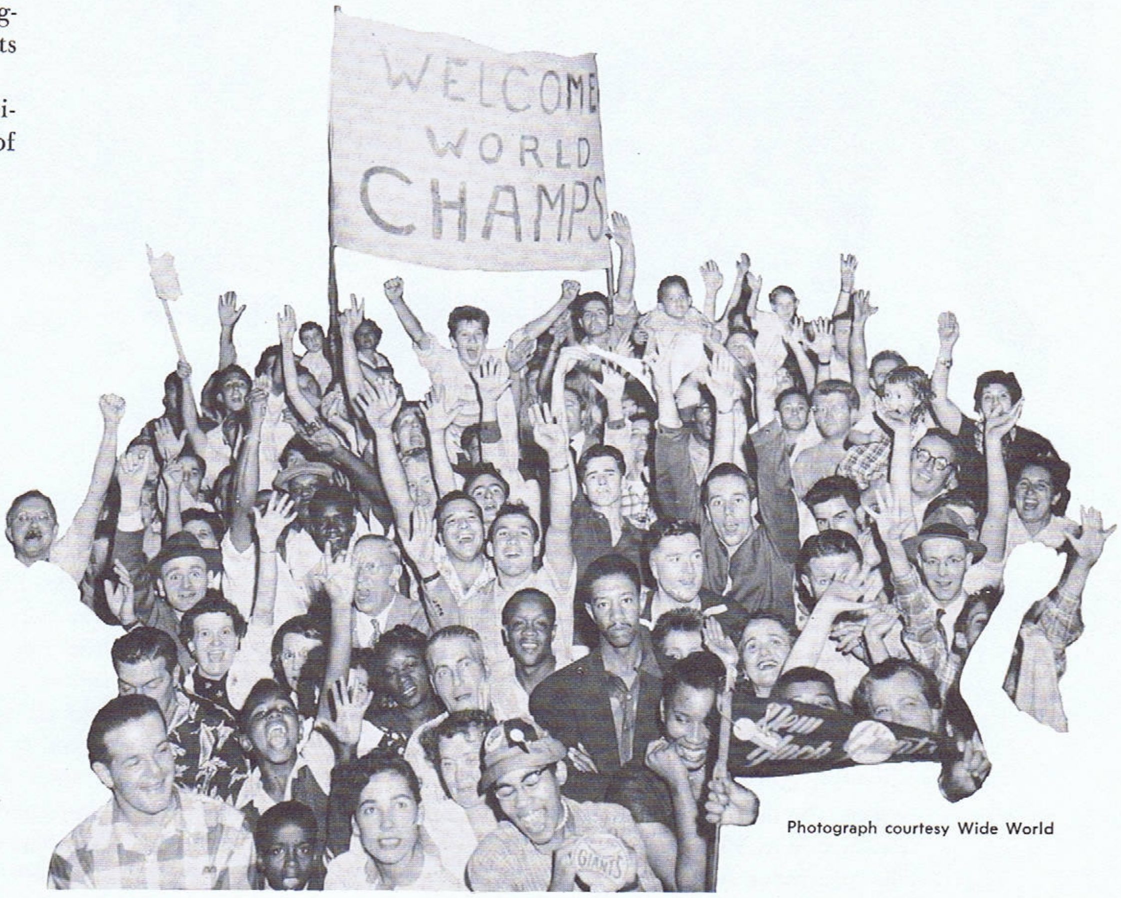


Terror: The wild, uncontrolled gestures of these toppling figures fit our symbol of explosive drama. The sense of terror in the unusual falling actions is strengthened by the violent pattern of diagonal lines.

Photograph courtesy Bob Henriques — Pix

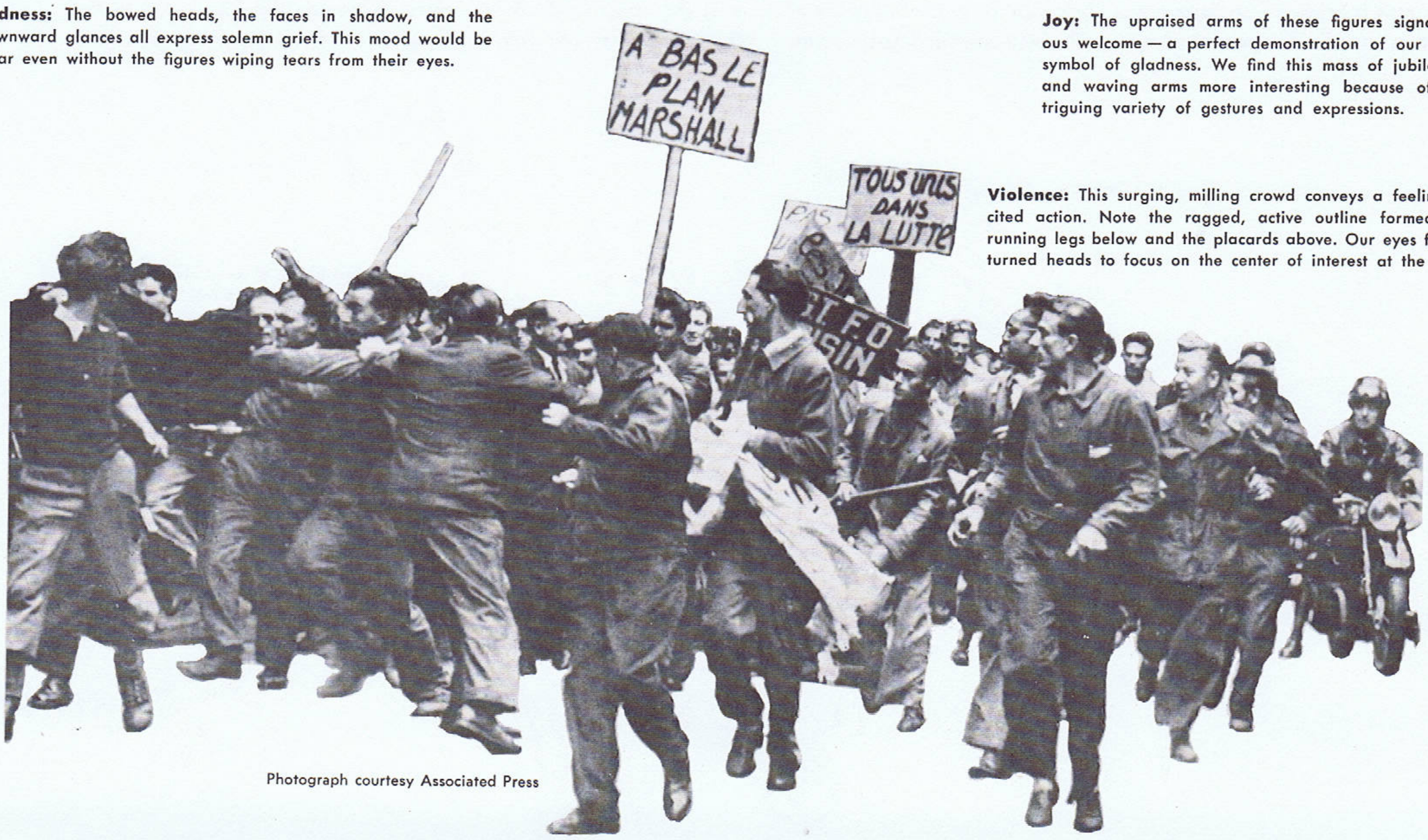


Sadness: The bowed heads, the faces in shadow, and the downward glances all express solemn grief. This mood would be clear even without the figures wiping tears from their eyes.



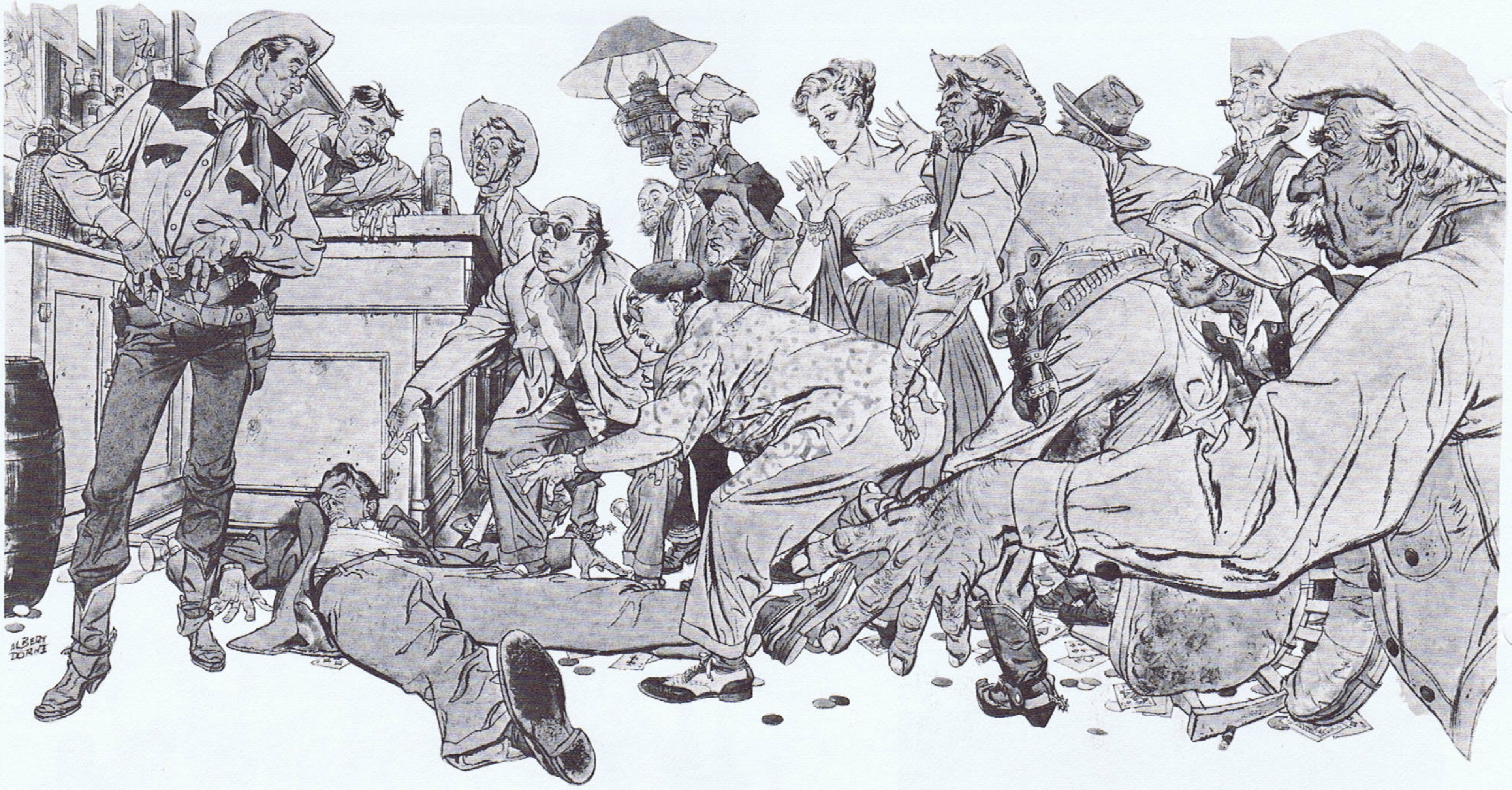
Photograph courtesy Wide World

Joy: The upraised arms of these figures signal a joyous welcome — a perfect demonstration of our universal symbol of gladness. We find this mass of jubilant faces and waving arms more interesting because of the intriguing variety of gestures and expressions.



Violence: This surging, milling crowd conveys a feeling of excited action. Note the ragged, active outline formed by the running legs below and the placards above. Our eyes follow the turned heads to focus on the center of interest at the left.

Photograph courtesy Associated Press

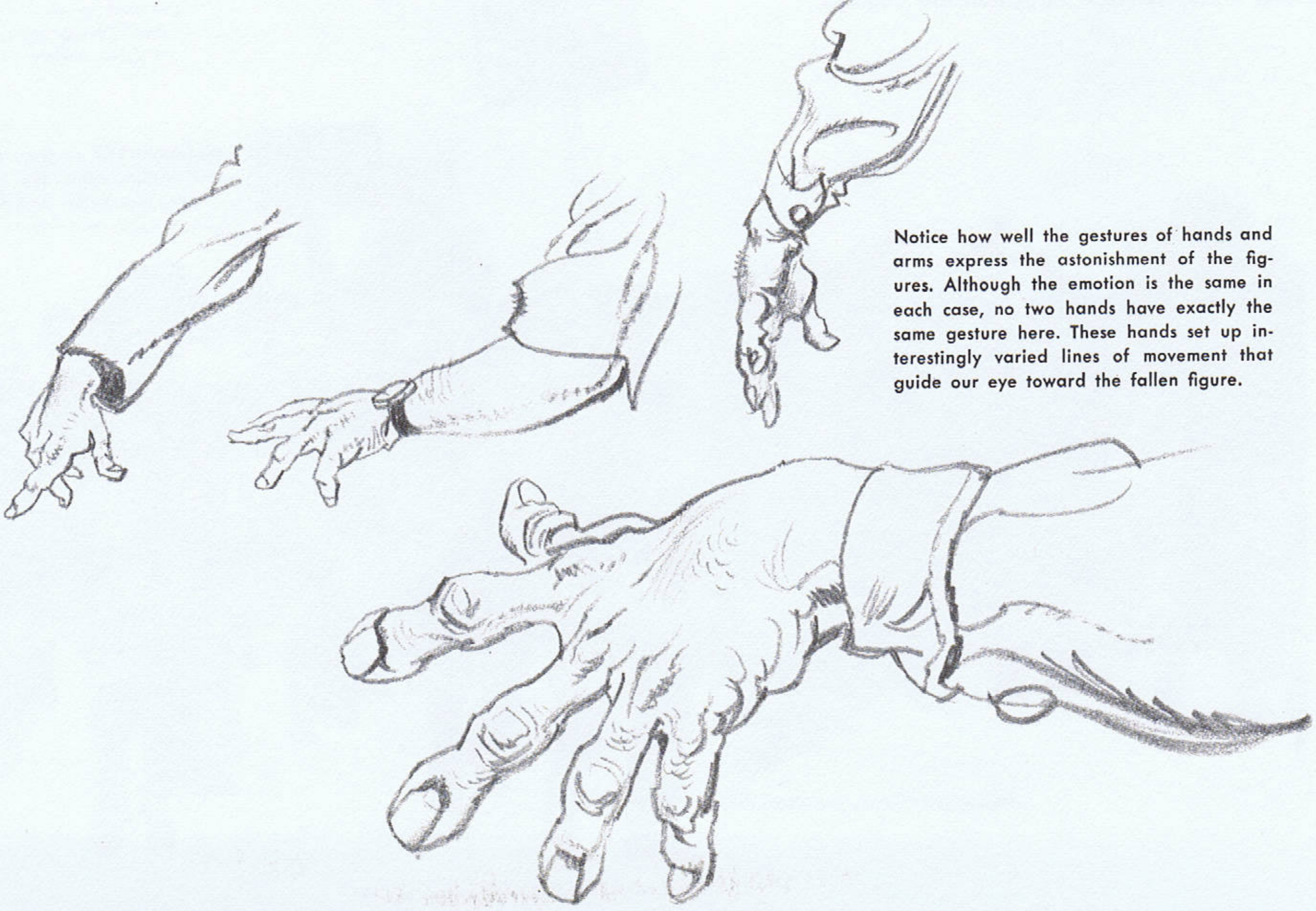


Composing a crowd scene – ALBERT DORNE

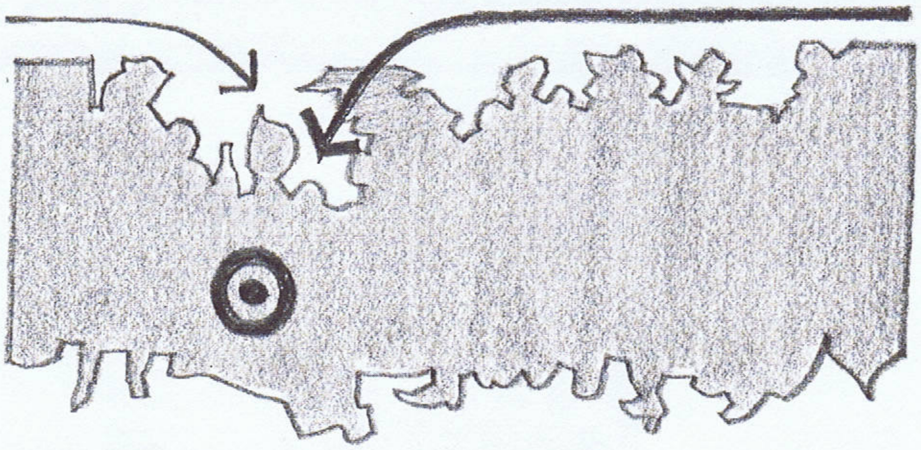
There is no question about the mood expressed by this crowd. It is clearly one of strong astonishment. Each of the bystanders registers excited surprise in his own individual way. Because of the variety of expression and gesture with which Albert Dorne filled his picture, it has great animation and interest.

Everything about this crowd scene was carefully designed to tell a story clearly and forcefully. Made to illustrate a tale about the filming of a Western motion picture, it shows a cowboy hero who has just knocked out an unlikable actor, to the enormous surprise of the producer, the director, and everyone else in view. The four main characters are at the left, and each is shown in a pose that makes the situation instantly clear. Dorne has arranged the crowd around these figures in such a way that every major line and shape – and many minor ones – lead our attention to the drama unfolding at the left and its center of interest, the prostrate figure. The figures are so active and alive that they almost walk off the page – yet each is placed where it will help the composition the most!

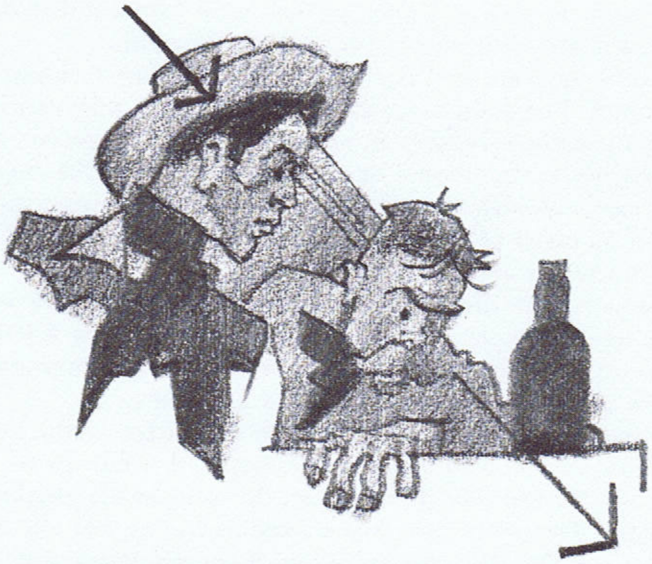
Some of the major points of composition in this picture are explained in the diagrams. Particularly worth noting here is the economical way Dorne uses his setting. He suggests a whole barroom by showing just the end of the bar, the hanging lamp, and the chair at the lower right. This enables him to fit fifteen figures – every one highly expressive – into the same picture.



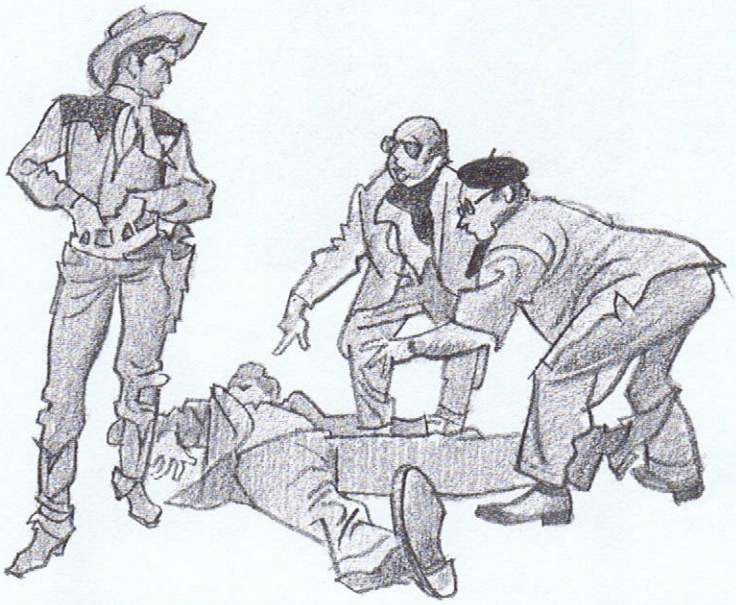
Notice how well the gestures of hands and arms express the astonishment of the figures. Although the emotion is the same in each case, no two hands have exactly the same gesture here. These hands set up interestingly varied lines of movement that guide our eye toward the fallen figure.



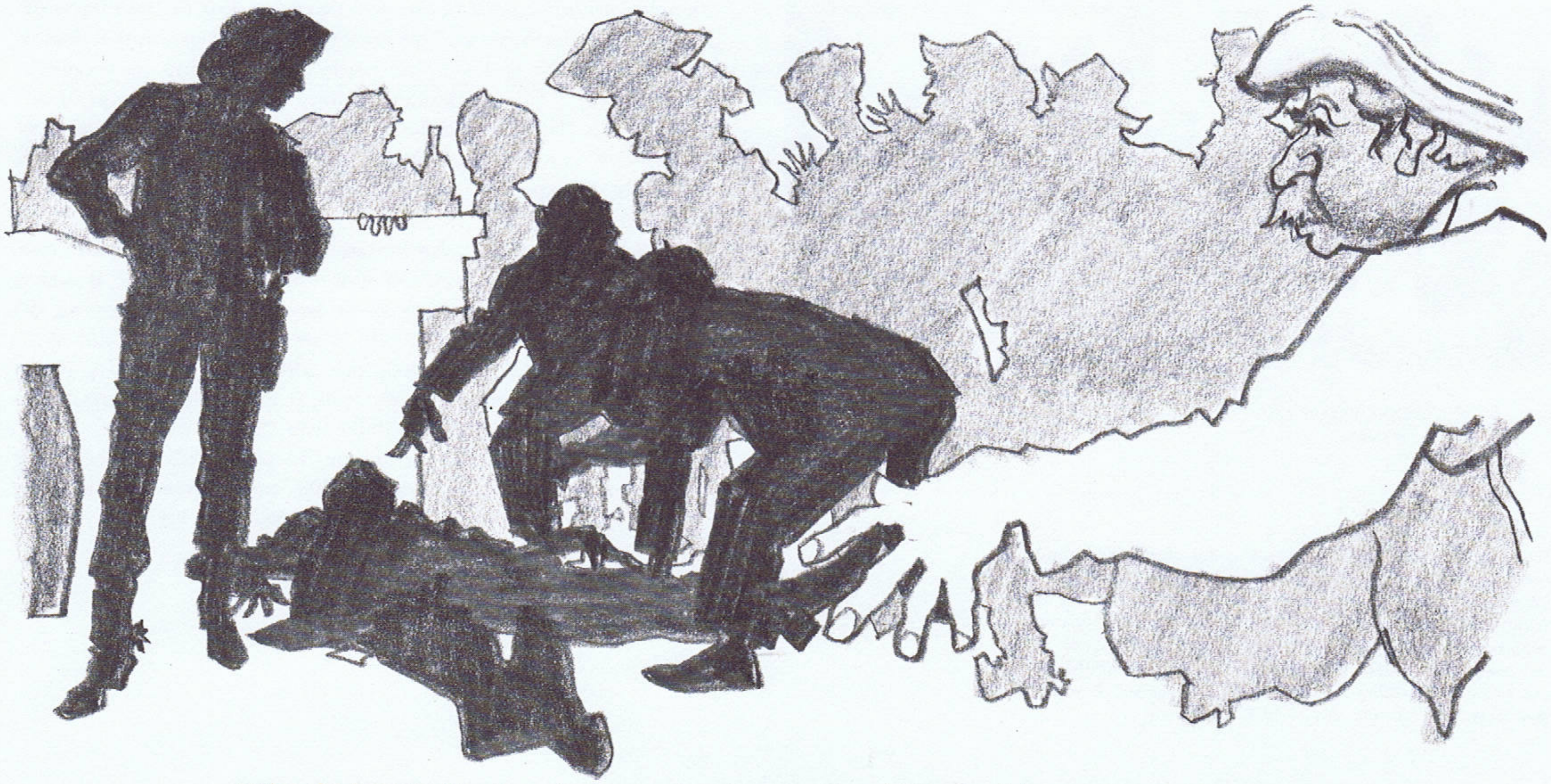
The over-all shape: This diagram represents one of the first things to consider — the over-all shape of the crowd that makes up the picture. Note that Dorne planned the main break in the busy outline along the top of the shape to lead directly down to the bald man who points to the center of interest. Also note that the main break in the outline along the bottom of the over-all shape is the leg of the fallen figure. Dorne carefully planned these breaks to draw our eye to the center of interest.



The individual figures: With the over-all shape planned to bring our attention quickly to the center of interest, individual figures must be arranged to do the same job within this shape. The heads of both hero and bartender — and, in fact, those of all the other people in the picture — are turned downward toward the fallen figure, directing our eye toward it.

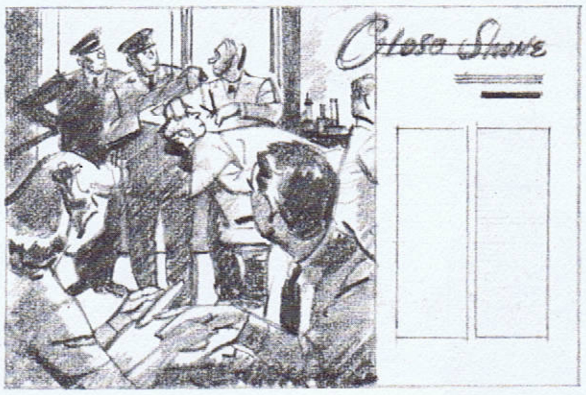


Relating the main characters: Our main characters must relate properly in both human and compositional terms. Our hero swaggers over the prostrate bully, and the Hollywood producer and director are clearly overcome with astonishment. The horizontal figure, placed right next to the hero, emphasizes his height and manliness. The bent posture of the other two figures makes them secondary to the hero.

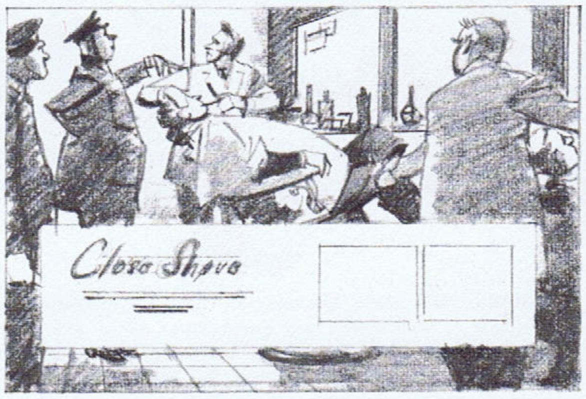


Setting the keynote: Once the main characters have been composed, the crowd is fitted in around them. The large figure at the right gives us the feeling that we are standing just behind him. His reaction to the scene is shown with great clarity in the gesture of his hand and the expression on his face. These establish the keynote — they are repeated, with many variations, in the other figures. Again, it is important to note that the expression and gesture of each character is different in every case.

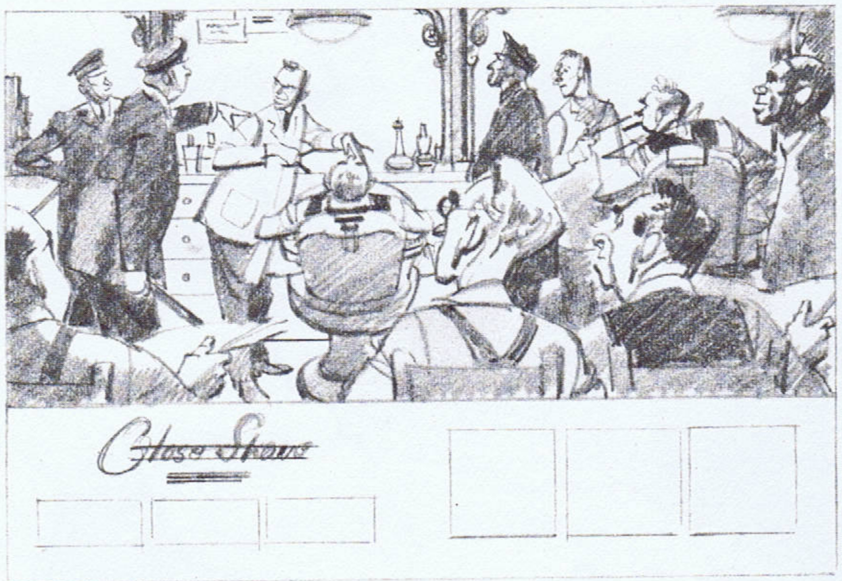
There are many considerations in good illustration — ALBERT DORNE



The over-all design of the page or spread should always be considered in planning an illustration. In this two-page effort I could use about two-thirds of the total area for the picture. This sketch was one of several I discarded.



This layout gave me a more interesting picture area for what I had in mind, with more characters, props, etc. However, I did not quite hit it.



This was the sketch finally submitted to the client. The composition has been opened up considerably, and I have introduced all the elements I originally had in mind — including the customers in the foreground, the extra cop, the barber chair and customer, the shine boy, and plenty of barbershop. Note how this composition permits the characters to rivet their attention on our hero, thus creating the air of tension I wanted. Except for the absence of women, this could have been it.

The following case history of a two-page illustration for *Cosmopolitan* shows the evolution of a composition with many figures. Using a minimum of props and background, it is an interesting solution of the editor's problem and demonstrates how figures alone can be used to create the entire design. As we progress you will see that a modest start in compositional thinking can, in the interest of making a good picture, grow into a rather complicated effort — but often with a rewarding result.

Usually there are several situations in every story that may be illustrated. The artist can always find an "easy" picture — and make a good one — simply by using one or two characters and the obvious compositional devices. However, only the sincere artist and craftsman will take on a tough, involved story situation in an effort to produce the best possible picture for both fine illustration and artistic achievement.

The story here illustrated is a hilarious one of a barber who, on being mistakenly accused of murder, resents being arrested. To prove it, he gives a vigorous if not artistic demonstration in the art of using a razor on a group of policemen.

As the story goes, the police call on the barber in the midst of his work. The fight starts in the shop and winds up on the sidewalk. My first thought was to set the scene in the interior of the shop. The police have just walked in and tapped our hero on the shoulder, thus creating an air of tension. While the story contained several amusing situations, I felt that this one presented a provocative picture idea and would still not give away the plot. This is one of the cardinal rules in successful illustration: Intrigue your audience into reading the story — but do not disclose the plot or solution.

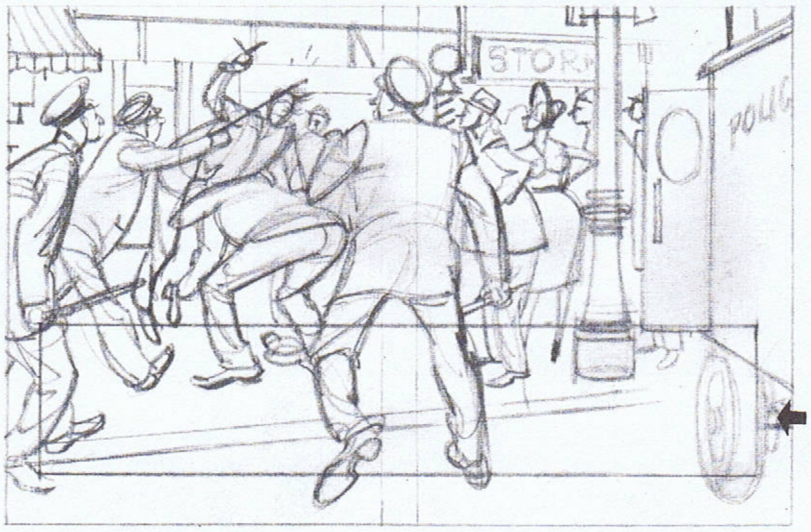
I felt also that this scene could present some amusing overtones in a picture — especially with an interesting barbershop background, customer characters, props, etc. I made some rough sketches and discussed them with the art editor of the magazine.

He liked the idea, but he brought up an important editorial point (and this is a very necessary consideration in successful illustration). "The audience who buy and read *Cosmopolitan,*" he told me, "are predominantly women. We have learned over a period of many years through polls, reader research, and other methods of sampling public opinion — that our readers prefer pictures with women in them."

This fact of course eliminated the barbershop-interior idea, since the barbershop symbolizes one of the last private frontiers for the male. The idea then came up — how about moving the scene out in front of the shop? If we did that, we could show the fight in full action, with the additional possibility of an exciting crowd scene — and of course it would be perfectly legitimate to introduce lady passers-by into the picture.

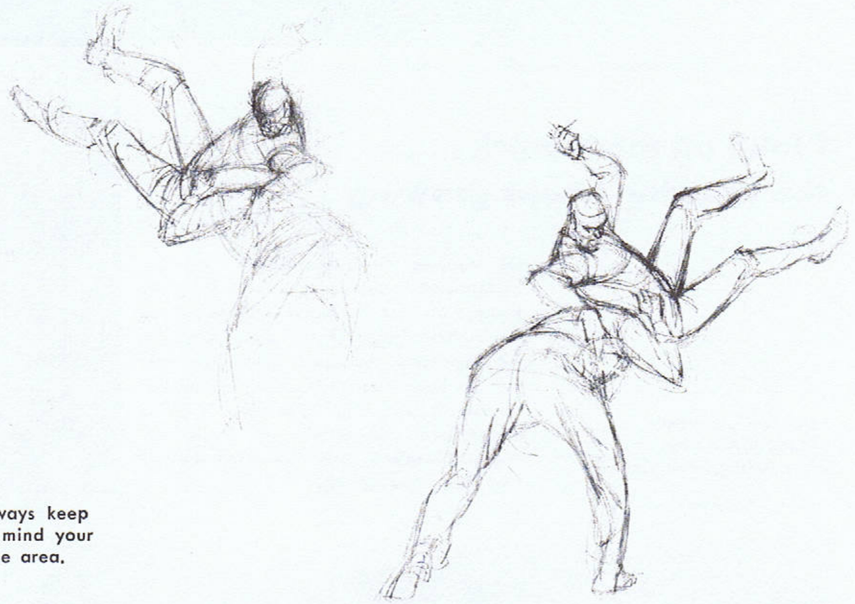
I returned to my studio and went to work with the following result — an editorial illustration that was selected by the Art Directors Club of New York as one of the best for that year.

Discarding all my previous efforts at the barber-shop interior, I moved outside the shop to create the fight scene suggested by the client.

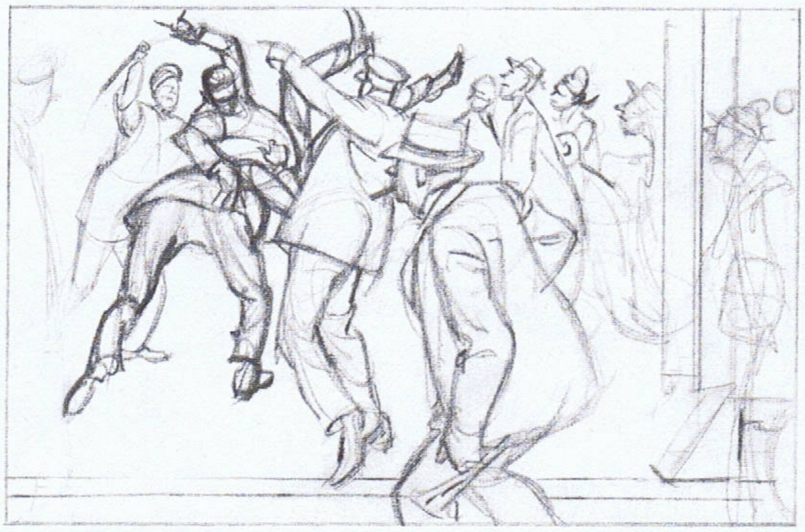


Always keep in mind your type area.

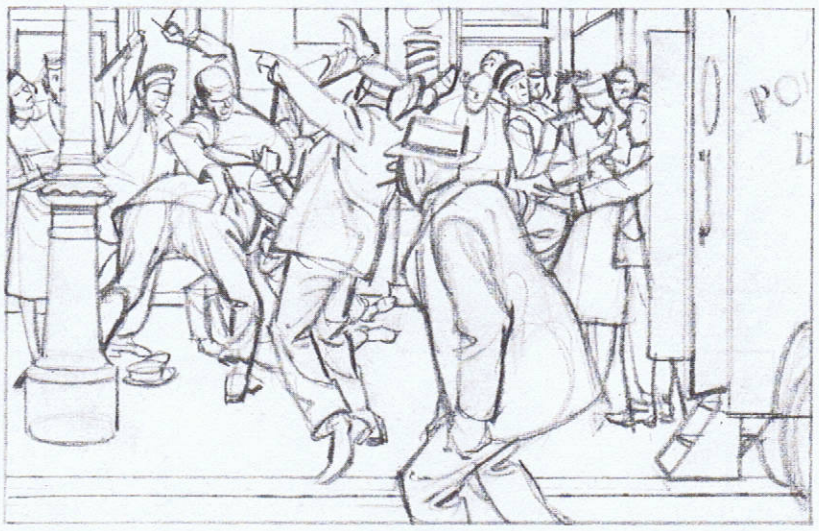
1 After several tries, this looked pretty good. The foreground cop across the gutter of the two pages holds the figures together, the patrol wagon and sidewalk add bulk and depth — but I don't like the foreground cop cut exactly in two, and the right side of the composition is too static.



2 When stumped for a picture plan, I often stimulate some new thinking by making a lot of doodles to establish the action of my characters.

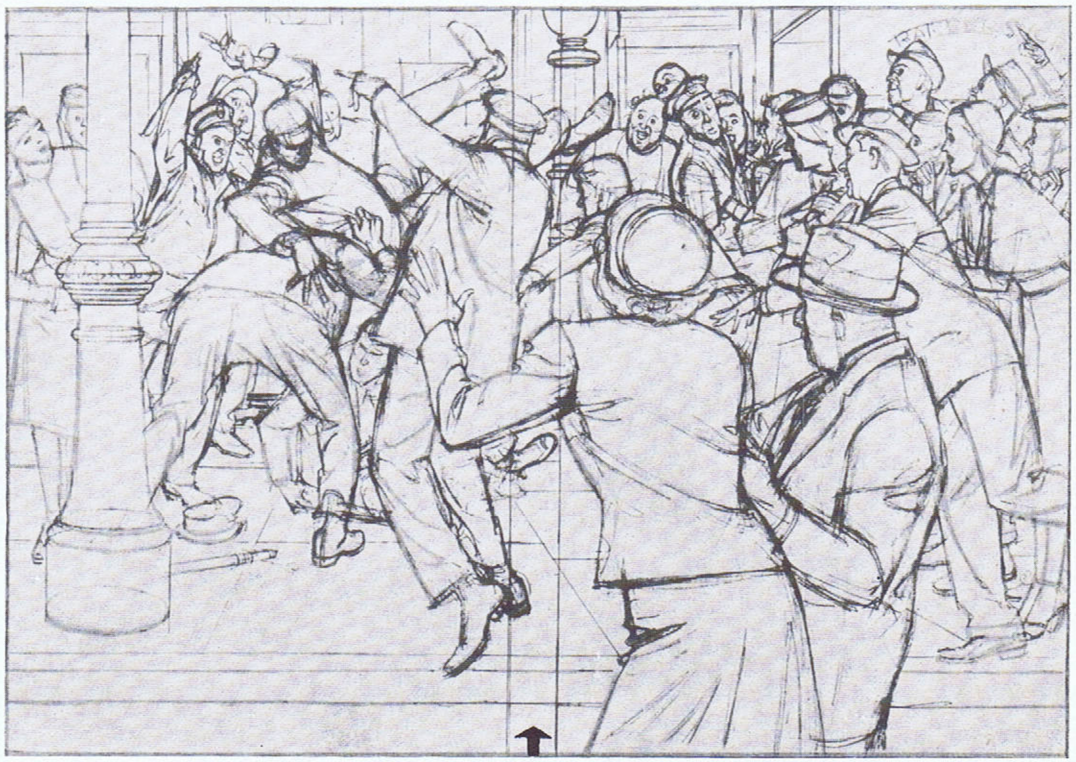


3 The doodles have suggested a fresh approach to the composition. The design of the struggling figures indicates a new action for the cop. The overlapping line of his arm, continuing the fight action from the club-swinging policeman around to the new foreground figure, creates a good frame for the main action.



4 The composition seems completed. The vertical lines of the lamppost and patrol wagon oppose the violent action of the fight and the movement of the crowd, thereby adding stability and balance to the picture. The stores in the background provide local color. But, in spite of good design, the elements seem too contrived.

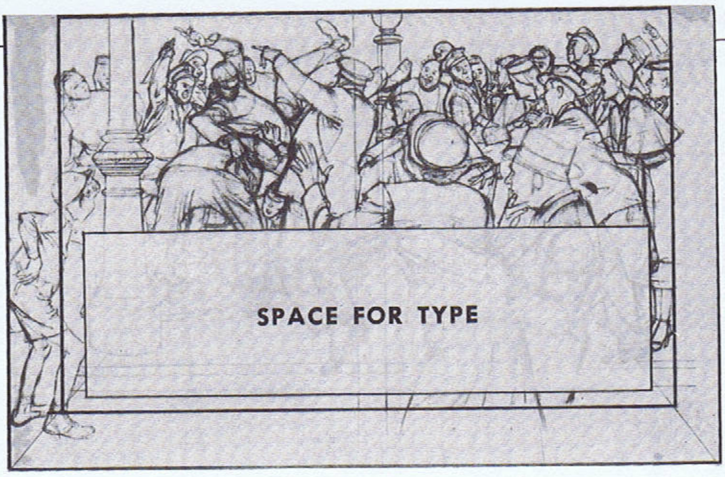
5 Here is quite a change. Removing the patrol wagon has "opened up" the picture and permitted me to introduce more characters. The added interest of these new people more than compensates for removal of the patrol wagon form. The rigid vertical lines of the lamppost and barber pole are still sufficient to counterbalance the movement of the figures. I think I am now on the right track for a good illustration. The characters rather than the props are now creating the design and pictorial interest.



Always keep in mind the gutter that separates the pages.

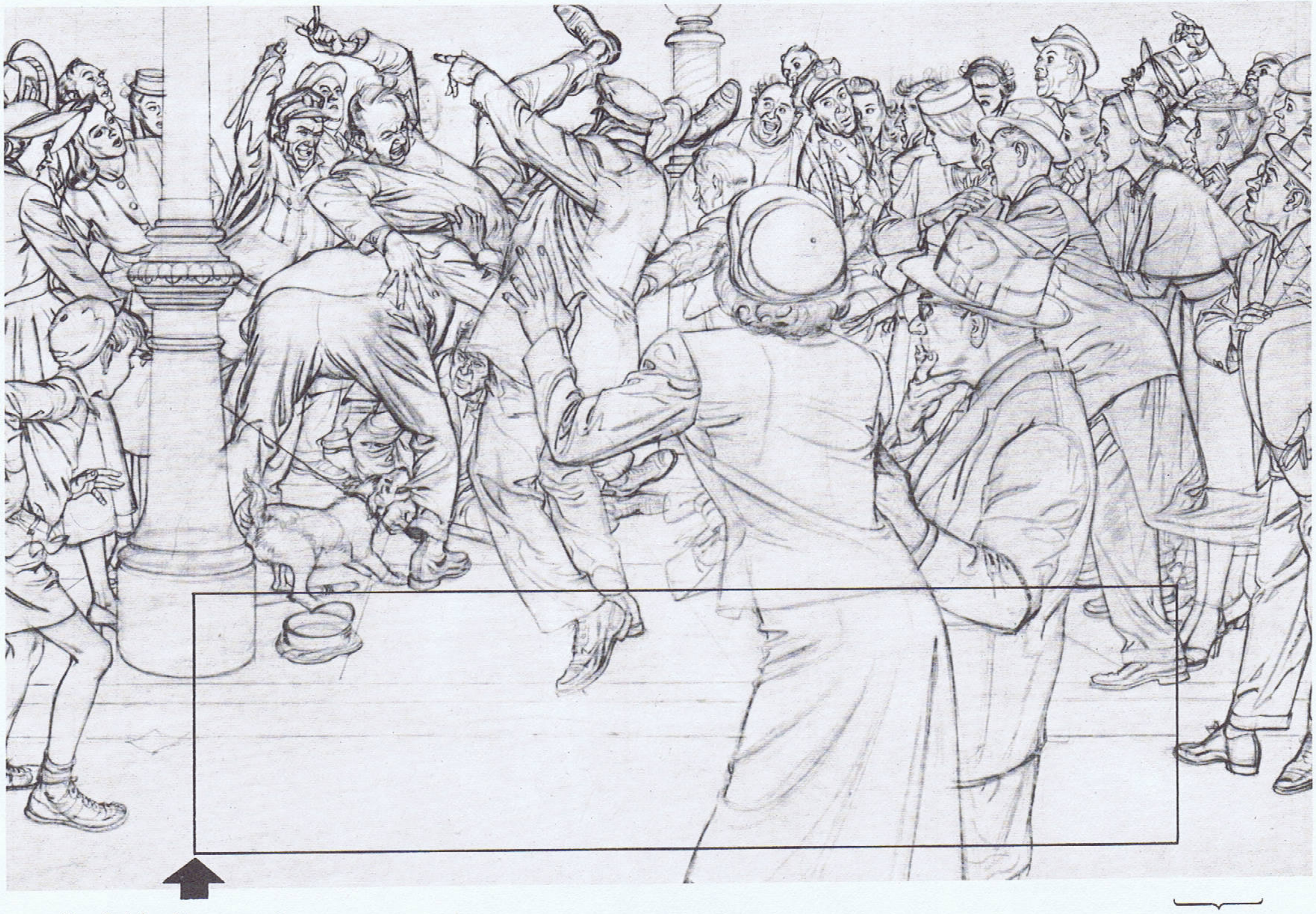
I take on more work . . . the drawing keeps growing

On studying the composition I feel the background is unnecessary, so in this next sketch I use just the barber pole to set the locale. The design of the heads becomes more apparent; the man in the foreground, with his hand now on his chin, is more humorous. It strikes me that when type is incorporated the picture will seem too "tight." Therefore, in the final sketch *(below)* I add more picture area.



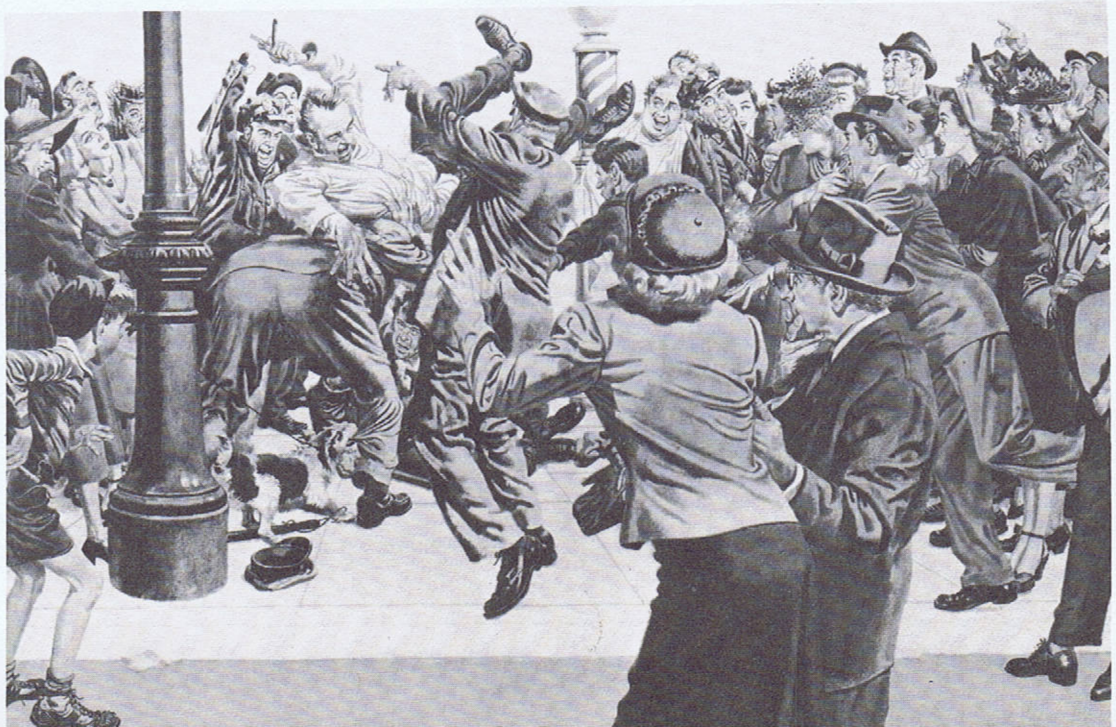
The finished tissue drawing, showing the results of careful planning, meticulous research, hard work, and drawing, is a solid foundation on which good pictures can be built.

Four new characters, including the dog, are added on this side.



Three new characters are added on this side.

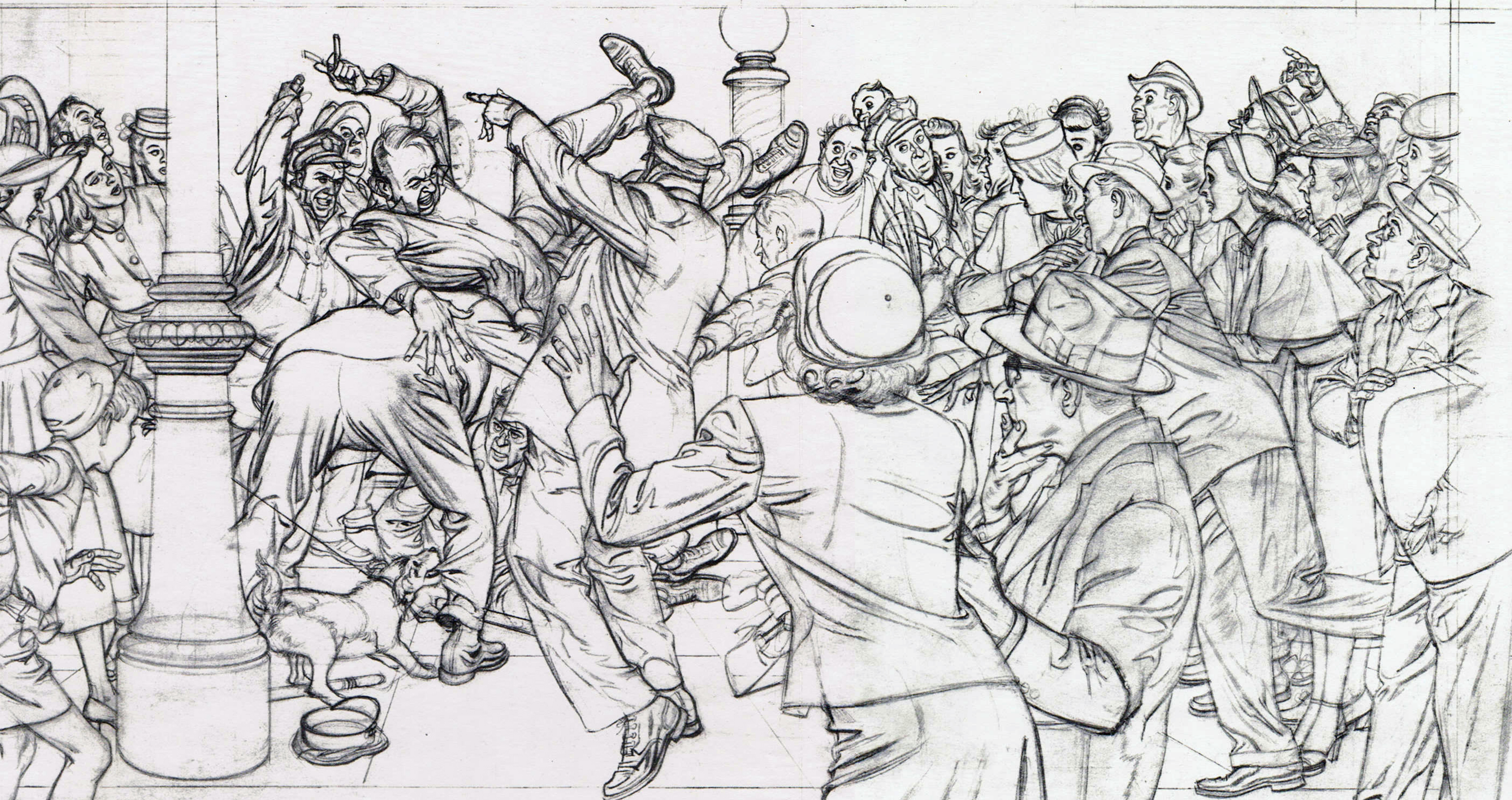
Now that the picture is enlarged the type area seems less crowded against the left and right borders of the illustration.



The finished painting as reproduced in *Cosmopolitan*.

Refer back to the first sketch at the very beginning of the sequence. You will note that while I started with six characters, in the interest of doing the best picture for this special problem I wound up with over thirty characters. I urge you to consider this, for it is in a way my own philosophy toward my art —

"the very best picture I can do, no matter how much or how hard the work."



FAMOUS ARTISTS COURSE
Student work
Lesson 8
Figure composition -- arranging figures in a picture

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

This lesson demonstrates that when you compose a picture with figures in it, you must show them as real human beings -- people who express mood and emotion, and react to each other. You must consider these human qualities in addition to the fundamentals of composition you learned in Lesson 3. Here are some suggestions for study and practice which will help you apply these new considerations to your work:

1. Make drawings with one or two figures, like those you see on pages 4 and 5. Each figure should clearly express a definite action or emotion and be convincingly related to the other figure, if there is one. The over-all shape should tell the story at a glance. As you gain experience, make compositions with more figures. Look through magazines for illustrations that make good use of figure gesture or shape to heighten the mood of the picture.

2. Study the effect of the setting on the figure by making small compositional sketches similar to those on pages 12 and 13. Note that every change in the setting affects the figures and their action in some way -- contributing to or detracting from the over-all effect.

3. Make other small pencil compositions in which you vary the size of your figures as shown on page 15. Be sure the figures are always the center of interest in these compositions.

4. Controlling the movement of the viewer's eye is an important part of composition. Review pages 18 through 21 of Lesson 3 and pages 19 and 20 of Lesson 8 and then make some sketches in which you direct the viewer's attention to the focal center by the careful arrangement of your picture elements.

5. Following the examples on pages 16, 17, and 21, make some compositions in which you control the movement of the figures. See how changing the position of the figure in relation to the borders and the main picture elements slows the action of the figure or speeds it up.

6. Compose crowds. These should clearly reveal a basic mood or feeling as shown in the examples on pages 25, 26 and 27.

As you study and practice, your whole emphasis and concentration should be on carefully choosing effective sizes, shapes, and positions for the figures and props in your pictures. Keep your sketches simple. As you draw, think! Ask yourself -- Would the effect be better if I moved these two figures closer together? Is this one too close to the border? Are the figures too similar in size? Does this whole plan -- the lines, tones, shapes, etc. -- convey the mood and feeling I want in my picture? Think! Question! That's the only way you will succeed in communicating your feeling to the viewer.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Make two figure compositions which express emotion. In the first one, use one figure -- in the second, use two figures. Select any two of the following moods or emotions: fear, love, worry, hate, surprise, weariness, calm, conflict, joy, gloom, violence, or mystery. Do not copy any of the figures in the lesson. Create your own -- and be sure they convey the feeling you want.

Do these compositions in pencil -- shade them if you wish, but remember it is the basic action and shape of the figure that count -- so don't bother with details. Make these drawings $3\frac{1}{2}$ inches wide by $4\frac{1}{2}$ inches high on a sheet of 11 x 14-inch drawing paper. If you prefer, you may do them on separate pieces of paper, cut them out and fasten them down neatly with tape on an 11 x 14-inch sheet of paper.

Label the mood of each composition and mark this sheet -- ASSIGNMENT 1.

ASSIGNMENT 2. Make two versions of the following situation, presenting it from two different viewpoints. You may select any background or types of people you wish. If you prefer, you may omit the background and handle the picture as a vignette similar to the pictures on page 11.

> The action takes place in the living room of an average American home. There are three people present --

(over, please)

young Harris, his mother, and Police Lieutenant Wade. As young Harris sits waiting anxiously for the next question from Lieutenant Wade, the attitude of his mother shows worry and bewilderment. Suddenly the policeman wheels and points an accusing finger at the young man. "You did it! You killed her!" Young Harris gasps, overcome with fear and horror. His mother reacts with shock and disbelief.

Visualize attitudes and gestures that clearly reflect the feelings described. Here's the place to use the basic figure to real advantage. It's not the incidental things such as a badge or uniform that tell the story. It is the right gesture, decisively drawn, that really sets the mood. Don't depend on your memory or imagination alone -- look up reference material, use your scrap file, ask friends to pose. Although this is an active scene, the action doesn't have to be extreme or violent to be effective.

Use everything you've learned from this lesson. Also use everything you learned about area, depth, line and value to get the mood and meaning of the situation across. Take advantage of individual gesture and expression, but, above all, remember it is the effect of the whole composition that counts most in getting the picture idea across.

We will judge your pictures on how well you convey the drama of the situation and how interestingly you arrange and group the figures.

Do these compositions in pencil. Each should measure $5\frac{1}{2}$ x 7 inches and may be either horizontal or vertical. If you do them on separate sheets of paper, cut them out and mount them together on a sheet of 11 x 14-inch paper or board.

Mark this sheet -- ASSIGNMENT 2.

Check
before mailing

IMPORTANT: Letter your name, address and student number in the lower left-hand corner of each drawing. In the lower right corner, place the lesson number and assignment number.

Your lesson carton should contain:

Assignment 1
Assignment 2
1 Return shipping label filled out completely.

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.

Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Creating variety in forms, textures and surfaces

Lesson 9

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

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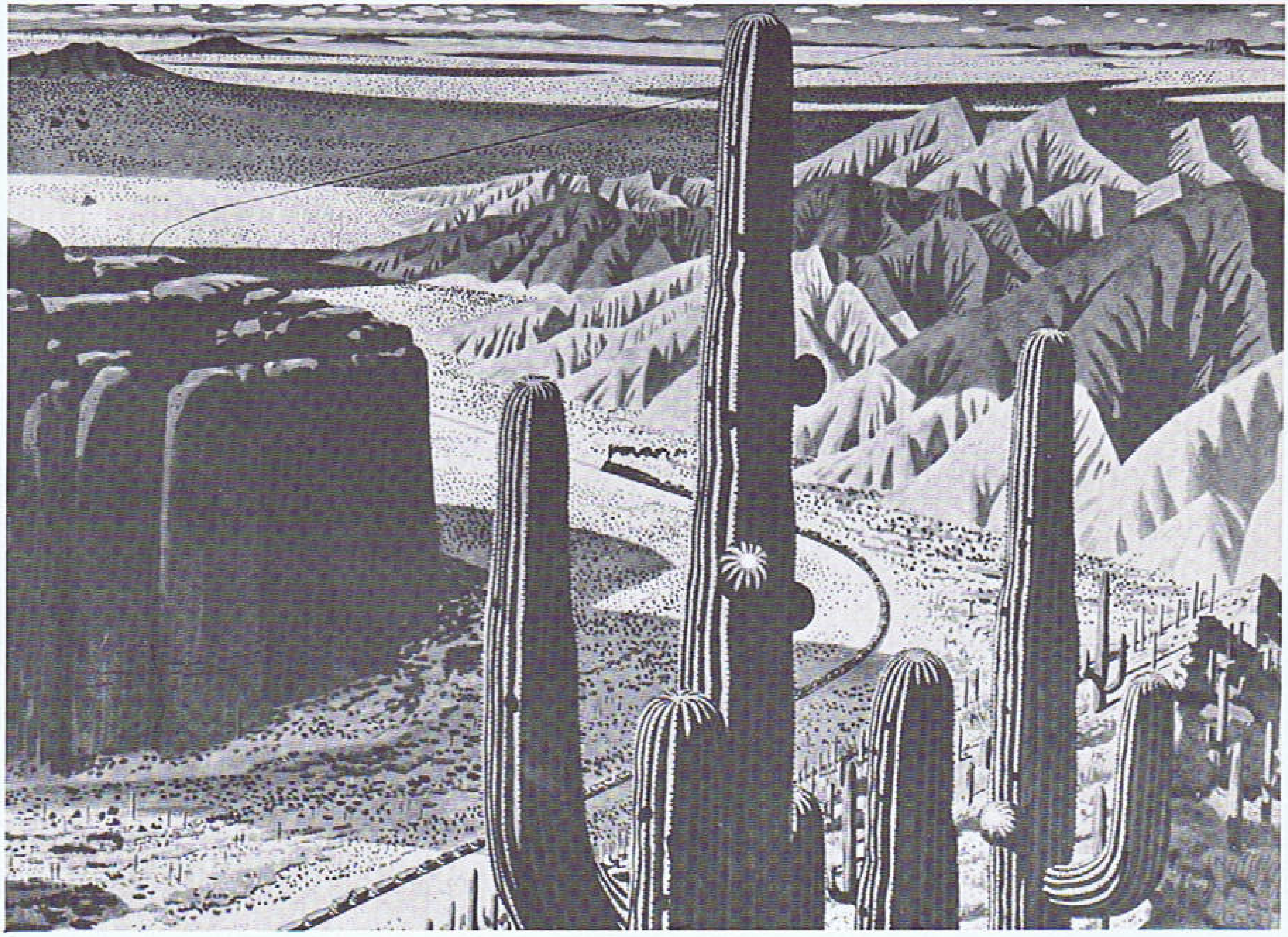


Courtesy Southern Pacific

This western landscape by Fred Ludekens demonstrates the main points we will make in this lesson. Although there are many similar objects in the picture, no two are exactly alike. Ludekens knew that interest would hinge on the variety of sizes and shapes of the cacti, hills, and cliffs. His hills are specific hills — a type found in the West — and his cacti and cliffs are also specific. Ludekens is as aware of texture as he is of form. The irregular vertical flutings of the cactus help to identify it quickly and clearly. The dark, smooth-faced cliffs on the left contrast with the rougher hills at the right and the scrub-dotted desert between.

Creating variety in forms, textures and surfaces

We live in a world filled with a fascinating variety of forms, textures, and surfaces. The stark metallic skeleton of a skyscraper under construction, the busy, intricate pattern of leafless branches against a smooth expanse of snow, the coarse tweed of a man's suit next to the shining silk of a woman's dress, the sleek, wet bodies of children scampering over the rough, rocky walls of a swimming hole – there is an excitement, a vivid poetry of the senses in these and other forms and textures. If we have the eyes to see them, they give color and richness to our lives.

They will do as much for our pictures. A good picture is like a living experience, the artist's mood and perceptions made real for the viewer. Few things do more than descriptive form and texture to make the viewer see what we have seen. A picture may be finely conceived, well composed, and solidly constructed, but it is not a fulfilled picture until the details of form and texture have been added. Even the simplest outline drawing has its textures. They are expressed in the outline – in the soft stroke of varied weight that suggests cloth, the firm, rigid line that describes a hard surface.

Feel it and paint it

The real artist experiences his subject intensely. Our goal is to re-create in our picture the transparency of glass, the softness of fur, the hardness of metal, the filminess of a cloud. To succeed, we must "feel" the special qualities of these materials and what makes one different from the other. When we paint the pavement of a street, a sandy beach, or a grassy lawn, we should think how each of these would feel if we were walking across it. By imagining the physical sensation of actual contact, we can better express the real character of our subject. We must "feel" its form and surface if we are to paint it with conviction.

The act of applying the various textures to the forms in a picture is in itself a source of rich pleasure to the artist. Now is the time to be absorbed in creative play with the brush, the pen, or pencil: to build up a rocky texture with scumbled tones of thick opaque, to chase a wash speedily across the paper surface and suggest a sky, to place curling stroke beside curling stroke and see a delicate, lovely head of hair come into being. For many artists this is one of the happiest parts of picture making.

Texture can suggest mood

Although textures are exciting to draw and paint and help re-create the appearance of things, they have a deeper value. Sensitively interpreted, they can support or suggest a mood. By playing down our textures and making quiet, smooth surfaces predominate in a picture, we can give the viewer a feeling of calm and peace. A picture filled with busy, active textures is a picture filled with excitement and drama. If we use these textures thoughtfully we can influence the viewer's sensations as effectively as we do with the other tools of pictorial composition.

Forms and textures make the picture unique

Much of the interest that a viewer finds in a picture is due to the individuality of its form and textures. Actually, it is this individuality that often draws the artist to the subject in the first place. How monotonous our pictures would be if in them there were only one kind of weather, one kind of tree, one type of cloth, one type of man and woman. But fortunately there are differences – big differences – and we should be eager to discover and take advantage of them.

Observation is the key here – careful observation and selection. Just as the reporter sifts through many facts and details to find the really significant ones, the artist studies his subject to learn the really important things about its form, texture, and other details. Through this knowledge he can create in his picture the illusion of what he has seen.

Norman Rockwell is a good example of an artist who knows how to make the most of what he observes. We recognize every person in his pictures as a distinct and real human being. The character's clothing, the setting in which we find him and the objects around him are appropriate down to the last detail. Because Rockwell has studied all these elements with care, he is able to paint pictures so lifelike and human that they have earned him the title of "America's most beloved illustrator."

The artist interprets

Drawing or painting different forms or textures calls for different approaches. There is no set formula for capturing the special quality of flesh, tree bark, rock, brick, or any other substance. Each artist will handle the subject in his own way. It is your feeling for the subject that counts. You do not copy forms and textures – you interpret them. Sometimes the picture calls for exaggeration, sometimes great simplicity. Never become so immersed in rendering a particular texture or form that you forget the over-all effect – the effect of the whole picture.

People have a definite personality, and things do, too. Study your subject for the special features and qualities that are significant in expressing this personality. They are there, often, in the line that contains the form, or in some of the details of the texture. Look for them and draw them. Used thoughtfully, they can help give your pictures originality and conviction, and make them more interesting and meaningful to your audience.

Variety of form is everywhere

Every object has its own variety of form – it is different from every other object. This variety is what gives an object interest, makes us look at one thing with greater curiosity than another. It helps us to tell things apart and identify them – whether they are people, landscapes, animals, man-made articles, or anything else.

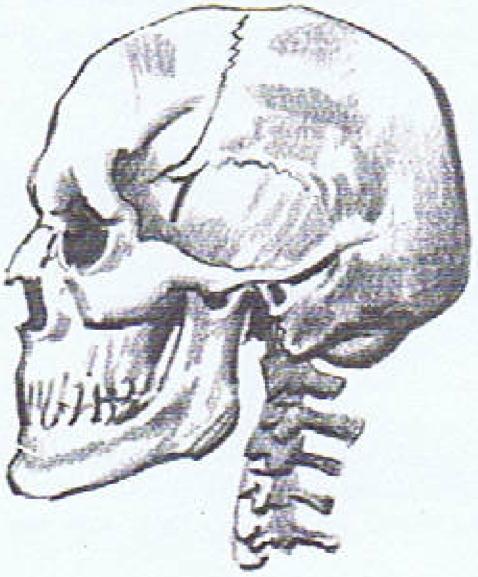
Even similar objects are different. Two articles may come from the same machine, yet each has variety if we know where to look for it. Each article occupies a different space, is struck differently by the light, or has a different background. To the artist, every one of these variations is important. He must train his eye to observe these differences, and he should use them in his interpretation of the object.

Trees offer good examples of what to look for in variety of form. The average person sees a tree as merely a general form with trunk, branches, and leaves. We, however, must know our trees better to draw and paint them well. There is a marked difference in structure and outline between a maple and a birch or other trees. Moreover, every tree is a particular tree in particular surroundings. An interest in the variety of forms will help us recognize the differences that make every form unique. Our aim should always be to know and show the special character of everything we draw.

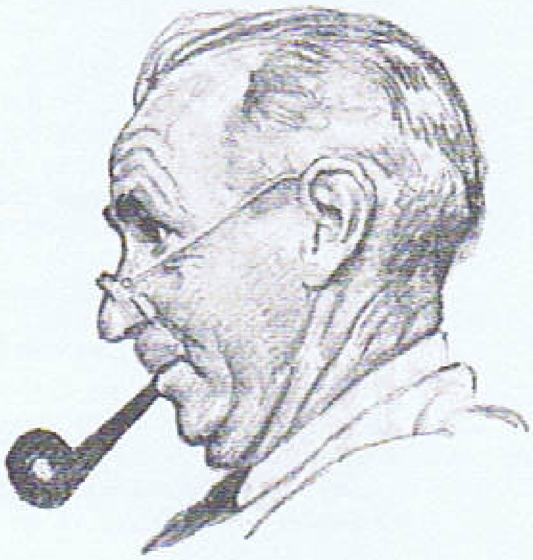
Norman Rockwell has compared making a picture to throwing a ball against a wall: the ball never comes back quite as hard as we throw it. The artist must devote himself wholeheartedly to observing the distinctive personality of things and re-creating it in his pictures. Only if he does this will the viewer come close to seeing and feeling what the artist did.

Draw a "particular" head

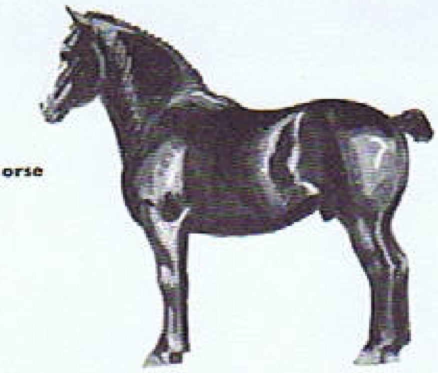
On the right are four similar views of men's heads. All four heads express friendly good nature, yet each head is different. The difference is due to variety of form or character. Study the heads closely and observe that Norman Rockwell has created an entirely different type of person with each one. Always study people wherever you go and try to establish what facial characteristics make a person an individual, setting him apart from all others. Remember, although there is a formula for drawing a basic head, there is no formula for giving it individuality. There is only your observing eye and your trained hand.



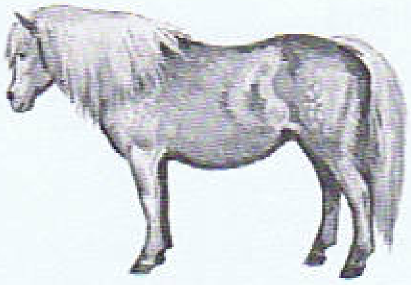
Although human skulls vary slightly, all human heads have pronounced differences which are due to variations in the elements that make up the head — the ears, the nose, the eyes, the mouth, the chin, etc.



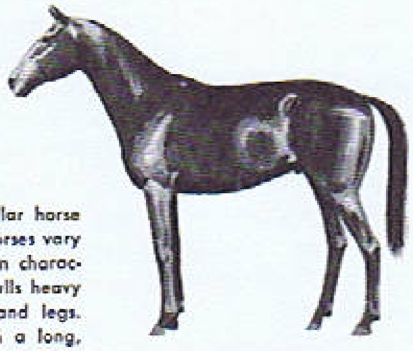
The main characteristics of this man's head are: receding hairline, slightly turned under nose-tip, slightly receding chin, prominent jowls, habitually raised eyebrows with brow wrinkles — he got these from looking up and over his glasses. These characteristics indicate a mild-mannered man with a quiet sense of humor.



Draft horse



Shetland pony

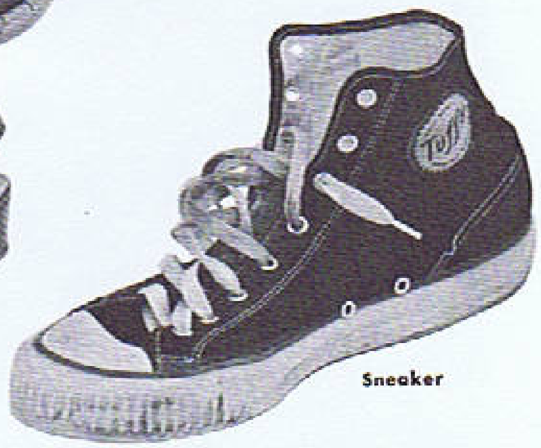


Race horse

Not just any horse, but a particular horse that is correct for your picture. Horses vary as to breed and each has its own characteristics. The draft horse, which pulls heavy loads, has a large, thick body and legs. The Shetland pony is small, with a long, rough coat, heavy mane and long tail. In contrast, the race horse has long, slender legs and a lithe body.

Loafer

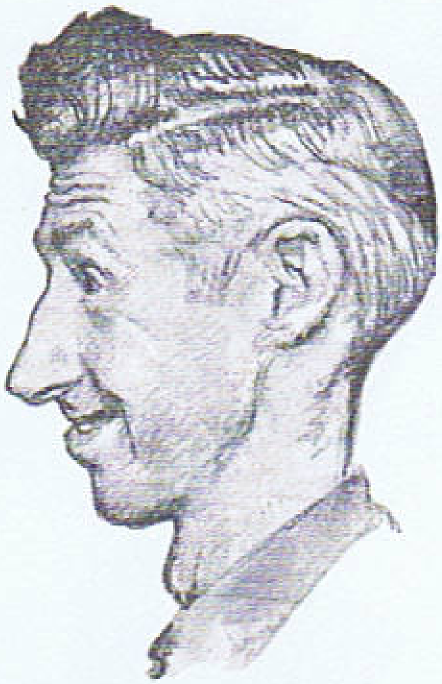
Sandal



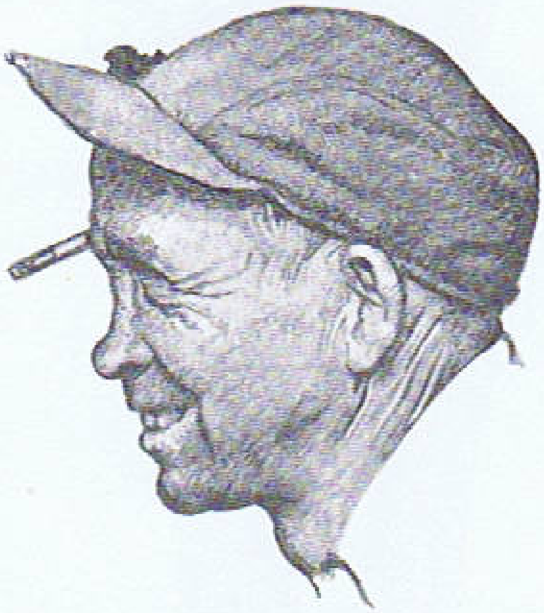
Sneaker

High-heeled shoe

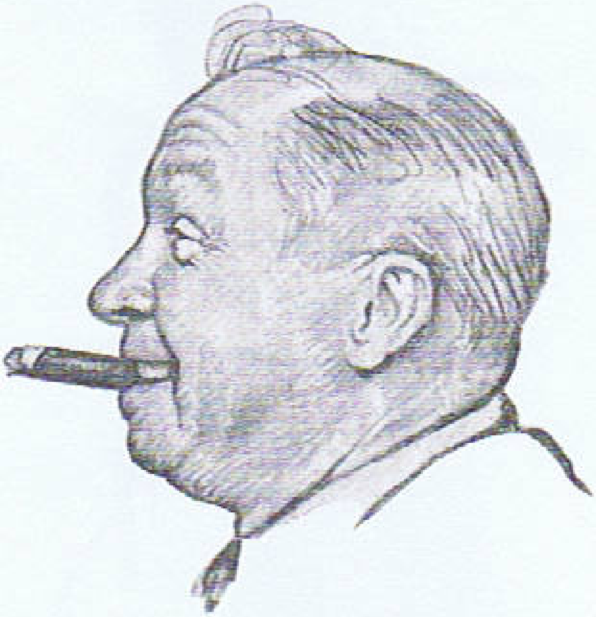
Each shoe has a character of its own. The sneaker, with its high sides, contrasts sharply with the casual loafer; sandal and high-heeled shoe also have distinctive forms. Each suits a different person or occasion.



The characteristic features of this young man's head are: thin face, large nose, receding chin, large shock of hair that is well attended to, thin neck with prominent Adam's apple. You can tell he is good-natured and probably slow-witted — timid and somewhat juvenile.

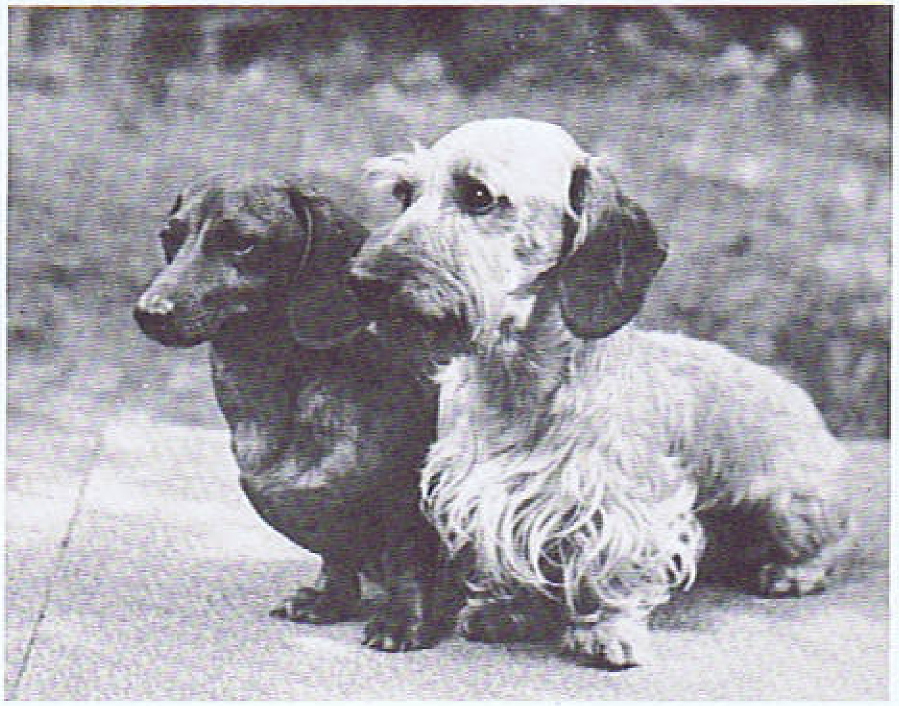


The prominent features of this man's head are: broken nose, slightly cauliflower ear, prominent wrinkles around eyes and leathery creases on the back of the neck. An outdoor man, he has squinted so long at bright daylight that wrinkles around his eyes were an early acquisition. Never one to avoid a good fight, he is nevertheless an easy-going man more interested in today's ball game than tomorrow's problems.



This man's head tells a good deal about his character. The main characteristics are: very round, fat face, head balding in the best business-man tradition, jowls prominent, eyes puffy — possibly from cigar smoke. He is a worrier, a community booster, a "good fellow."

Photo by Clarisse — Ewing Galloway, N. Y.



Although both of these dogs are dachshunds, they almost look like two different breeds because of the difference in the textures of their coats. The long wavy hair of one variety contrasts sharply with the short smooth coat of the other.

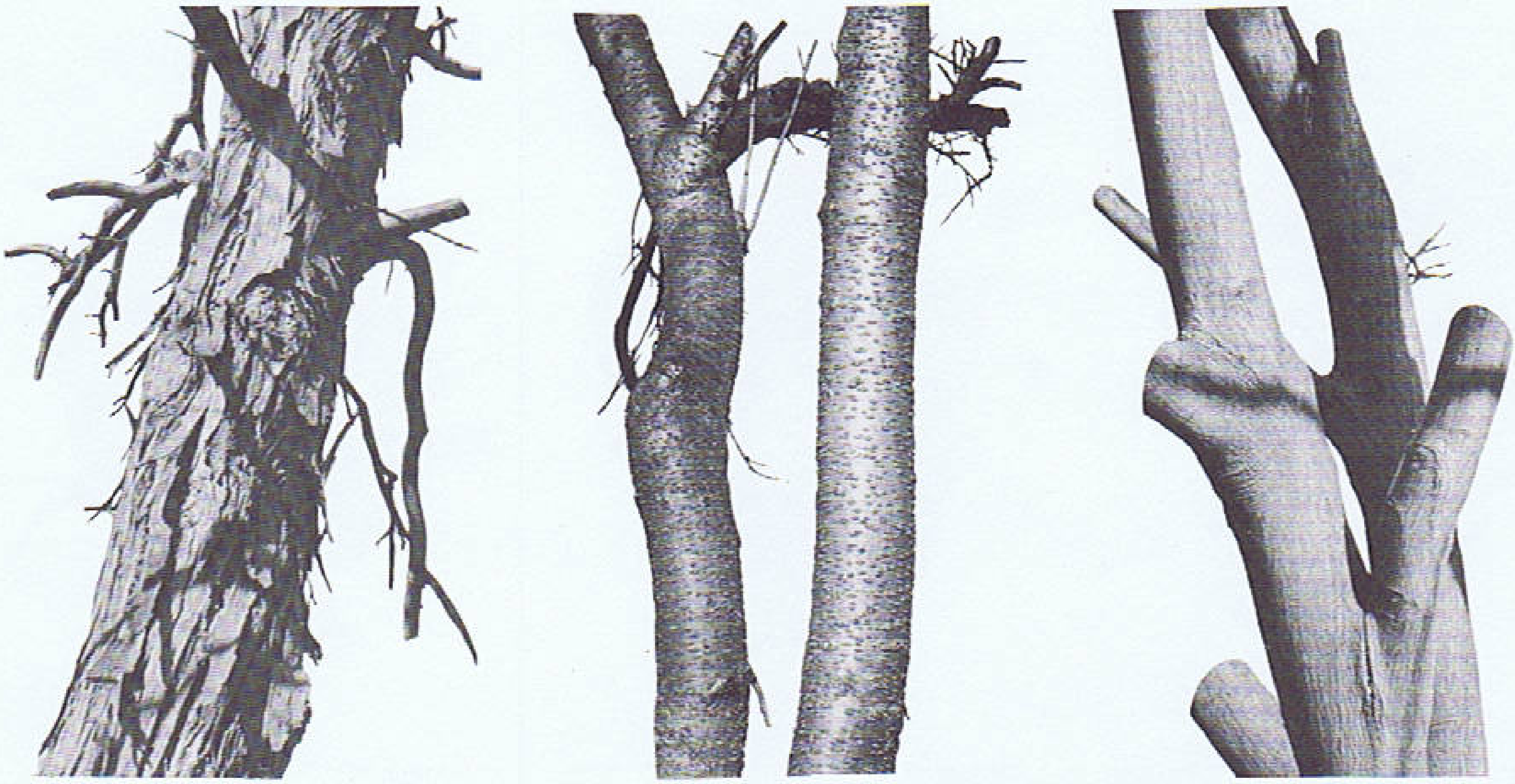
Variety in textures

We recognize an object not only by its particular form but also by the texture of its surface. Things are smooth, rough, soft, or hard. In the clothes we wear, tweed is rough and silk is smooth — and these differences in texture help us to tell them apart by sight as well as by touch.

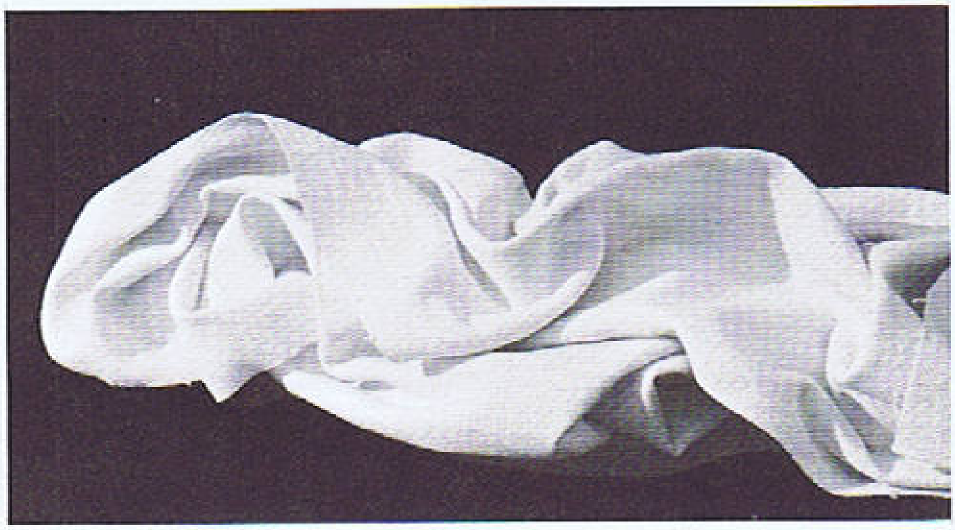
In our pictures we must create the illusion of the surface textures of things. The first step in doing this is to find out the true character of the surface. Is it soft and yielding? Hard and resisting? Coarse or smooth? Glossy or dull? Look at the object and ask yourself such questions as you study its surface. Know it as thoroughly as you possibly can and decide which characteristics identify it best.

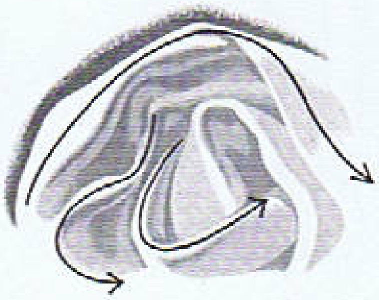
When you know the character of the texture, the next step is to decide how to show it in your picture. Here again a few questions can prove very helpful. For example, what sort of pencil or brush strokes would best interpret the texture? Should they be long or short, straight or curved, rough or smooth?

You'll do a better job if you think how a texture feels as you draw it. Remember that although the artist relies most on a well-trained, observing eye, he must also take advantage of what his other senses contribute.

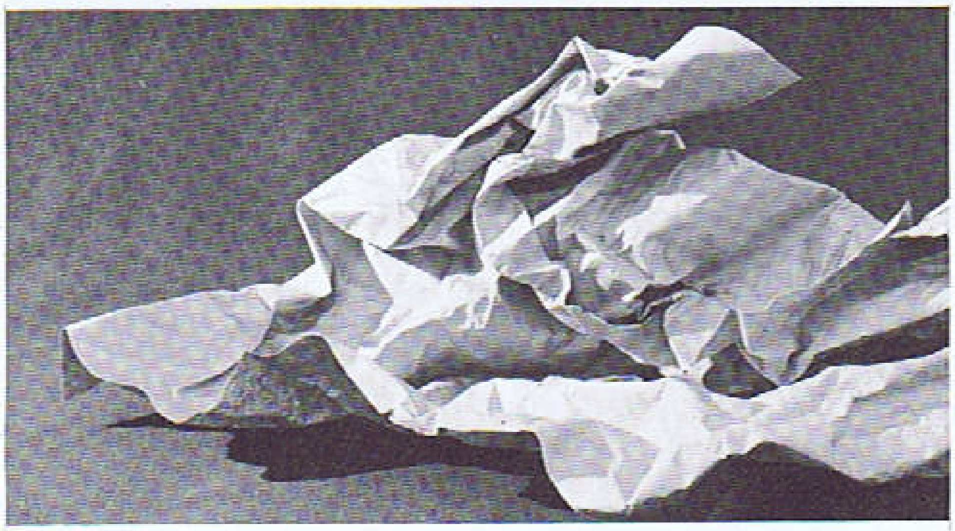


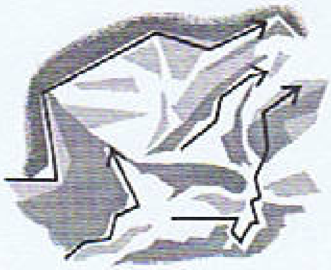
Just as the particular form of an object helps us to identify it, so does its particular texture. The artist should be keenly aware of the character of each surface he draws. Every tree, for example, has a typical surface texture. The shagbark hickory *(left)* is covered with coarse, irregular bark. In contrast, the bark of the cherry *(center)* has small raised markings that run around it. Japanese maple bark *(right)* is very smooth.



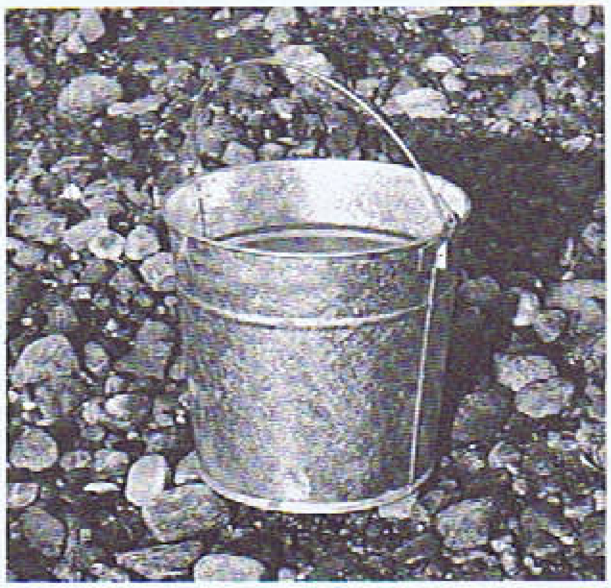


Cloth: Smooth, curving folds help us to recognize this as a piece of soft cloth. The folds flow together to form smooth planes and outlines.



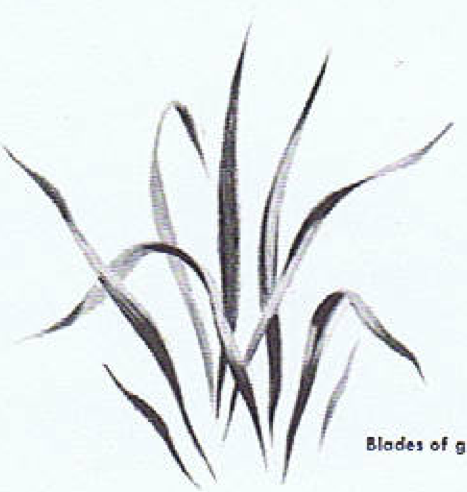


Paper: In contrast to the soft cloth, the crumpled paper is crisp and angular. Note the irregular outline and the sharp edges between the jagged planes of light and shade.

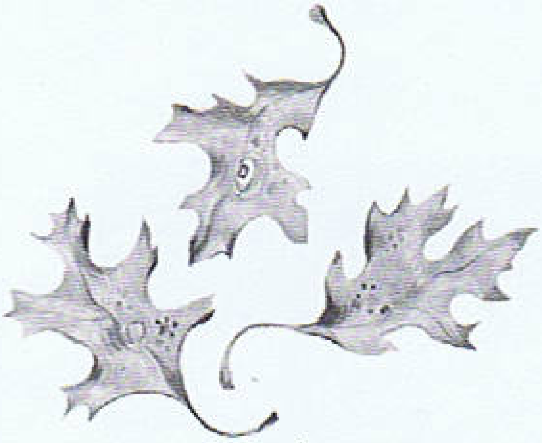


Pail and stones: Each of these two contrasting textures brings out the differing qualities of the other. Seen together, the metal seems smoother, the stones coarser.

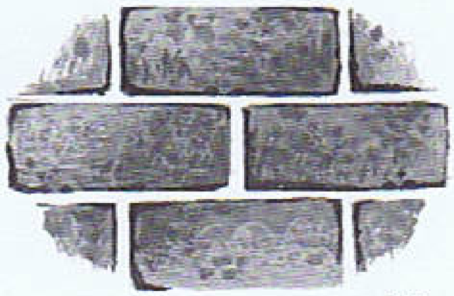
> "I suggest you experiment with texture. A good way is to place in front of you three similar objects such as a piece of Kleenex, a paper napkin, and a damask napkin. Each one is white and soft, yet it has its own character. Paint all three. Then show them to a friend and see if he can identify these various articles simply by the way you have painted them. Try this again using wire, string, and thread. Study carefully the things you paint in every illustration you do."
>
> aParker



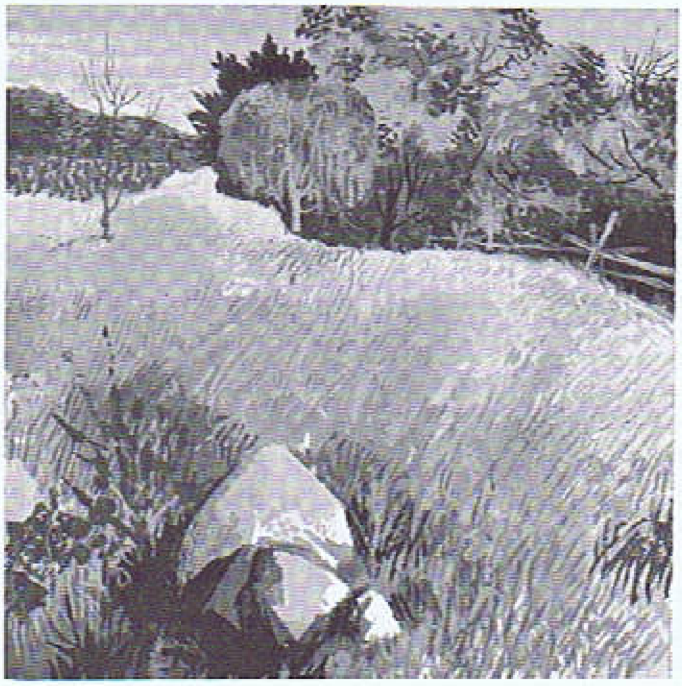
Blades of grass



Leaves



Bricks

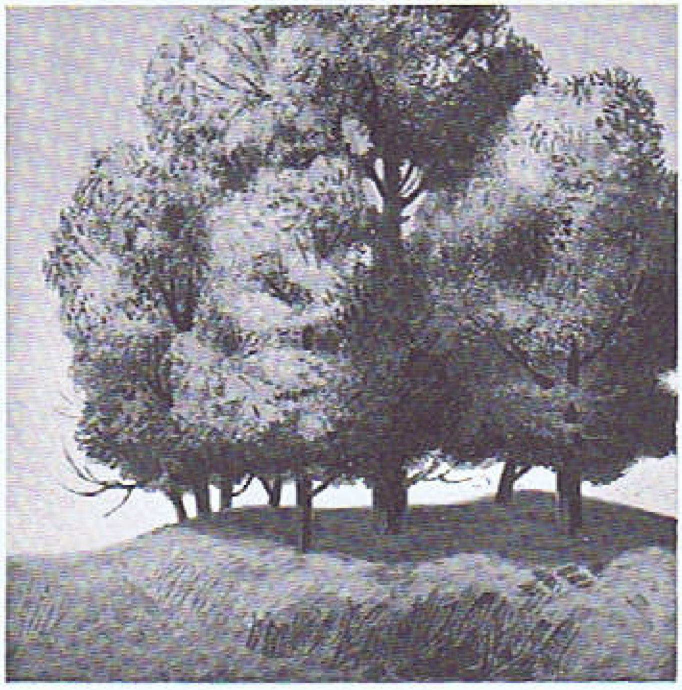


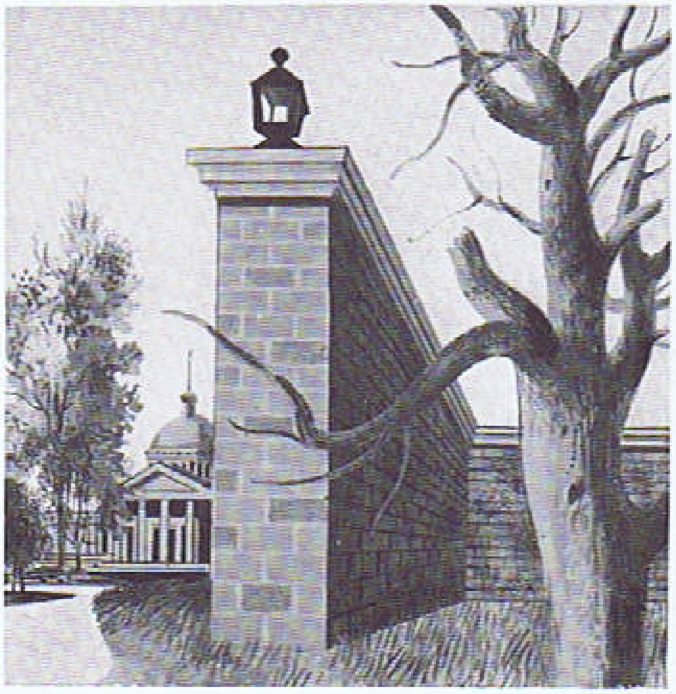
Repeated forms make an over-all texture

When a single form is repeated often enough — whether it is a blade of grass, a leaf, a brick, or anything else — a new texture is created. This new texture is not simply the result of multiplying the original form. In drawing a grassy field, for example, we do not show an area filled with many individual blades of grass that are uniform in size and shape. In some parts of the real field the growth may be sparse, in others very thick. Individual blades will vary in their size and direction of growth. And, at a distance of more than a few feet, we could not possibly distinguish the separate blades anyhow. They blend to form an over-all tone and texture that we recognize and draw as a field.

The variations we find in a field of grass are just as striking in foliage, where the leaves grow in every direction and are struck by sunlight or shadow in different degrees. In the dense parts of the foliage the leaves form an almost solid texture, while in other parts they merge in a thinner, more delicate pattern against the sky.

A brick wall, too, is something different from the sum total of its individual bricks. Looking at a wall, especially in bright sunlight or deep shade, we are often more aware of its over-all texture than the individual bricks. It is this over-all texture, rather than the separate bricks, that we paint to create a convincing illusion of the wall.





When we look at a meadow, tree foliage, or a brick wall we do not see individual blades of grass, leaves, or bricks so much as an over-all tone and texture. Look for this over-all texture and draw it or paint it as you actually see it.

Texture and mood

Repeated forms create texture – and often the artist can use this texture to emphasize and strengthen his picture idea. In this illustration by Albert Dorne an agitated young man is arguing with a rather indifferent girl. The feeling of conflict between the two is clearly reflected in the choppy, agitated texture formed by the chickens. The figures are the main actors, but the sea of busy, excited chickens contributes greatly to the mood and interest of the picture.

Notice the way Dorne has organized the chickens. They form an area of texture that fills the lower half of the picture. If the chickens had been isolated into small groups or formed spotty designs against the dark earth, the figures would not stand out nearly so well. Dorne has used the chickens to strengthen the composition and its meaning at the same time.

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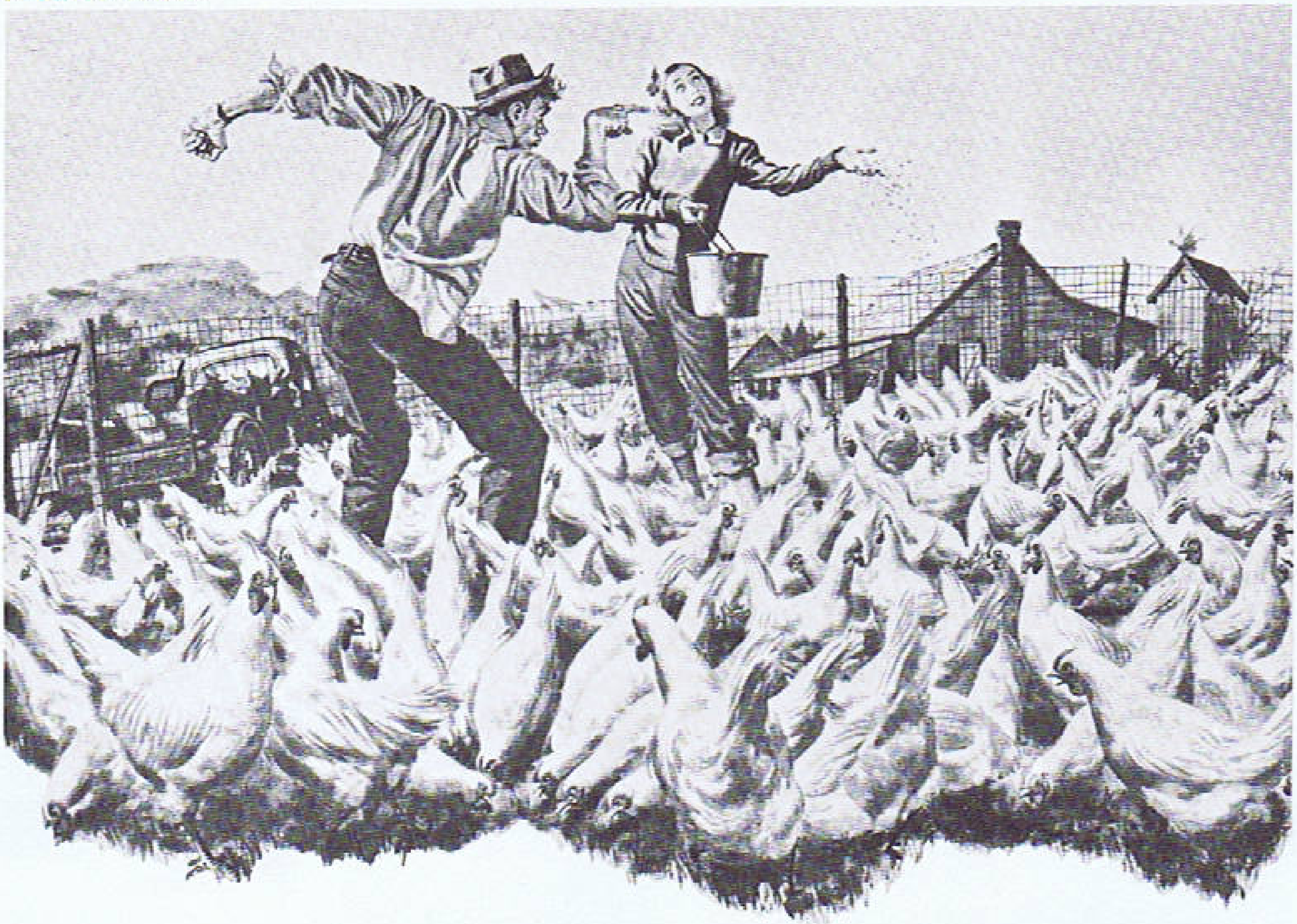
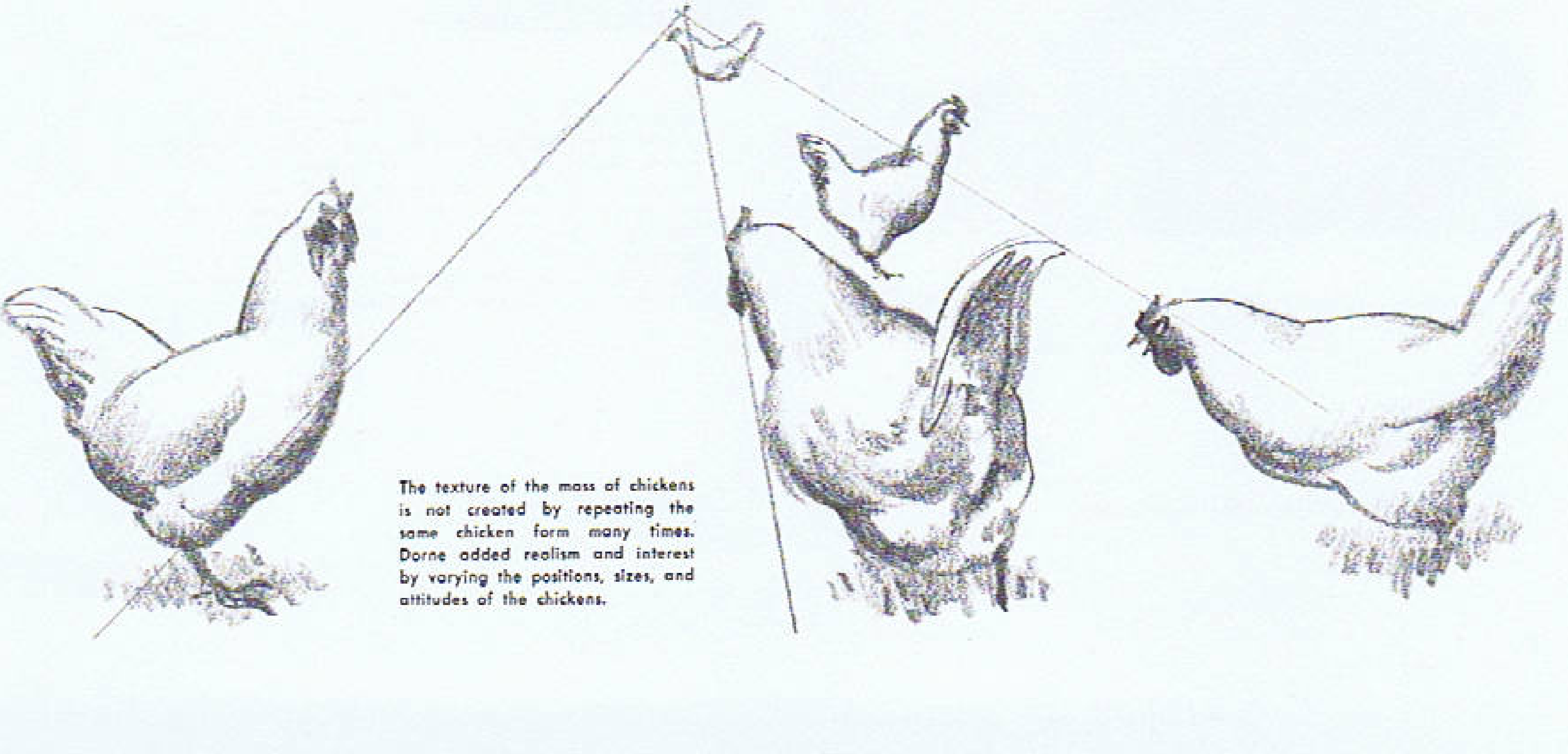




The texture of the mass of chickens is not created by repeating the same chicken form many times. Dorne added realism and interest by varying the positions, sizes, and attitudes of the chickens.

How distance affects texture and details

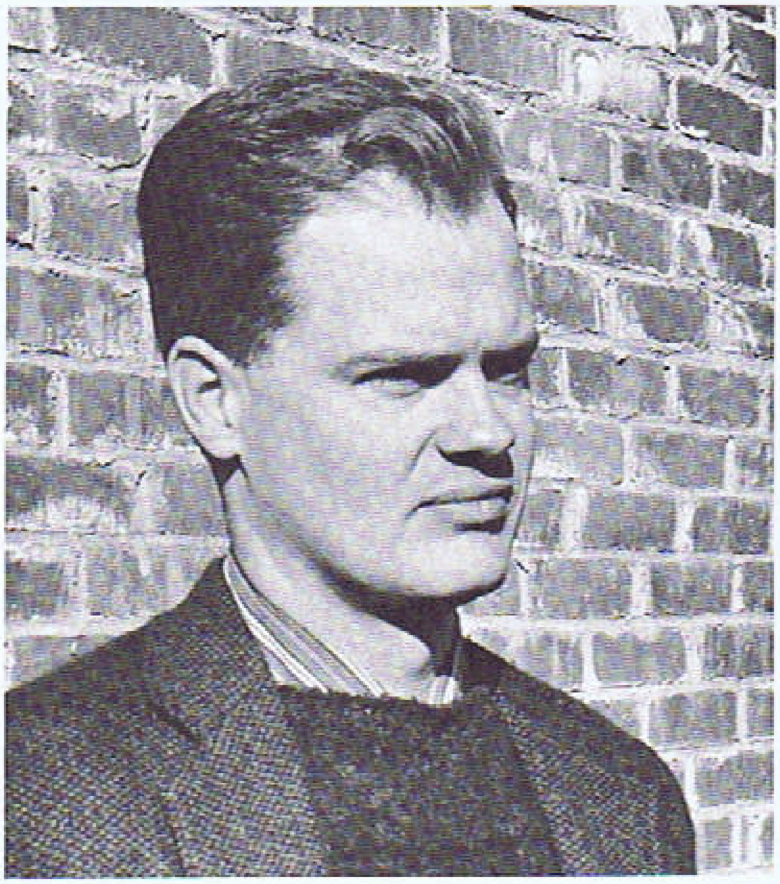
Distance, we have seen, has a marked effect on textures. If an object is close to us, we can observe its textural details clearly and sharply. But the further off the object is from us, the less we can see of these details.

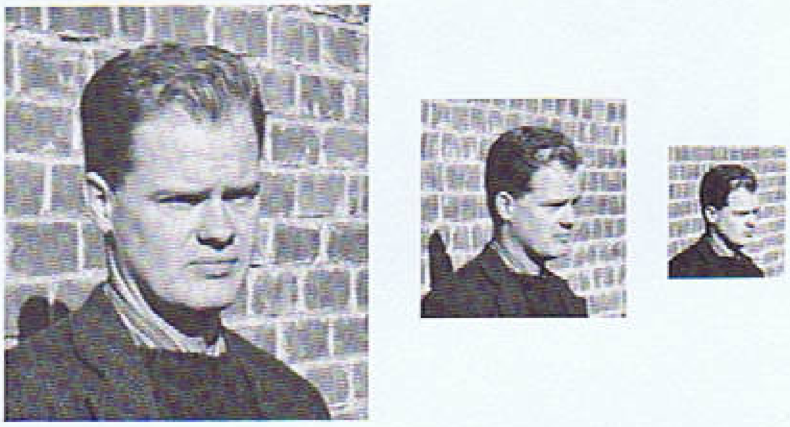
To drive this point home, we might look down a street and compare the details of the nearest building with the details of similar ones further away. On the nearest house the rough surface of the shingles, for example, is easy to see, but a few houses away this textural surface is lost and we notice only the over-all pattern formed by the shingles. Far down the street even this disappears – all that is left is a simple textureless tone.

At close quarters, as in a room, we can observe the same principle at work, although the contrast will not be so great because of the shorter distance. In a picture, the sense of depth can be greatly strengthened by applying this principle. For instance, the nubby tweed covering of a chair in the foreground might be emphasized to help keep the chair well forward. A matching chair on the far side of the room might be held there by painting only the tone of the chair – we would not see its texture at a distance.

There is an all-important difference between knowing a texture or detail is there and actually seeing it there. It is a mistake to show the texture of objects in a picture when they are too far off for that texture to be seen in reality.

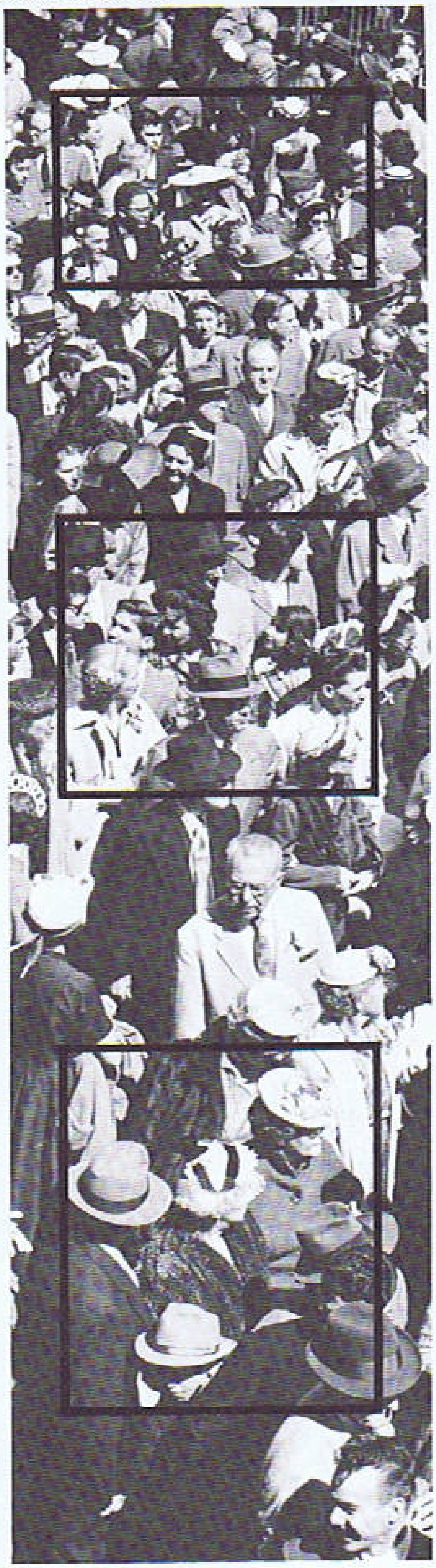
Creating a convincing illusion of anything depends just as much on omitting what you cannot see as it does on drawing what you can see.

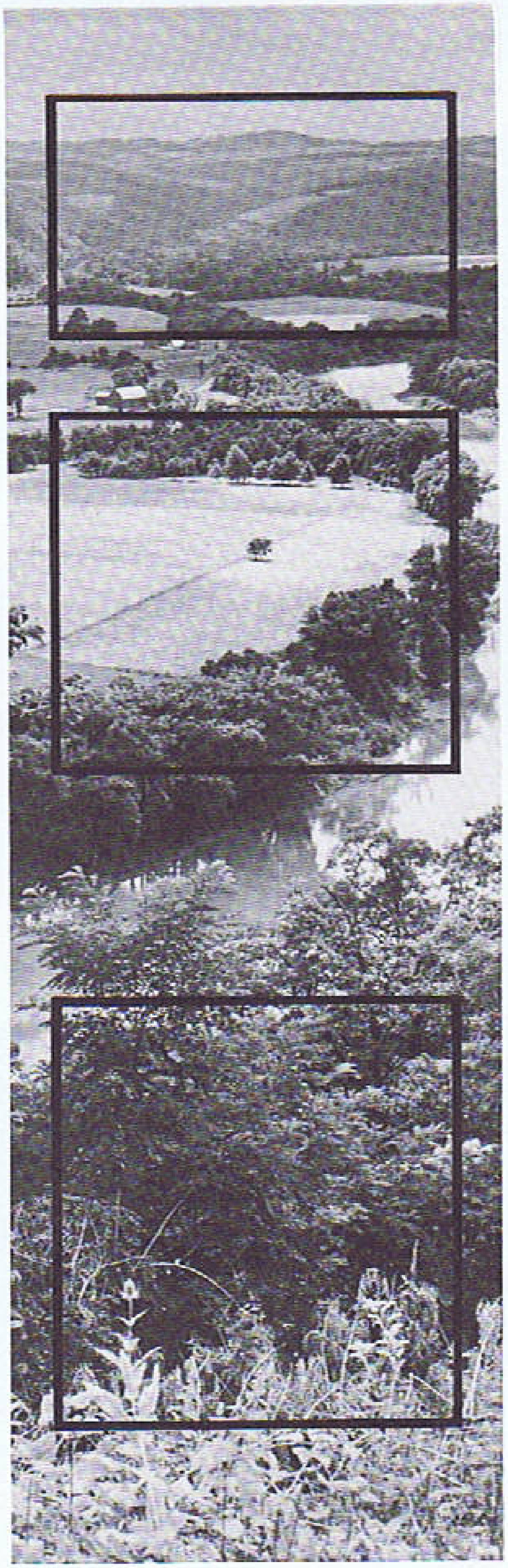


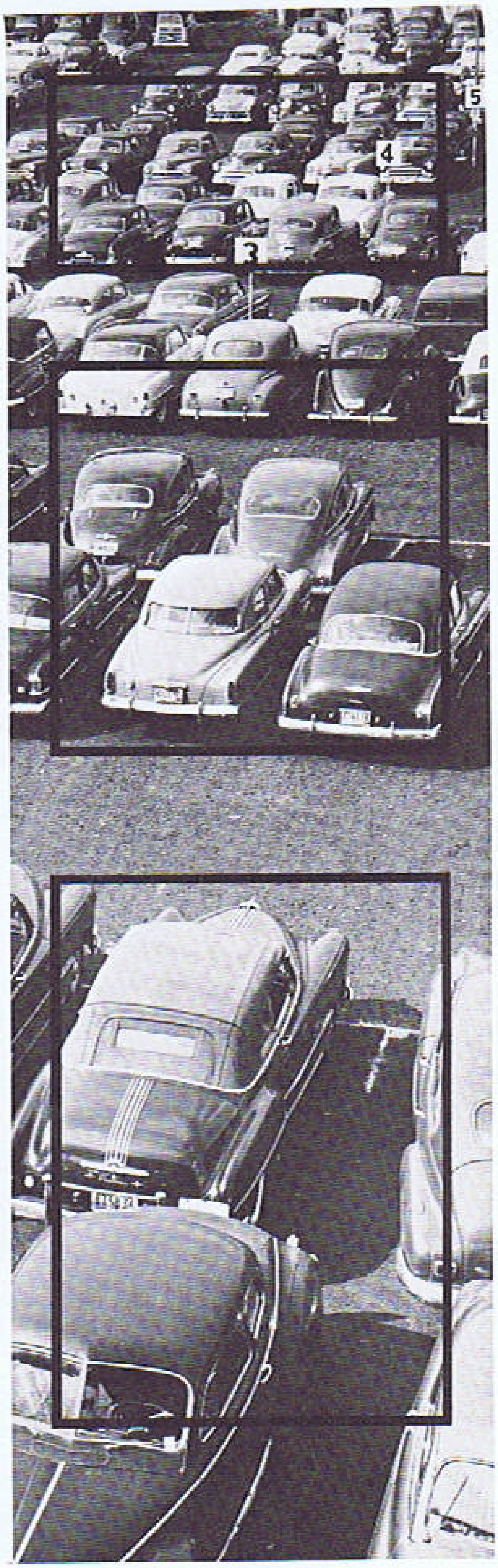


These four pictures show you how distance affects textures. Close up, all the details of texture stand out clearly – the man's hair strands, the differing surfaces of the tweed jacket and the wool sweater, and the rough mortar between the bricks, each of which has its own individuality. Note how all of these details become less apparent as the figure is seen from further away. The textures become less important, the value pattern becomes more important. In the furthest picture three basic values are practically all that remain – the light value of the face, the dark one of the hair and clothing, and the halftone of the wall.

Courtesy Ewing Galloway







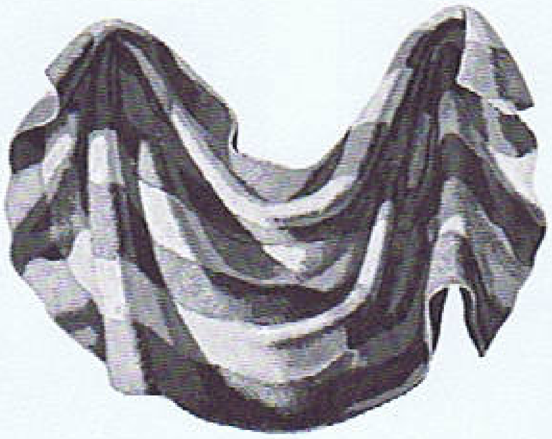
These three pictures also point out the differences in what you see in the way of texture and details at varying distances. Only in the foreground are details like facial expression and clothing texture visible on figures; only close up can you see individual leaves and smaller branches on trees or the metal trim on cars. In the middle distance these details begin to give way to a more obvious pattern of tones – shapes of light, dark, or halftone. In the far distance, even this pattern has lost its clarity. The repeated forms of figures and cars become an over-all texture, while the values of trees, hills and fields tend to merge.

Pattern – another form of texture

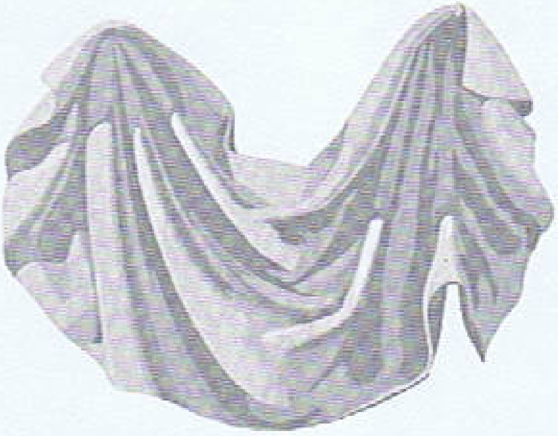
Besides surface texture there is another kind of texture known as pattern. This is simply the flat, two-dimensional design on a surface such as fabric, wallpaper, or the like.

In some pictures we may wish to emphasize pattern and subordinate surface texture. In others we may concentrate more on surface texture. Sometimes we will emphasize both. The examples below show how these different elements may be stressed.

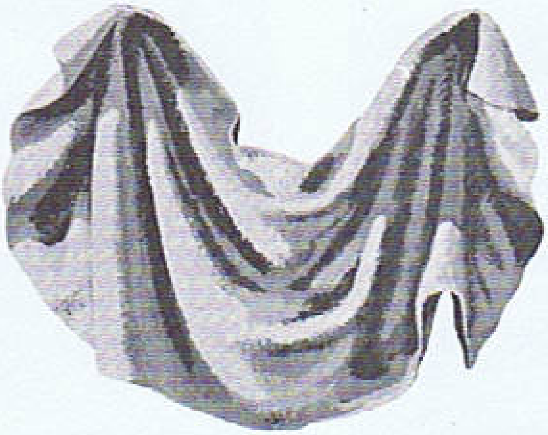
Remember, before you draw any object, that the form of that object comes first. Without its form, details of texture or pattern usually mean very little. No matter what the object is, its form must always be apparent – even though you need not give it the same emphasis under every condition.



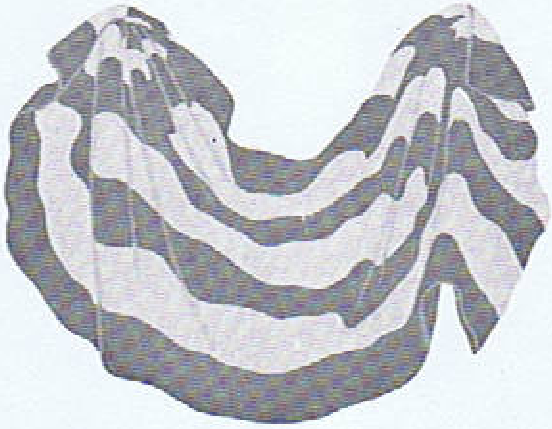
This striped towel is realistic and convincing. Form, texture, and pattern are all there.



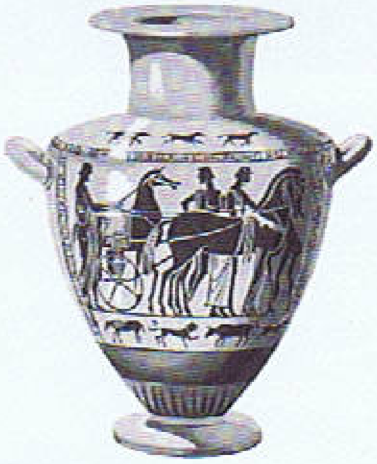
Here is the form underneath. This is what the towel would look like if it were cast in plaster.



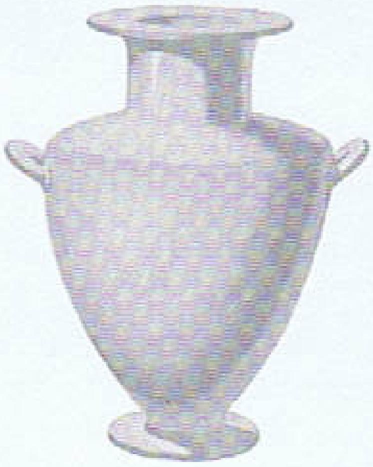
If we wanted to play down the pattern, we could show the rough, nubby texture like this.



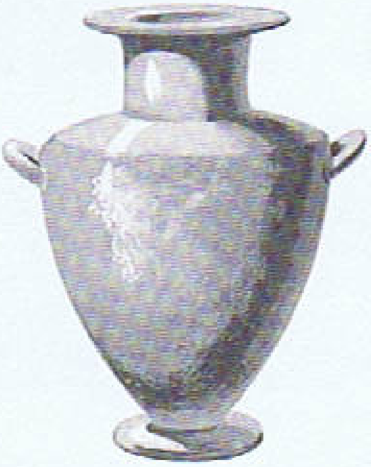
Then, again, we might work decoratively and rely entirely on the striped pattern to carry the drawing.



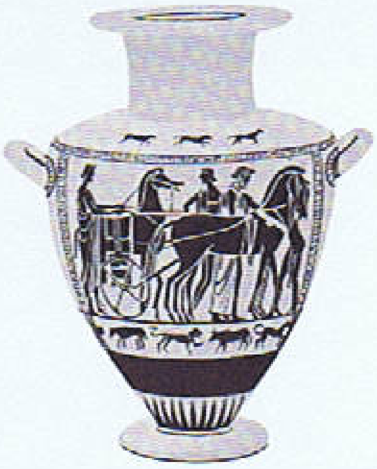
This vase is shown as it would appear to the eye. It is complete in form, texture, and pattern.



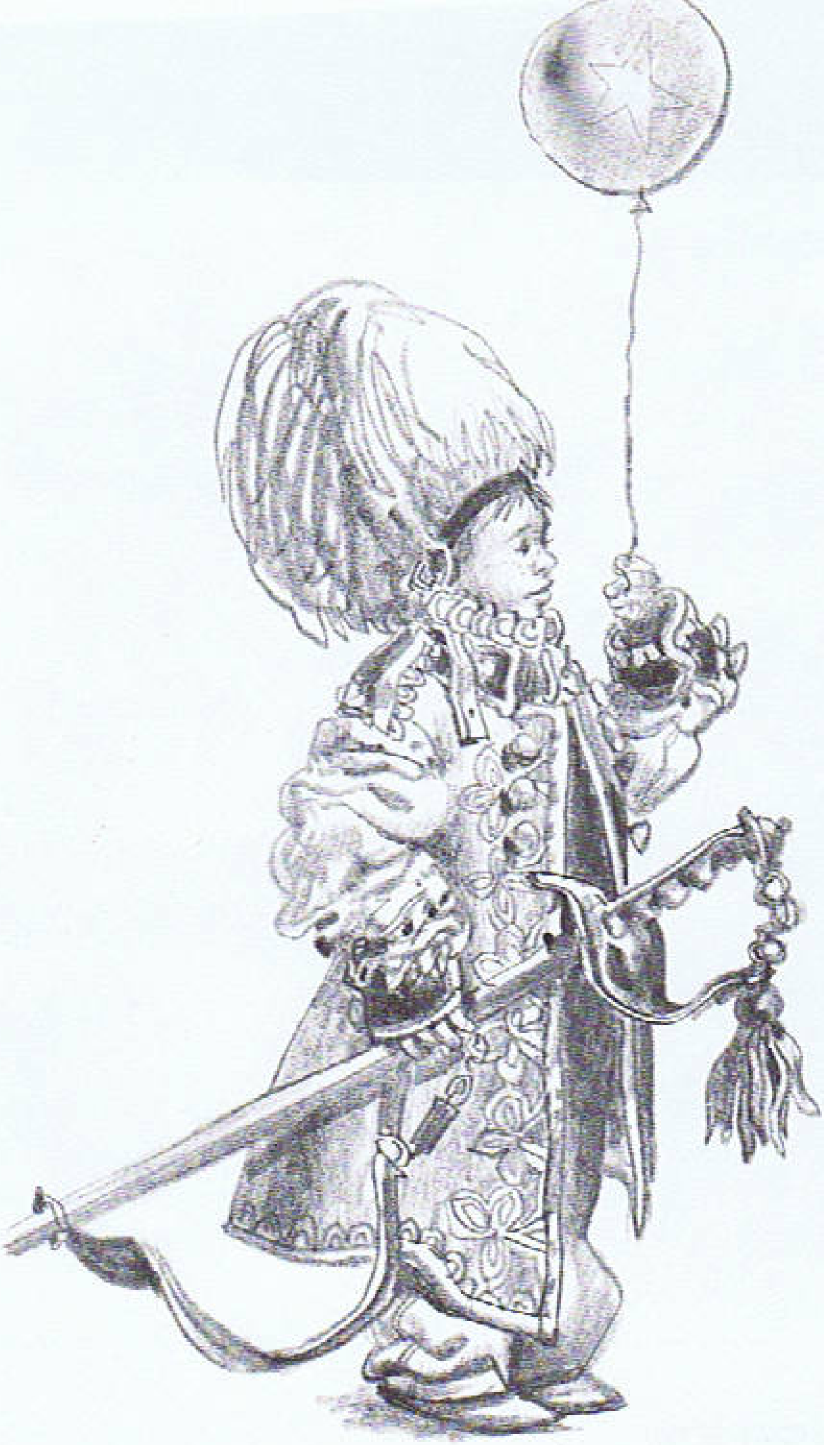
This is the pure form of the vase minus texture and pattern. It's as if the vase were smooth plaster.



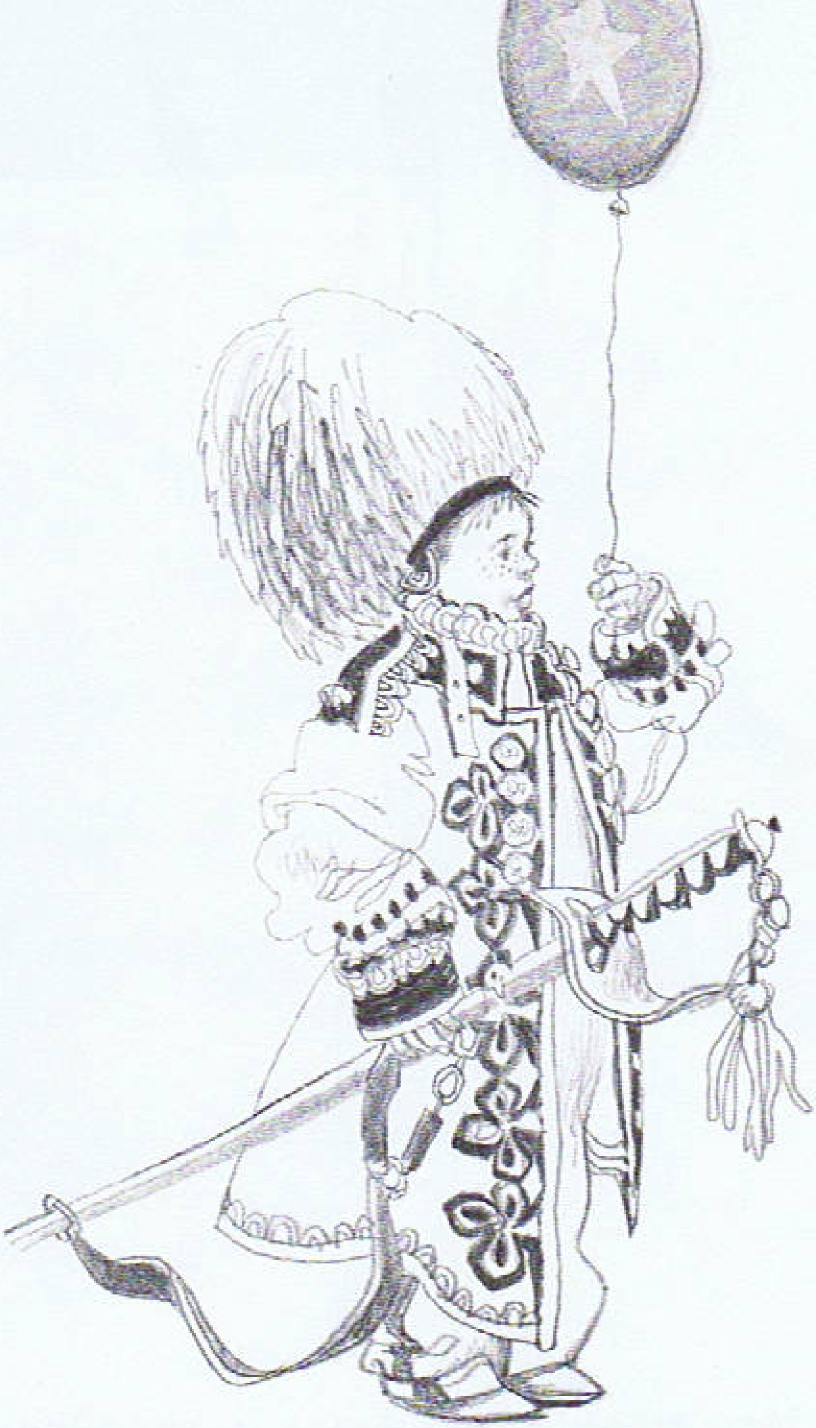
Here the vase is handled strictly in terms of surface texture. There is no pattern or design at all.



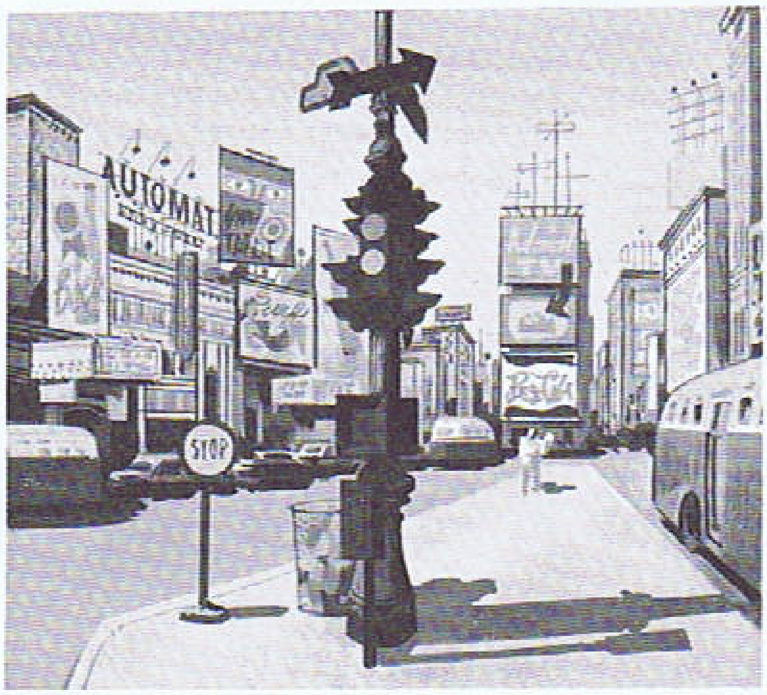
As an alternative, we might focus on the pattern of the vase. Here there is no surface texture.



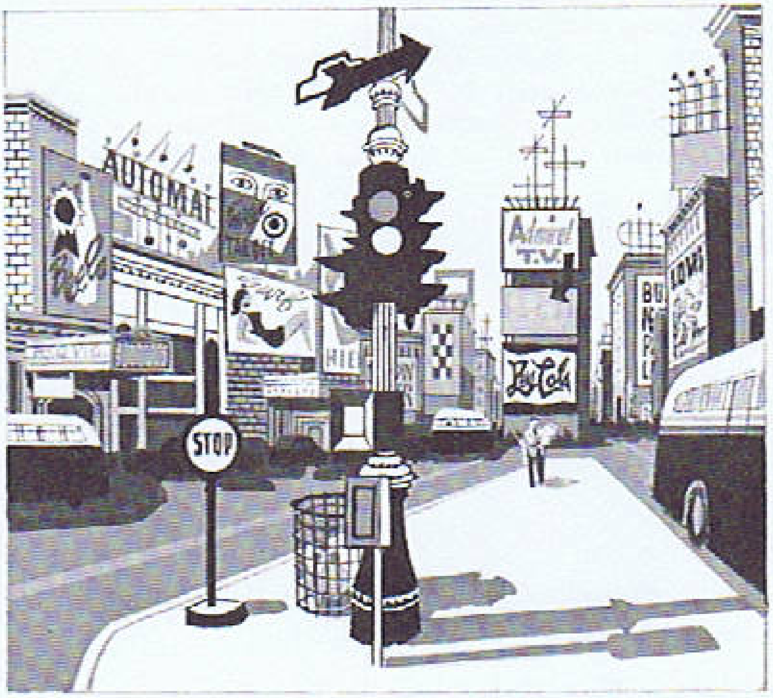
Here are two different but equally effective ways we might treat the same subject. In this realistic drawing, the emphasis is on the play of light and shade, which models the over-all forms and surface textures and brings them out in sharp relief. The flat pattern of ornamentation on the dark coat is of secondary importance.



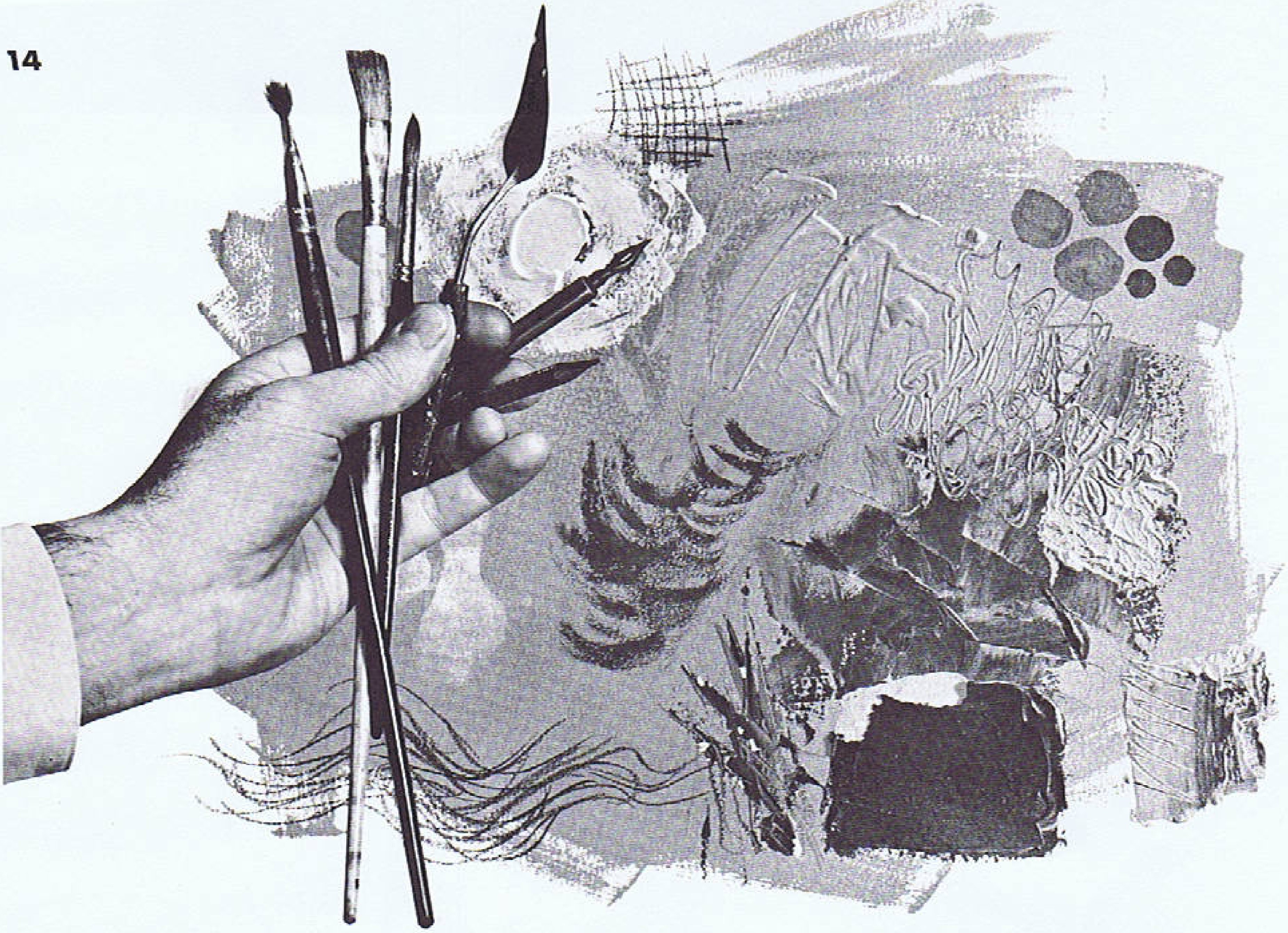
In this more decorative drawing the textural interest is created by emphasizing the tones of the flat pattern. Modeled surface textures are held to a minimum except on the hat. Throughout the rest of the drawing, smooth tones of light and dark are played against each other. The coat consists of flat tone and outline with virtually no shading.



What we have said about the texture and pattern of single objects also applies in a picture made up of many objects. Here the repeated rectangular forms of buildings and signs create an area of busy irregular texture. The artist has emphasized realistic form and texture and treated the pattern as incidental.



By contrast, in this picture the realistic texture is played down and the flat two-dimensional pattern is emphasized instead. The artist has concentrated on the signs, bricks, and decorative trim of the buildings. Although there are shadows, they are highly simplified and do not interfere with the over-all pattern.



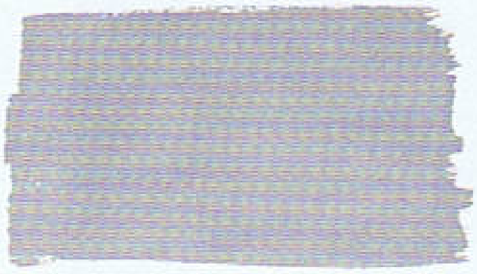
How to gain confidence in handling textures

Experiment is the key to learning about textures — experiment in a spirit of play. So, in your first adventures with textures, relax and have fun. Get out paper and illustration board and spread out before you some familiar tools and mediums — pencil and pen, brush, palette knife, opaque grays, a little lampblack wash, etc. Then go ahead and see what you can do with them. Experiment, play around, discover.

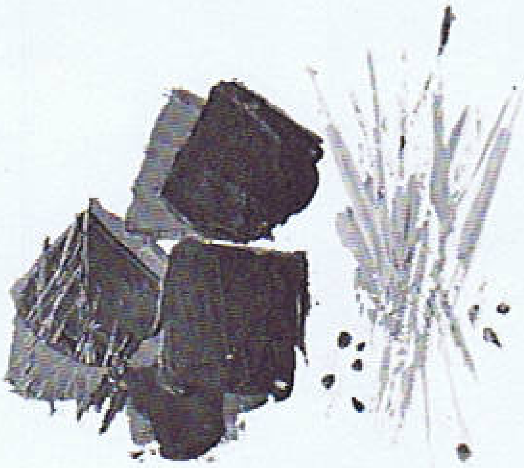
Work freely — there are no set rules to follow in getting acquainted with textures. Put down some tones and place others on top of them. Make different textures and set them side by side. Discover for yourself the many different effects you can create with thick and thin paint, short and long lines, light washes and dark ones, and other mediums and techniques.

In every case, after you have applied a texture, sit back and ask yourself what effect it creates. See how it relates to the texture next to it, and perhaps gains meaning by contrast with it. The arbitrary textures that you have set down so freely will begin to suggest real materials like wood, rock, grass, or foliage.

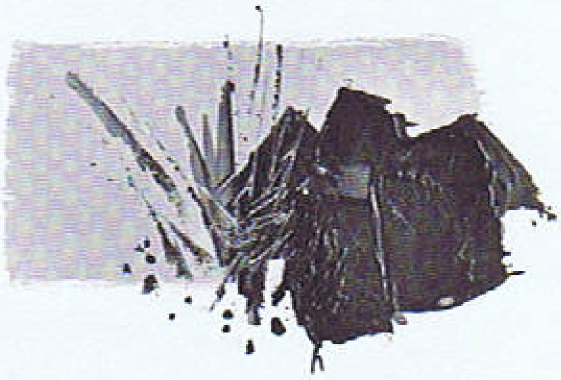
Not even the greatest artists mastered the subject of textures overnight, or in a week or a month. Textures are something we go on learning about. And the way to get off to a good start — to get the feel of textures — is to experiment freely.



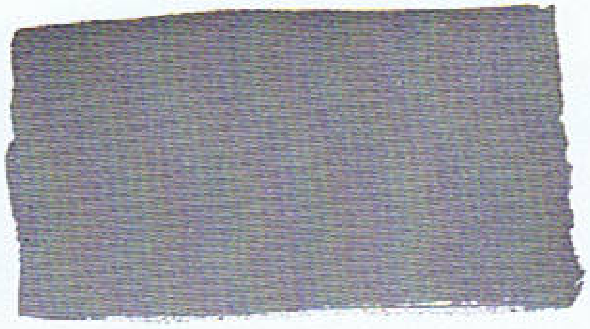
This demonstration will show how simple strokes and tones can suggest real objects and their textures. We'll also see how one texture relates to another and gives it meaning. We begin by laying down this flat, light gray opaque tone.



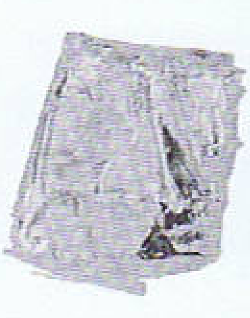
Now, working experimentally, we put down some broad, squarish strokes with the side of the palette knife. They might call to mind rock shapes. Then, with the palette knife edge, we make some long straight strokes — they resemble grass or weeds.



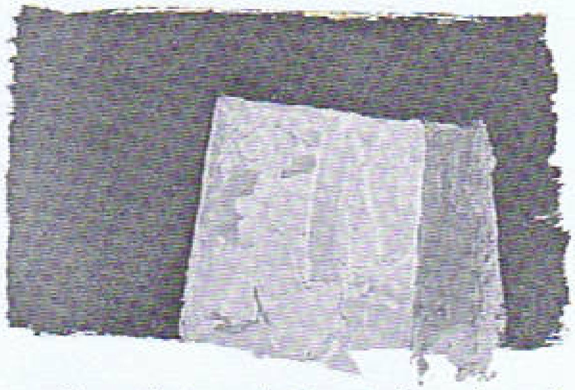
Now we put them together. The flat background might suggest the sky. It acts as a fine foil for the dark rocklike shapes and the long, thin grasslike strokes. Each texture has a distinct character, particularly by contrast with the others.



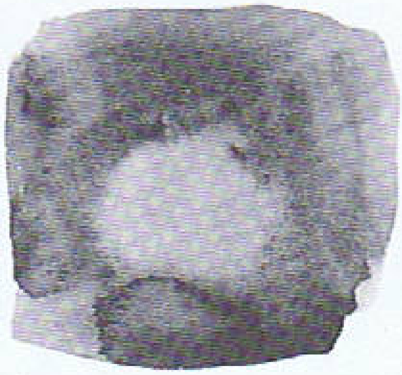
The same simple tools can create an endless variety of textures. We'll start with the same smooth tone as before, but this time make it slightly darker.



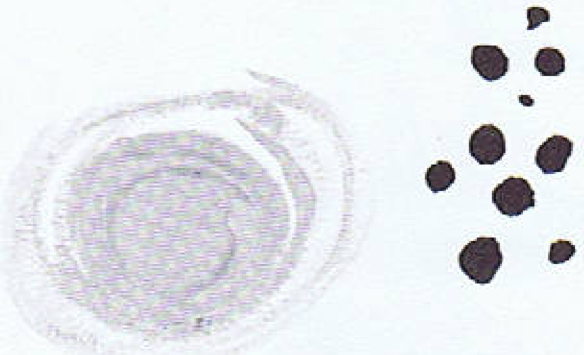
We can build up a raised texture by laying on thick, juicy opaque paint with a trowel-like action of the palette knife. Next we try a darker, thinner texture.



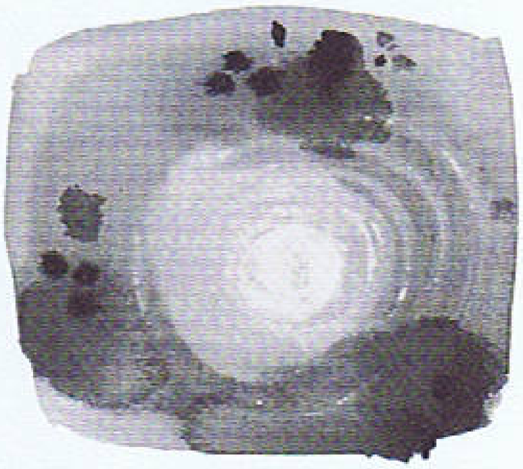
If we put the two rough textures together on the smooth dark background, we get this effect. It could suggest a rock or masonry, set against the sky.



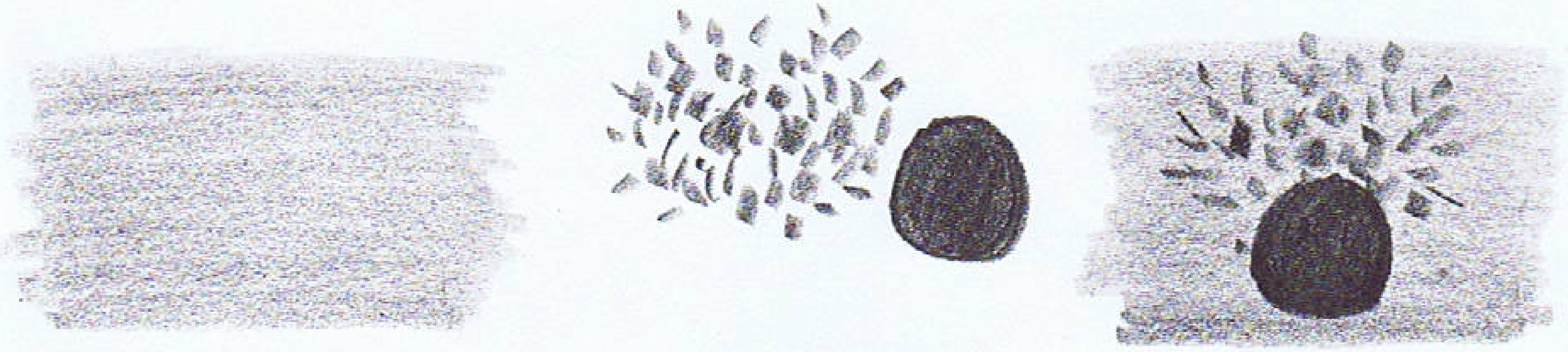
Now let's try a thin transparent wash with our paint. We begin by laying down the wash, let some of the edges dry, and wipe out the center with a rather dry brush.



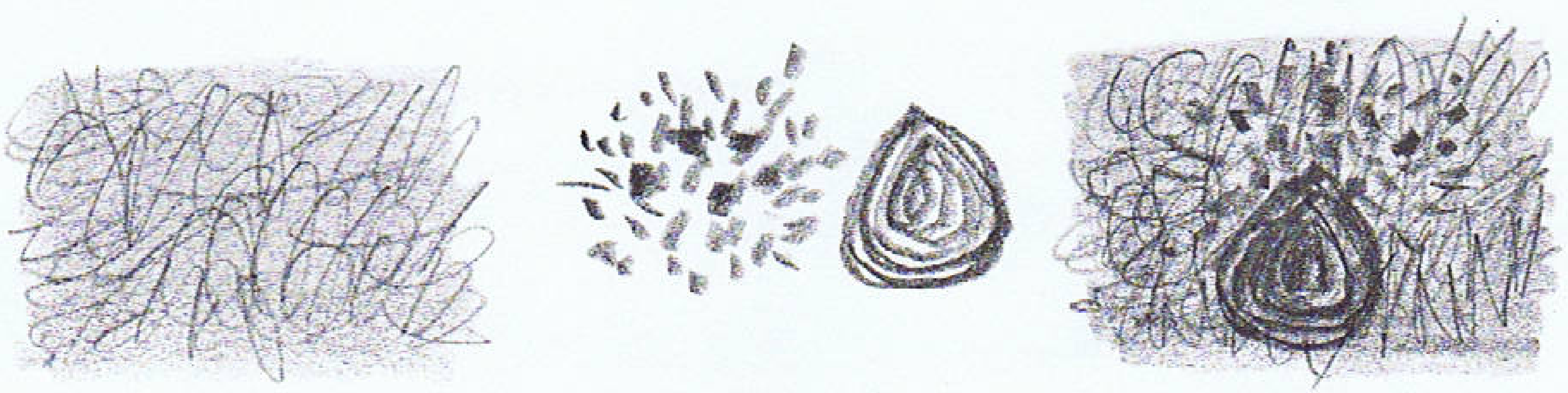
A contrasting heavy, thick paint brushed on in concentric rings creates the effect at the left. At the right we try some dots of medium thick opaque.



Here we put them all together. Into the wet wash we brush our opaque rings and black dots. The effect suggests the sun or moon peering through clouds.



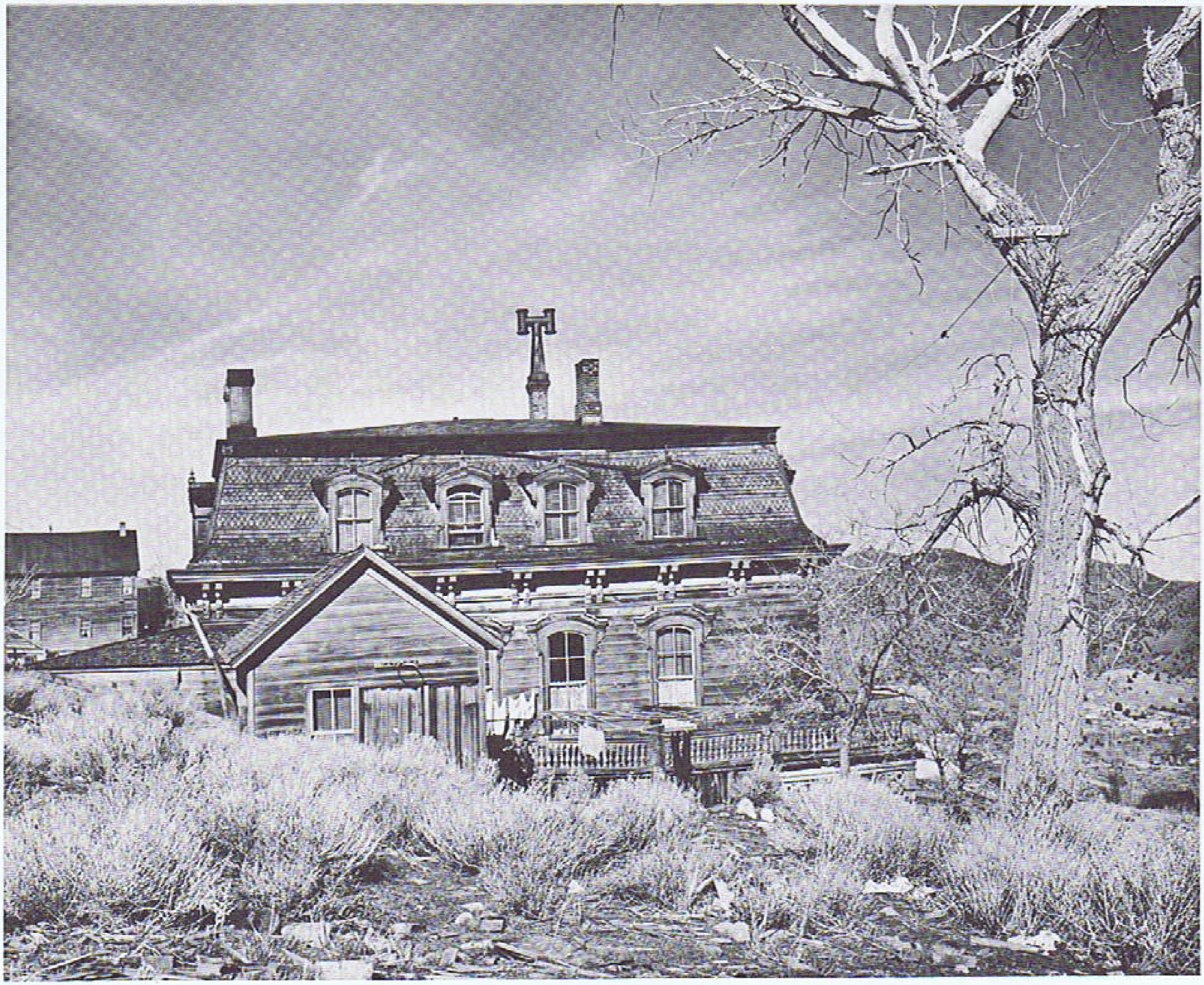
A flat pencil tone, many short, broad chisel-point strokes, and a single dark shape — when we put them together experimentally, as at the right, they might suggest the shape and texture of a bowl of flowers against a wall.



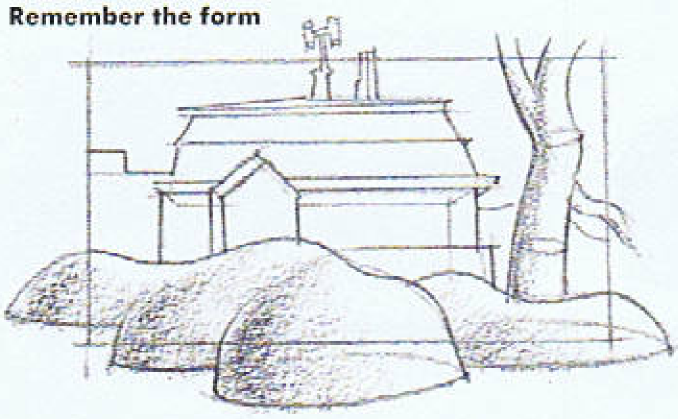
Our three elements are almost the same as in the preceding demonstration, with some small but significant differences. Notice that the flat pencil tone has a scrawl in it and the bowl-like shape is more complicated. When we combine all these textures the result is busy and confused. The important point here is that we should be aware of just what effect each texture has and be sure that it is the effect we want.

Far West Architecture — Virginia City, Nev.

Rothstein, F.S.A.



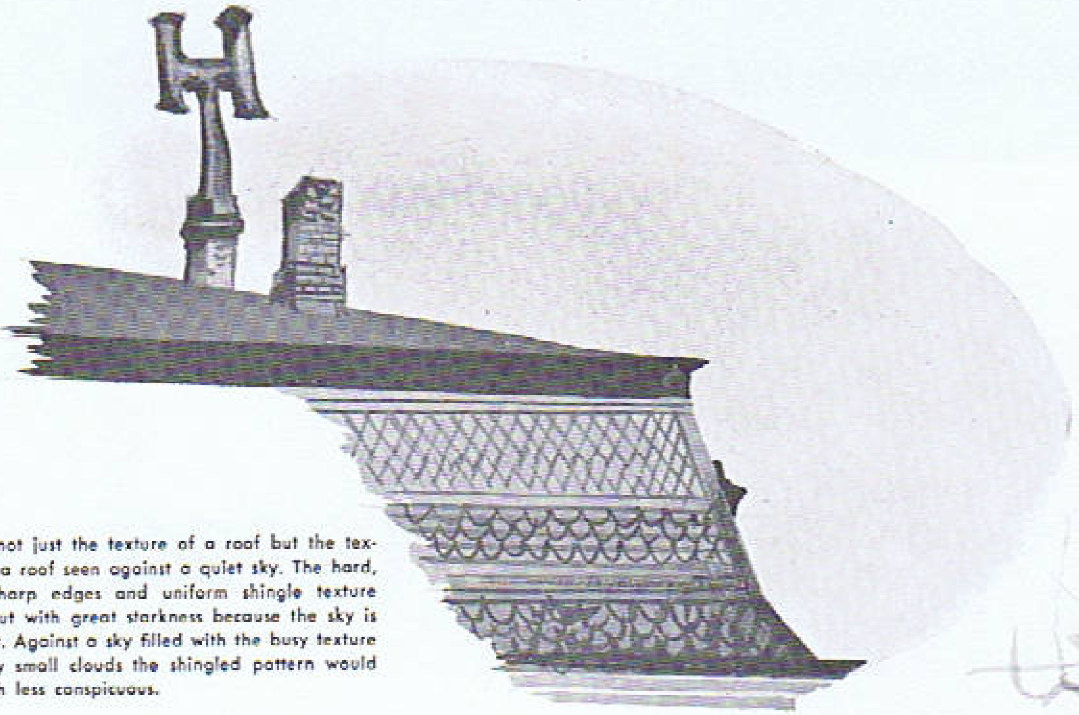
Remember the form



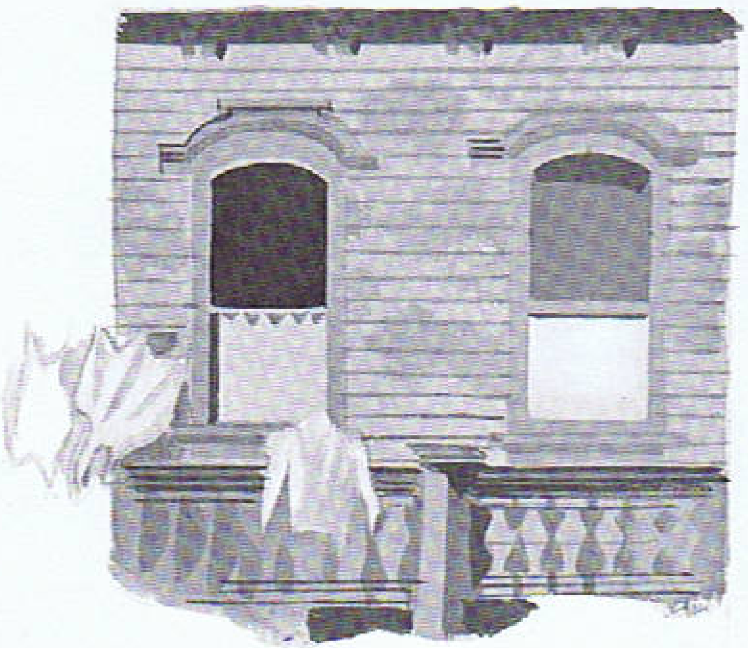
Don't forget the solid forms which underlie the surface textures. The textures should not conceal these forms — they should make us see and understand them clearly.

Applying the principles

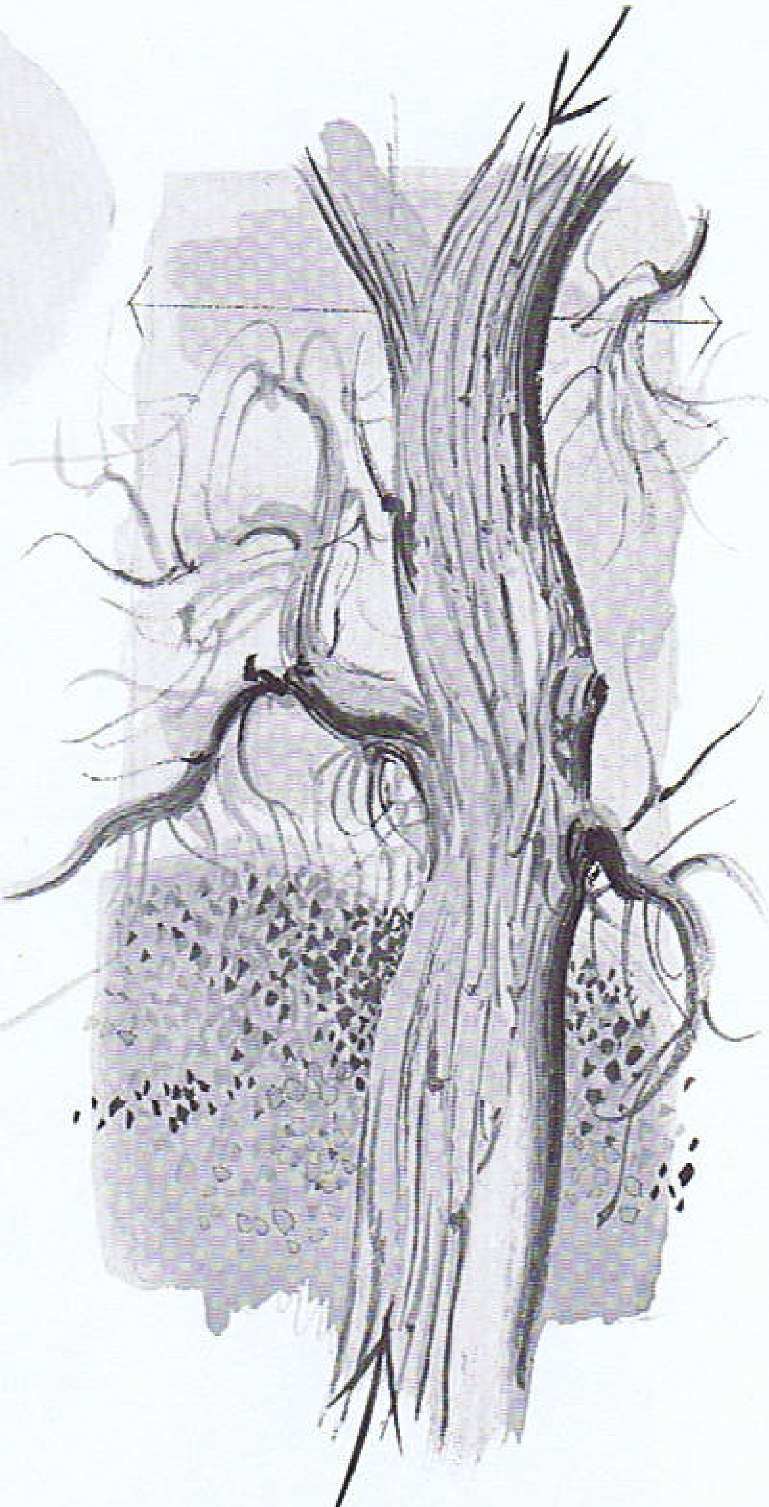
Now let's see how the things we have learned so far can be used to interpret the textures in a scene. We'll take the photograph on this page as our subject. At the start, we must study its textures until we know their character. The tree bark, we see, is rough and furrowed, the sky is smooth. We observe the smooth, uniform lines of the siding of the house, the shingle pattern of the roof, the fuzzy clumps of brush. Above all, we notice how each texture contrasts with the textural surfaces next to it. With these points clearly in mind, we can begin to put textures on paper.



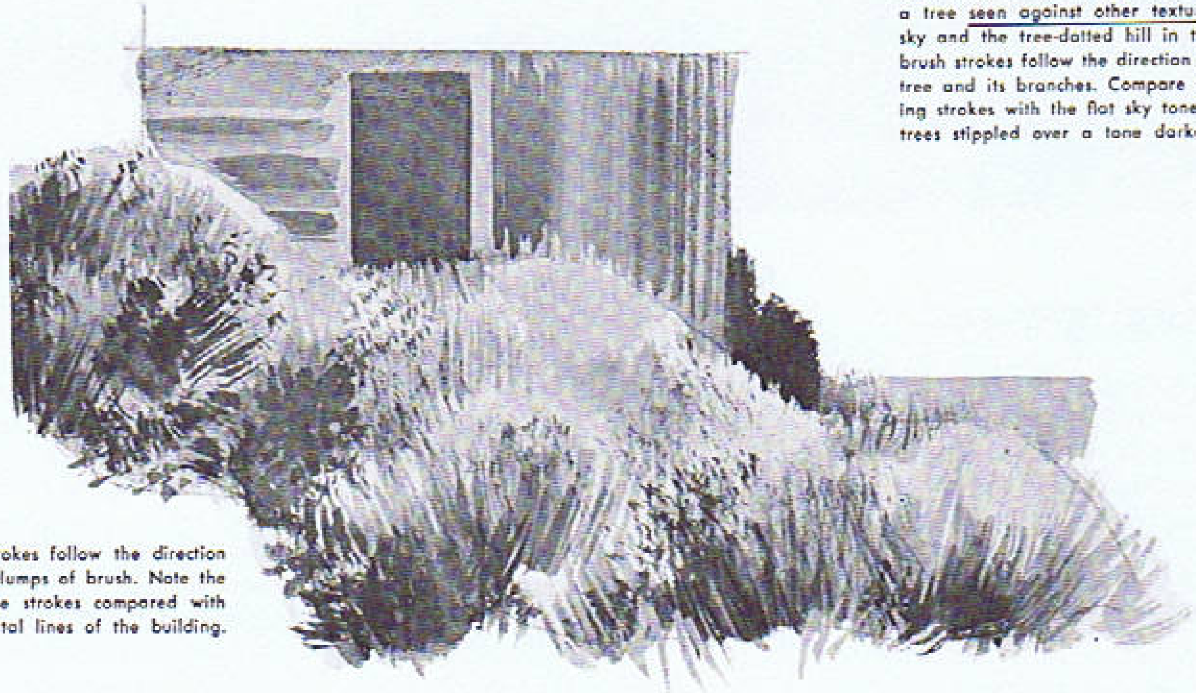
This is not just the texture of a roof but the texture of a roof seen against a quiet sky. The hard, dark, sharp edges and uniform shingle texture stand out with great starkness because the sky is so quiet. Against a sky filled with the busy texture of many small clouds the shingled pattern would be much less conspicuous.



We must be aware of what pattern, as well as surface textures, can contribute to our picture. Much of the interest in this area is created by the rectangles of black, white, and gray in the windows and by the light shapes of the clothes on the line. The repeated forms of the railing and siding add further textural interest.



Again, this is not simply a tree but the texture of a tree seen against other textures — the smooth sky and the tree-dotted hill in the distance. The brush strokes follow the direction of growth of the tree and its branches. Compare these long, curving strokes with the flat sky tone and the distant trees stippled over a tone darker than the sky.



The long, thin brush strokes follow the direction of growth of the thick clumps of brush. Note the varied direction of these strokes compared with the vertical and horizontal lines of the building.

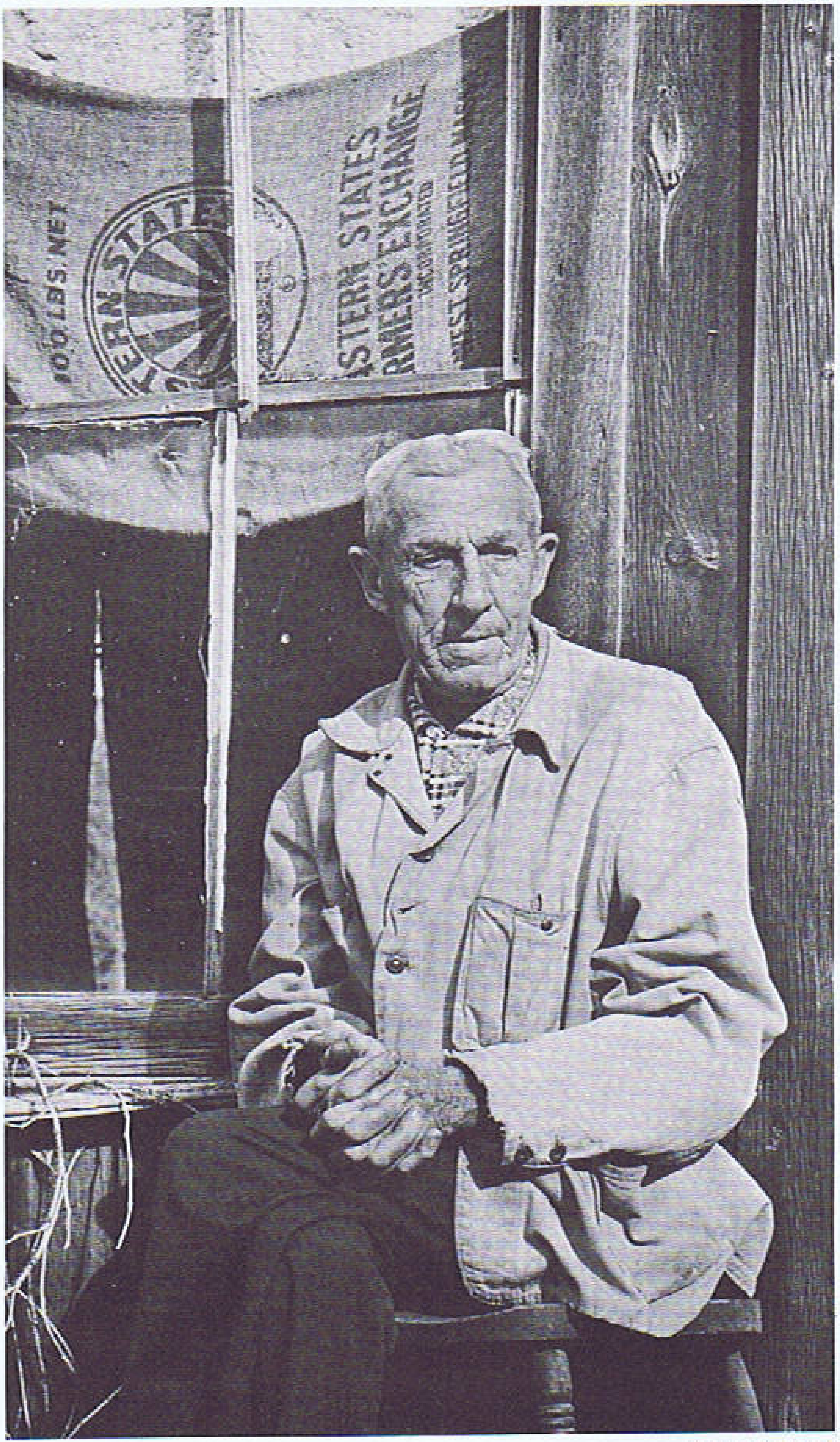
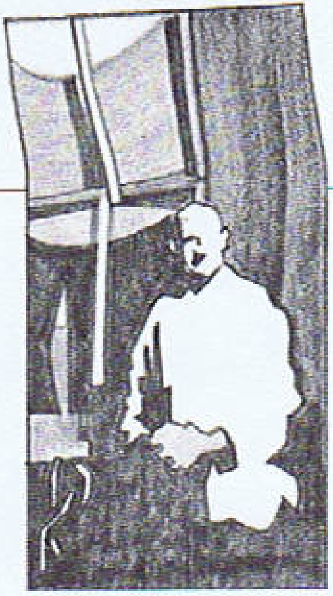
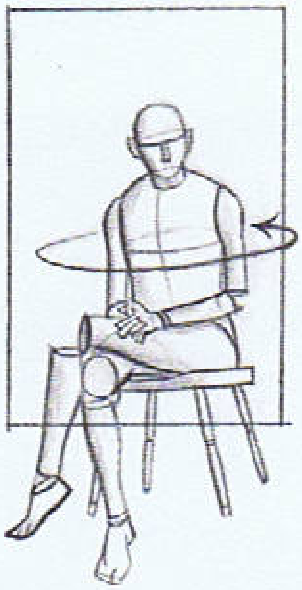


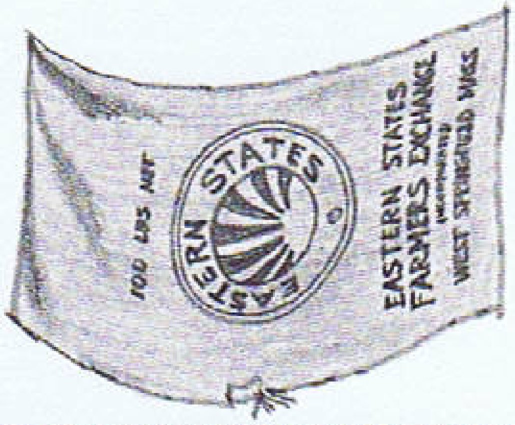
Photo by William Joli



Every texture must be related to the over-all value pattern of the picture. Here are the main shapes of light, dark, and halftone the overlying textures must not obscure.



Under the texture there is a three-dimensional form — and we must never lose sight of this form as we put in the details. The texture of the wrinkled face fits over the solid form of the head. The well-worn coat and trousers fit around the basic form of the figure.



The lettering and the design on the feed bag are part of its texture. They form a pattern that adds interest to the upper part of the picture and helps balance the busier textures below. The burlap texture also plays its part.

Controlling textures

This photograph illustrates a problem we face with most of the pictures we draw and paint. The subject may include a large variety of interesting and contrasting textures — but, unless we decide in advance how to control these textures, they can obscure or destroy the forms and values of the subject.

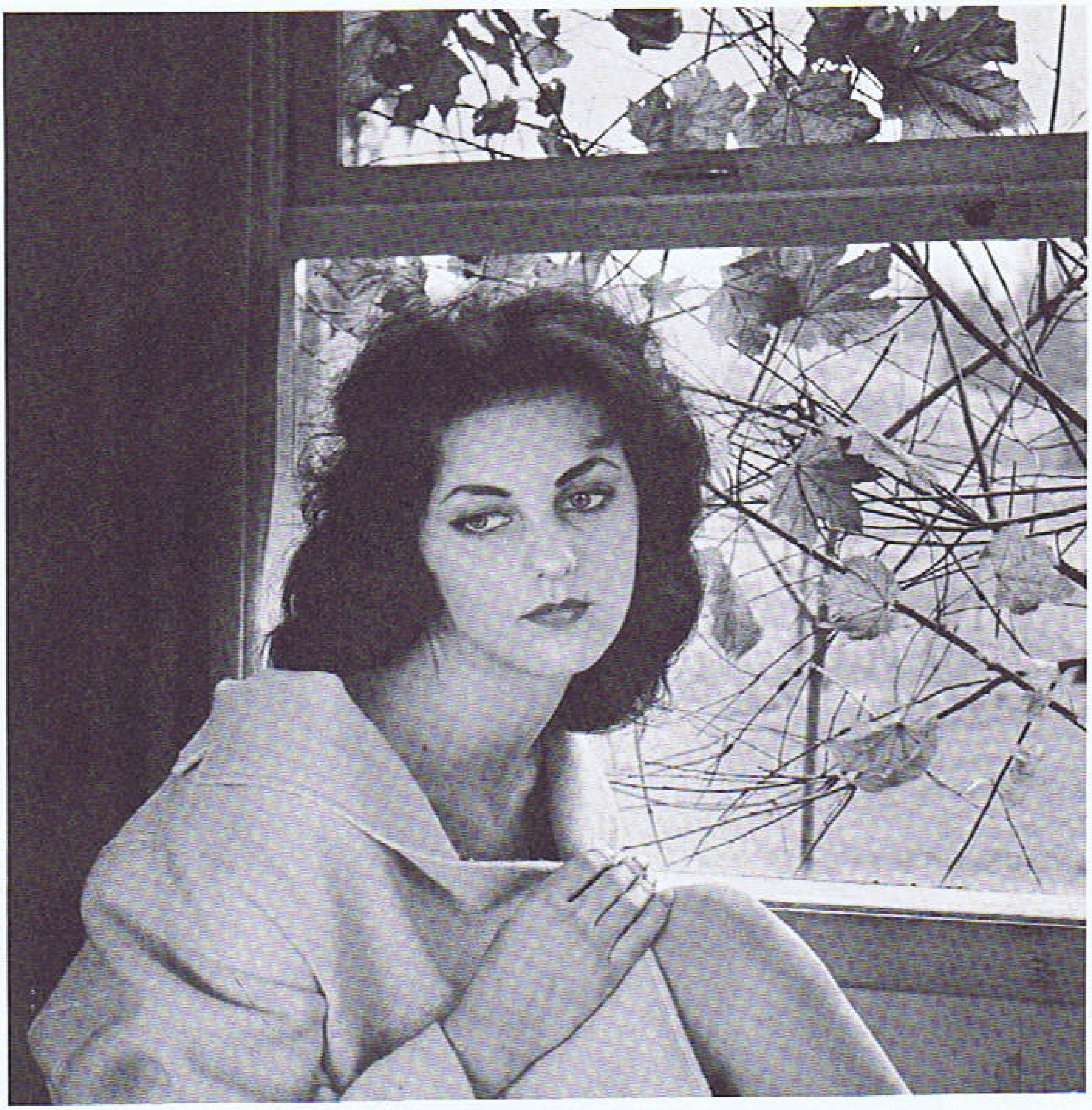
In planning a picture, you should be aware of all the textures and their relative importance in the over-all picture. For example, almost everything here has a fairly busy texture. The weathered grain of the boards, the wrinkles of the man's face, the folds of his coat, the pattern of the feed bag in the window, even the vines at the lower left — all of these create different, active textures. If you tried to render each one without comparing it to the rest, the result might be very confusing. Decide how dark or how light to make each texture and see that it does not become too important. If any textures are emphasized too strongly, they may not only weaken the effect but also make the solid forms underneath appear flat and hard to recognize. Compare your textures constantly as you work, and make sure that each one is correctly related to the rest and holds its place in the over-all picture. Always keep your textures under control.

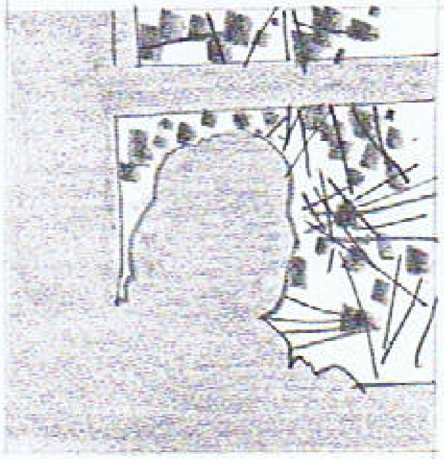
Contrast in textures

Let's analyze this photograph for its textures just as if we were going to base a picture on it. The over-all effect is one of smooth, quiet textures set against a contrasting background of busy ones. There is no strong, clear-cut pattern of light and shade on the girl, as there is on the old man. The tones are even and regular.

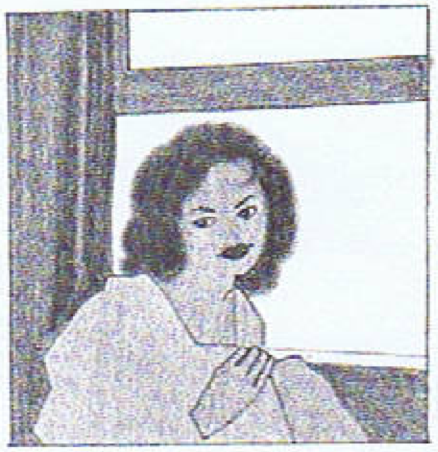
It is important to give dramatic textures their due – and just as important not to overwork simple ones. The girl's hair, for example, is a single, simple shape, almost solid in its texture – light strikes only a small area at the top. If we gave this simple black form more detailed texture we might destroy its over-all shape or confuse it with the scene outside the window. This is equally true of the simple textures of the girl's skin and robe and the wall. Always keep simple textures simple when they are set against a busy background of active forms and textures.

Photo by William Joli

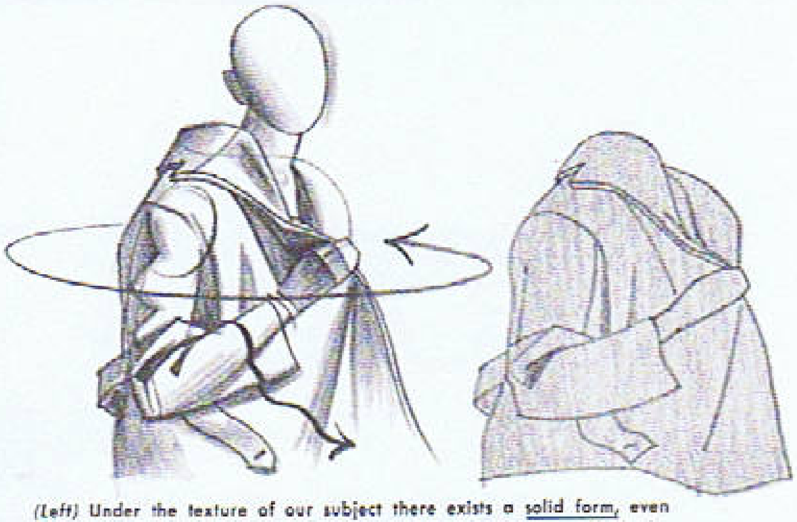




These are the textural contrasts in the picture – the quiet foreground of girl and wall set against the busy background of the scene outside the window.



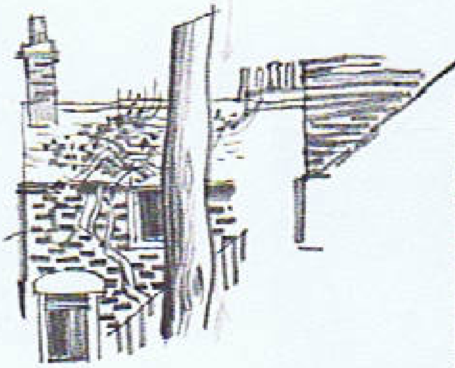
This diagram shows the basic shapes and values of the foreground. These few flat tones lack modeling, yet they strongly suggest our subject – proving how simple its tones are.



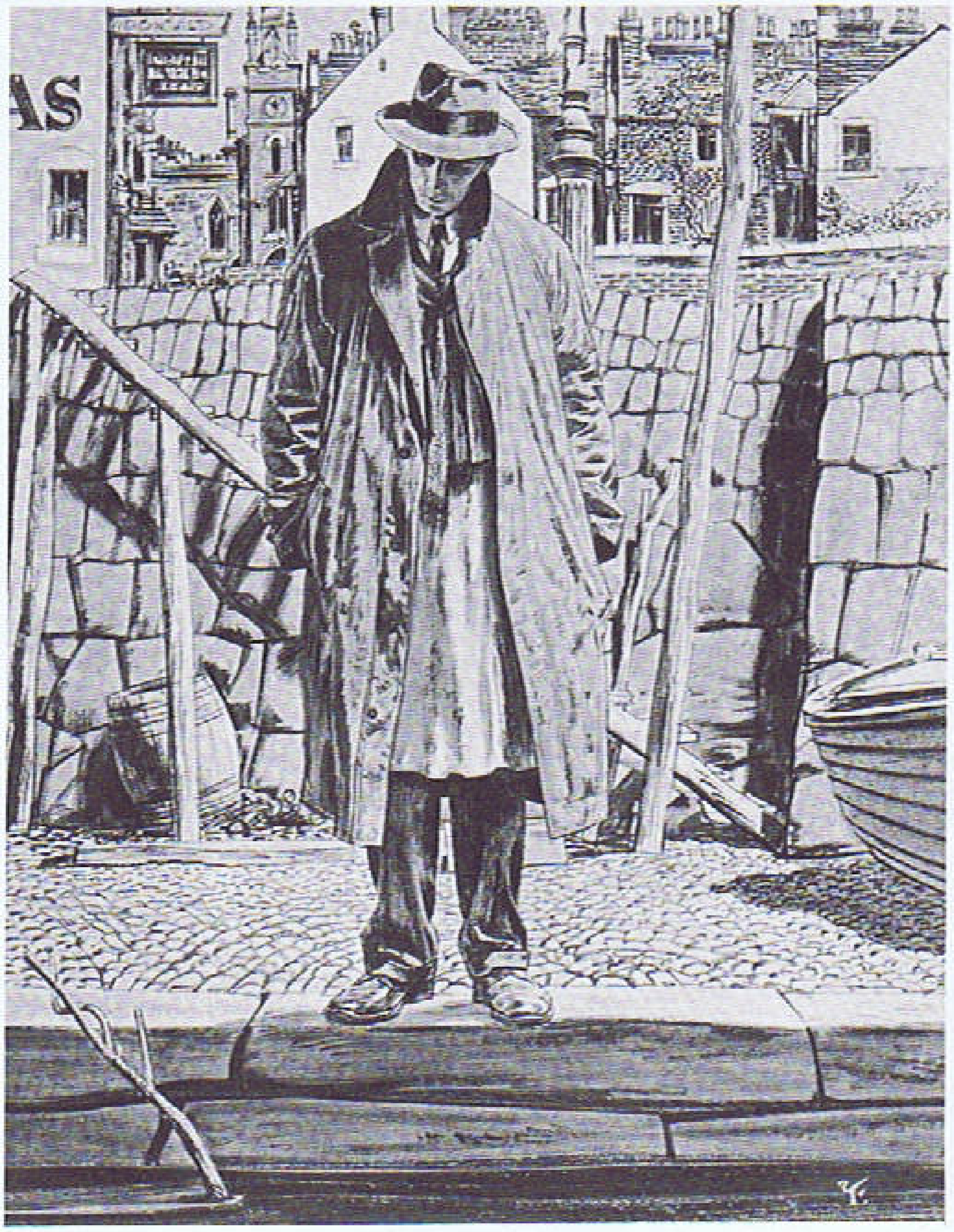
(Left) Under the texture of our subject there exists a solid form, even though the lighting does not accentuate it. The robe fits over the body, and it has form of its own, with folds and wrinkles. *(Right)* You must also be aware of the basic value pattern on the solid structure. Keep both in mind as you plan your picture and draw and paint it.

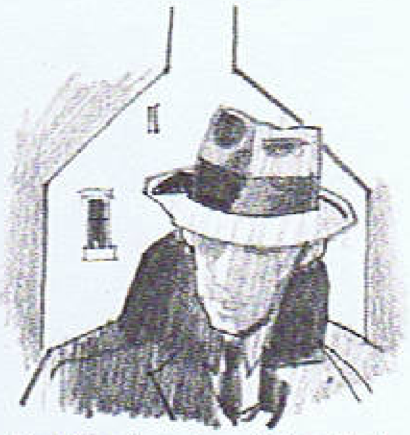
The interest and variety of drawn textures

Robert Fawcett's keen awareness of textures and the very careful way he draws each one are well demonstrated in this picture. Notice the fascinating variety of materials he shows us here — stone, wood, brick, water, metal, cloth, and others, often in different shapes and forms. Fawcett draws each of these textures, and by his drawing shows us whether a thing is rough or smooth, dull or shiny, hard or soft. He does not rely on paint thickness or thinness, or the actual character of paint. His drawing carries the illusion.

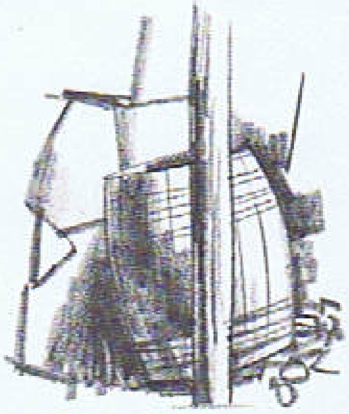


This section of the background contains a pattern of highly varied, interesting textures. The roof texture of the house at the left is kept fairly quiet and smooth to bring out the leaves and contrast with the brick wall. On the roof of the house at the right the details of the slate-covered roof are shown, but the wall is completely flat. In front, the grain of the knotty, weathered pole provides another contrast.

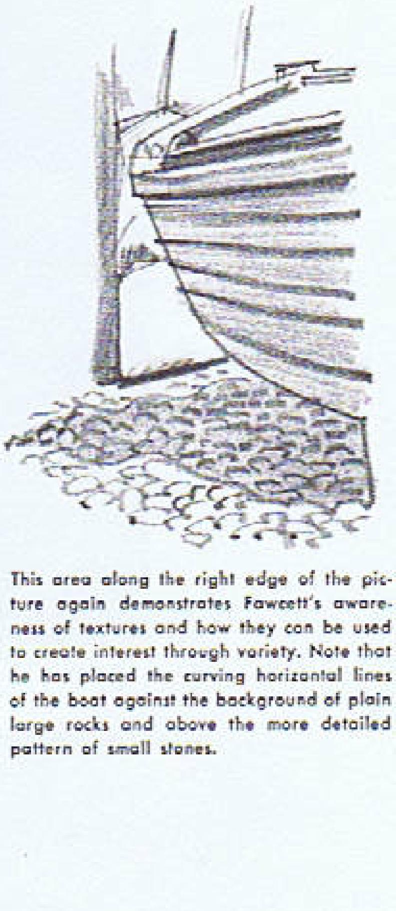




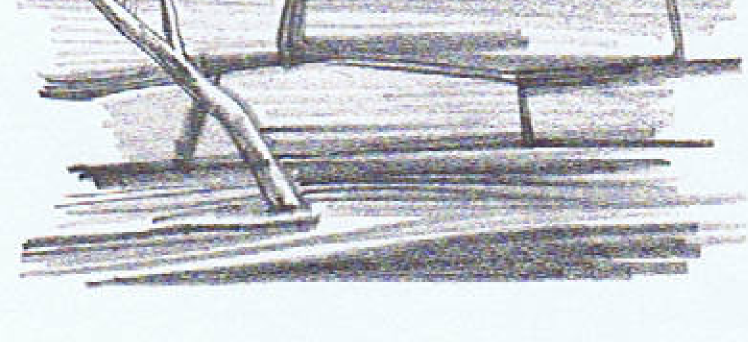
Fawcett has focused our attention sharply on the man's head by placing it against a simple white background — one of the few quiet areas in the whole picture. Had he set the head against the lively textures of slate roofs, bricks or chimneys, its impact would be greatly weakened.



The barrel form stands out against the pattern of smooth rocks with just the slightest indication of the texture of staves and bands. A few simple strokes are enough to suggest the texture of the pole in front.



This area along the right edge of the picture again demonstrates Fawcett's awareness of textures and how they can be used to create interest through variety. Note that he has placed the curving horizontal lines of the boat against the background of plain large rocks and above the more detailed pattern of small stones.



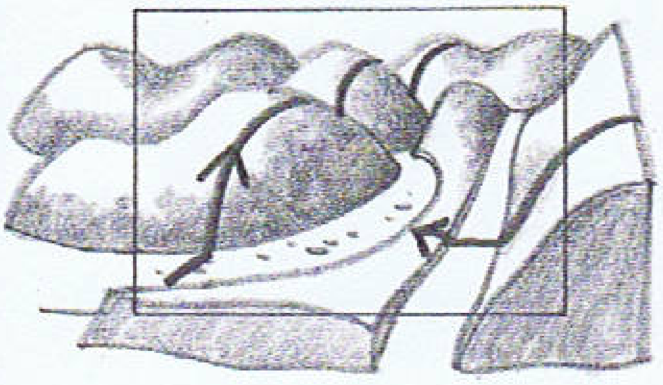
The wall and water are a very important part of this illustration. To emphasize them, Fawcett has used long, broad, horizontal lines and tones that contrast sharply with every other texture in the picture, and particularly the stones directly above.

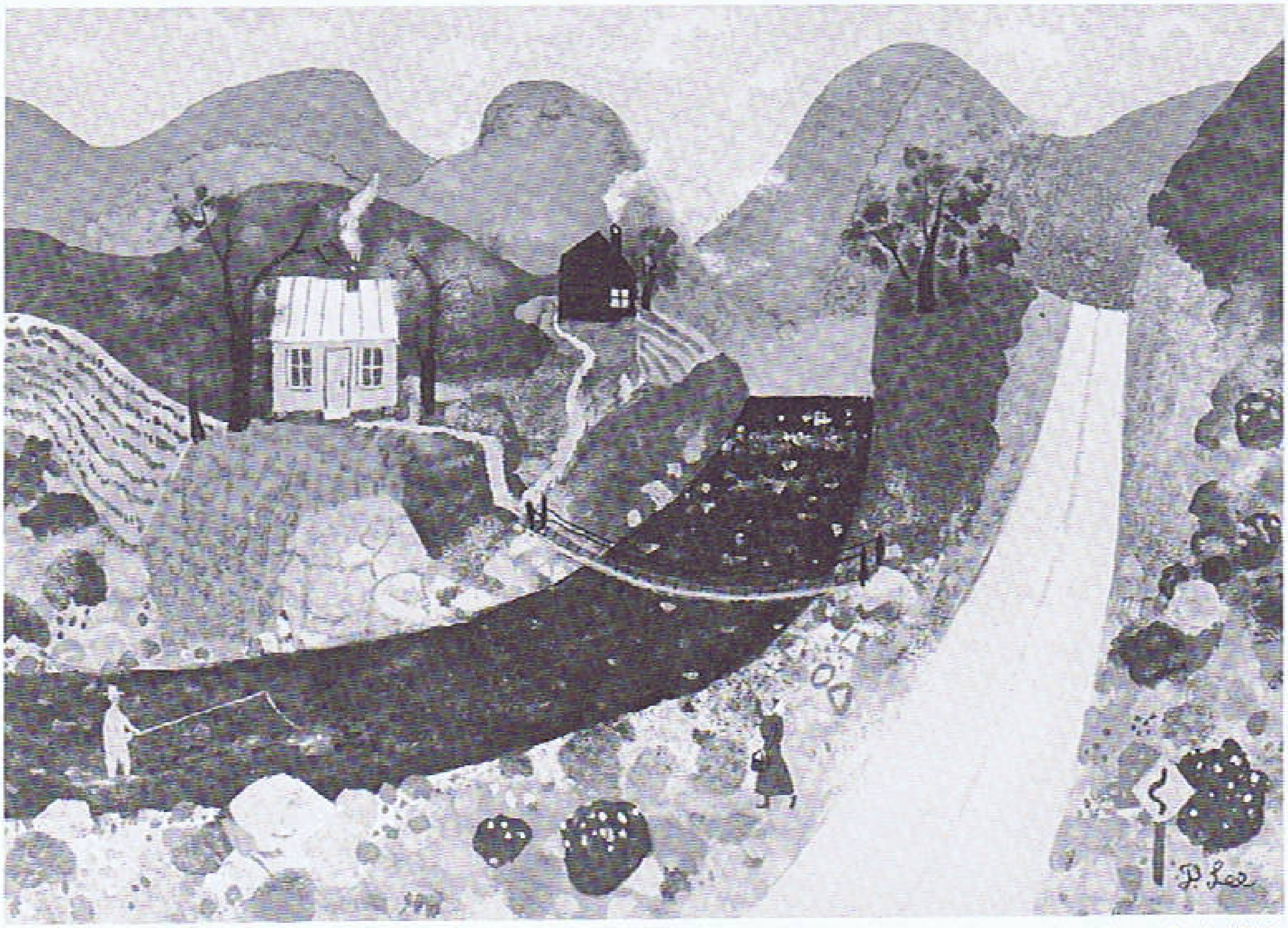
Doris Lee

Pattern and texture make an attractive design

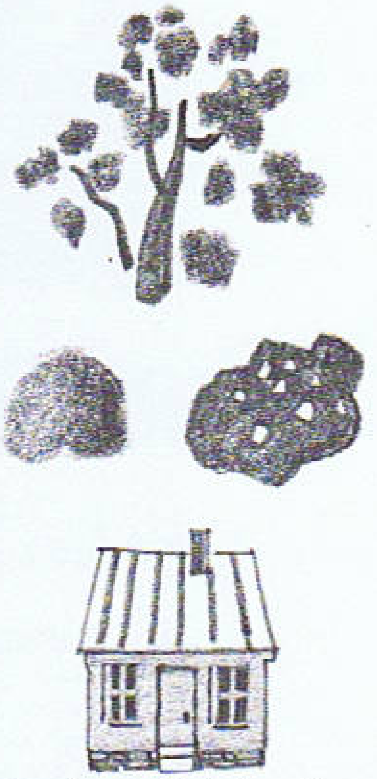
Every artist has his own way of handling textures. Here, in contrast with Robert Fawcett's precise method, we see how Doris Lee works. Her style is far from literal, and she uses her textures in a highly personal way, creating a picture that looks like a tapestry. Stylized as these textures are, however, we have no difficulty in recognizing the sky, road, bushes, and other objects here. Notice, too, how the artist arranges her textures and patterns to form an over-all design with a vigor and charm peculiarly her own.

Awareness of form: Although there are many textures here and the design made by them dominates the picture, they still suggest the form underneath. Doris Lee paints in an extremely personal way, but she is very much aware of form as she plans her picture and lays in the textures.



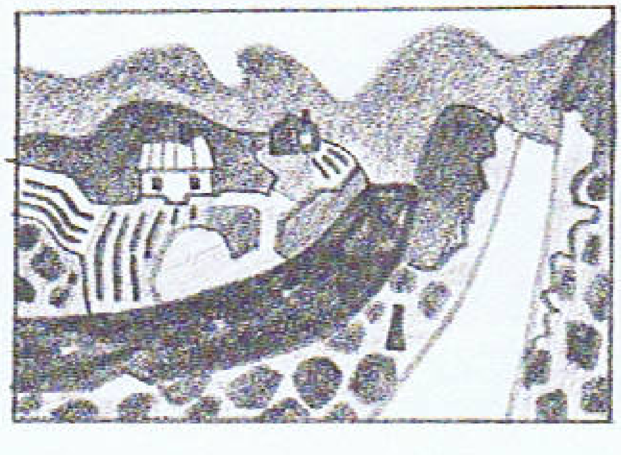


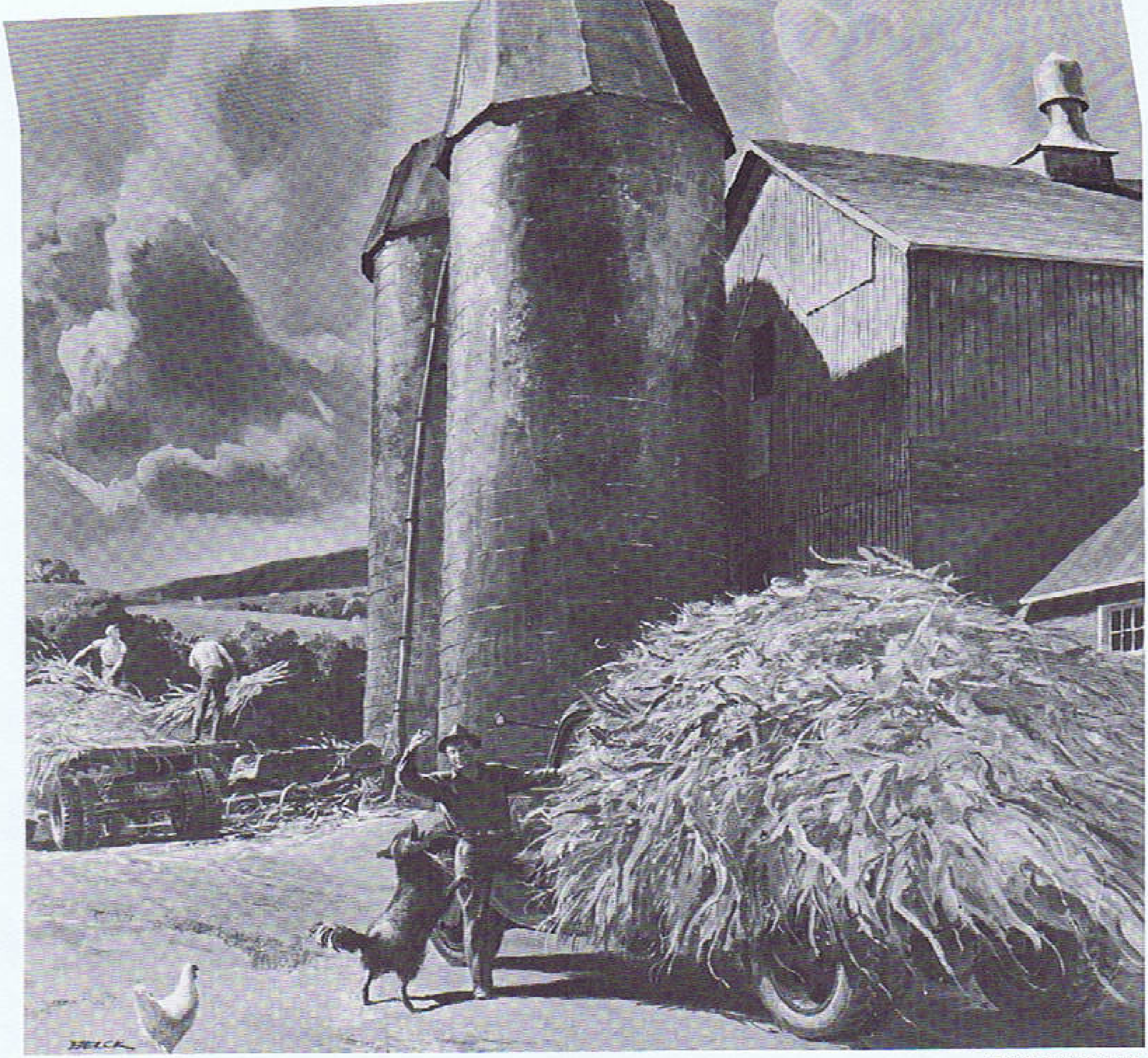
Courtesy Standard Oil Co.



Picture elements: Tree, bushes, and house are not painted realistically, but their textures and lines show they are based on reality. Note that Doris Lee painted her bushes in two different ways — as almost wholly flat shapes with decorative flowers on top and also as forms more convincingly modeled in light and dark.

Over-all design: The artist arranged her forms and textures to create an attractive over-all design. Note the varied arrangement of the bushes on either side of the road, the simple dark stream, and beyond that the pattern of lines in the plowed fields. The hills in the background are strongly stylized, and Doris Lee has set light against dark and dark against light for an interesting effect.





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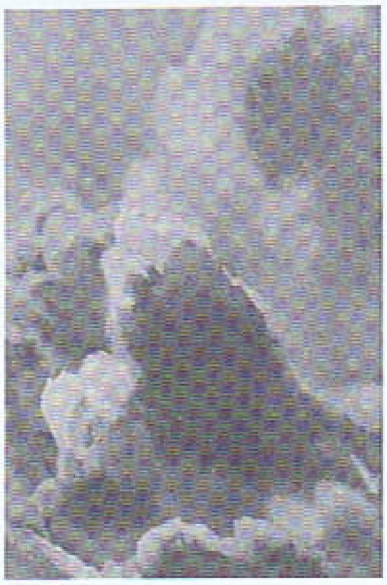
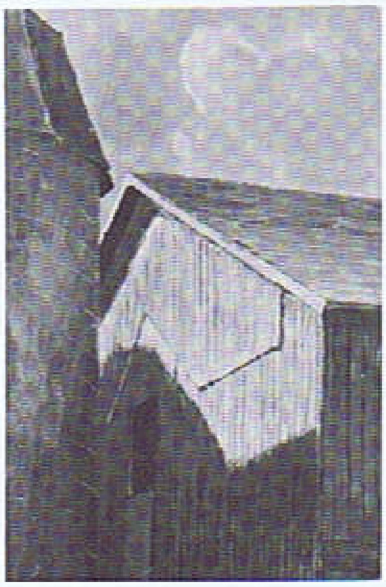
Textures help make a picture

This painting by Peter Helck is a fine example of how contrasting textures enrich the picture and help point up the character of the objects in it.

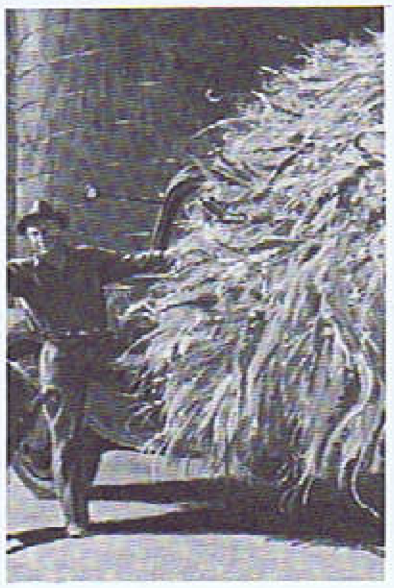
Three main elements, each with its own texture, dominate the picture – the soft, billowing clouds, the smoother forms of the buildings, and the ragged, stringy pile of corn shucks. Each texture becomes more obvious and meaningful because we see it next to a contrasting surface.



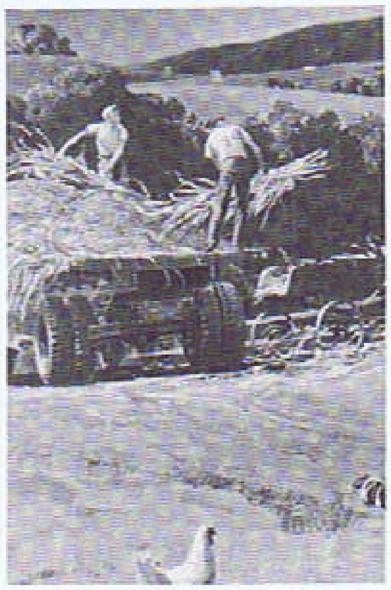
The huge rounded cloud forms are painted in with wide edges and subtle tones. The emphasis is on the softness of the shapes.



The buildings are essentially smooth, with the boards and shingles creating a uniform texture over the cube form of the barn.



The most active texture in the picture is the pile of corn shucks. Helck was especially careful to accent the long streaming leaves trailing above the ground and sticking up along the top of the pile.



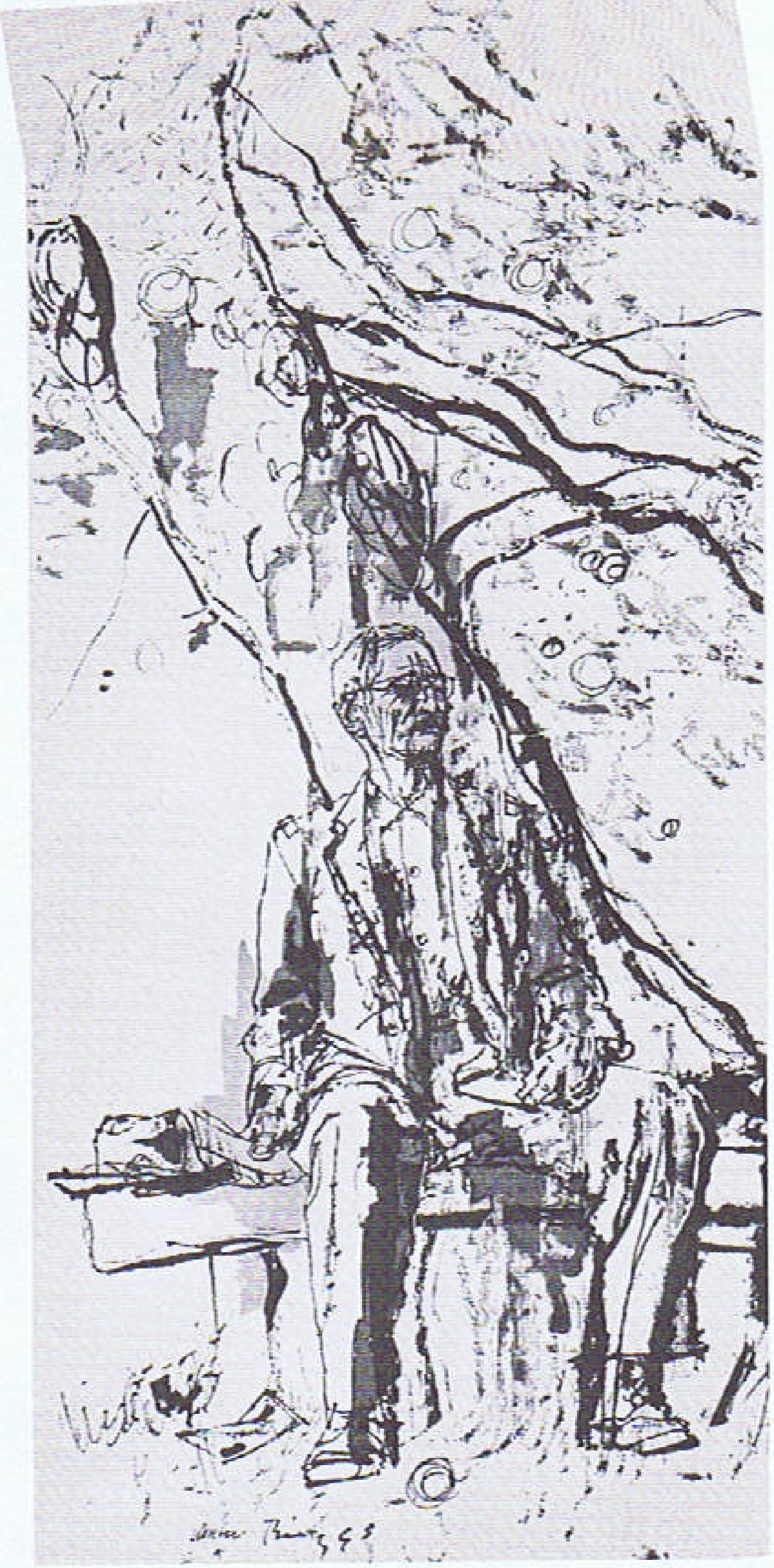
This section of the picture contains the secondary or less obvious textures – the relatively smooth ground and, in the middle distance, the dark foliage which helps to show up the figures on the truck.

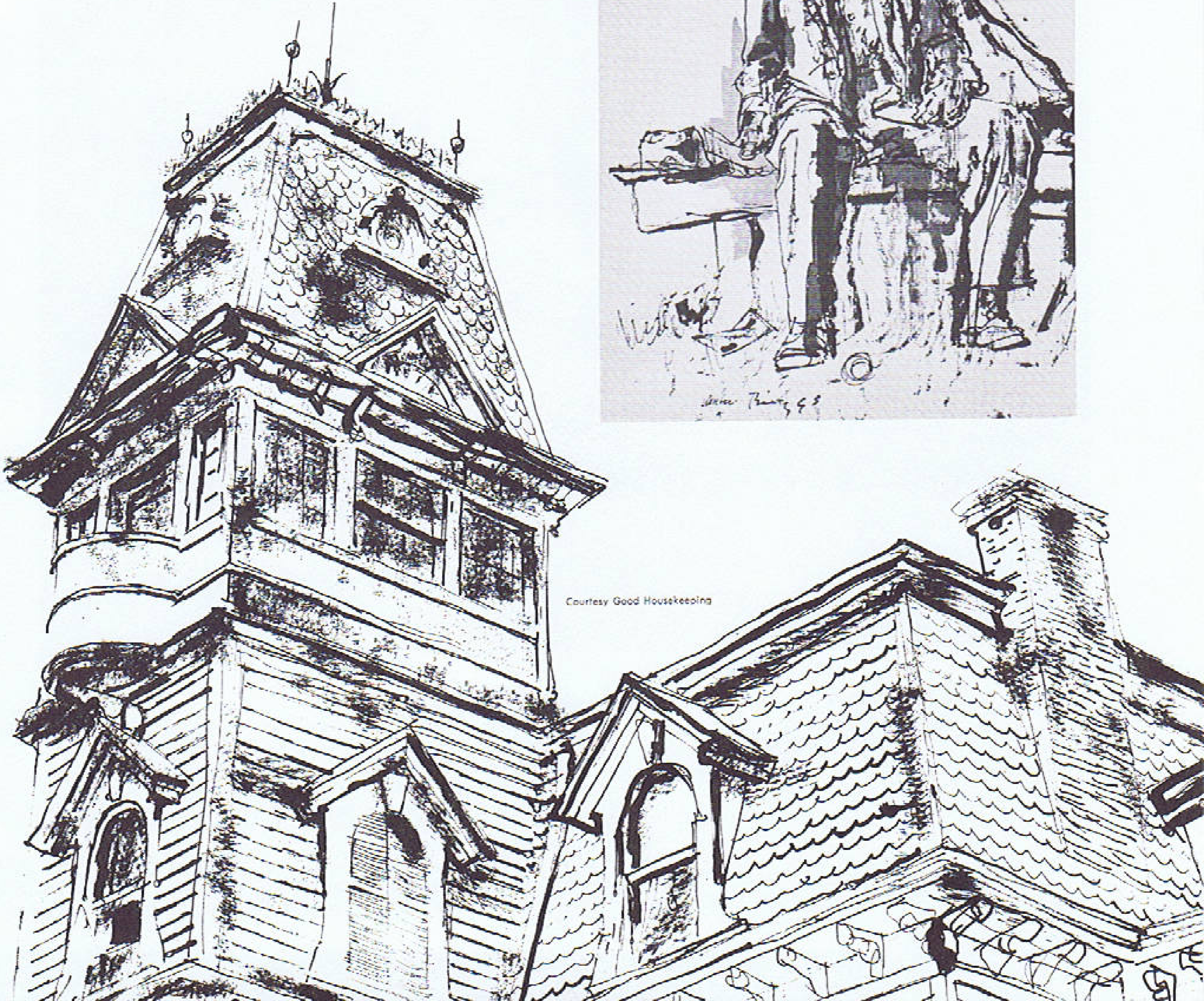
Textures handled freely and suggestively

These two story illustrations show the free, suggestive way an imaginative artist uses texture to create a mood. In each of these pictures Austin Briggs has worked with limited means to produce a major effect.

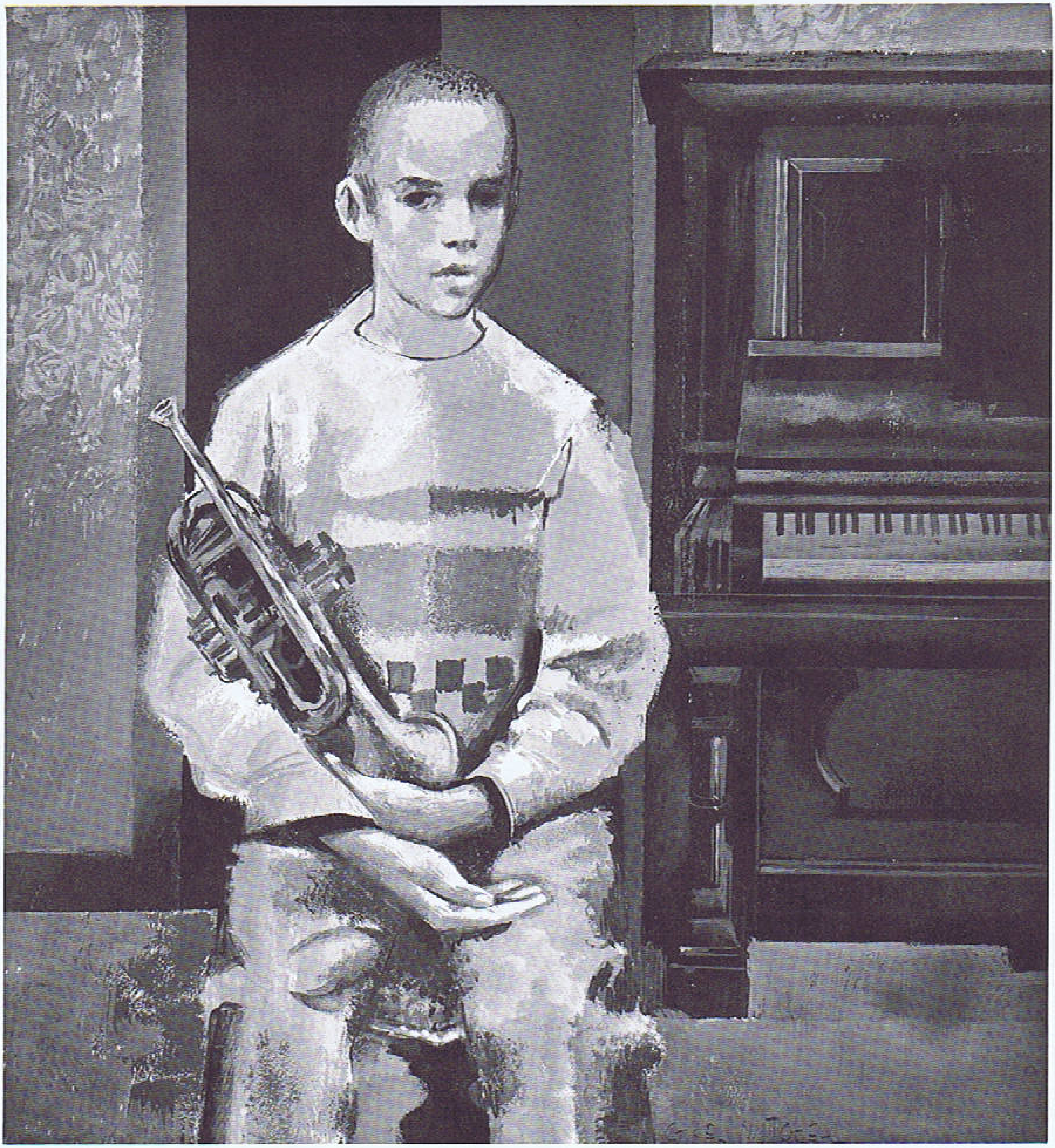
The picture at the right shows a veteran of the Civil War sitting under a tree. The old man is trembling with great excitement – and Briggs makes us feel this excitement with the lines and textures he has used. Sometimes the lines are thin and fragile, sometimes they are dark and dramatic. Over all, the artist laid a ragged, vibrating dry-brush texture superbly appropriate to the subject of his picture.

In the illustration below, an old Victorian house is pictured for us just as simply and effectively. Note the variety of textures here – the scalloped shingles, the clapboard siding, and the shutters. Even though the individual shingles are not drawn in detail, Briggs has suggested their character with his rough strokes. By scumbling in ink tone over parts of the house, he makes us feel it is weather-beaten and old.





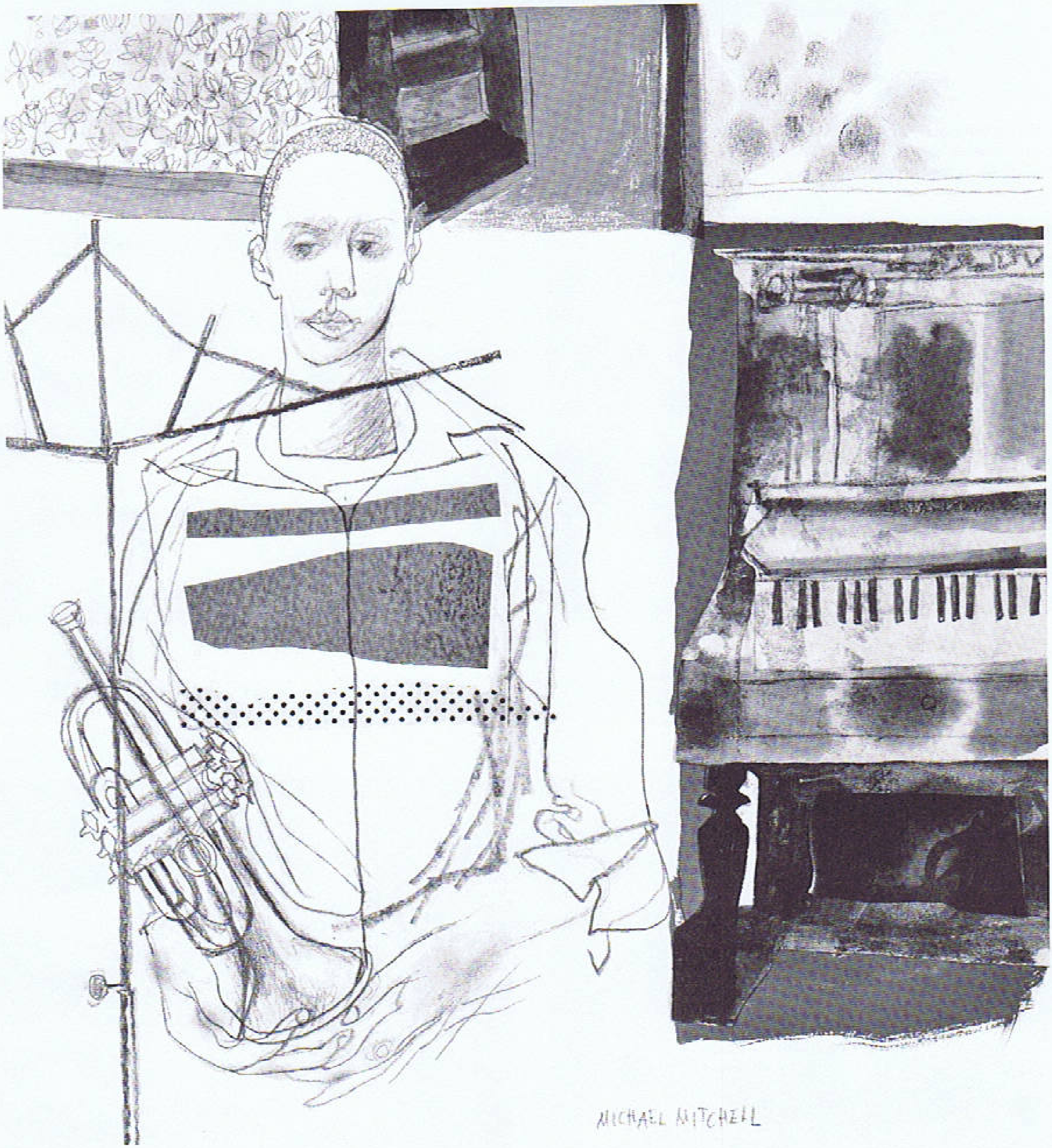
Courtesy Good Housekeeping



A contrast in approaches

Although the artist's inspiration for the textures in his pictures springs from what he observes in life, he is in no way limited to copying what he sees, or even interpreting it realistically. The contrasting use of texture in these two pictures demonstrates the point. In the first picture, done entirely in opaque, the artist has interpreted the forms and textures much the way he saw them. Although not painted with photographic accuracy, the solid forms of the boy and piano, as well as the room around them, are convincingly real. So are the textures. The boy's curly hair, the soft wool of his clothes, and his shiny trumpet are all fairly realistic interpretations of the subject.

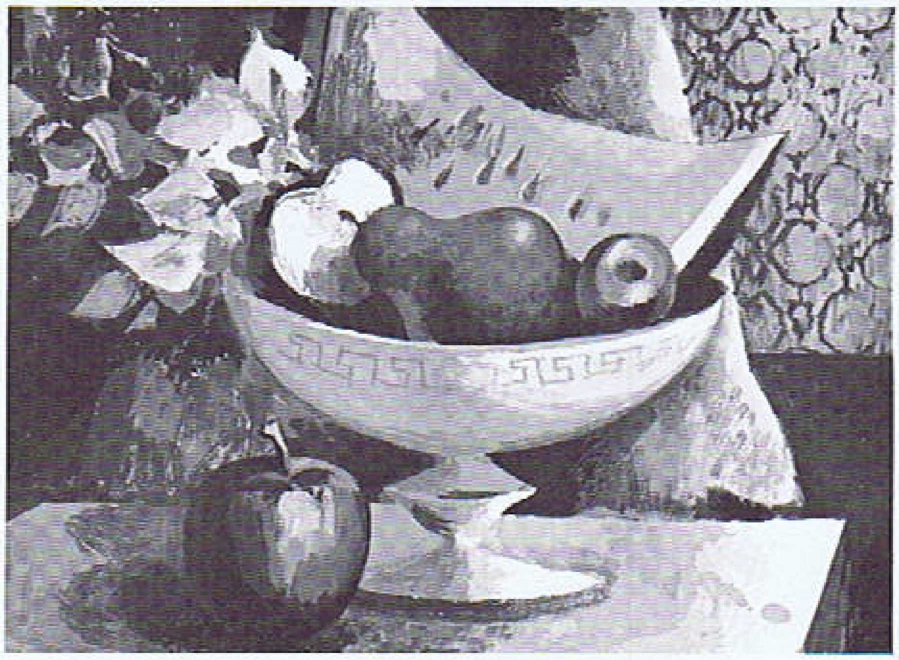
The second picture shows an entirely different approach. Here the elements are almost the same, but the artist has interpreted them in a very



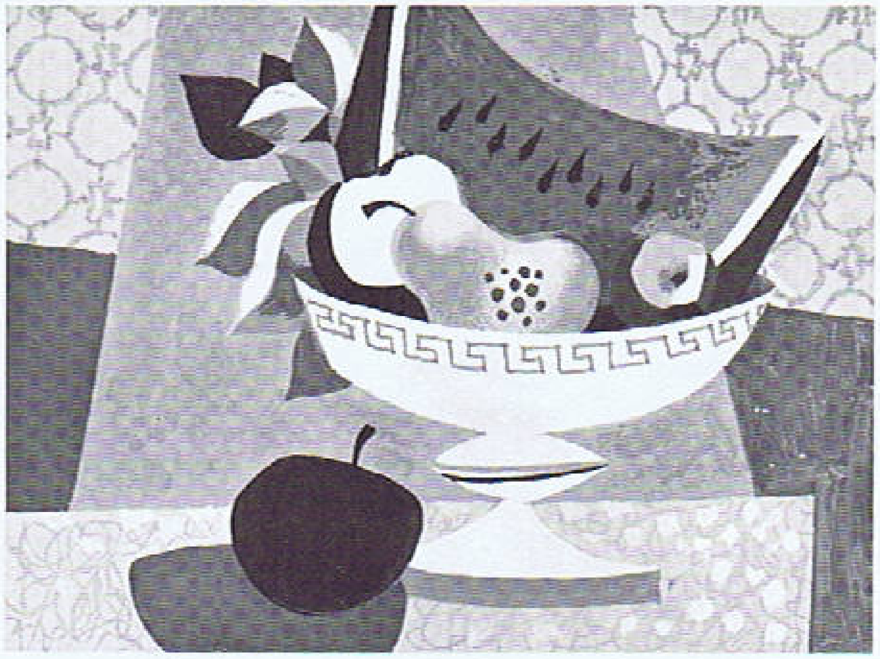
personal, individual manner. He has not attempted to create the illusion of reality. Instead, he has taken his cue from his imagination and feelings and changed his subject freely to create an interesting and original design.

Notice the extreme contrasts of texture and the variety of mediums used to achieve them in this picture. Leaving out the background behind the boy, the artist has vignetted the figure in loose pencil line against the white paper. This linear pattern contrasts with the darker wet wash tones of the piano and the solid opaque around it. The doorway has this same feeling of tonal mass. In the upper left corner, the busy wallpaper pattern creates still another texture. All of this variety catches the eye and leads it around the paper excitingly. This is form and texture used in a fresh, creative way.

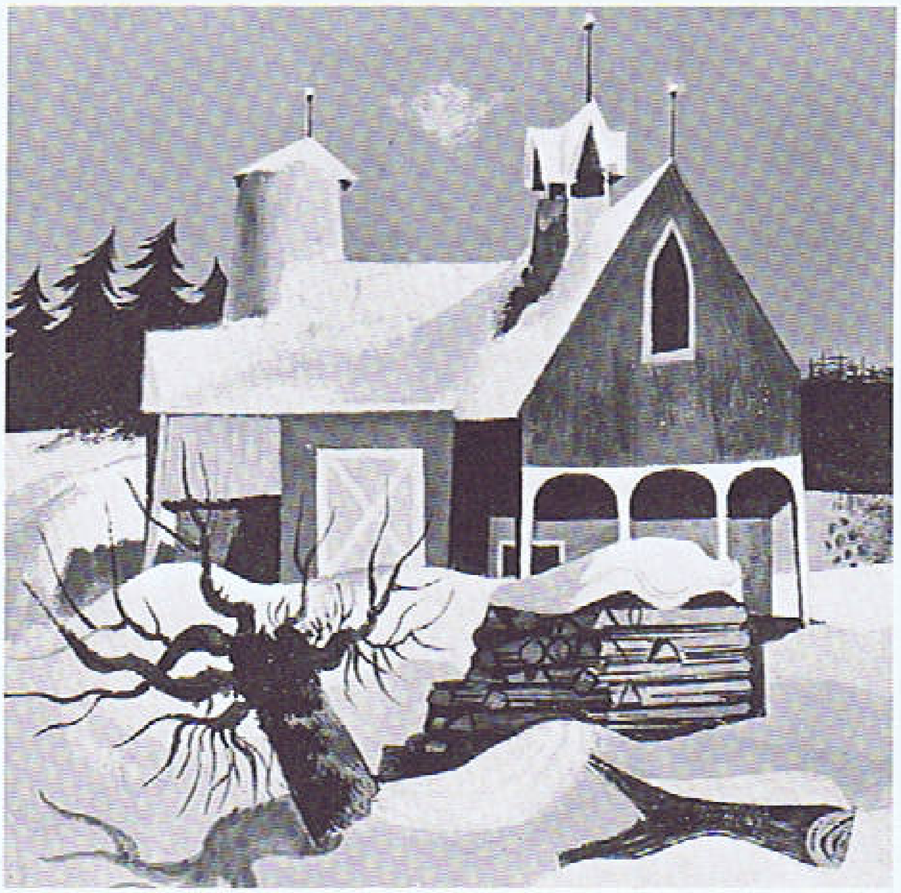
Here are further examples which show how texture can be used to enrich both realistic and abstract pictures. All four pictures were done in opaque water color.



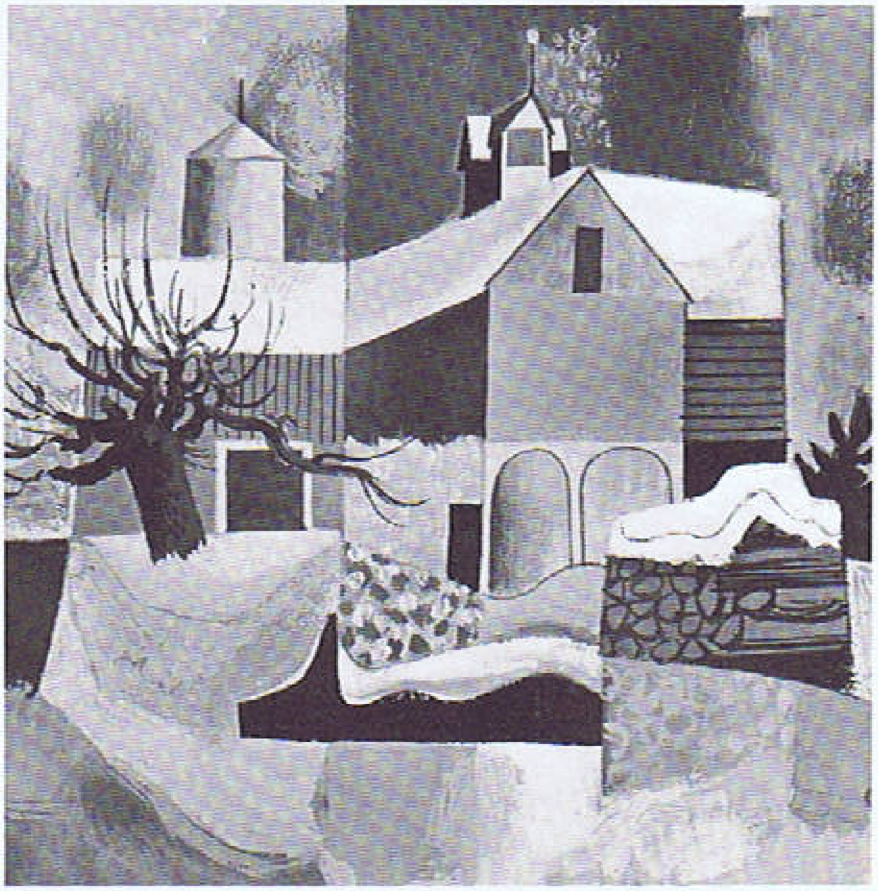
The textures in this picture are realistic ones, brought out by the light which strikes the surfaces of the objects. The natural smoothness of the bowl and fruit contrasts with the coarser leaves and the busy pattern of the wallpaper. Note how the textures and edges, which are quite apparent in the light, tend to disappear in the shadow.



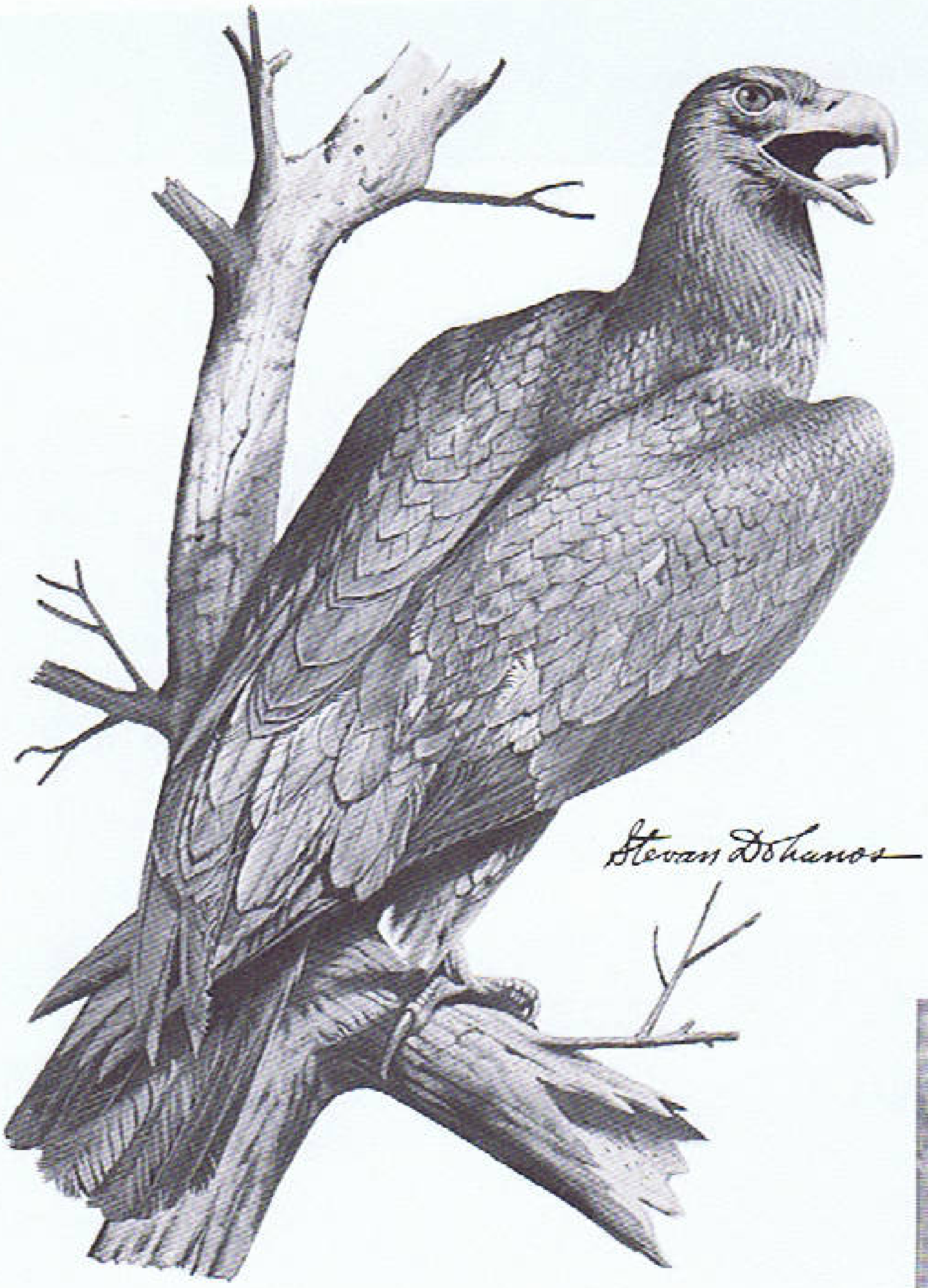
This is an abstract version of the same subject. Here the artist departed from the actual textures and created these original ones to make an interesting personal design. He freely interpreted and emphasized the wallpaper design and the watermelon seeds, and showed the flat pattern rather than the texture on the bowl. Drapery, apples, and leaves have been simplified and reduced to flat shapes.



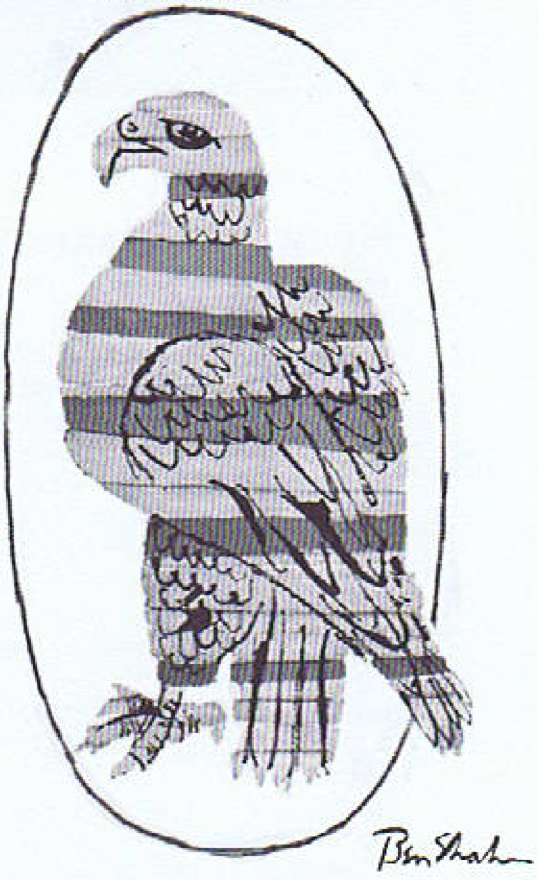
As in the still life at the top left, the emphasis here is on realistic textures and forms. The smooth, quiet surfaces of the snow, barn, and sky are put down quite literally. The twisted tree and its realistic shadow contrast strongly with these smoother textures. We can clearly see the texture of the tree and logs in the foreground, while the distant trees are put in as flat tones — only their ragged edges suggest their texture.

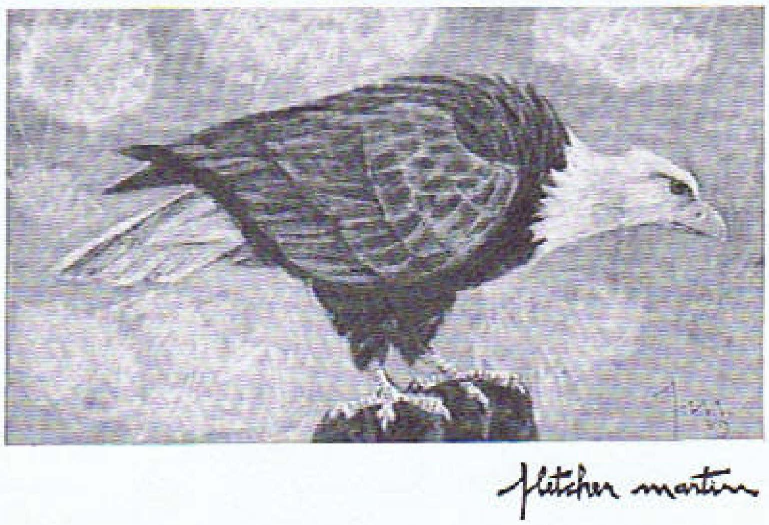


Arbitrary, invented textures add interest and excitement to every area of this abstract treatment of the landscape. Paint is laid on thickly with a knife on some parts of the varied foreground; on other areas it has been brushed on thinly. In the sky, tones of light and dark are lightly scumbled over contrasting backgrounds. Although the shapes and textures seem arbitrary, the basic characteristics of objects are not lost.



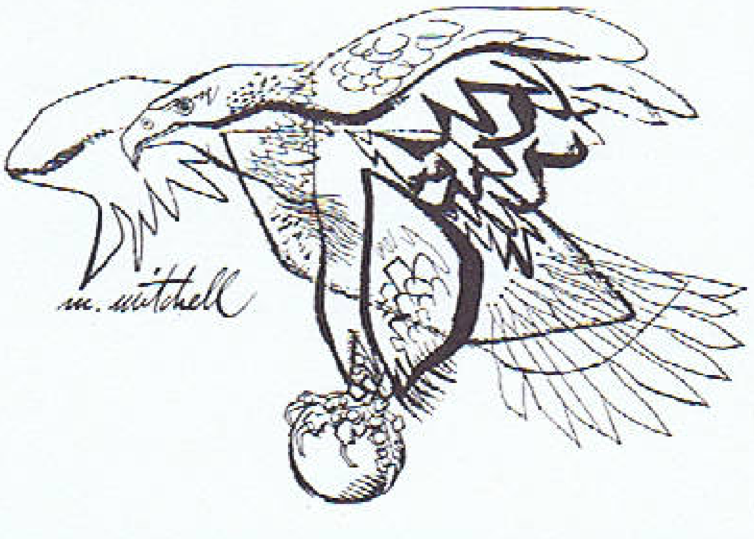
Courtesy Vintage Books

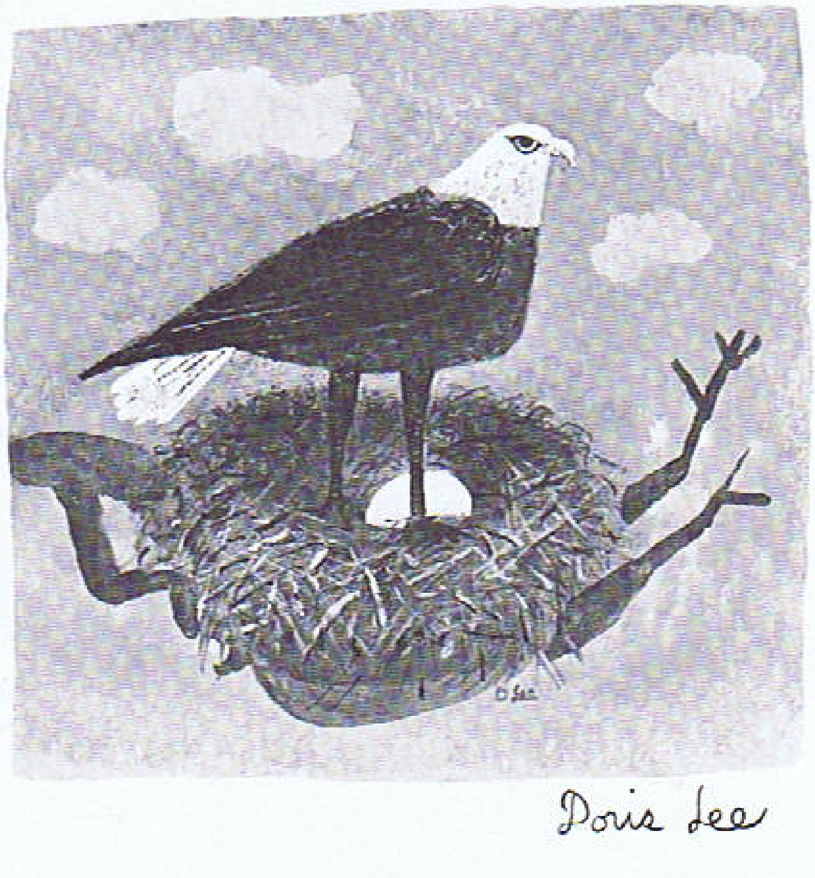




Five artists draw an eagle

In these pictures we are very much aware of the highly personal way each artist interprets form and texture. Notice how carefully Stevan Dohanos investigates every interesting surface detail – the emphasis on bold, arresting pattern in Ben Shahn's bird – the directness and vigor of Fletcher Martin's painting – Doris Lee's strong concern with the design of each element – and the decorative textural effect in Michael Mitchell's line drawing. These contrasting approaches, each successful in its own way, demonstrate once more that the greatest asset of the artist is his individuality.





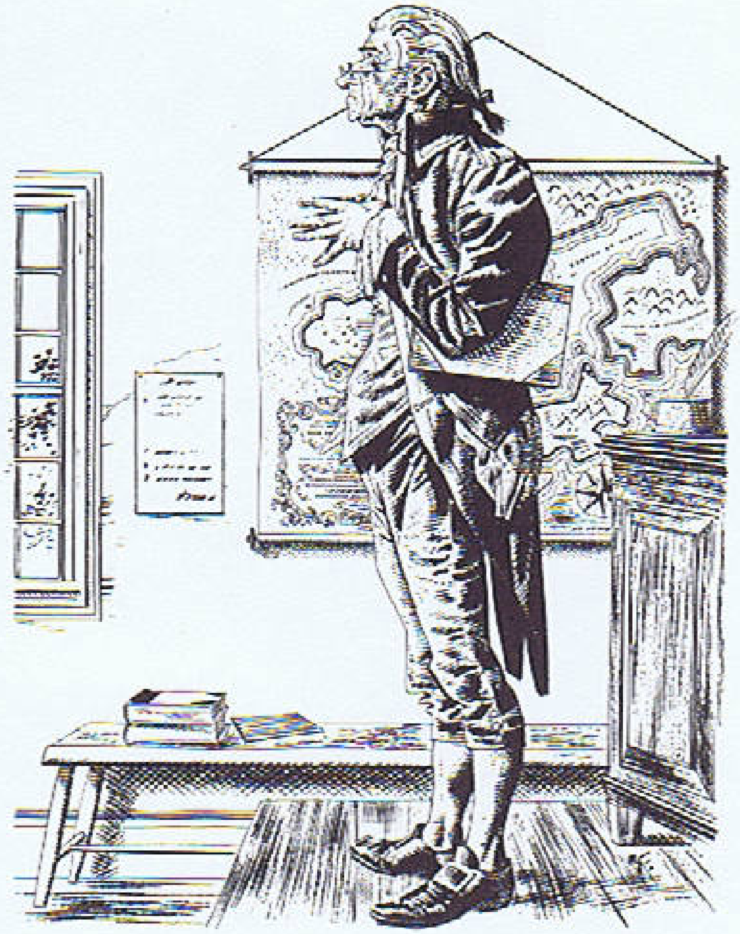
Keep your textures under control

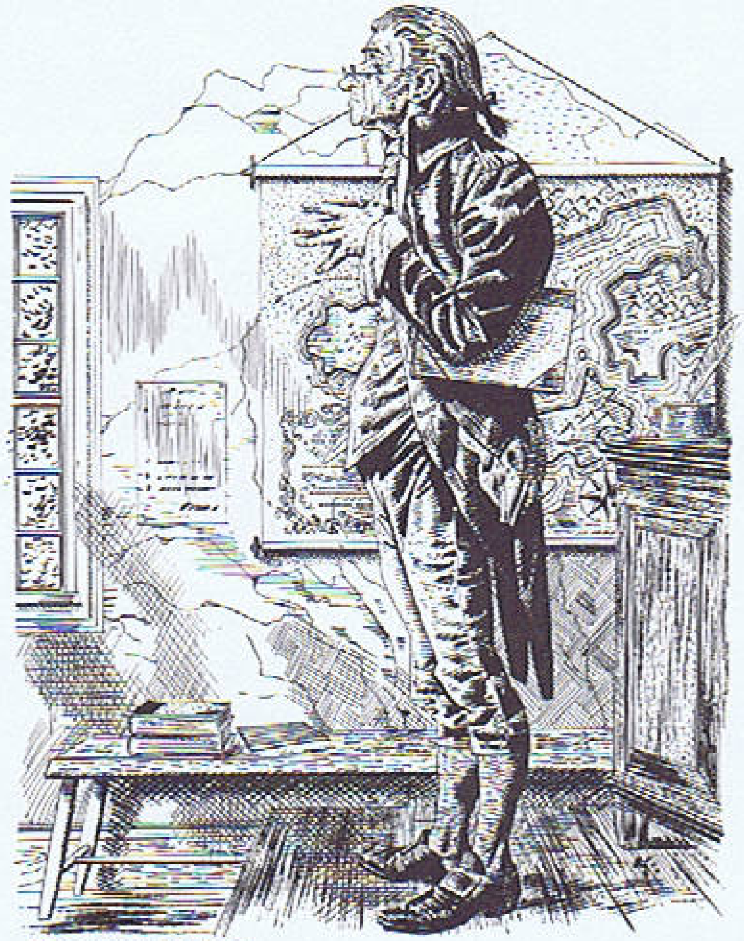
In your pictures there should be a pleasing balance between areas of texture that are active and areas that are quiet. If all the forms in a picture are heavily textured – if there are no areas of relief, no resting points – every texture competes for attention and the picture looks overworked. It is clear to any viewer that the artist failed to keep the over-all effect in mind as he worked.

The opposite error – a poverty of textures – creates a weak, washed-out, monotonous effect. In addition to this, the forms or the materials they are made of may be hard to identify.

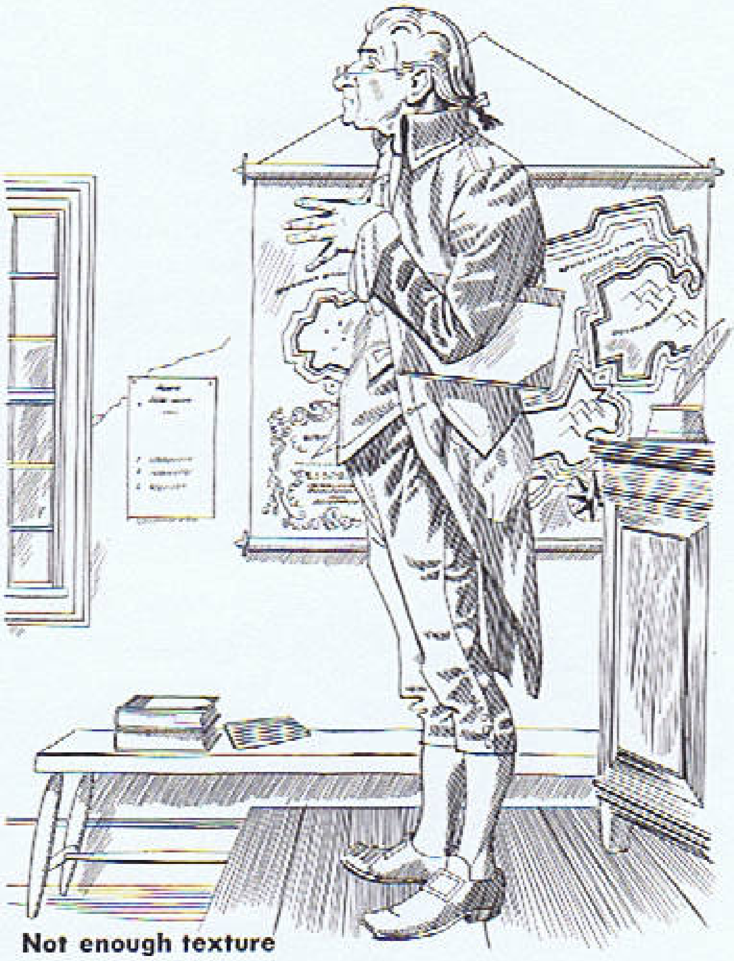
If your picture subject has a great number of forms and you feel that rendering all their textures would be confusing, remember that you can simplify and suggest texture without drawing or painting every detail. Show enough texture to produce an interesting variety in the picture, but don't overdo it.

To avoid a weak or overworked effect, plan the various textures and decide where they will go, before you start drawing. Make sure each texture relates appropriately to the others. A little forethought and planning like this can help you be sure your picture will have just the amount of texture it needs.





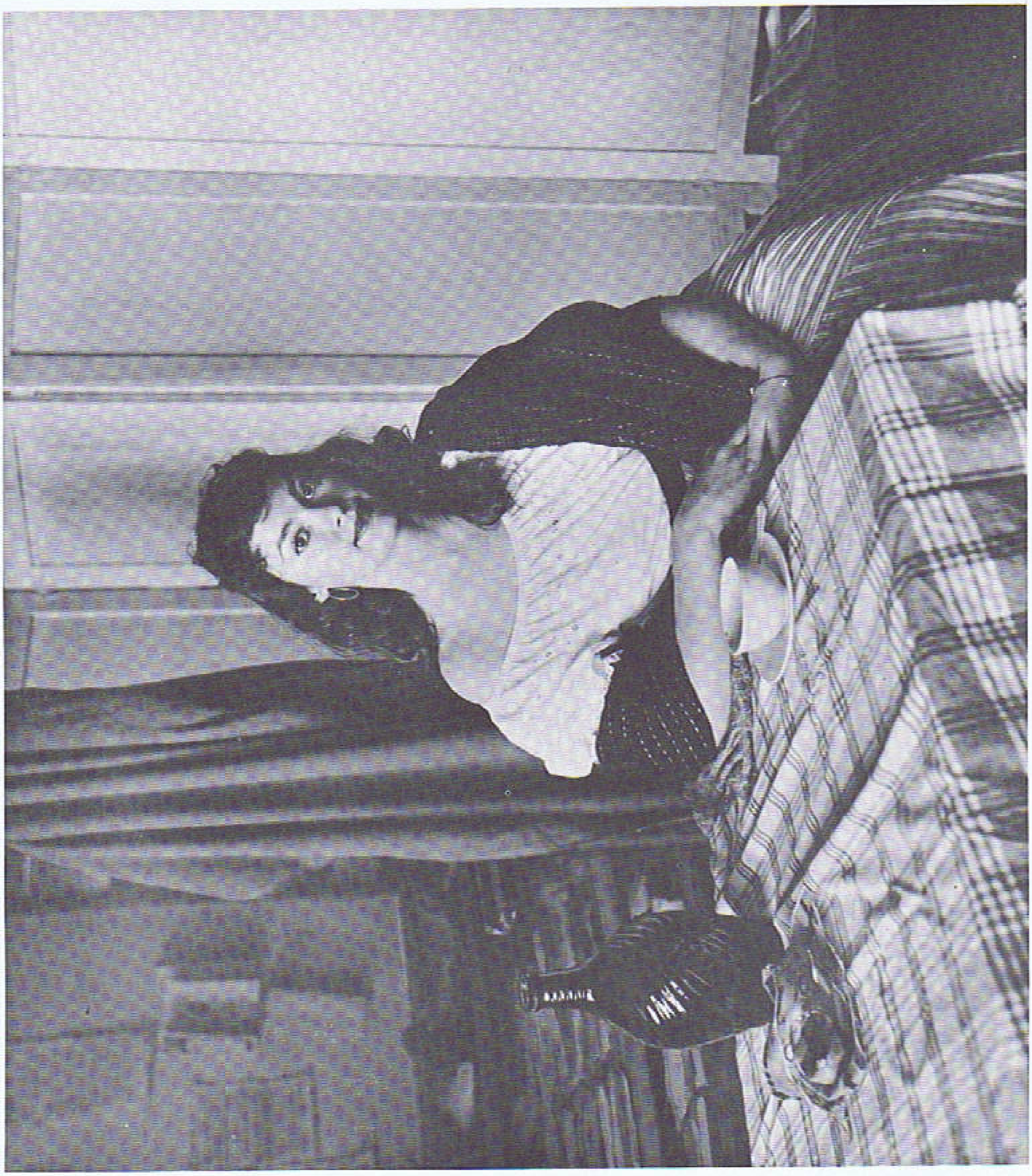
Too much texture



Not enough texture

Assignment photograph

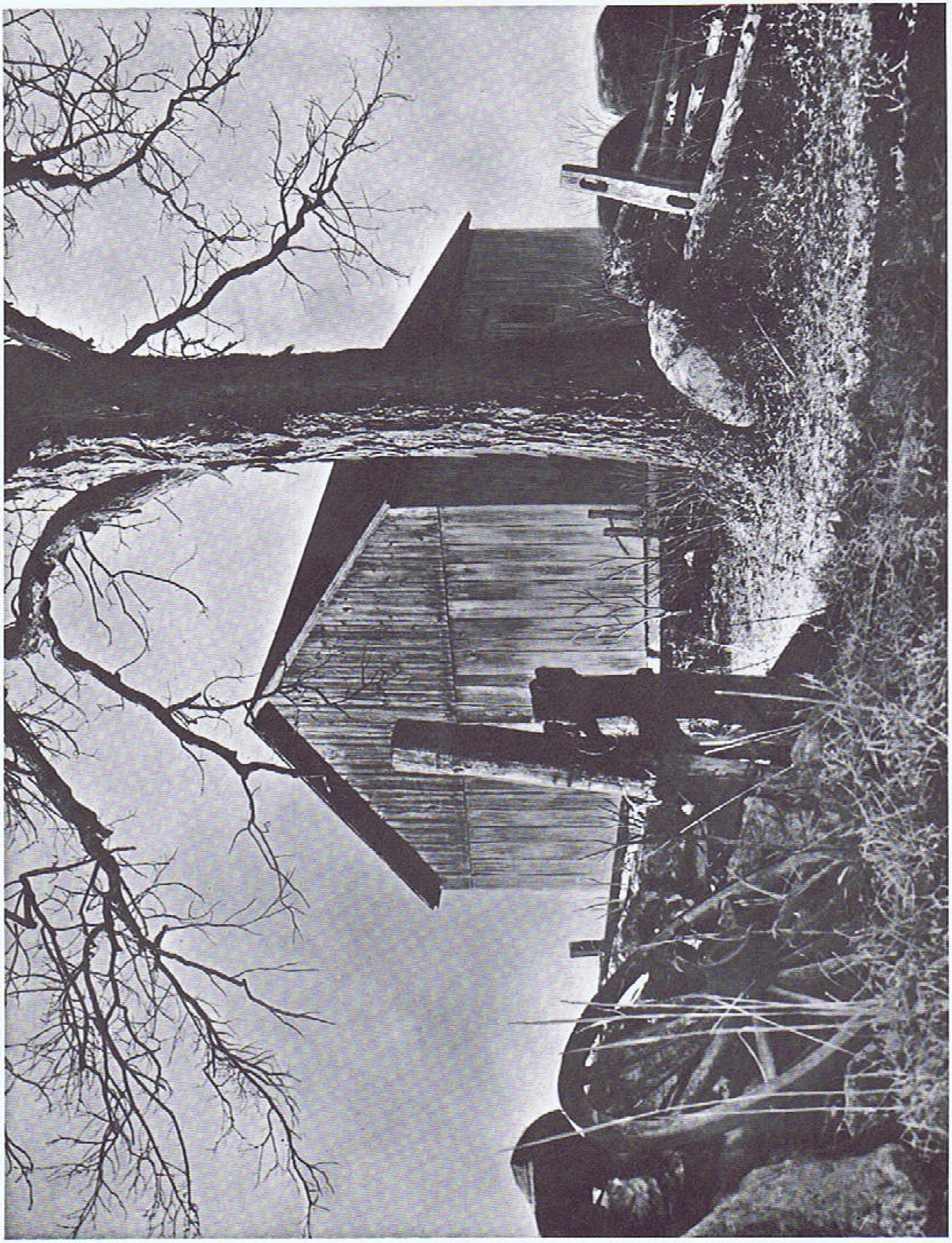
Plate 1



Lesson **9** Famous Artists Course

Assignment photograph

Plate **2**



FAMOUS ARTISTS COURSE
Student work
Lesson 9
Creating variety in forms, textures, and surfaces

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

Lesson 9 shows how you can use textures, patterns and variety of form to enrich your pictures -- make them more interesting and convincing. Remember, though, that these things are essentially refinements. They can add much to sound drawing and composition, but can never be truly effective without these two basic ingredients of good picture making.

Before you begin your assignments for this lesson, you should spend as much time as you can doing the following practice work:

1. While studying this lesson, carefully observe the rich variety of forms and textures that surround you in your home or that you encounter in your daily life. Observe the character of everything -- cloth, metal, stone, wood, grass, earth, trees. As you study them, visualize what sort of lines or strokes of the pencil, pen, or brush you would use to create the illusion of these forms and textures. In effect, imagine yourself drawing or painting these things as you study them.

2. Next, to gain confidence in handling these various textures, do some experiments like those on pages 14 and 15. Play around with pencil, ink, wash and opaque and discover the many different textural effects you can create with each one. Then put your observations and experiments together by making drawings of textures that are close at hand, such as those of the pail and rocks on page 7. Do other drawings that show the effect of distance on textures (pages 8, 10 and 11).

3. You will also find it worthwhile to make drawings like those on pages 12 and 13, where both pattern and surface texture contribute interest. Select your own subjects, but follow the points made in the examples on these pages.

4. Don't limit yourself to working with realistic textures. Round out your practice for this lesson by drawing some pictures in which interesting textures and patterns are treated freely and creatively as in the examples on pages 25 and 26.

5. The subject of this lesson is ideally suited to the use of your sketchbook. Carry it with you and fill it with sketches that reveal how carefully you observe the forms, surfaces, and textures of the things around you.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Using the photo on Plate 1 as reference, make a picture that will show us your ability to handle texture effectively. You may use a realistic approach in which the various surfaces or materials provide the textural interest -- or you may emphasize the design or decorative possibilities as shown on pages 12, 13, 25 and 26. Whichever way you choose to work, try to interpret such materials as cloth, hair, flesh, wood, etc., in distinctive and interesting ways. Remember, you may omit, rearrange, or add to what you see in the reference photo.

Your picture may be either vertical or horizontal. Don't make it larger than 9 x 12 inches. Do it on an 11 x 14-inch illustration board, using any medium covered in the lessons thus far.

Mark this drawing -- ASSIGNMENT 1.

ASSIGNMENT 2. Using the photo on Plate 2 as reference, make an opaque or wash drawing not more than 9 x 12 inches on an 11 x 14-inch illustration board. To this scene, add a figure wherever you wish. Be sure it is in correct scale and composes well within the picture. The reference photo contains many obvious textures -- don't hesitate to subdue some or accentuate others to create variety and interest in the over-all composition.

Mark this drawing -- ASSIGNMENT 2.

Your work will be judged chiefly on the following points:

- --How well you handle and interpret individual textures.
- --How skillfully you combine various textures -- emphasize some and subdue others to create interest without confusion.
- --How well you preserve the feeling of solid form and sound drawing beneath the surface of the textures and patterns in your picture.

(over, please)

Check before mailing

IMPORTANT: Be sure to letter your name, address, and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

Your lesson carton should contain:

Assignment 1
Assignment 2
1 Return shipping label filled out completely

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Perspective for the artist

Lesson 10

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Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

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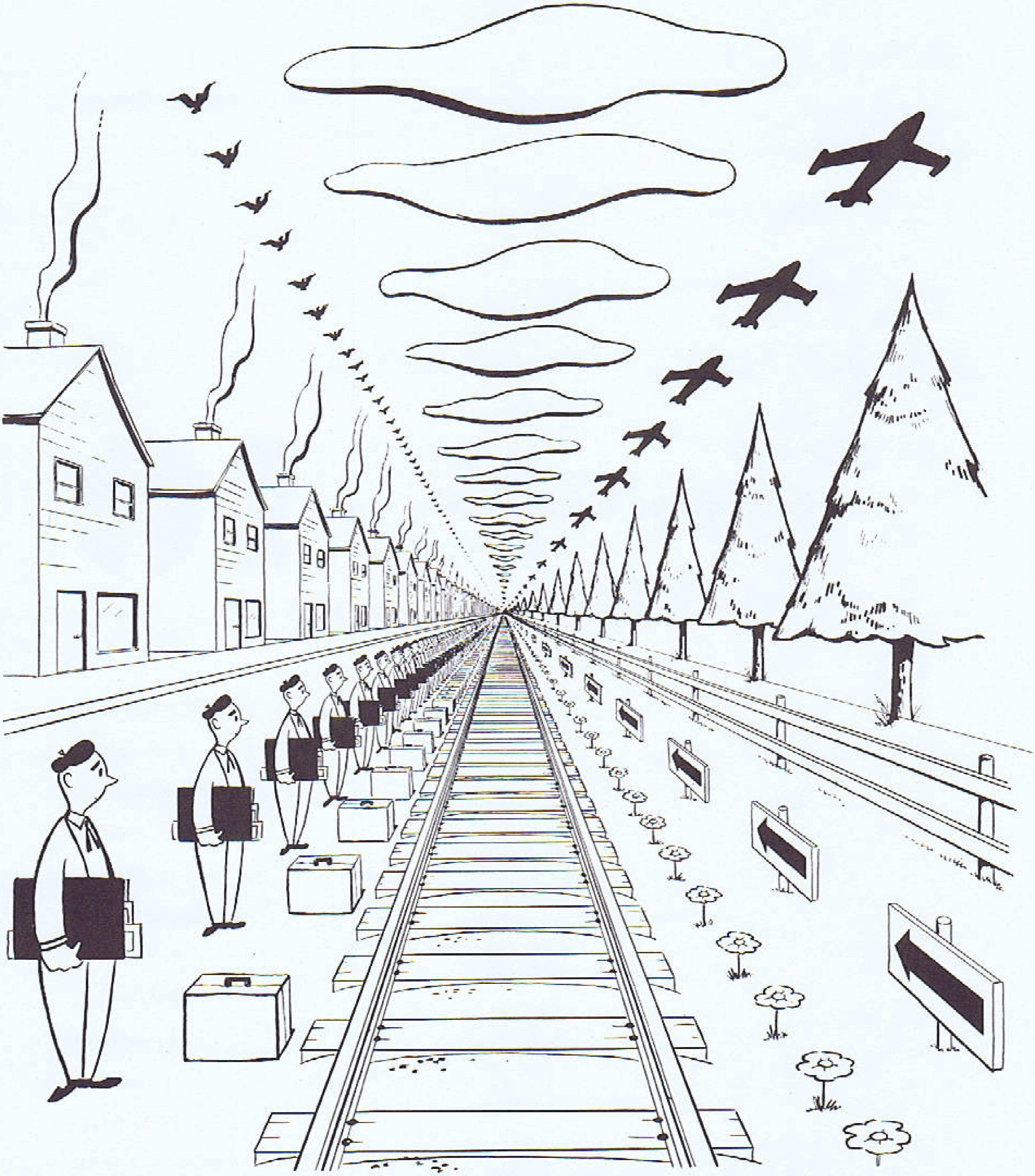


Everything looks smaller as it gets further away. Parallel lines meet at a point on the horizon called the vanishing point.

Perspective for the artist

In Lesson 2 on Form we emphasized the fact that a drawing is an interpretation of an actual object on a flat surface. We told you that all objects have another side, that they diminish in size as they recede in the distance from the eye. Perspective is the art of representing these actual objects on a flat surface so that they appear to recede in the distance and create the illusion of depth. Perspective gives you the true length and direction of a receding edge or a receding side of an object. In intricate forms, perspective looks difficult. It is not. It is only the extension of a few simple formulas. If you understand these formulas, applying them is relatively easy. It is our purpose in this lesson to explain these formulas and show you how to use them. We will use familiar subjects and the problems you are most likely to meet in your work.

Most artists deal with perspective in one form or another every time they draw a picture. Usually, they draw objects freehand. If the drawing does not appear correct to the eye, they enlarge, change and shift lines until it does. Sometimes, however, the drawing continues to look wrong. The artist must then look for a cure. The cure is knowledge of perspective.

In Lesson 2 you learned the basic principles of perspective. If you studied that lesson carefully, you know the meaning and use of a horizon line and vanishing points. Above all, you know the most important rule of perspective: Objects appear to become smaller with distance.

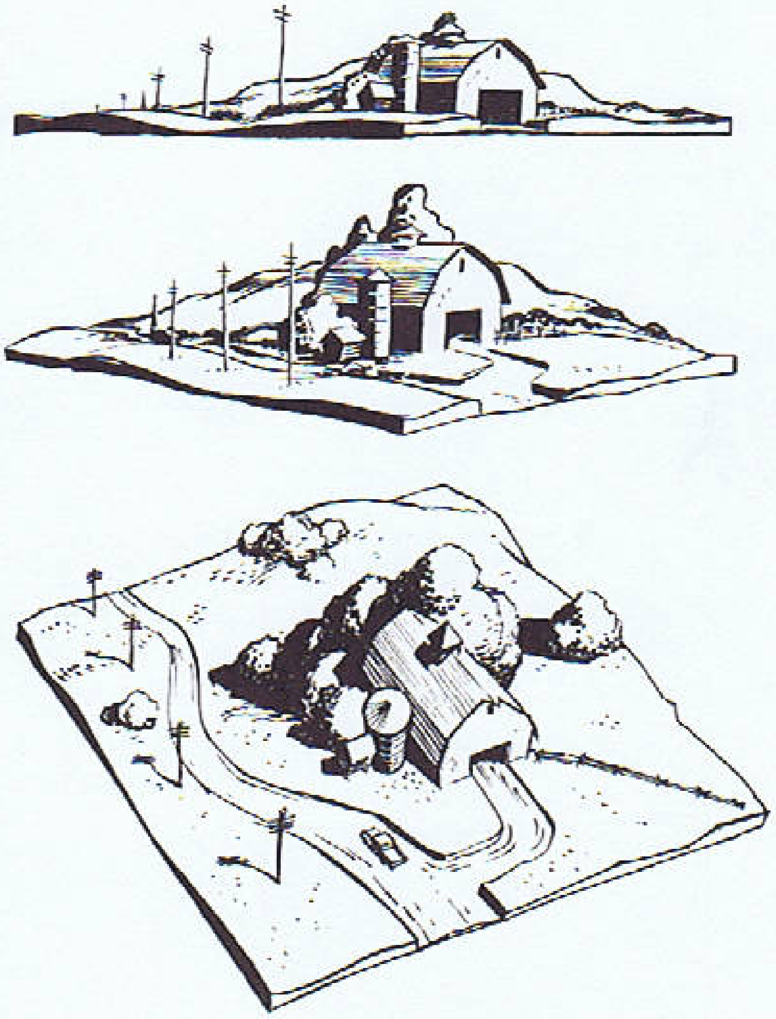
In this lesson we want to show you how to make more accurate and convincing drawings through a fuller understanding of perspective. We will study the kind of simple artistic perspective that is most useful for the artist and illustrator. We will avoid complicated areas of perspective that would be of interest only to architects, engineers, or technical illustrators.

The most important single object in learning perspective is the cube, which will be the basis for most of our examples and diagrams. (As in earlier lessons, we use the word cube to mean any boxlike form that is based on the cube.) Starting with the cube, we can draw circles, ellipses and even people and animals in perspective. Once you understand the principles of drawing the cube in perspective, you will find it relatively easy to apply them to other objects.

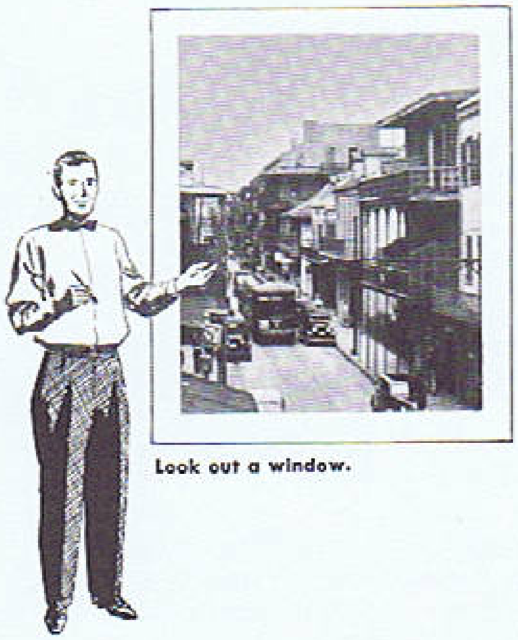
Although perspective can be demonstrated most simply with regular man-made forms like railroad tracks, signs, and houses, the same principles apply to all forms. The illustration on the opposite page provides us with an obvious example. The control of the perspective of "free" forms like trees, mountains, clouds, men, and birds is just as important to the visual correctness of a picture as is the proper construction of man-made forms such as suitcases and airplanes. Perspective is a fact of seeing, and things will look normal only if they are drawn in perspective.

To draw a view of a road twisting through the country the artist must be aware that the road tapers as it turns away and widens as it comes forward. Below the eye level the width of the road is easily recognizable. The section of the road that is level with the eye appears as a thin line, while above the eye level the road cannot be seen. Banks of overlapping clouds that float overhead and disappear towards the horizon obey the same laws of perspective that are seen in the pattern of tiles on a ceiling.

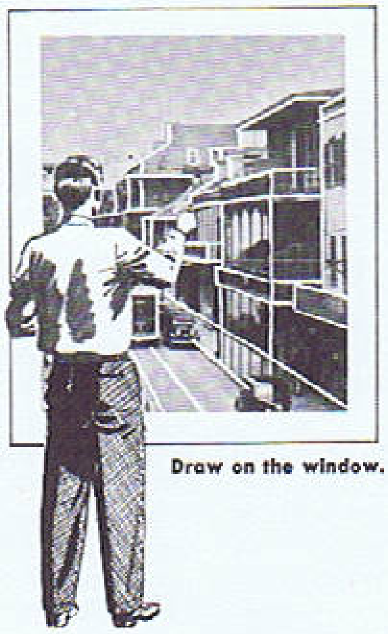
Perspective is a useful tool for the artist, but it is never a substitute for careful observation. At times he may even find it necessary to distort the perspective, in order to create a more dramatic picture. In the final analysis, it is the artist's experienced eye that tells him whether a picture or drawing is right or wrong. But a sound understanding of perspective will equip him with a more acute sense of observation and feeling for form, and help him to make his pictures more convincing and satisfying.



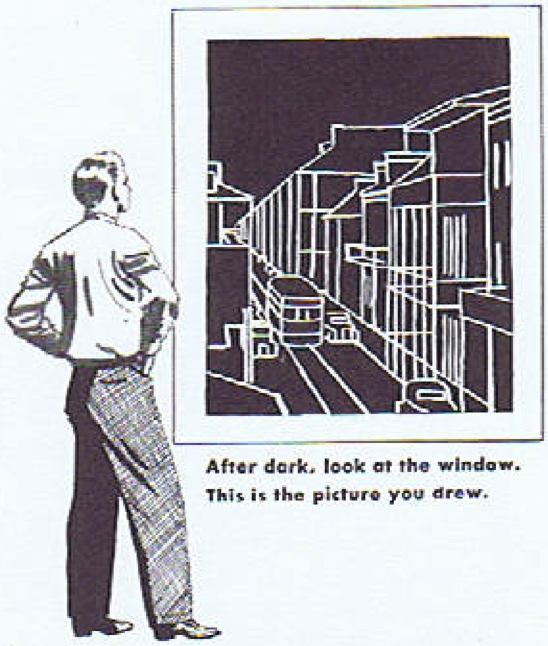
As the eye level changes, what you are able to see of the scene changes. When the eye level is low, the barn, trees, telephone poles, etc., are silhouetted against the sky and the road cannot be seen. As the eye level gets higher, you look down on the scene, and the road becomes more easily recognizable.



Look out a window.



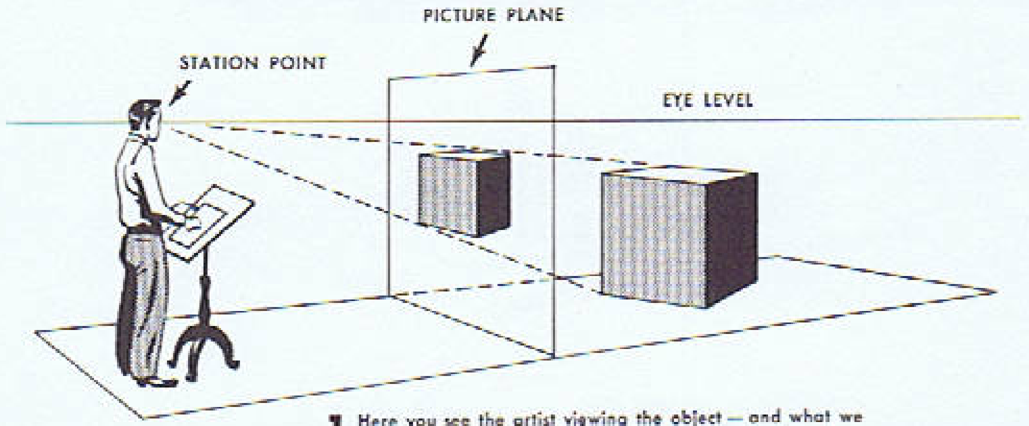
Draw on the window.



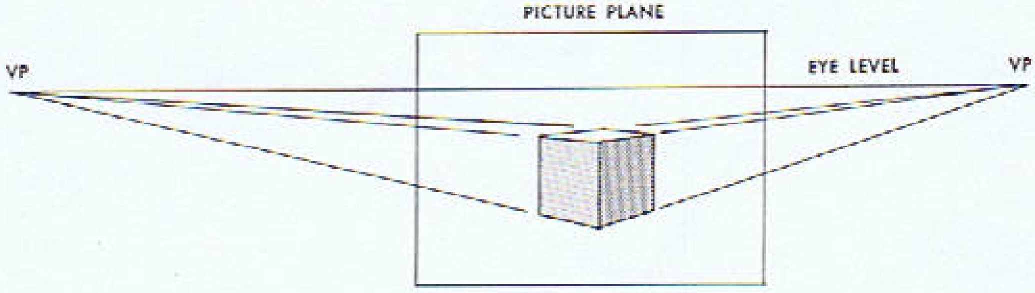
After dark, look at the window. This is the picture you drew.

This is what happened:

You drew a three-dimensional object on a two-dimensional plane. When you make a drawing, the surface of the paper represents this two-dimensional plane — which is known as the picture plane.



1 Here you see the artist viewing the object — and what we mean by the imaginary picture plane. The broken lines help to demonstrate how the lines of the object are carried along the artist's line of vision to his chosen picture plane.



2 This is how the object looks to the artist on his picture plane. The vertical lines of the object remain vertical. The horizontal lines take a diagonal direction. They run far out to the vanishing points on each side.

The picture plane

The drawing you make on the window shows you that what you know to be actually a long side of a building is represented on the window by a very short line. You cannot draw on windows all the pictures you may wish to draw, but the window drawing shows you what happens. You draw the illusion of depth on a flat surface. The window is the flat surface. It is, to the artist, what is known as the picture plane.

The artist has an imaginary vertical window or picture plane always before him. What he sees or imagines as three-dimensional objects he transfers to the two-dimensional surface of the paper before him.

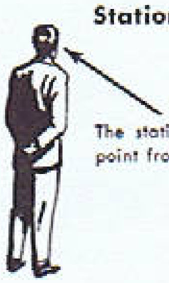
How large or how small the artist makes the object he is drawing is determined by the position of the picture plane between his eye, or viewpoint, and the object. The closer the picture plane is to the object, the larger the image appears.

You do not have to be actually looking at an object through a window — you can imagine the scene, can visualize it. However, the same process occurs. You remember or imagine the scene and have an imaginary vertical flat picture plane before you. You draw on your paper what you "see" on the imaginary plane.

If you study the diagrams on this page the meaning of the picture plane should be clear to you. In Diagram 1 you see the figure standing, the eye level and the cube. Between the figure and the cube is inserted the imaginary picture plane. In Diagram 2 we show the cube as it appears to the eye of the man in Diagram 1. We have run the lines of perspective out to the vanishing points — this is the correct picture as it would be seen from the eye level or station point of the man.

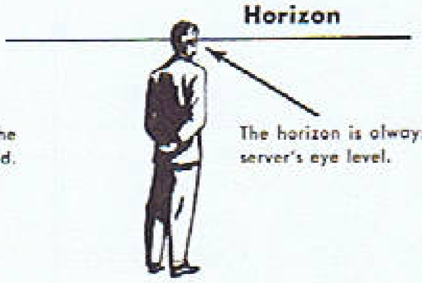
Three basic terms of perspective

Station point



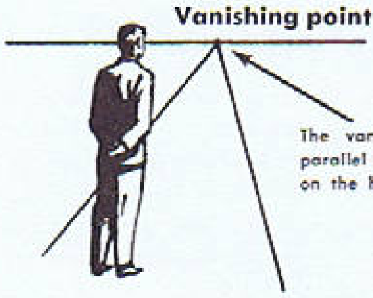
The station point is the eye — or the point from which the object is observed.

Horizon



The horizon is always at the observer's eye level.

Vanishing point

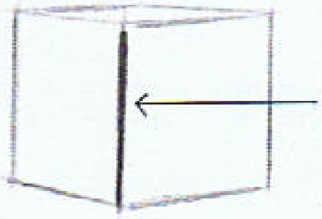


The vanishing point is where parallel lines of an object meet on the horizon line.

Sketching procedure

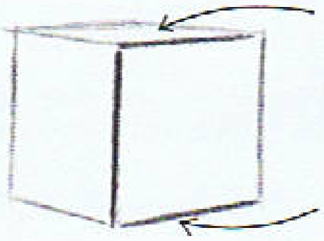
Station point has more to do with the appearance of an object than anything else. Most drawings look better if the station point is not too close to the object. When the station point is too near, perspective drawings look distorted and, for normal purposes, this should be avoided. As the station point changes ever so slightly, so must all of the perspective lines in the drawing.

When you start a drawing, it is best to make many rough sketches to establish the best view of the object for your needs — to establish the best station point. Drawings that require accurate perspective should first be sketched in freehand, as accurately as possible. Then make sure your drawing is in perspective by establishing your eye level and vanishing points.



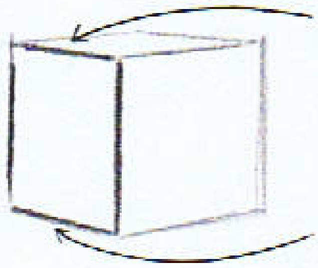
1

Draw, lightly, the general view and size you want. Then draw this line first. It is the one nearest the eye.



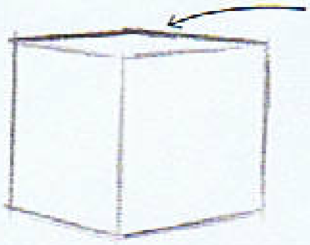
2

If more of this side is showing, put these two lines in next. Be sure they appear to converge in the distance.



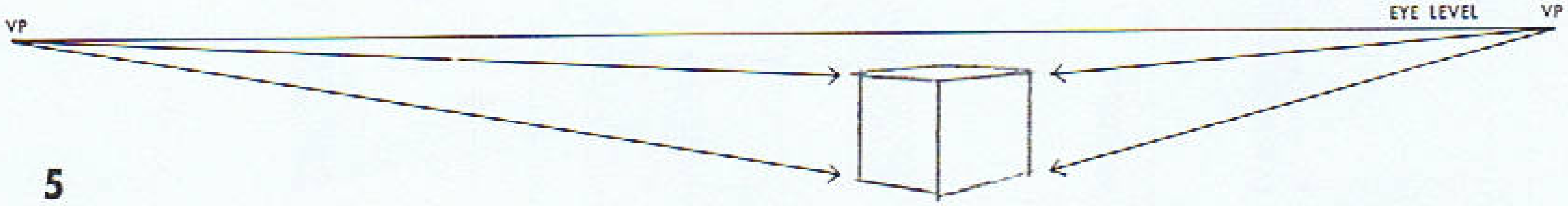
3

Next, put in the other side. All lines on this side appear to converge in another direction. Be sure they do not converge at a point higher than the eye level, or horizon line.



4

Now, put in the two top lines. Where they meet is the top of the back edge you cannot see.



5

Now check it by fixing the eye level and vanishing points. Then run your perspective lines across with a T-square or ruler.

Three types of perspective

In drawing simple objects we find one, two or three vanishing points occur. In complicated objects there can be more. Objects having more than three vanishing points are called compound forms. We will study such forms later. For the present we will deal with one-point, two-point and three-point perspective.

One-point perspective exists when two dimensions (height and width) of an object are parallel to the picture plane. This means the object we are looking at is straight in front of us, not at an angle. In such a view there is one dimension – depth – left to be accounted for. This dimension must have a vanishing point. (Dimensions parallel to the picture plane have no vanishing point.) In the diagrams at the bottom of the page you will see that one-point perspective can occur in several ways. When you look at a cube straight on, the vanishing point is out of sight and behind it. If you were standing inside the cube you would be in the same position as if you were looking down the middle of a street. The right and left walls of the cube would represent the flat fronts of the buildings on the side of the street. In such a view all parallel lines appear to run to one vanishing point. (Except, of course, the lines parallel to the picture plane.)

In two-point perspective (see diagrams on page 7) only one dimension of the object – height – is parallel to the picture plane. There are two dimensions left. We must, therefore, establish two vanishing points on the horizon line. The closer together the two vanishing points are the less you will see of the sides of the object you are drawing.

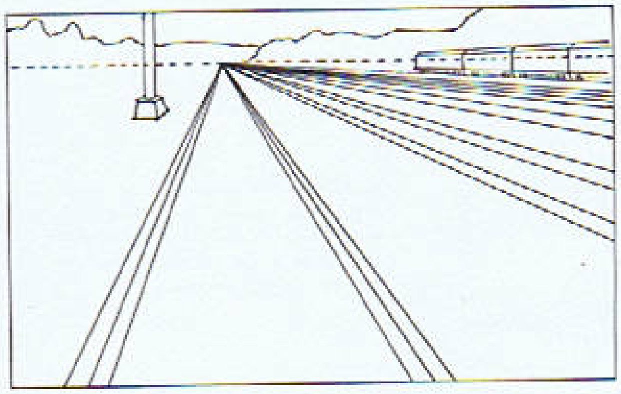
Since most objects can be reduced to a cube, when drawing a form in perspective it is customary to rough it in as a cube. This will help you decide how much of the side surfaces you wish to show in your drawing before you establish the two vanishing points. This procedure automatically fixes the station point or the view of the scene you wish to have. The vanishing points may be as close or as far apart as you wish them. In the diagrams on page 7 you will see that the horizontal edges of the cube become diagonals when drawn in perspective. The angle of these diagonals is determined by the closeness of your eye to the object. The closer you are the more acute the angle is.

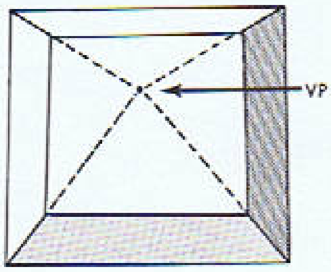
Three-point perspective is used when the picture plane is tilted and is not parallel to any of the object's surfaces (height, width or depth). Three-point perspective is usually needed where the station point is close to the object – as when you are looking up at a large nearby ship or a tall building. The horizon is usually very low, or entirely below the object. If you are looking down from above, the horizon may not even appear in the view at all. A general rule to follow is this: Small objects usually look better in a picture if the three vanishing points are well separated. The perspective should not be acute. To emphasize the bigness of a building, sharp diagonal lines are important. Here the closeness of the vanishing points strengthens the effect you want.

In any perspective drawing it is a good plan to first lightly sketch the general view that you wish. From this sketch "run out" your horizon line and find the vanishing points. Be sure that the horizontal diagonal lines end at the eye level line. One cannot be higher or lower than the other. Regardless of their distance apart they must be established on the same eye level.

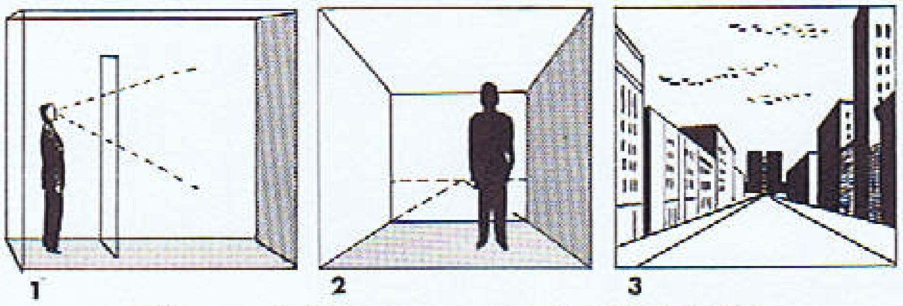
One-point perspective

A splendid example of one-point perspective.

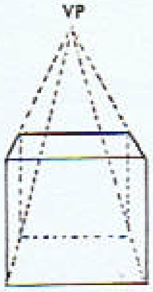

The lines of perspective all lead to one point.



This cube has two of its dimensions – height and width – parallel to the picture plane. The dotted lines running to the vanishing point represent the depth – the third dimension, which is not parallel to the picture plane.

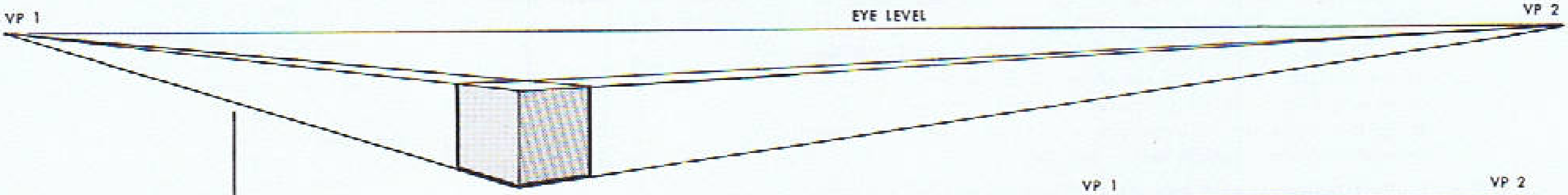


(1) If you were inside the cube you would see the inside walls of the cube. (2) They would all recede in the direction of the vanishing point. (3) Imagine these walls as the faces of buildings as you look down the street.

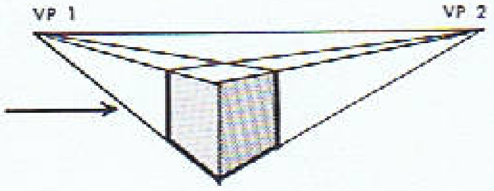


If you were looking down on the cube from above, the vanishing point would be placed like this.

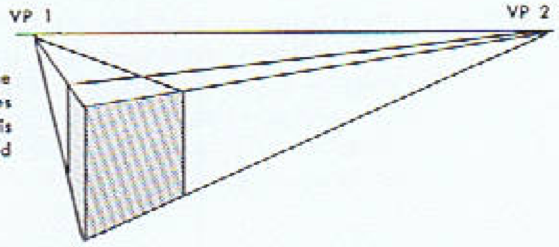
Two-point perspective

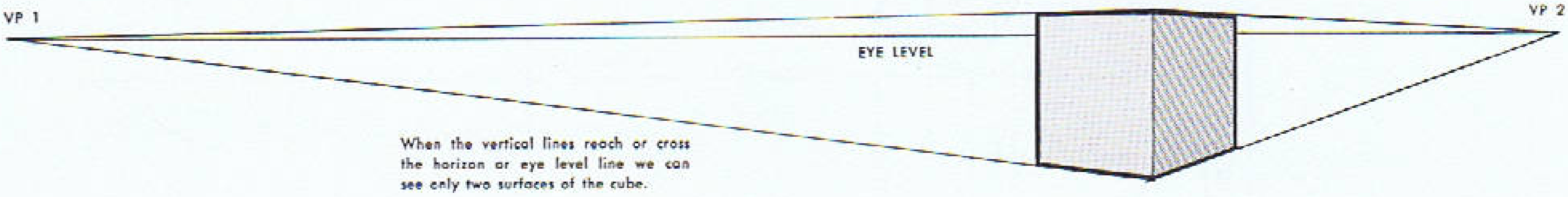

VP 1
EYE LEVEL
VP 2

Notice how the diagonal lines leading from the two vanishing points become acute as the vanishing points are brought closer to the object.



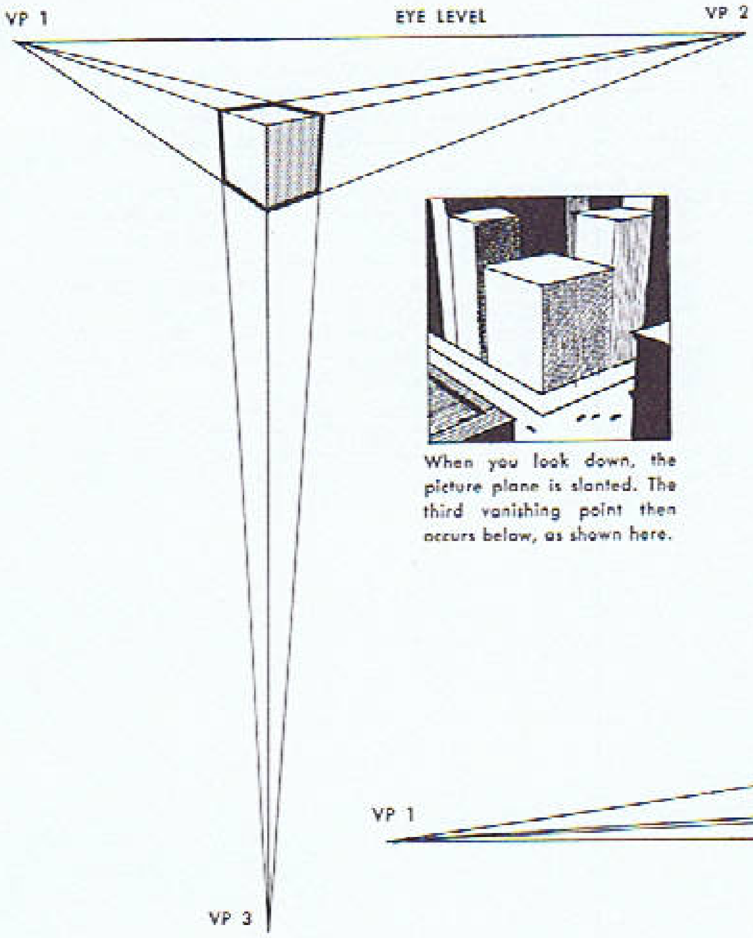
As we show less of a side, the angle of the diagonal becomes almost vertical. Views like this are unusual, but they are needed on occasion.



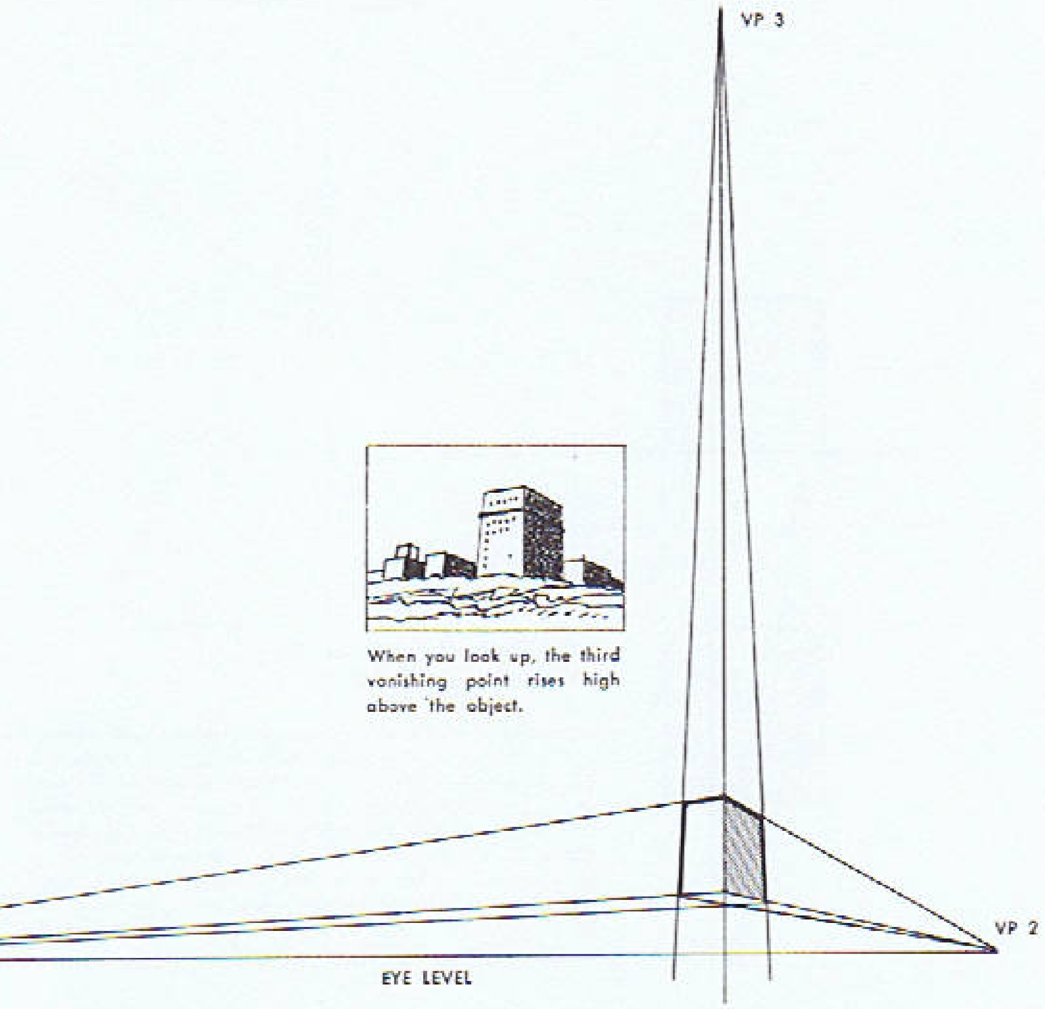

VP 1
EYE LEVEL
VP 2

When the vertical lines reach or cross the horizon or eye level line we can see only two surfaces of the cube.

Three-point perspective


VP 1
EYE LEVEL
VP 2
VP 3

When you look down, the picture plane is slanted. The third vanishing point then occurs below, as shown here.


VP 3
VP 1
VP 2
EYE LEVEL

When you look up, the third vanishing point rises high above the object.

Drawing the cube in perspective from a plan view

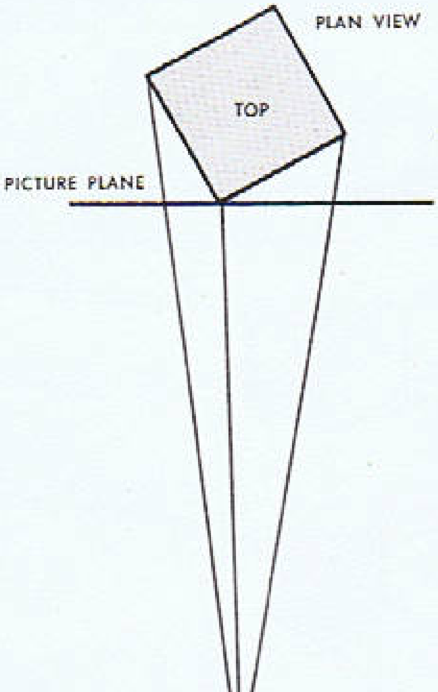
On the preceding pages we have explained the fundamental principles of artistic perspective. Now we will show you how to apply these principles to a specific problem — putting a cube into accurate perspective in relation to a definite station point and eye level.

With the application of this method the artist may draw an object as it would appear in perspective at any distance and viewpoint that he desires, using as information a scaled drawing of the top and side view of the object. This method is particularly useful in doing architectural drawings. Once you understand this procedure with the simple form of a cube, the more complicated forms will be easy to handle.

For Demonstration A two-point perspective will be used since we are looking at the corner of the cube and only one dimension — height — is parallel to the picture plane. For Demonstration B we use one-point perspective because the height and width are parallel to the picture plane and just the dimension of depth must be shown receding.

A

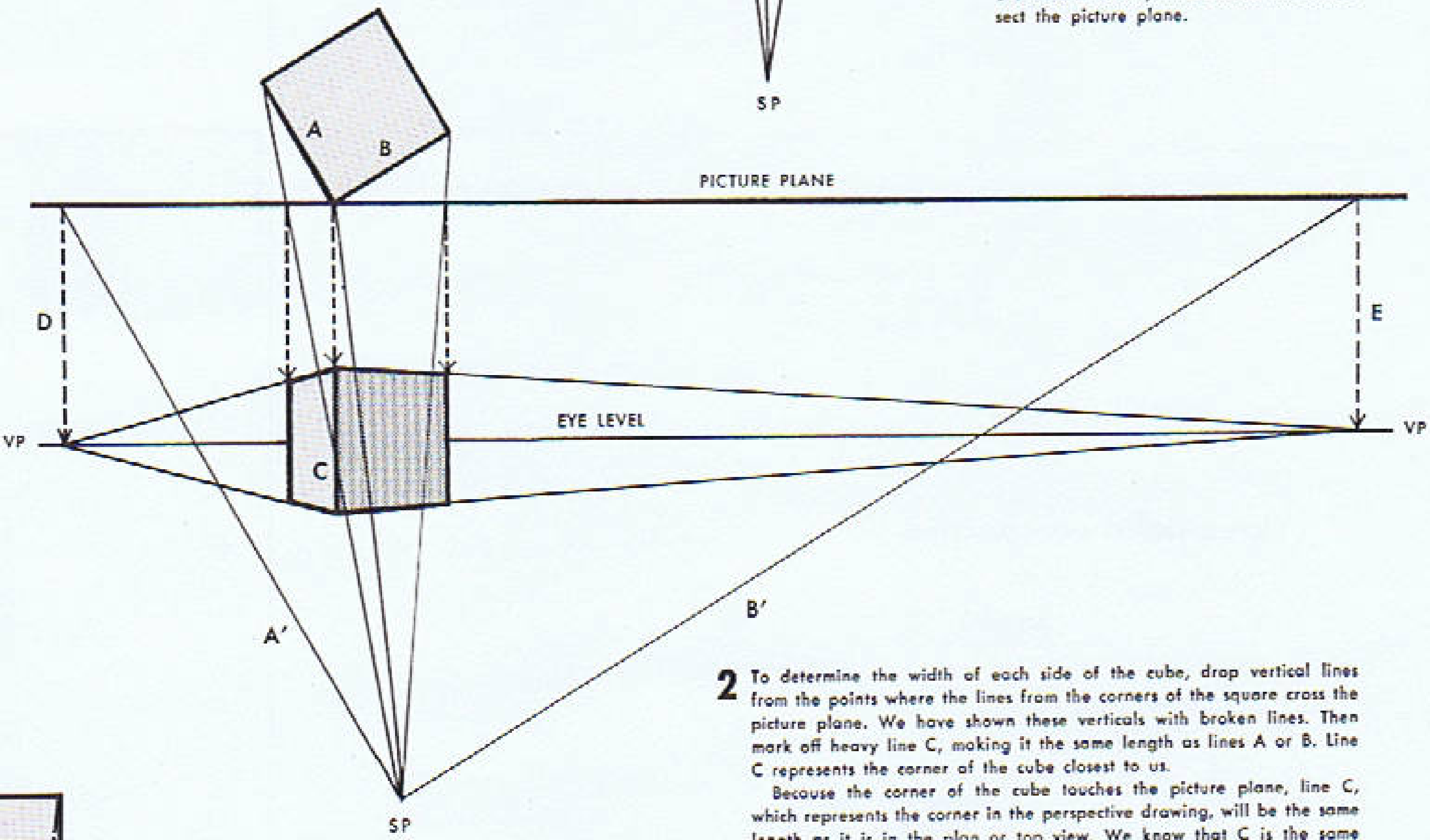
When one dimension is parallel to the picture plane



1 Imagine that you are looking directly down on top of the cube. Since the top of the cube is a square, draw a square on paper and establish the station point at a distance no less than three times the length of one side away from the cube. The station point is the spot from which you will view the cube to make the drawing.

Place a horizontal line (picture plane) between the station point and the square so that this line touches the nearest corner of the square. It is not essential to place it here; it might be placed at some distance from the square, but we are giving this position for the purpose of measurement, which will be discussed later in the lesson.

Draw lines from the corners of the square to the station point. (Remember that each corner of the square represents the position of a vertical corner of the cube.) The positions of the verticals on the picture plane are determined by where these lines intersect the picture plane.

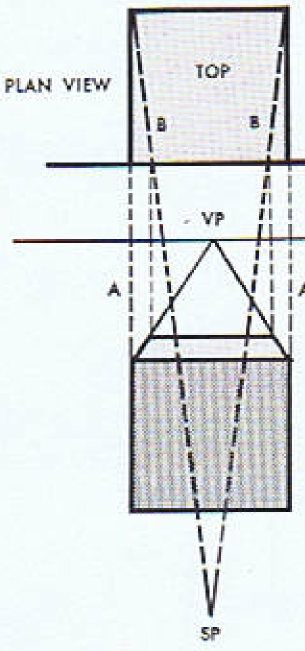


2 To determine the width of each side of the cube, drop vertical lines from the points where the lines from the corners of the square cross the picture plane. We have shown these verticals with broken lines. Then mark off heavy line C, making it the same length as lines A or B. Line C represents the corner of the cube closest to us.

Because the corner of the cube touches the picture plane, line C, which represents the corner in the perspective drawing, will be the same length as it is in the plan or top view. We know that C is the same length as A or B, because in this cube all sides are equal. If we had chosen a box of unequal sides, we would need an elevation view of the box to find the height of the corner, as is shown on page 14.

Next draw in the eye level or horizon line so line C will overlap it. (If we wanted to look down on the cube, we would place the eye level above C, and the reverse if we wanted to look up at it.)

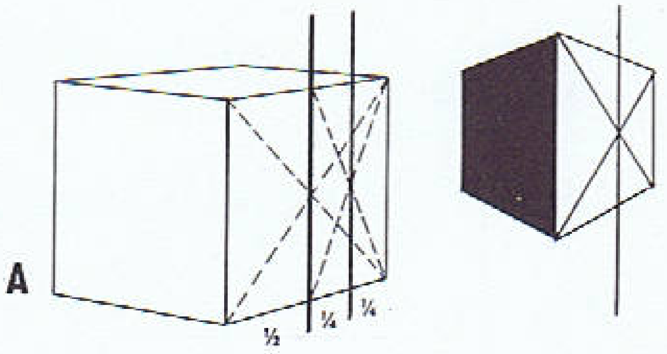
Then draw lines A′ and B′ parallel to A and B, extending them up from the station point until they touch the picture plane. From these two points on the picture plane, drop verticals D and E to the eye level to establish the left and right vanishing points. Finally, draw lines from the top and bottom of line C to each vanishing point.



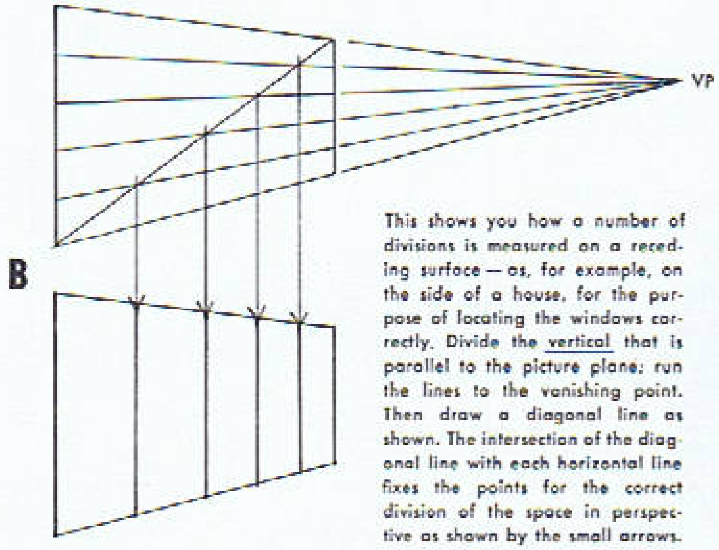
B

When two dimensions are parallel to the picture plane

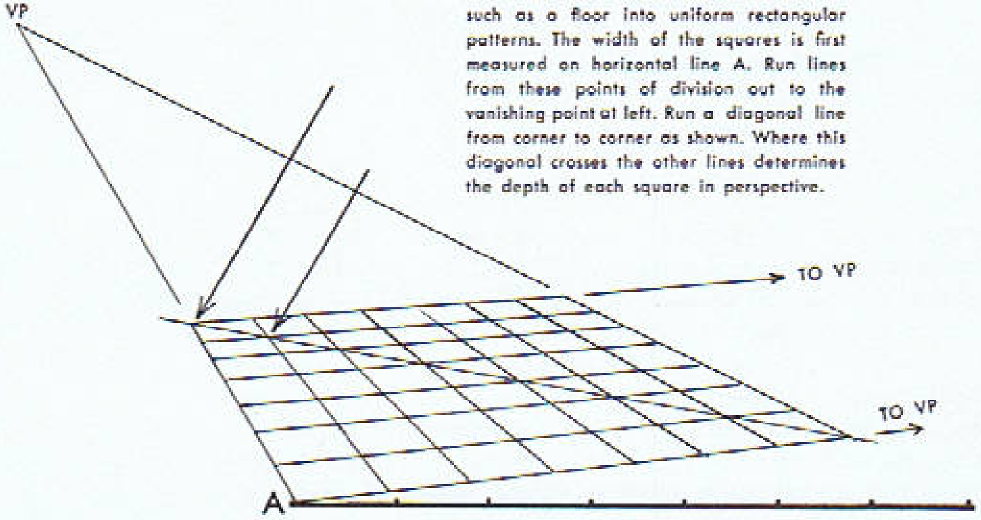
The square at the top of the drawing represents a plan view of a cube. You are looking directly down on top of it. The nearest side of the cube touches the picture plane. To establish the near corners in the perspective drawing, simply drop perpendiculars (broken lines A) from the corners in the plan view. To establish the far corners, draw the two lines (B) from the station point to the far corners. Where these lines intersect the picture plane, drop perpendicular lines. The positions of the far corners are at the points where these perpendiculars intersect the side lines of the cube which go to the vanishing point.



Regardless of the perspective, the above manner of getting the center of a rectangle in perspective is always accurate. Your eye can fool you. We suggest that you use this method. Just draw lines from corner to corner — where these two lines cross is the center. Each area can be divided many times by this method, until you have quarters or eighths or any number of divisions you wish.



This shows you how a number of divisions is measured on a receding surface — as, for example, on the side of a house, for the purpose of locating the windows correctly. Divide the vertical that is parallel to the picture plane; run the lines to the vanishing point. Then draw a diagonal line as shown. The intersection of the diagonal line with each horizontal line fixes the points for the correct division of the space in perspective as shown by the small arrows.



This is the way to divide a rectangular area such as a floor into uniform rectangular patterns. The width of the squares is first measured on horizontal line A. Run lines from these points of division out to the vanishing point at left. Run a diagonal line from corner to corner as shown. Where this diagonal crosses the other lines determines the depth of each square in perspective.

Measurement

In any drawing, proportions must be correct. This is particularly true in drawing objects in perspective. To meet practical problems in artistic perspective, you must be acquainted with methods of measurement. There are different ways to arrive at the same solution. Here we are going to give you a few of the more important ones, which you can apply in various ways.

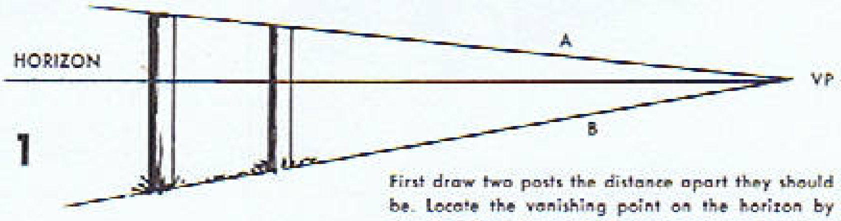
Before making measurements of any kind, be sure to establish the needed vanishing points and the right station point. Get the basic over-all shape established correctly. Otherwise, you will do endless correcting, with the result that the drawing will never seem to come out right.

To divide a rectangle, regardless of perspective, draw diagonal lines from corner to corner, as in Diagram A. Where they cross is the center. This simple rule is invaluable to you and will allow you to work out seemingly impossible problems.

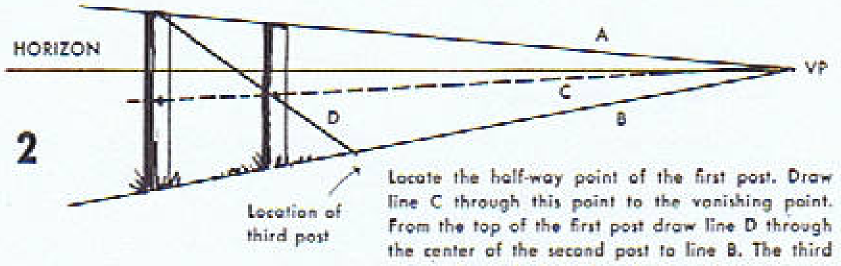
It is often necessary to divide an area or a diagonal into a number of parts, and a ruler will not suffice. The key to most division of space is the vertical or horizontal line parallel to the picture plane. For example, to divide a receding plane into five vertical parts you divide the vertical into five parts with a ruler and the measurement is worked out easily, as in Diagram B.

As you gain experience in drawing forms, your eye soon becomes trained and you will become more accurate in your estimate of measurements. The average artist, of course, makes many of his measurements entirely by eye. However, you will find that the few simple rules we give you here will be useful to you on many occasions.

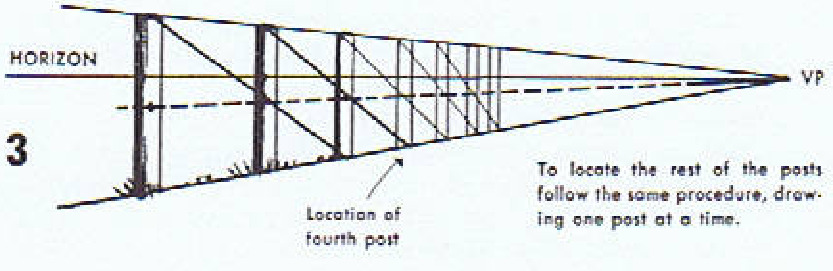
Posts in perspective



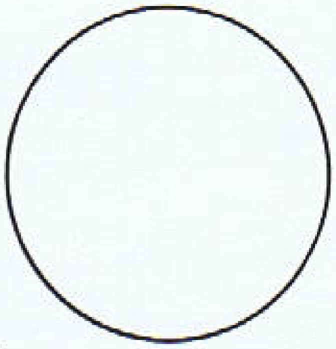
First draw two posts the distance apart they should be. Locate the vanishing point on the horizon by drawing lines A and B. Correct posts so that they don't extend above or below these two lines.



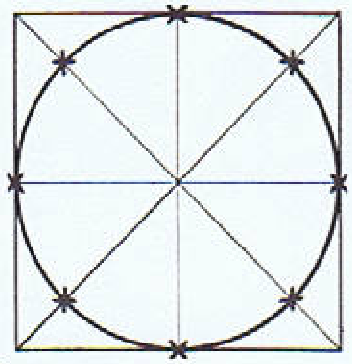
Locate the half-way point of the first post. Draw line C through this point to the vanishing point. From the top of the first post draw line D through the center of the second post to line B. The third post is located where line D meets line B.



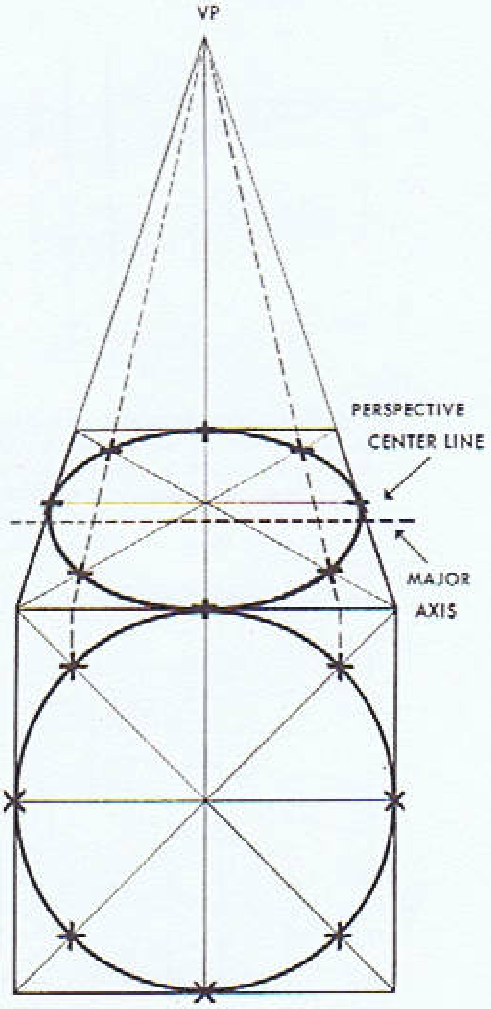
To locate the rest of the posts follow the same procedure, drawing one post at a time.



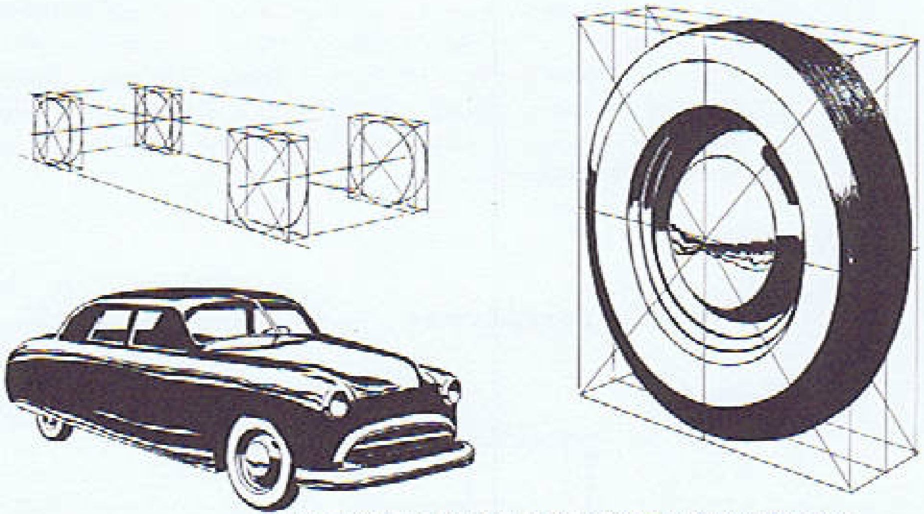
1 A circle appears round only when viewed from a point at right angles to its surface. When seen from any other position it becomes an ellipse. The following diagrams show you how to draw a circle in perspective.



2 The circle fits perfectly within a square. You already know how to draw a square in perspective. Simply add the lines shown in this diagram and you will have eight check points to draw your ellipse through.



3 Next, draw perspective lines back from the top of the square to the vanishing point, to establish the square in perspective. The back edge of this new square may be placed "by eye" or refer to Diagram 8, page 8. Then draw the diagonal lines from corner to corner in this perspective square. In the original square, draw short vertical lines from the points at which the circle intersects the diagonals to the top line of this square, as shown. From these two points draw lines back to the vanishing point. Where these lines cross the diagonals of the perspective square you have check points through which you can easily draw your ellipse.



Automobiles usually appear with only part of the wheels showing. The part that does show must be accurate. Draw all of the wheel in first and then cover it with the fender.

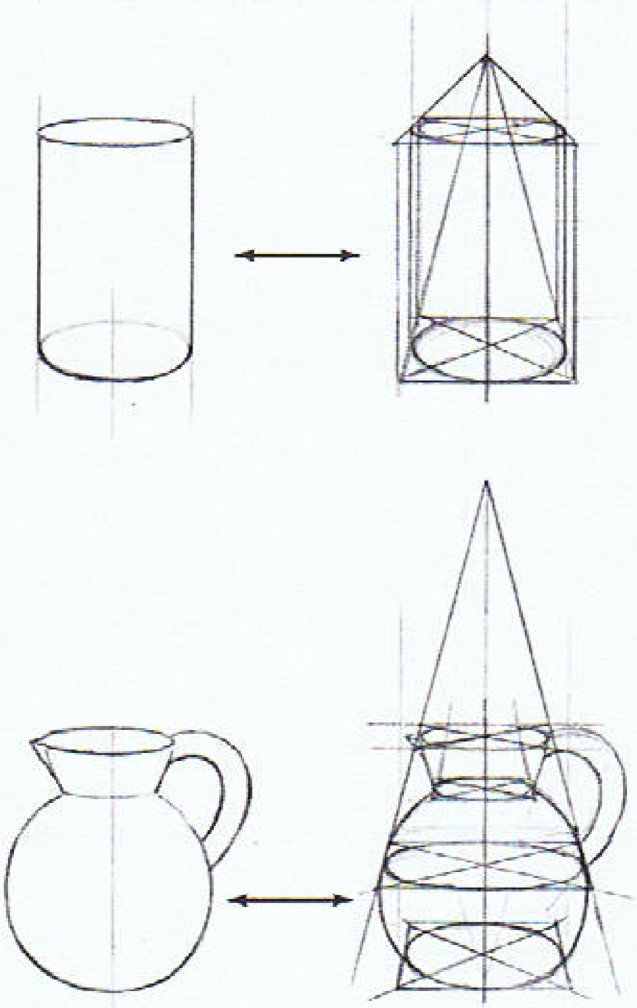
Drawing the circle

The best way to put a circle in perspective is with the aid of a square. Circles, ovals and ellipses are often badly drawn by artists. This is not necessary. By just a few minutes of study you can learn an accurate and simple method based on the square.

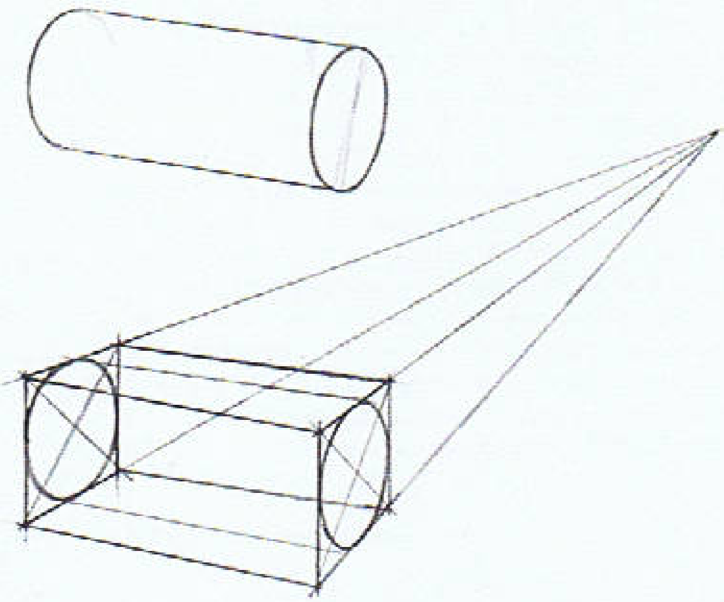
We have shown that the cube is the basis of all rectangular form and that, if you know it thoroughly, most of your perspective problems become simple. The circle is a guide for drawing all two-dimensional curves, ellipses and ovals in perspective. Fortunately, its basis is the square, just one surface of the cube. The reason for using the square is that there is no direct measurement on a curve. Vanishing points are determined from the square, and proportions of curves can easily be seen within it.

The center of the circle shifts from the center of the square when it is put into perspective. It now becomes the perspective center, located at the point where the cross diagonals of the perspective square intersect. A horizontal line drawn through this center does not indicate the widest part of the ellipse. The widest part of the ellipse is the major axis – a horizontal line located exactly halfway between the top and bottom of the ellipse.

When drawing ellipses such as wheels, glass bowls, plates, etc., it is best to rough them in freehand and arrive at the general shape needed. The ellipse may protrude more on one side than the other, for it is difficult to draw a perfect ellipse freehand. The next step should be to relate the square in proper perspective superimposed on the freehand ellipse. When the square is correctly proportioned, cross the center with two diagonal lines and then cross them again with a vertical line through the intersection of the diagonal lines. Draw a horizontal line through the center to determine the perspective center. Use the vanishing point to have the direction of the horizontal line correct.



Build the ellipses into the volume of a rectangular form. Locate the check points of the important curves and draw in the ellipses as shown; then connect the parts.



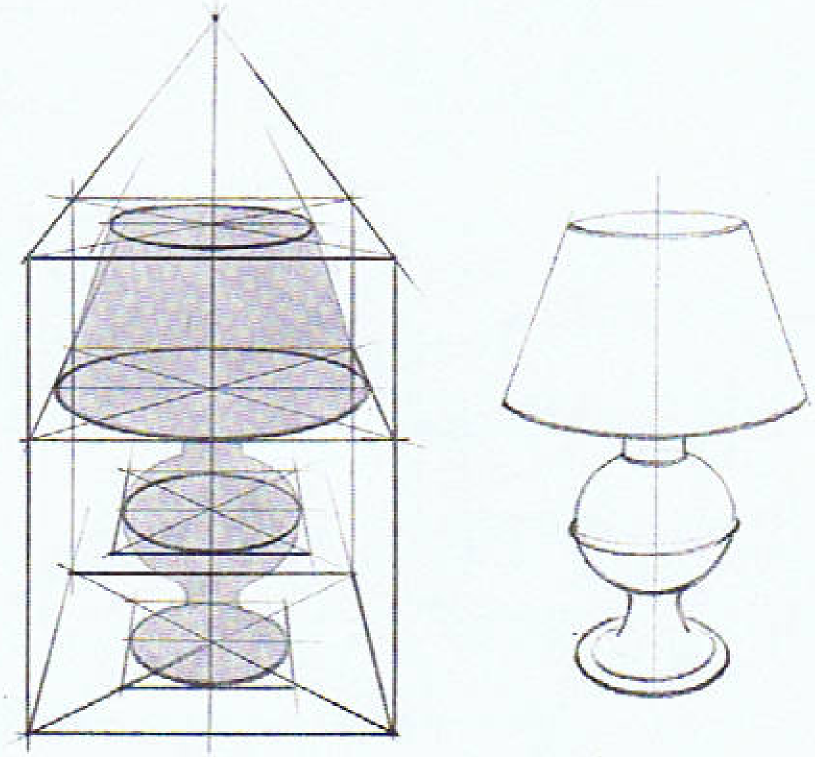
A cylinder can be accurately constructed in the manner shown here. The value of the square, to put each ellipse in its correct perspective, is demonstrated. Drawings like the above can be made freehand but the artist should be very conscious of all the points discussed here.

Constructing curved forms

In perspective, the top ellipse of a water glass is different from the bottom ellipse. Both vary according to the eye level. In a graceful water pitcher you may need to draw several different-sized ellipses to draw the pitcher correctly in perspective. This is done by first drawing the rectangular form that could encompass the curved object. Proceed to divide the surfaces as we showed you on page 10. Make all the divisions necessary by lightly drawing in the diagonals. Use your vanishing points.

When drawing curved forms, the center of the rectangular form is just as important as the center of the square is when plotting the circle in perspective. A study of the diagrams on this page will show you how to proceed. Remember that at eye level an ellipse is a straight line and, as the station point rises or lowers, the ellipse opens until, if you were directly above or below it, it would be a circle.

You learn to draw by drawing



This diagram shows how the curved forms of a lamp are constructed. First consider the over-all form of the lamp as a cube. Next, draw the ellipses, using the method of drawing a circle in perspective shown on page 10.

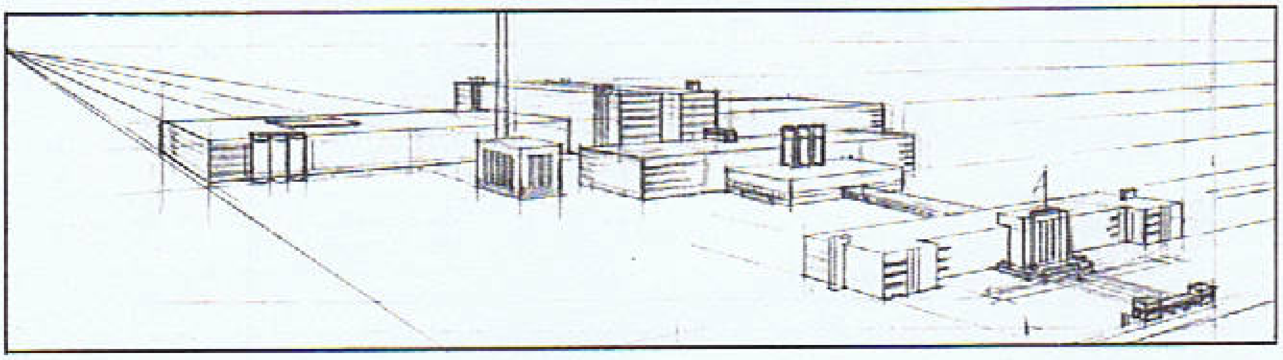
Compound forms

We told you at the beginning of this lesson that if you could understand the cube in perspective you could solve most perspective problems. On this page we are combining different-sized cubes with rectangles, and both, in turn, with ellipses. The three most important things are again: station point, vanishing point and eye level. All of these three can affect the appearance of your drawing if they are poorly selected. However, if they are definitely established, you will still have a drawing correct in perspective although it may be unattractive.

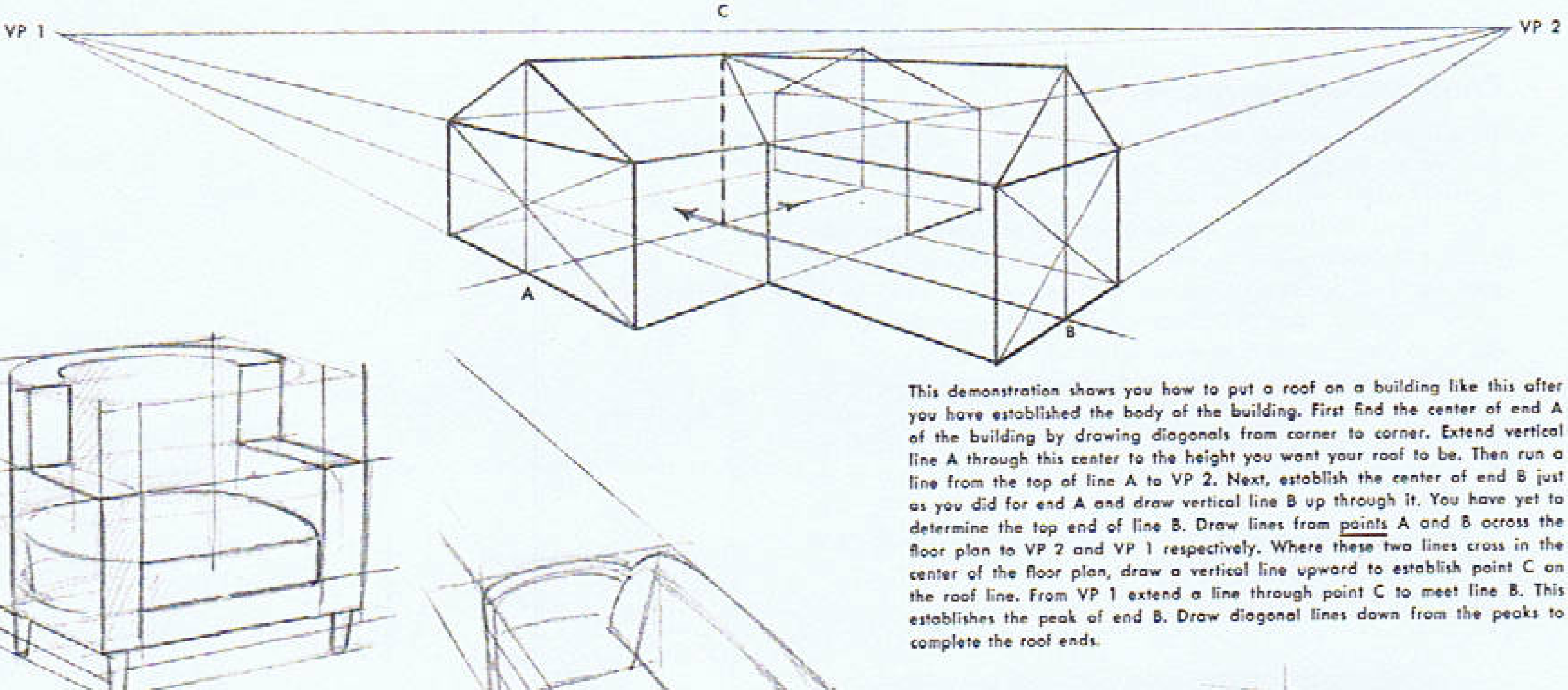
It is important here to remember to keep your vanishing points rather far apart because this will give the final picture a more pleasant appearance. For all general use, we suggest that all verticals be truly vertical, except when a special effect is desired and a third vanishing point is necessary.

Most objects are compound forms. There are millions of forms on earth but only a few basic geometric ones. We cannot diagram them all but we can do a few of the most important. However, if you can draw a cube, you should be able to "slice" it in half. If you understand measurement, you should be able to put some drawers in a cube and call it a chest of drawers. If you need to put a curved vase on it, you should be able to do so by building it from a cube or rectangle as we have shown you. If you were to "construct" a ship, you could lay six cubes together. This would be the basis of the hull – six times longer than it is high and wide. You would find the center of the group, then place the line of the keel and the center of the decks. From here, you would curve the hull and if you use just a bit of care it couldn't get very far out of hand.

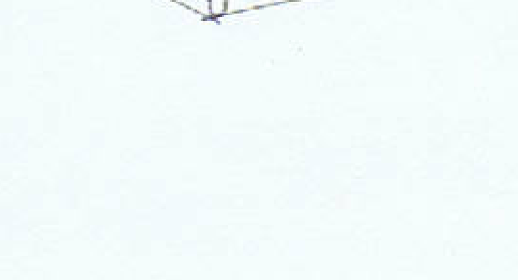
If you know how to find the center of the side of a rectangle, in the way we have suggested with the two diagonal lines, you surely can find a quarter of the area in the same way. For example, if you must find the position of the ridge pole for a roof, you simply draw the vertical line up to the length you wish, through the center, or the quarter position, or any place you might select. We tell you this to show you that compound forms, which you will be constantly confronted with, are not complex – they are only multiples of what you already know. The diagrams on this page should prove this.

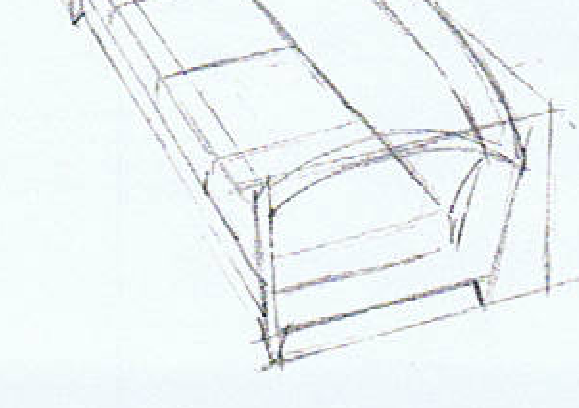


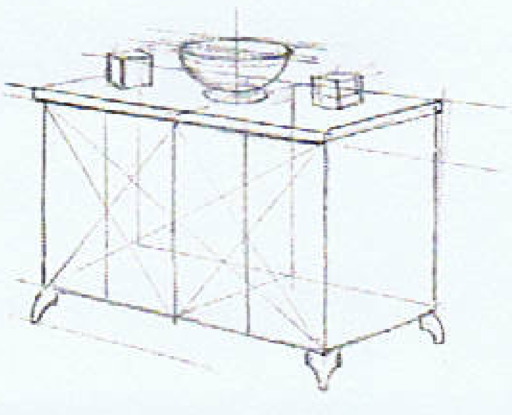
This is a reproduction of the actual preliminary drawing for a factory painting by a member of the Faculty. It is a good example of how perspective is first worked out.

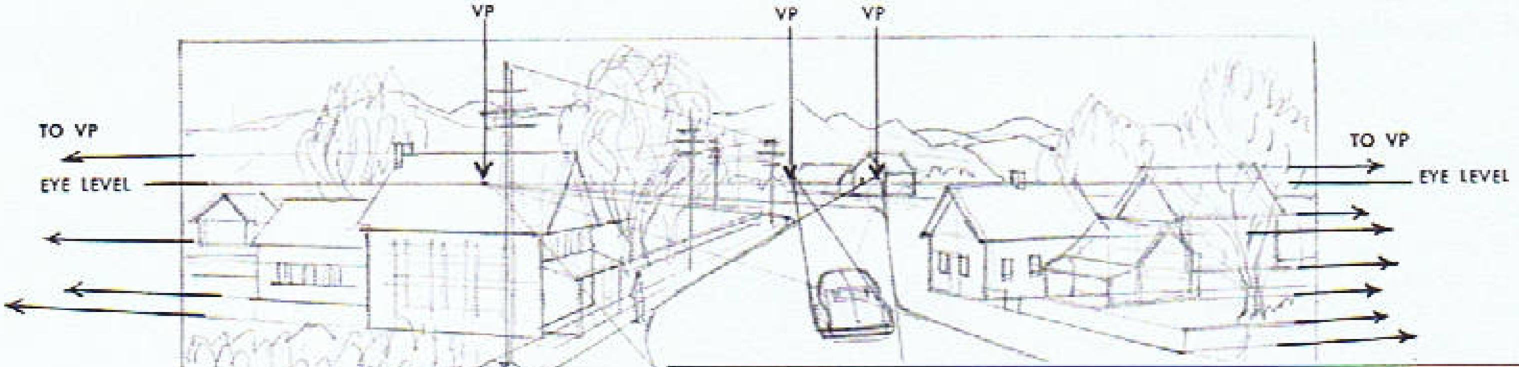


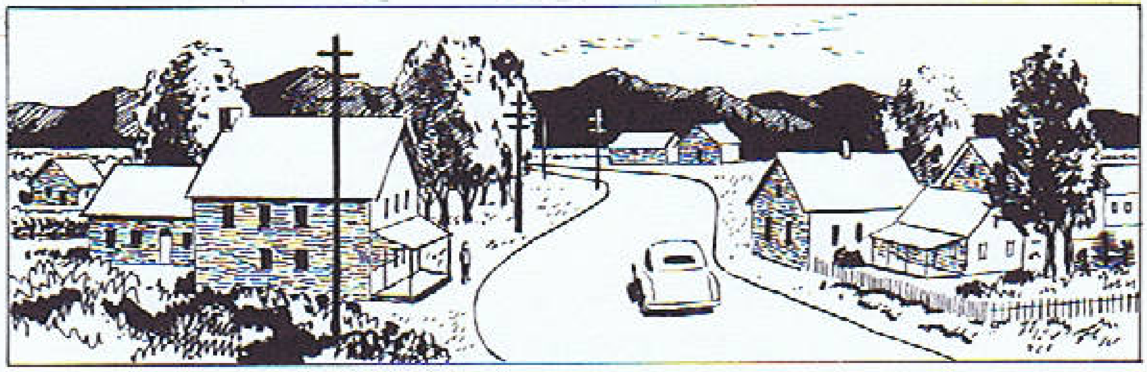
This demonstration shows you how to put a roof on a building like this after you have established the body of the building. First find the center of end A of the building by drawing diagonals from corner to corner. Extend vertical line A through this center to the height you want your roof to be. Then run a line from the top of line A to VP 2. Next, establish the center of end B just as you did for end A and draw vertical line B up through it. You have yet to determine the top end of line B. Draw lines from points A and B across the floor plan to VP 2 and VP 1 respectively. Where these two lines cross in the center of the floor plan, draw a vertical line upward to establish point C on the roof line. From VP 1 extend a line through point C to meet line B. This establishes the peak of end B. Draw diagonal lines down from the peaks to complete the roof ends.



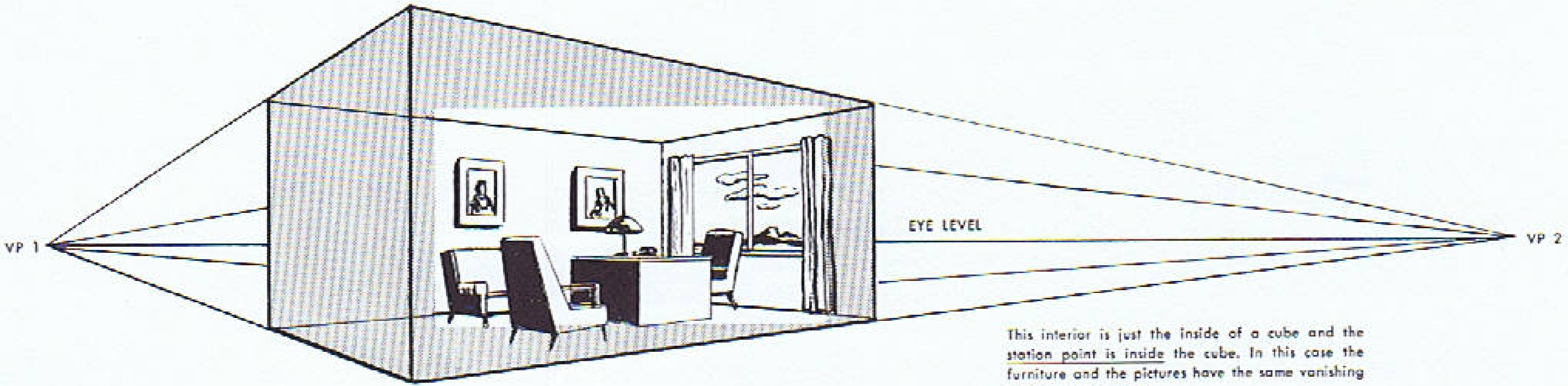








Notice that the road has two different vanishing points caused by a slight jog in its direction. The houses have different vanishing points. The car is "on the turn" and has a different vanishing point. However, all vanishing points are on the eye level.



This interior is just the inside of a cube and the station point is inside the cube. In this case the furniture and the pictures have the same vanishing points as the walls.

Interior and exterior

To put buildings, trees, telephone poles, roads and people "on the ground" in perspective, we follow exactly the same procedure as when we put a cube in perspective. Telephone poles and people do not vary much in height; buildings and trees may vary greatly; roads generally stay about the same width. First establish the horizon or eye level line. From here on, you can put in anything you wish. If there are several buildings, one building can be your measurement for all of the others. The same procedure applies to the trees, the telephone poles or the people. If one is established in the picture, all the other units of the same kind can be readily measured, provided they are parallel to the line of the picture plane.

To place them in depth and at the correct size, you simply run the height of the objects to the vanishing point. At any level in the picture you can shift the objects horizontally. Be sure the horizontal shift is absolutely parallel to the picture plane. Buildings may be in various positions — not at right angles or parallel to each other. Establish the view of the building freehand and then establish the vanishing point for that building. Each building can have its individual vanishing points, but these must be on the established eye level.

For interior perspective, try to think of a room as being the inside of a cube. All of the rules established with the cube are applicable here. You are inside the cube instead of outside it. There must be an eye level and vanishing points. Furniture can, with care, be arranged in various positions, provided you have an eye level established so that you can shift the vanishing points for each individual shift of furniture position.

When doorways, pictures, curtains, mouldings, etc., follow the wall, the vanishing points of the wall are used. Floor patterns follow the perspective of the floor and you must hold to the vanishing points you have established for the floor. A center lighting fixture is placed at the intersection of the diagonal lines running from corner to corner in the ceiling.

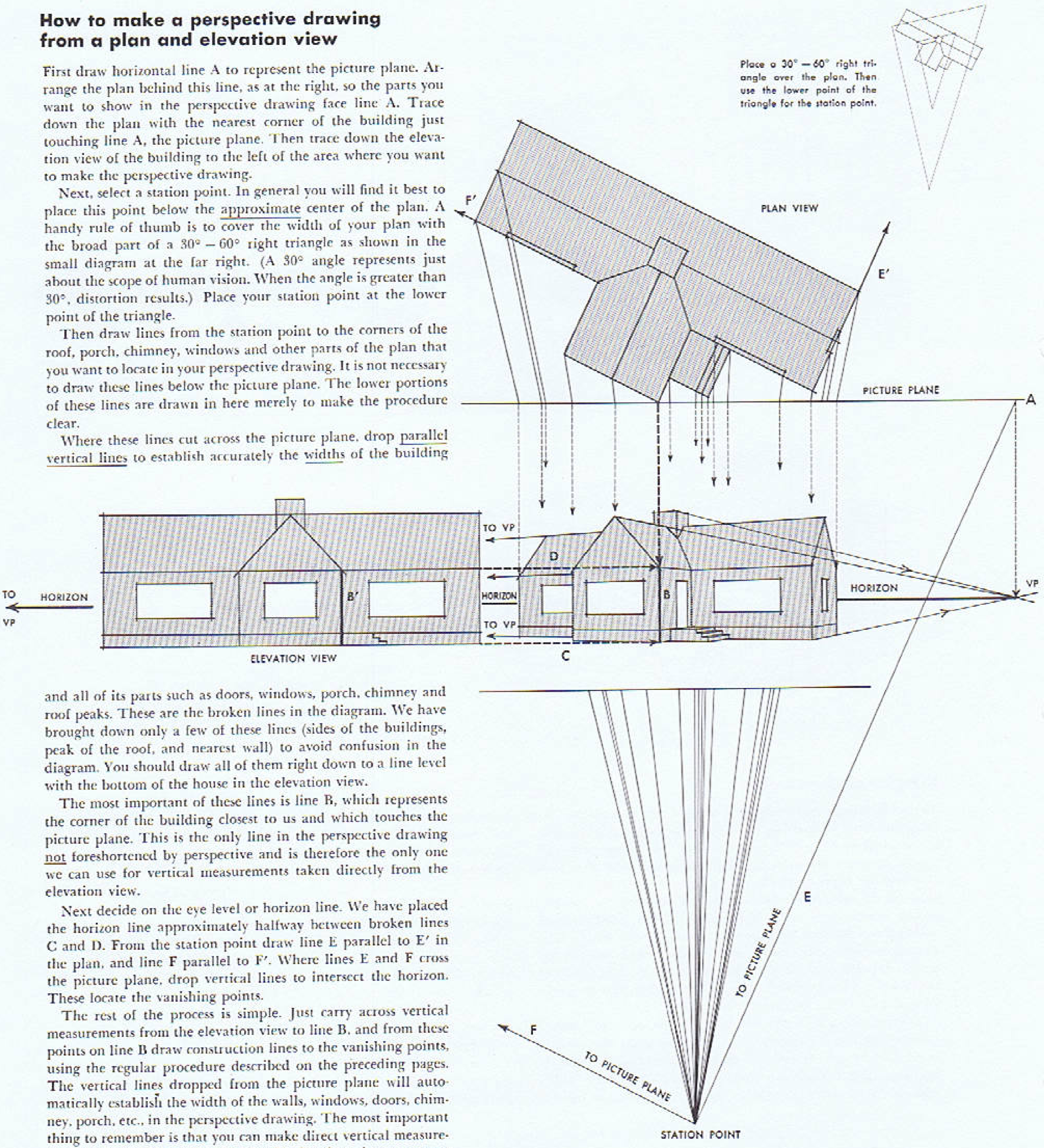
How to make a perspective drawing from a plan and elevation view

First draw horizontal line A to represent the picture plane. Arrange the plan behind this line, as at the right, so the parts you want to show in the perspective drawing face line A. Trace down the plan with the nearest corner of the building just touching line A, the picture plane. Then trace down the elevation view of the building to the left of the area where you want to make the perspective drawing.

Next, select a station point. In general you will find it best to place this point below the approximate center of the plan. A handy rule of thumb is to cover the width of your plan with the broad part of a 30° – 60° right triangle as shown in the small diagram at the far right. (A 30° angle represents just about the scope of human vision. When the angle is greater than 30°, distortion results.) Place your station point at the lower point of the triangle.

Then draw lines from the station point to the corners of the roof, porch, chimney, windows and other parts of the plan that you want to locate in your perspective drawing. It is not necessary to draw these lines below the picture plane. The lower portions of these lines are drawn in here merely to make the procedure clear.

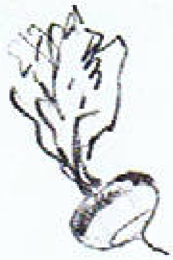
Where these lines cut across the picture plane, drop parallel vertical lines to establish accurately the widths of the building and all of its parts such as doors, windows, porch, chimney and roof peaks. These are the broken lines in the diagram. We have brought down only a few of these lines (sides of the buildings, peak of the roof, and nearest wall) to avoid confusion in the diagram. You should draw all of them right down to a line level with the bottom of the house in the elevation view.

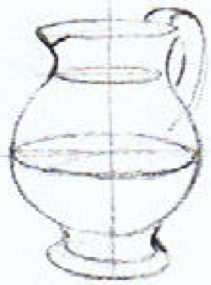

Place a 30° – 60° right triangle over the plan. Then use the lower point of the triangle for the station point.

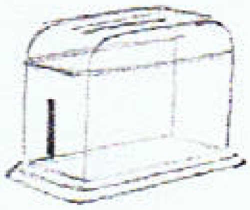
The most important of these lines is line B, which represents the corner of the building closest to us and which touches the picture plane. This is the only line in the perspective drawing not foreshortened by perspective and is therefore the only one we can use for vertical measurements taken directly from the elevation view.

Next decide on the eye level or horizon line. We have placed the horizon line approximately halfway between broken lines C and D. From the station point draw line E parallel to E′ in the plan, and line F parallel to F′. Where lines E and F cross the picture plane, drop vertical lines to intersect the horizon. These locate the vanishing points.

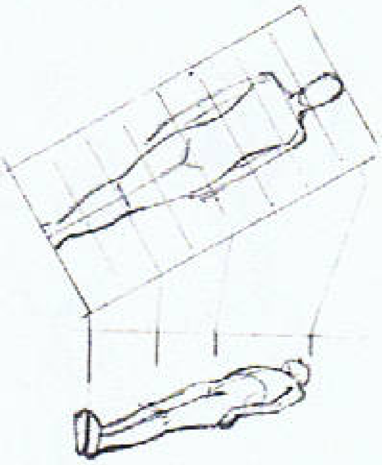
The rest of the process is simple. Just carry across vertical measurements from the elevation view to line B, and from these points on line B draw construction lines to the vanishing points, using the regular procedure described on the preceding pages. The vertical lines dropped from the picture plane will automatically establish the width of the walls, windows, doors, chimney, porch, etc., in the perspective drawing. The most important thing to remember is that you can make direct vertical measurements only on line B in the perspective drawing when you carry these measurements across from the elevation view.



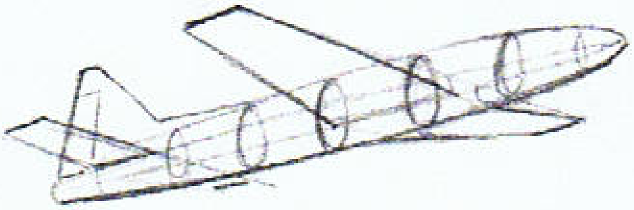


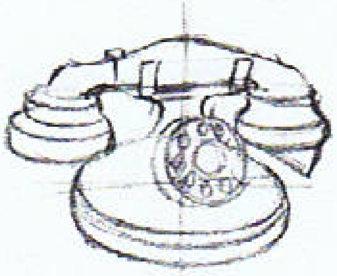


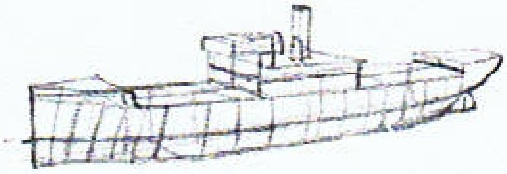
On this page are examples of the way to draw "free" or irregular forms. "Draw through" them and think of the perspective while you are drawing. Measure the parts. First you must reduce the object to its basic form — you can add the details later. Remember a form has depth and perspective.

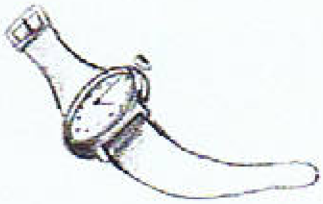


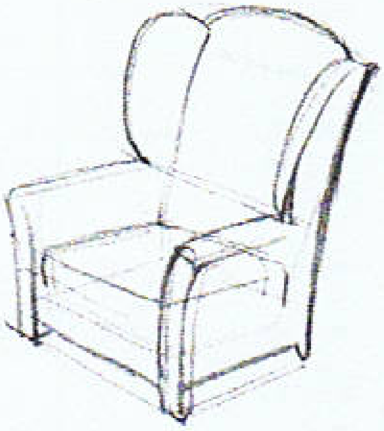
A figure can be measured and foreshortened as shown above, or it can be foreshortened as shown below.

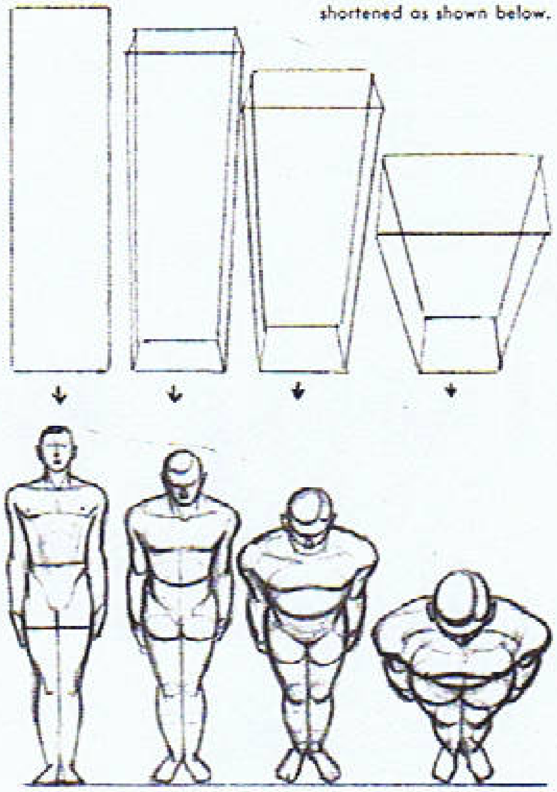










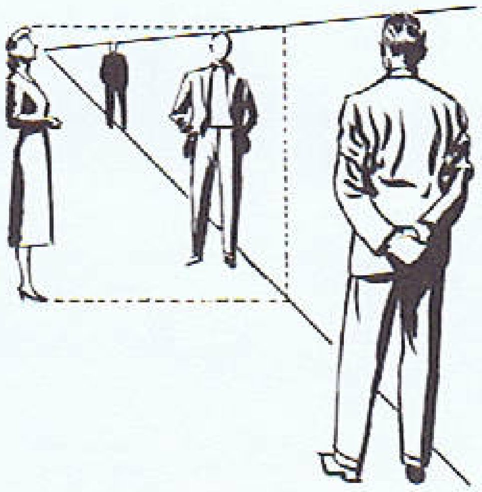


Foreshortening and "free" forms

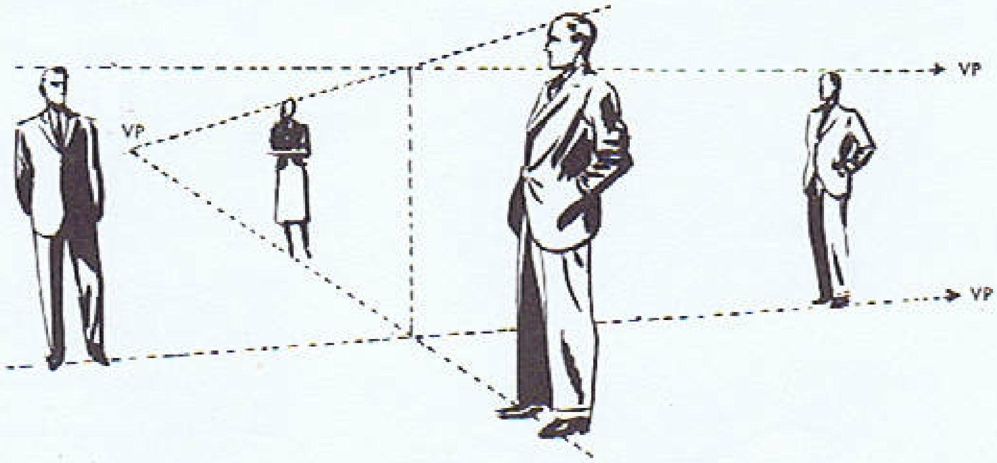
In a picture, a leg receding from you or an arm coming toward you is foreshortened – it is in perspective. Unlike a geometric form or an ellipse, it is a "free" or irregular form. Within the cylindrically shaped limb are many curves. They make foreshortening more difficult. Knowledge and a great deal of practice in drawing the figure in various positions are your best aids. However, thinking in terms of perspective will help you too.

The methods of measurement we have applied to geometric forms can be used many times to advantage here. For example, the approximate knee position on an extended leg can be determined in the same way that you can determine the position of a door or a window on a receding surface. Most artists acquire, through practice, the ability to do this freehand, but there are times when, in an unusually acute perspective, some way of checking is needed. How much or how little is seen of the head of a figure lying diagonally, feet first, on the floor, can be a very important point to clarify.

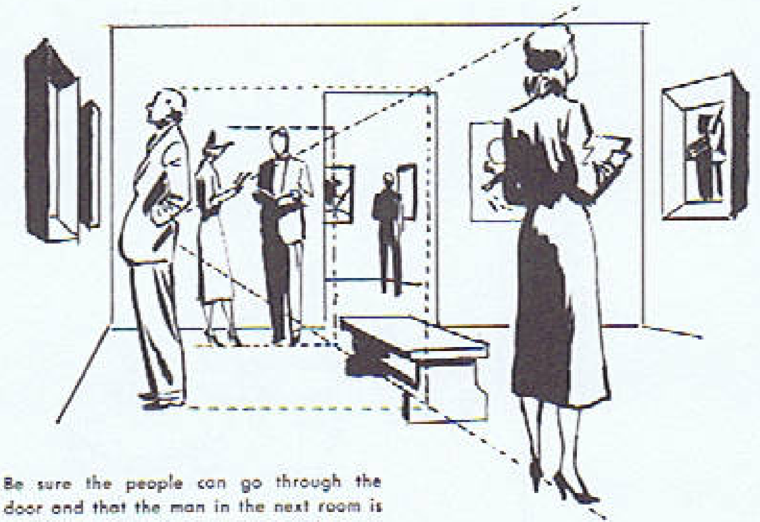
In unusual views, it is helpful to fit the figure into a rectangular form. This can quickly determine if and where a part will be seen and its approximate shape. In doing this, use only the basic form. Although you may not draw the many perspective lines, you must have the approximate form and its perspective in mind. If you get into trouble, perspective is the cure. Go back to the three basic needs: station point, eye level and vanishing point. In drawing the figure and most small objects, be sure the station point is not too close to the object. If it is, you will find too much distortion. Do not have a foreshortened arm as long as a city street. Remember that drawing is thinking.



The simple way to be sure the people are placed in their correct size and position is to establish an eye level and a vanishing point. To place a certain-size figure to one side, run out the lines of height horizontally to the desired position.



When the figures are not parallel to the picture plane, two vanishing points should be used.



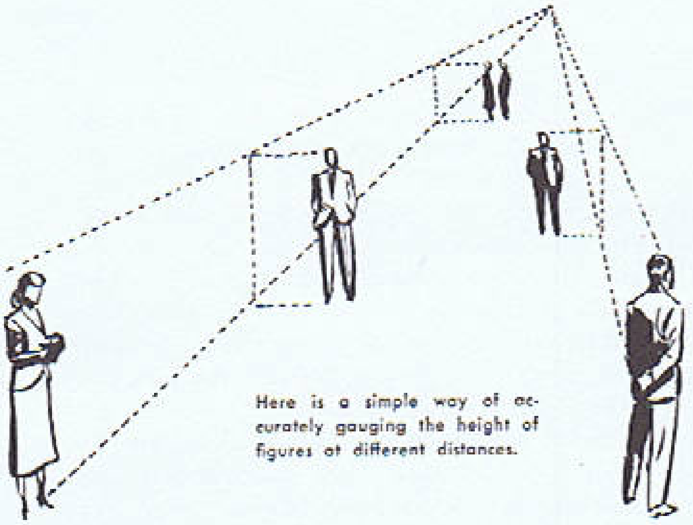
Be sure the people can go through the door and that the man in the next room is the correct height in relation to his surroundings and the other figures.

The figure in perspective

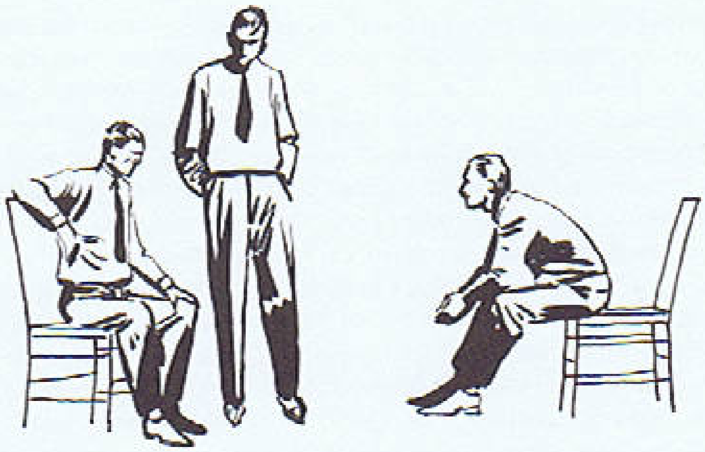
There is probably nothing more exasperating, in a picture, than a figure that is not standing on the floor or one that is taller than the door. To place the figure in its correct position is imperative. Furthermore, the figure is the artist's yardstick. People are an approximate height. Anyone viewing a picture automatically determines proportions, scale and sizes as they relate to the figure. A tree's height is gauged by the figure standing next to it; a building is large or small as it relates to the person entering it. Everything in a picture is relative. The figure and its position in perspective are the yardstick.

Again it is the vanishing point that does it. The vertical distance between the guide lines which go to the vanishing point establishes the height of a figure anywhere in depth. To move the figure to the left or right of these guide lines, simply extend horizontal lines from the head and feet. If you determine the height of one figure, the correct height of all the others is established by the two horizontal lines crossing the lines that lead from the figure to the vanishing point.

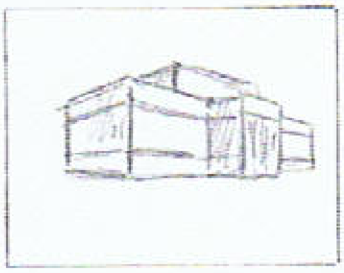
After some practice and experience this becomes second nature to you. Few artists continue to use this process. There are times when you may need it and it is well to know. It's a means of checking, however, and not a must. Study the diagrams and you will quickly understand what we mean.



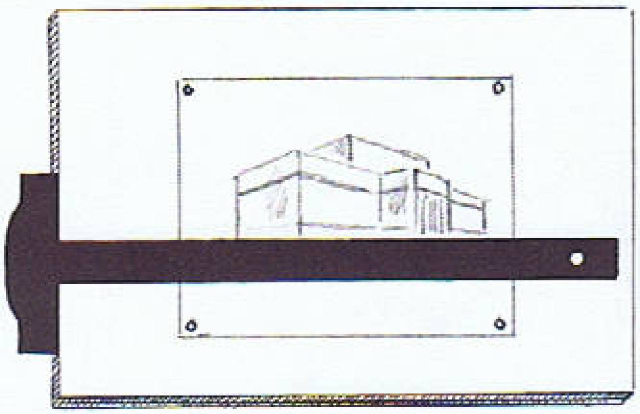
Here is a simple way of accurately gauging the height of figures at different distances.



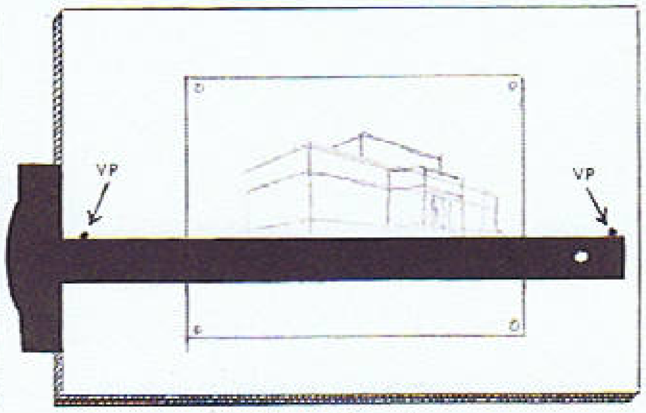
When drawing seated and standing figures together, take care to ascertain the sizes. For example, two sitting figures can be different heights, depending on their sitting posture.



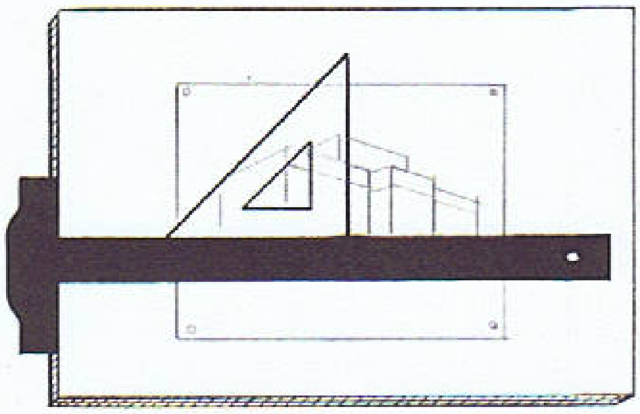
Make a rough sketch.



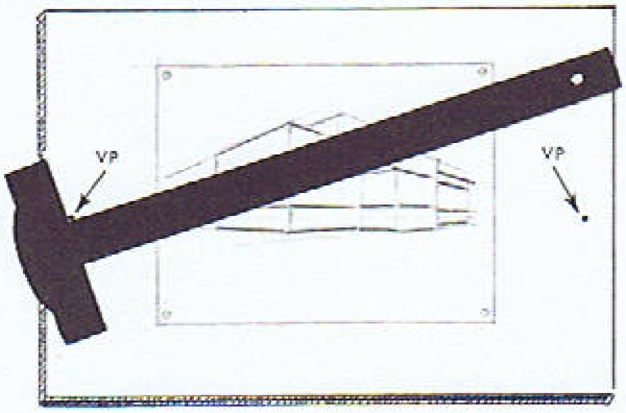
Tack down the sketch and draw the eye level line.



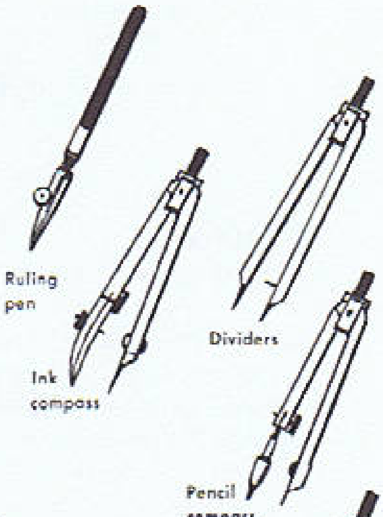
Establish the position of the vanishing points.

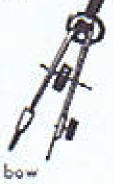


Use the triangle at right angles to the T-square to make vertical lines.



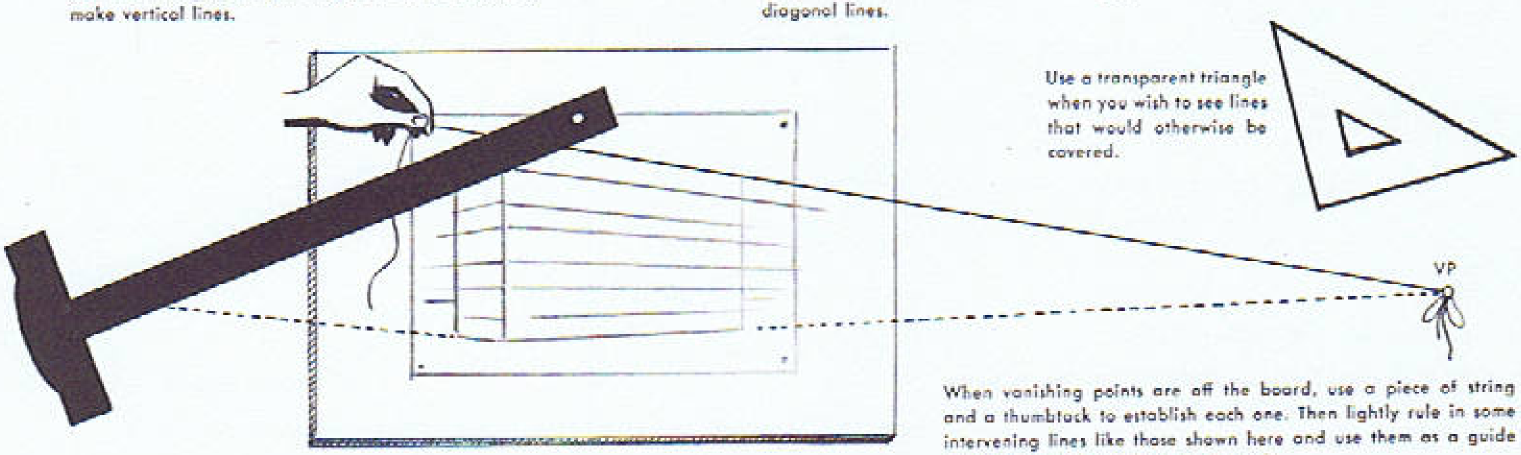
Pivot the T-square from each vanishing point for all diagonal lines.





Small bow compass for small circles

Use a transparent triangle when you wish to see lines that would otherwise be covered.



When vanishing points are off the board, use a piece of string and a thumbtack to establish each one. Then lightly rule in some intervening lines like those shown here and use them as a guide to establish any others you may need.

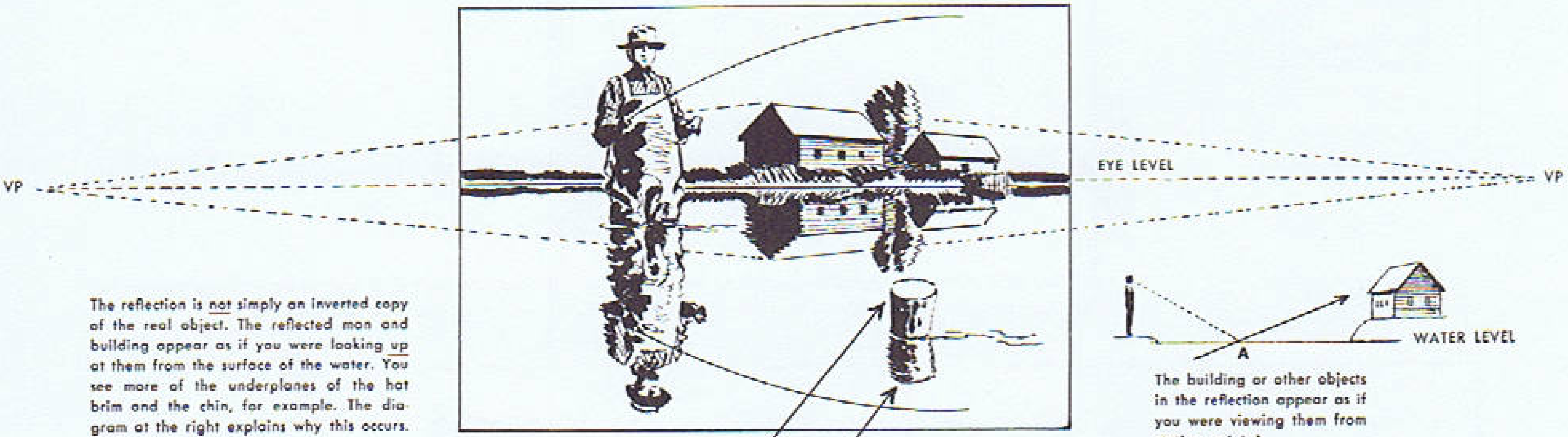
Method of procedure

For practical working conditions there are numerous short cuts – too many to list here. Artists, through practice, discover many to suit their needs. For the professional artist these short cuts save time and labor. Generally, drawings are a combination of freehand and instrument drawing. For most purposes, a drawing board, T-square, triangle and compass are all you need.

Rough in your drawing freehand to get the view you wish. Then establish the eye level and estimate the position of the vanishing points. If one is further away than the other, shift the position of your drawing on the board to accommodate the difference. Line up the eye level horizontally with the T-square and firmly tack down the paper. To correct any error in your rough sketch, you may need to shift your vanishing points along the horizontal eye level. When the vanishing points are correctly established, put a tack or pin firmly at each point. Turn the T-square upside down and let it pivot from the tack. This is the simplest way to draw your perspective lines. For vertical lines, hold the T-square horizontally across the paper and use a triangle.

If the vanishing points are wide apart (as they should be in most cases) and are beyond the edge of your board, a good method to use is one of measurement. Proceed with the rough sketch and then approximate the center and two end verticals. Establish the eye level and also the major horizontal perspective lines. Although the vanishing points may be four feet away, be sure they are both on the eye level. You may need to use a long piece of string to establish them. Then draw several guide lines and proceed as shown in the bottom diagram.

To obtain a flat edge, use your T-square upside down, pivoting from a tack placed at the vanishing point. Use your T-square from the side of your board for all horizontal lines.



The reflection is not simply an inverted copy of the real object. The reflected man and building appear as if you were looking up at them from the surface of the water. You see more of the underplanes of the hat brim and the chin, for example. The diagram at the right explains why this occurs.

You see the top of the stump. In the reflection, the top cannot be seen because the view is from below.

The building or other objects in the reflection appear as if you were viewing them from station point A.

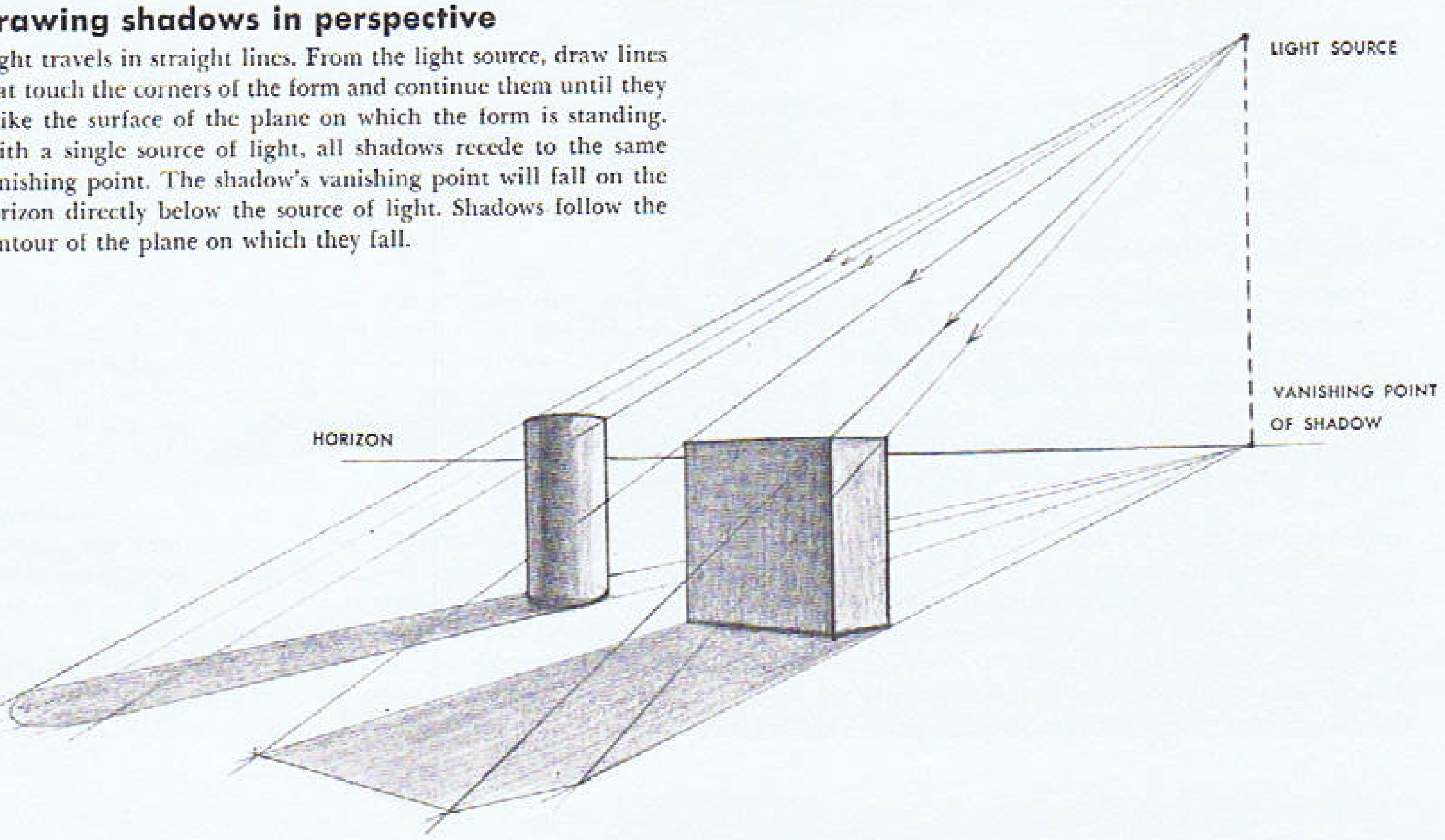
Reflection

An object reflects in the water or in a mirror as far as it projects above. It is not the reverse of the drawing above. The eye level remains constant but the view is a reflected one. For example, the station point is the same but the eye looks down and sees what the "water sees" looking up. Another explanation is this: If the eye level is above an object, you are looking down at the object. As this object reverses in reflection, the proportions remain the same but the "view is up" or from below it. If the object is close to the eye level, the reflection will be nearly a duplicate in reverse, but not if the object is well below eye level.

Study the drawing above and establish in your mind the perspective of the foreground stump and figure. Then turn the drawing upside down and notice the difference in the "view" or, better still, trace the figure, reverse it and compare it with the reflected figure in the drawing. This will show you exactly how this figure is distorted in reflection.

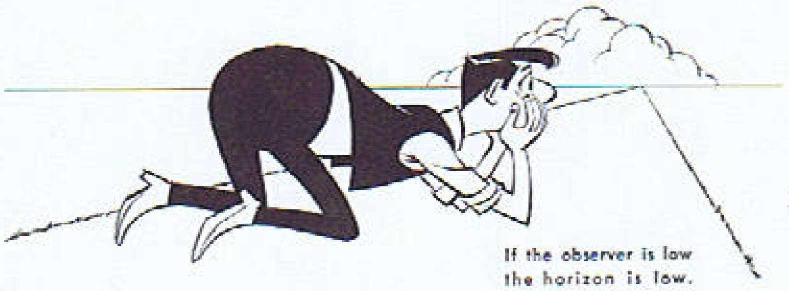
Drawing shadows in perspective

Light travels in straight lines. From the light source, draw lines that touch the corners of the form and continue them until they strike the surface of the plane on which the form is standing. With a single source of light, all shadows recede to the same vanishing point. The shadow's vanishing point will fall on the horizon directly below the source of light. Shadows follow the contour of the plane on which they fall.

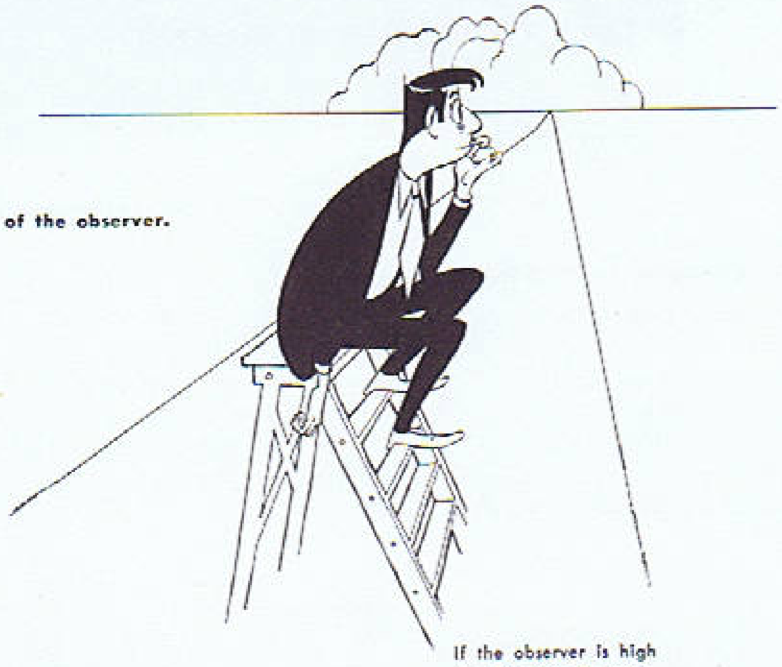


Things to remember

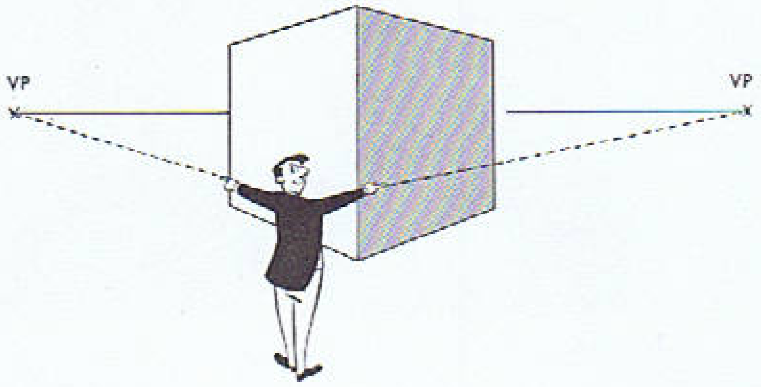
The horizon is always at the eye level of the observer.



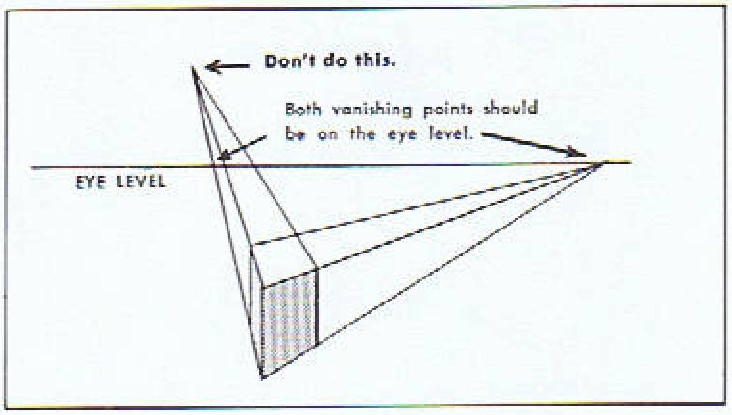
If the observer is low
the horizon is low.

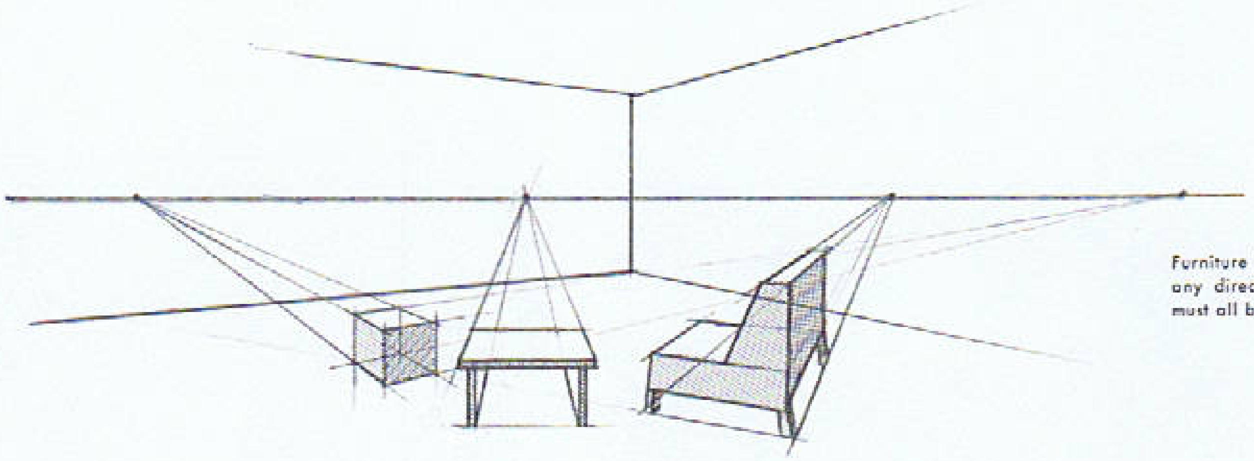


If the observer is high
the horizon is high.



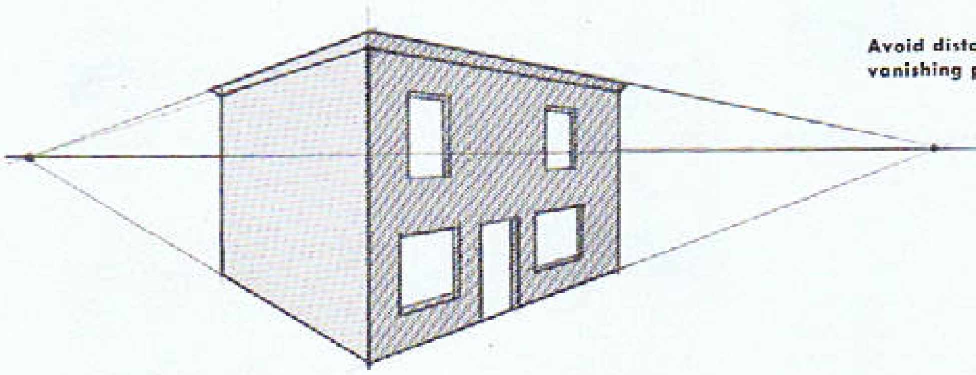
Imagine that you are standing in front of a cube. With arms extended parallel to the sides of the cube, point toward the horizon. This will give you a good estimate of the position of the vanishing points.


Don't do this.
Both vanishing points should be on the eye level.
EYE LEVEL

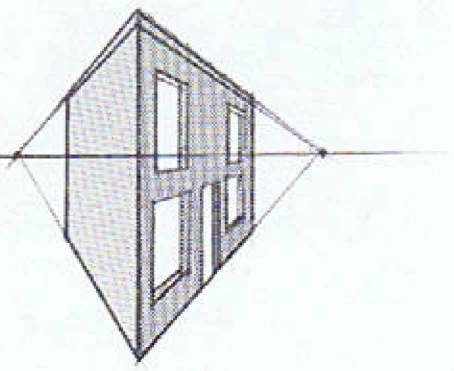


Furniture in a room can be facing any direction, but vanishing points must all be on the same eye level.

Avoid distorted perspective. Keep vanishing points well apart.



Correct: Vanishing points placed far enough apart.

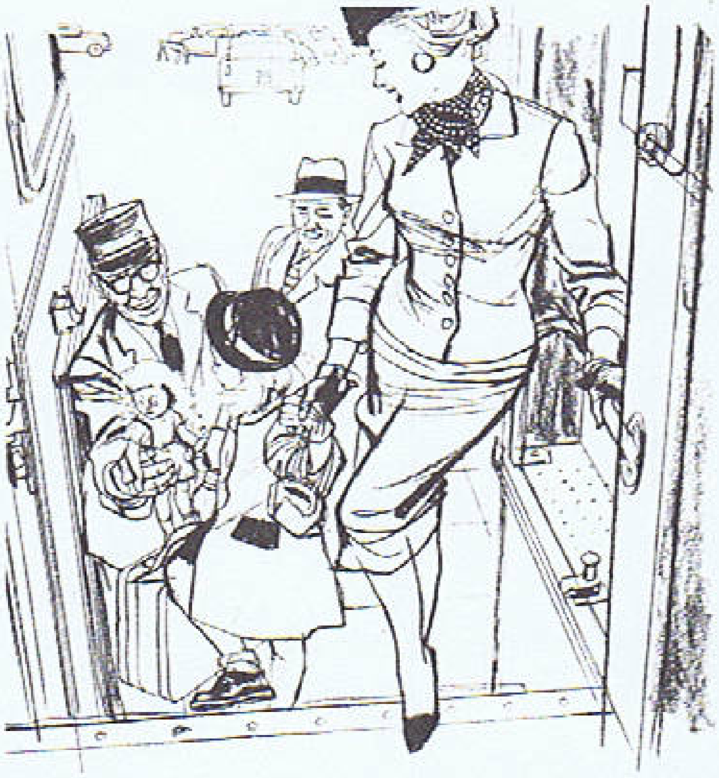


Incorrect: Distortion too great because vanishing points are too close.

Attitudes towards perspective

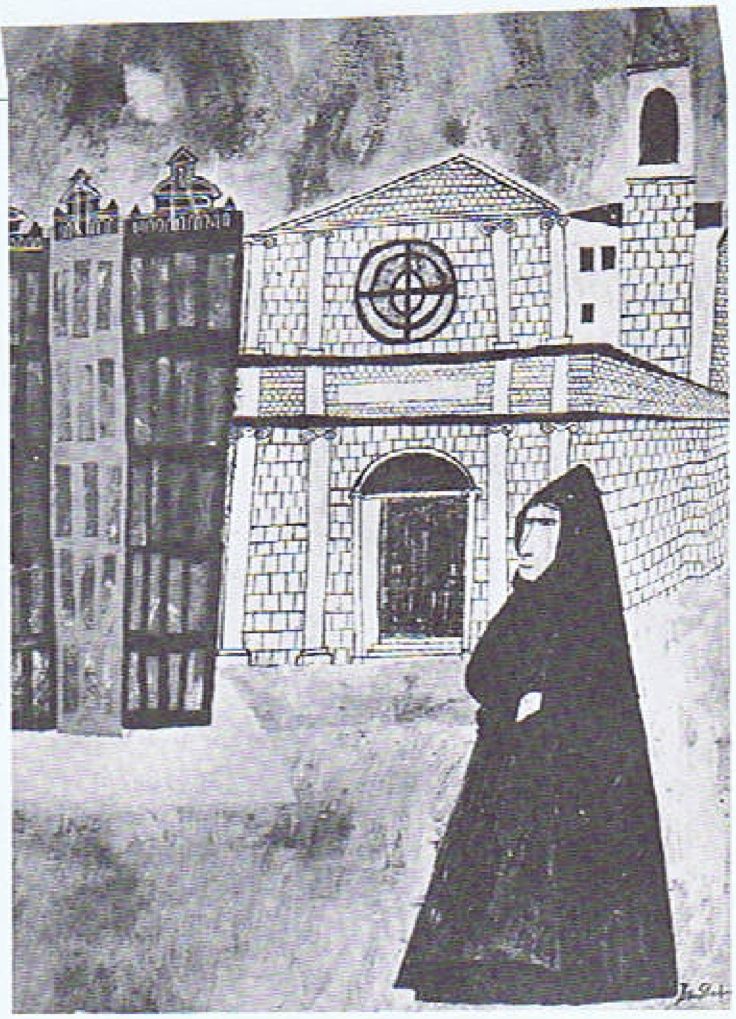
A sound knowledge of perspective is a valuable tool for the artist. It is not, however, an artistic end in itself. The proper goal of picture making is a good picture, and this may or may not require accurate perspective. As the examples below demonstrate, different artists will take a different approach toward perspective — depending upon their style and the purpose for which the picture is made.

Courtesy New York Central



Austin Briggs

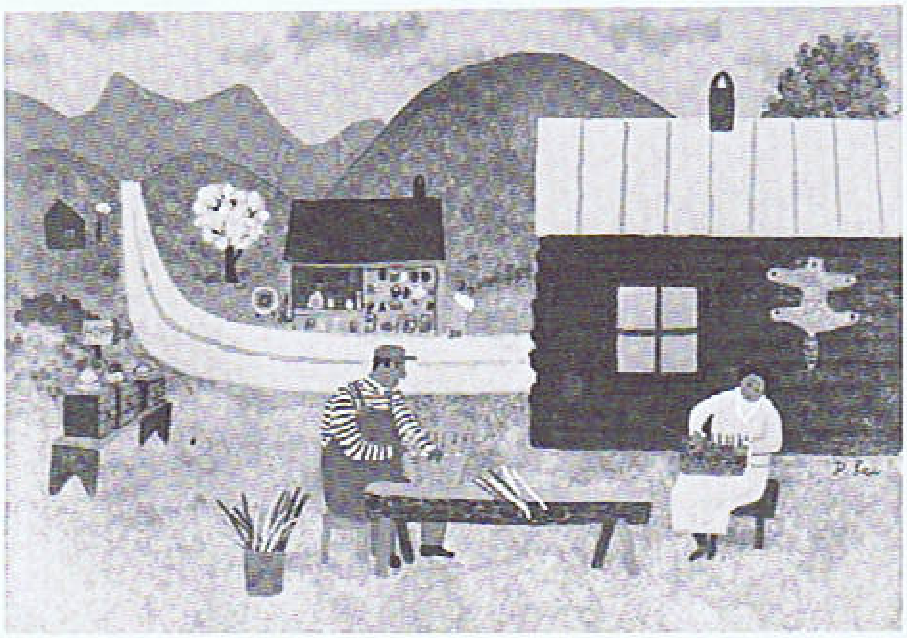
Courtesy Esquire



Ben Shahn

In both of these pictures, people seen against a background were the artists' subject — but one artist was making an advertising illustration, the other a picture strong in atmosphere and feeling. Each artist interpreted the perspective to suit the needs of his picture. Austin Briggs' drawing shows how a realistic treatment of foreshortening and perspective creates a believable illustration. By contrast, Ben Shahn was mainly concerned with design and the expression of a very personal reaction. He sacrificed perspective in favor of the strong pattern created by the building stones, windows, and flat figure.

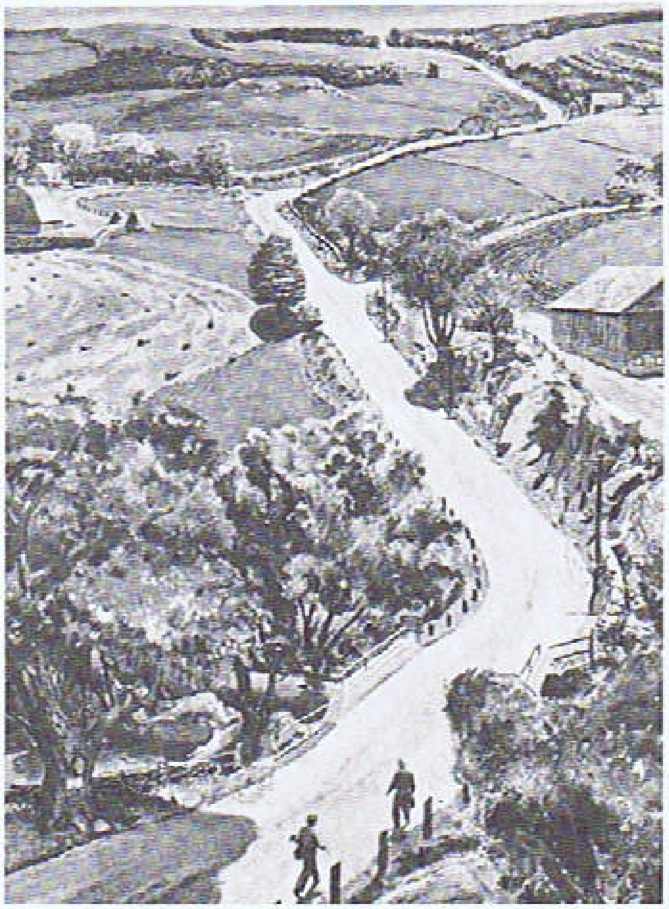
Courtesy Standard Oil Company



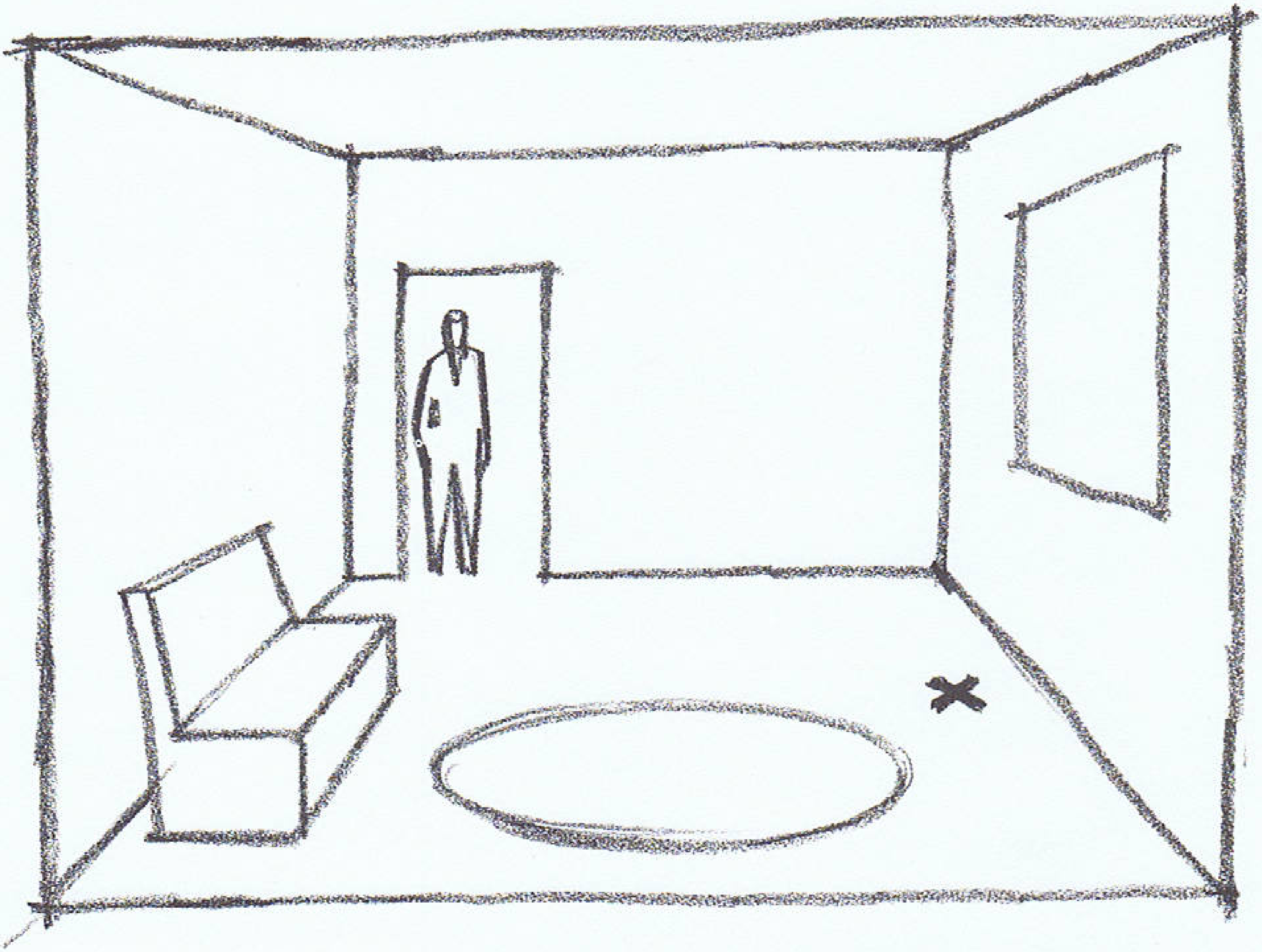
Doris Lee

These two examples again show how similar subjects can be treated with different perspective emphasis. Although Doris Lee used perspective to a limited degree — notice how the road narrows and the forms diminish as they recede — her main purpose was not to create depth, but an effective picture design. Where the perspective interfered with this it was arbitrarily altered — note the flat treatment of the road behind the man. In Peter Helck's painting, realism is well established by the careful use of accurate perspective, which helps create a strong sense of realism throughout the whole picture.

Courtesy Alcoa



Peter Helck



FAMOUS ARTISTS COURSE
Student work
Lesson 10
Perspective for the artist

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

In this lesson we show you how to use the fundamentals of perspective to make better pictures. We are not concerned with the complicated details of perspective required to make architectural or engineering drawings, but with the simpler, basic kind of perspective that every artist needs to know. With this in mind, here are some things to do for study and practice:

1. Read through this lesson carefully until you thoroughly understand the basic principles of perspective. You'll find it helpful to review pages 18 through 23 of Lesson 2 at this time. Then apply what you have learned to the following exercises.

2. Select several photographs of the interiors or exteriors of buildings. You can find many examples in magazines. Place each picture beneath a sheet of tracing paper. Locate the vanishing point or points on the horizon line by extending the lines of the interior or exterior walls of the buildings. Complete the diagram by drawing in the other main lines of perspective.

3. On your tracing pad, make many sketches of objects such as chairs, tables, windows, household appliances, dishes, etc. These can be rough, but should be reasonably accurate in terms of form and proportion. Then place a clean tracing sheet on top of each sketch and make a careful perspective drawing.

4. Make drawings of some of the rooms in your house, using the principles described on page 13. Draw the furniture, doors and windows following these same principles. Place figures at various points in the room, applying the method shown on page 16.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Make an accurate one-point perspective drawing from the rough sketch on Plate 1. Put a sheet of visualizing paper directly over the rough sketch and make your drawing the same size and in the same position on the sheet. This will allow room for the circle you draw to construct the ellipse of the rug. (See diagram on page 10.) Consider the nearest wall of the room to be the picture plane. Place the horizon about $\frac{1}{4}$ inch above the top of the doorway. Be sure to indicate this eye level and the vanishing point. Show all construction lines.

Divide the window on the right wall into nine panes of the same size. Draw the sofa against the left wall and draw the circular rug on the floor in approximately the position indicated. Place the center of the rug directly below the vanishing point. Locate the position of a simple square lighting fixture at the center of the ceiling. In the position marked X on the floor, draw a standing figure which relates correctly to the figure in the doorway. Both figures are 6 feet tall.

Before doing this drawing, restudy the diagrams on pages 6, 9, 10 and 16. Make your drawing with an H or 2H pencil in line only, on a sheet of visualizing paper 11 inches wide by 14 inches high.

Mark this drawing -- ASSIGNMENT 1.

ASSIGNMENT 2. Make a two-point perspective drawing in pencil of the one-story house shown on page 12. Construct this house so that the eye level is located about one-third of the distance down from the eaves of the roof to the ground. Draw a large window centered on the wall above A.

Draw the house about 4 inches high on a sheet of visualizing paper measuring 14 inches wide by 11 inches high. To avoid distortion, place your vanishing points about 24 inches apart for a drawing this size. To accomplish this, tape three 11 x 14-inch sheets of paper together. Make your drawing on the center sheet and use the right and left sheets to place the vanishing points. These sheets can be folded back over your drawing for convenience in mailing.

Make your drawing in pencil line with all of the major construction lines showing. Do not shade the drawing. Concentrate on the construction -- do not add any details such as

(over, please)

shingles, gutters, etc. Put in some low, rolling hills in the distance but don't add any other background. Be sure to indicate the horizon line. Do your drawing with an H or 2H pencil.

Mark this drawing -- ASSIGNMENT 2.

In judging your work we will be looking for two things: First, and most important, your understanding of the perspective principles explained in the lesson; second, the accuracy of your drawing.

IMPORTANT: Be sure to letter your name, address, and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

✓

Check
before mailing

Your lesson carton should contain:

Assignment 1
Assignment 2
1 Return shipping label filled out completely.

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FAMOUS ARTISTS COURSE, WESTPORT, CONN.

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Landscapes and interiors

Lesson 11

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

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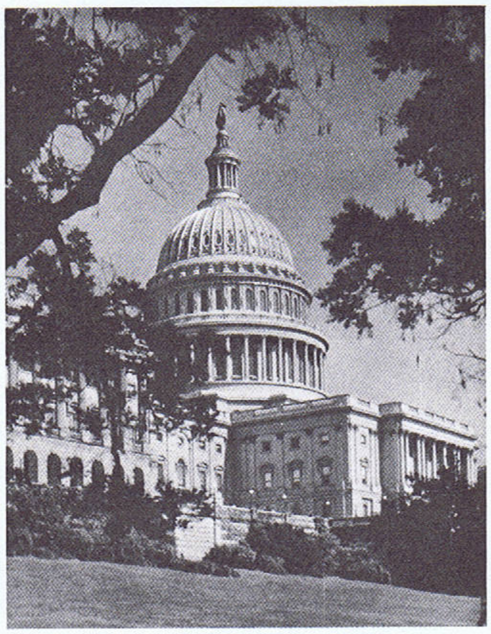
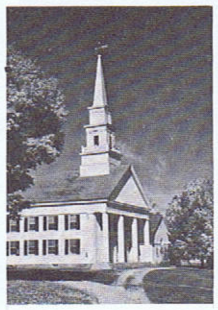
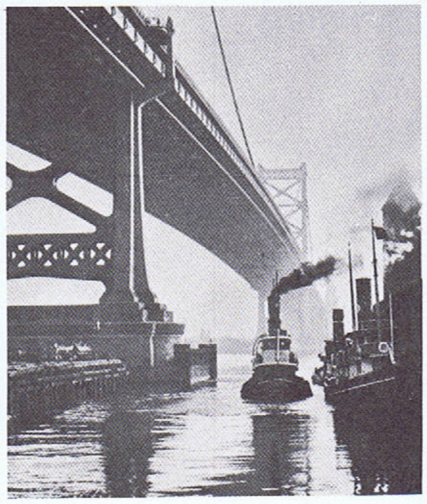
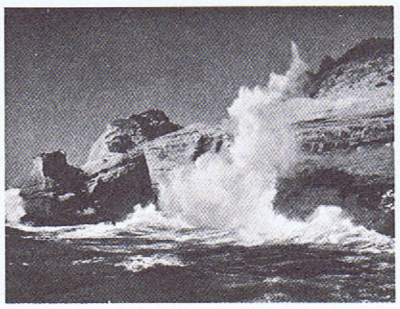
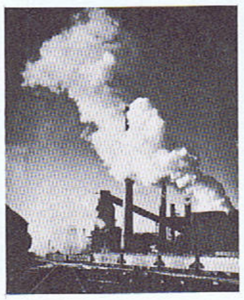
Landscape, whether man's or nature's, is all around you. Study it wherever you go. Carefully observed and thoughtfully used, it can give conviction to your pictures.

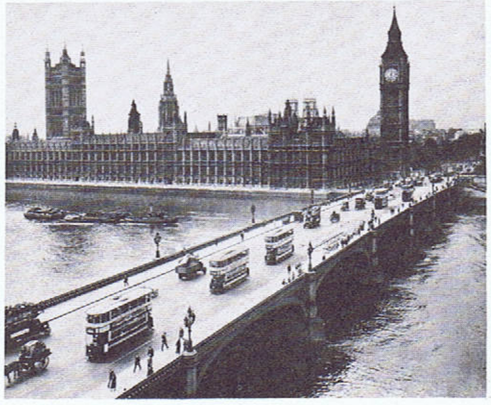












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Landscapes

Nature has always been one of the artist's most valuable and inspiring teachers. Her dappled birches, somber pines, and rolling meadows – the strong stone faces of her cliffs, her turbulent waterfalls – her skies now black with angry clouds and now bright blue and smiling – here is a treasure house of images from which the artist can emerge with his imagination enriched and his sketchbook full.

Go to nature often. No matter how creative you may be or how original your landscapes are, in time your ideas will wear thin. The same trees, rocks, and skies, no matter how you recombine them in different pictures, are still the same skies, rocks, and trees. Nature has others in infinite supply. Take them from her and use them to refresh your mind and your pictures.

The imaginative artist never takes nature just as he finds her. Nature is too accidental. Her rich, exciting forms and textures are all around you in the landscape, but they are not organized, they lack an artistic plan. If you copy, you copy confusion. Instead, you must create, redesign, and rearrange the scenes that nature offers you. "Art," Emile Zola said, "is nature seen through a temperament." The landscape subject must be filtered through the personality of the artist, who purifies and strengthens it.

Controlling the viewer's mood

A landscape in nature or in a picture never exists apart from feeling. Each different mood or aspect of nature has an emotional association for us. A sense of vast space and silence broods over the endless reaches of the plains or the desert. On the edge of a vast canyon or at the foot of a towering mountain, man feels the grandeur of nature and his own insignificance. In a dark, stagnant swamp, with the mist rising from the water and the weeping willows drooping all around, the atmosphere is sinister and dismal. By contrast, a trout stream is clear and bubbling, its ripples glitter in the sun – the feeling is one of cheer, a call to brisk activity.

You can control the response of your audience by making use of these emotional associations. But keep in mind that you cannot create a convincing illusion of a real scene unless you first put yourself right where you want the audience to stand – unless you yourself feel what you want them to feel.

From this moment, begin to look at landscapes with a sharper awareness. Experience the space of the plains or the hemmed-in feeling of the city when you travel through them. Feel the darkness of the deep woods, the sunlight and sparkle of the trout brook. Analyze your feelings in each place – and, above all, note what characterizes each locale – what makes it a particular place and no other. The scene, deeply felt, closely observed, and thoughtfully re-created, will communicate your impressions clearly and forcefully to your audience.

Landscape as background

As an illustrator, you will rarely paint a picture in which the landscape itself is the chief subject. The main purpose of the landscape is to set the scene or locale for figures or products which are the real center of interest. Used this way, the landscape tells the viewer the where of the picture. If, in the setting, the sun is glaring overhead, if the leaves are thick upon the ground, or if there is a medieval castle with baronial banners flying, it will also tell the viewer the when of the picture. And if, as occasionally happens, the setting shows a forest all ablaze or great rocks rolling down a mountainside, it will help reveal the why and what of the picture. The landscape, in a commercial picture, is usually secondary, but it can be important.

Landscape, even as a background, must look genuine. It must do for the illustration what the "location" does for a motion picture. A movie cast and crew often go on "location" – go to the actual scene of their story – to provide an authentic background for the players. For the same reason, your picture setting should suggest a real landscape somewhere. It cannot consist of "small trees of some kind" or "a sort of hill." It must show trees and hills appropriate to the setting. As an illustrator, you will be expected to show a convincing scene anywhere in the world, at any time of day, under any kind of weather conditions.

This is by no means as formidable as it sounds. First of all, you have access to photographs of places. They show you the appearance of the location clearly and accurately. Second, in most pictures, all that you need is a suggestion of a certain locale. Unless you are required to show a well-known place, there is no need for a literal, detailed painting made from a specific viewpoint. Often you can quickly suggest the scene by using a symbol. Trafalgar Square, London Bridge, the Houses of Parliament – these are symbols of London; a hitching post and swinging doors unfailingly suggest the Old West; magnolias, and wide-spreading live oaks with Spanish moss hanging from their branches instantly say "the South." The symbol or suggestion can say where just as fast as a detailed representation.

Although symbols are helpful, they can be overdone. Repeated use of the same obvious symbol tells of an imagination run dry. The Eiffel Tower immediately places the scene in Paris, but you will bore your audience if you place the Eiffel Tower in every Parisian background you draw. There are many other equally effective symbols that can and should be used – the city's picturesque buildings, its neat parks, colorful markets, cobblestone streets, centuries-old churches and cathedrals, the bridges over the Seine. With these you can create many fresh and exciting views of Paris.

Selecting precisely the right background to identify your locale is as much a matter of judgment as it is of artistic taste. You must make sure that any setting you use is truly characteristic of the place you want to suggest. Even a photograph taken right on the spot may not satisfy this requirement completely. If the setting is a slum, right in the middle of your actual slum photo you may find a smart new apartment house. Leave it out! If the picture setting is Florida, the photos you work from should really look like Florida – and not like the Midwest. Your setting must establish the locale clearly. If your photos don't do this, help them by editing out any false notes.

Fitting it into the picture

A setting must not only tell where – it must tell where in good pictorial terms. The landscape is part of the over-all picture, and should support it in its forms, its textures, its composition. The scene may be Florida, and palm trees say "Florida," but if their size and shape detract from your figures you must try something else. Move the trees aside or into the distance or use some other tropical plants or bushes that will both identify the locale and help the composition.

A landscape background is never something hastily brushed in to fill up the white space behind the characters. In the practice of the best artists it is thoughtfully researched and carefully planned. Every element is weighed for its contribution to the values, balance, mood, and meaning of the total picture. And when these elements are all put properly together the landscape is suddenly there – not interfering but telling the viewer the where and when of the picture and giving it clarity and strength.

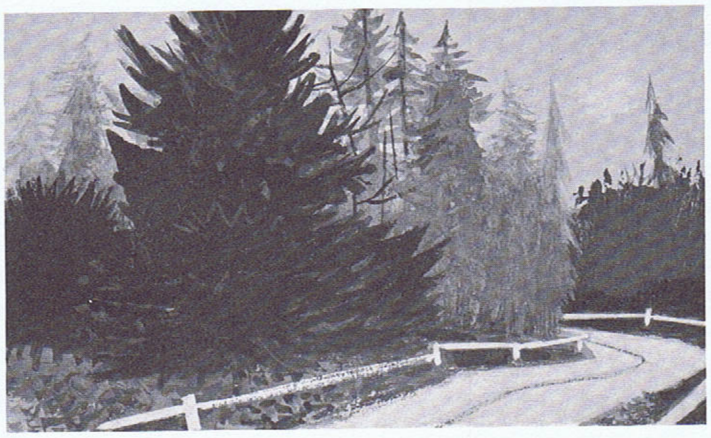
Every region has a character and a mood

Often a picture situation calls for a landscape in a particular region and no other. The landscape must set the scene — tell the viewer exactly where the action is taking place. The artist who plans his landscape thoughtfully can make it reveal the where of the picture just as surely as if he painted the name of the place on a sign in the scene.

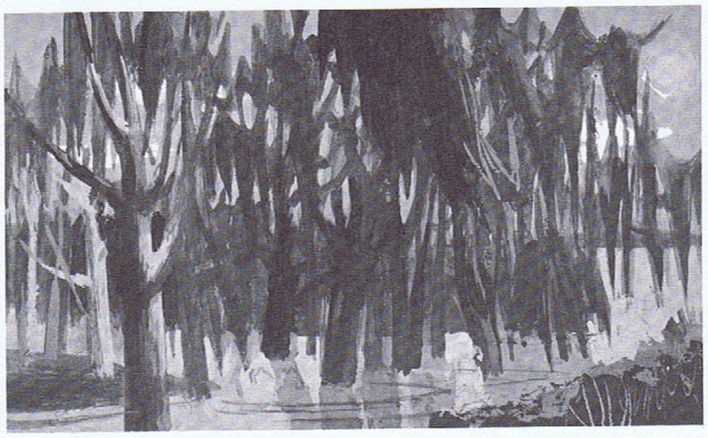
North, South, East, West — every part of the country has its own characteristics by which we recognize it. Every region has its typical terrain, trees, bushes, flowers, and buildings. To identify your locale clearly, you must be careful in your selection of these elements. If the setting of your picture is the Midwest, where the land is flat, obviously it would be misleading to show a hilly terrain and a Cape Cod house, both of which are typical of New England.

Every place has its typical moods, too. In the deserts of the Southwest the feeling is all aridity, aloneness, heat. In the Midwest the fertile wheat-covered plains suggest a feeling of golden plenty and spaciousness. These moods vary with different times. New England at summer's height is rich and green, but its wintry mood may be stark and bare or wonderfully vigorous and bright with sunlight sparkling on the snow. Keep mood in mind when you draw a place, and try to capture the feeling of it.

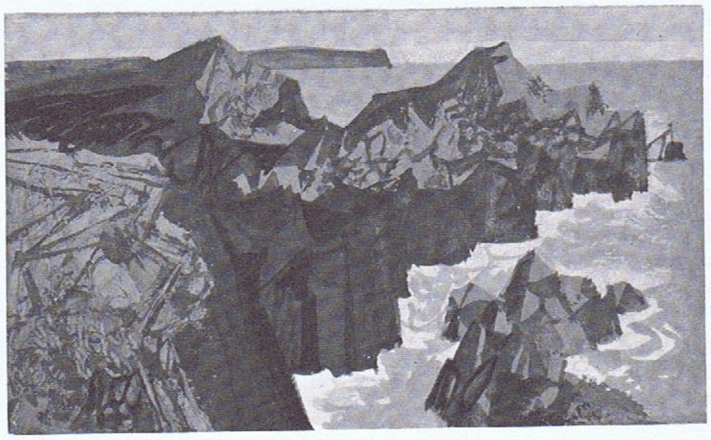
Naturally you cannot know all of the common features or moods of each region you may be called upon to show in a picture. Nor can you travel to every "location" you need to use (though this would be ideal if practical). You must, however, keep your eyes and ears open and store away all the information you can about the characteristics of various areas. Photographs, books, movies, television — all these are good sources of information to the illustrator. Keep them in mind and use them well.



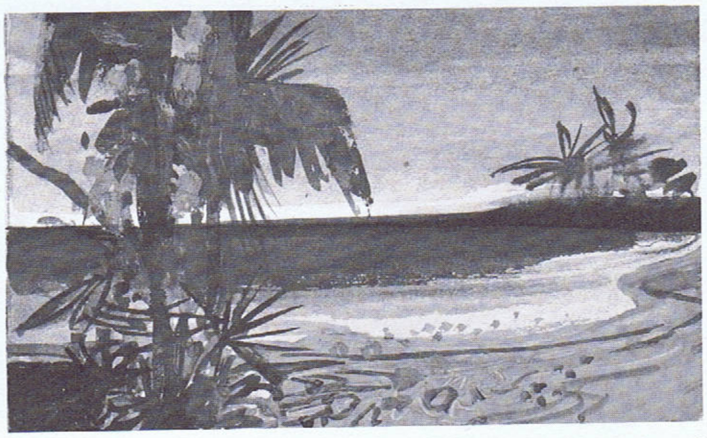
A northern pine wood has an upward-thrusting, spirelike pattern. The mood is one of alertness and vitality.



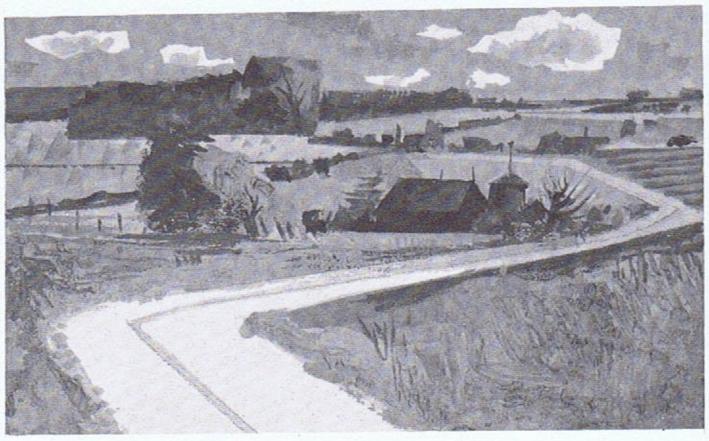
By contrast, the hanging growth of a swamp forest in the Deep South creates a feeling of stagnation and gloom.



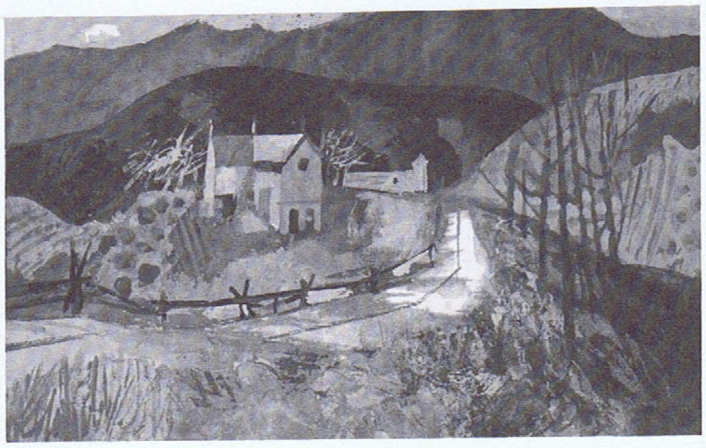
The craggy, rock-lined shore of Maine has a stark quality. Everything is bleak and bare.



The coastline of a sandy tropical island is soft and undulating. A feeling of warmth and ease prevails.



A midwestern farm, with its vast fields of waving grain and flat horizon, suggests sunlight and the bounty of nature.



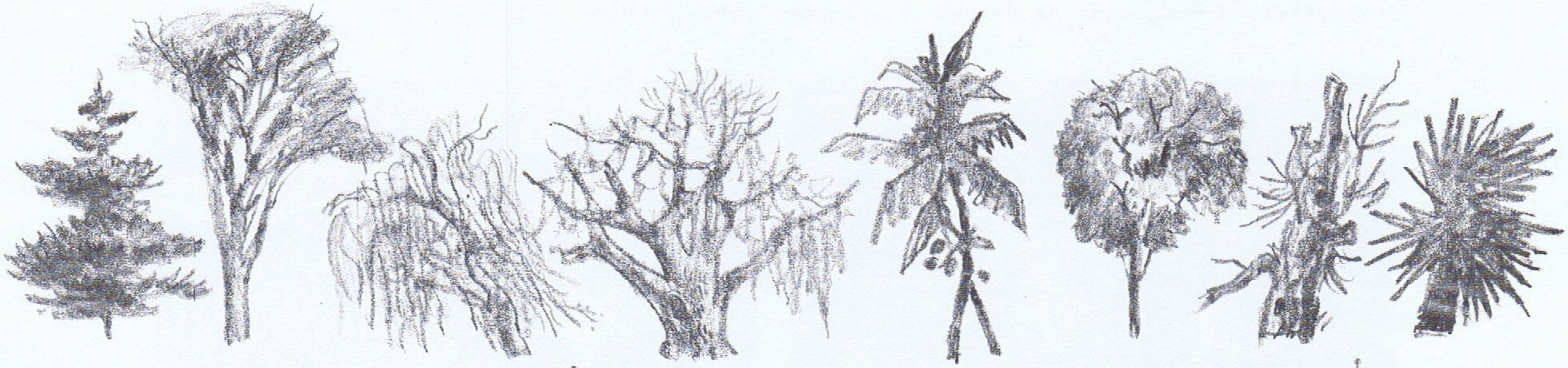
A farm set in the rolling hills and tree-covered mountains of New England has a rugged mood and character.

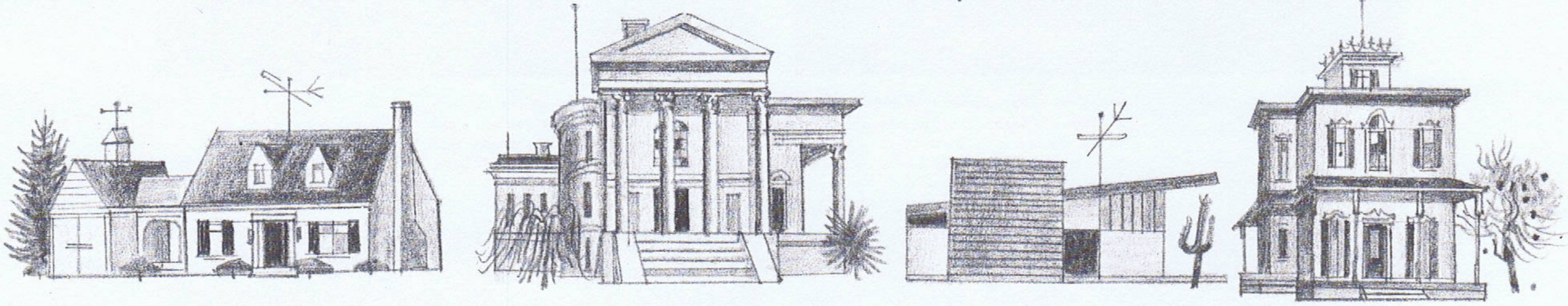
Make your landscape elements specific

A tree in a landscape is not just a tree, a house is not just a house. Every tree, house, or other landscape element has its own particular characteristics. You must know these characteristics and draw them to create an effective and convincing setting.

An apple tree has more than apples — it has a somewhat stunted trunk and twisted branches. The red cedar has a slender form that slopes steeply upward, but the outline of the hemlock is wide and irregular. Every style of architecture, too — modern, Colonial, Victorian, etc. — has its own special characteristics that the artist should study and understand.

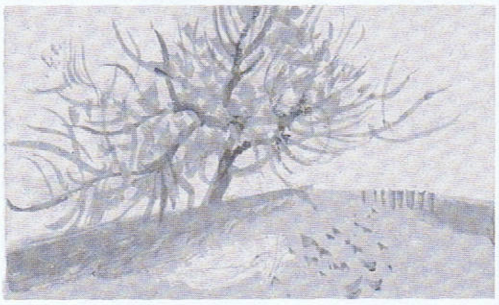
Never put in just "some kind" of tree or building simply to fill the picture space. Generalities only weaken the scene. You must have the curiosity to find out the specific character of your landscape elements if you want to attract the viewer's interest.



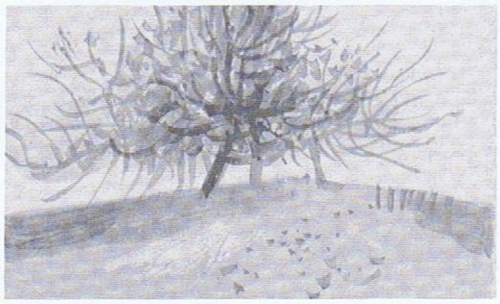


Numbers and shapes

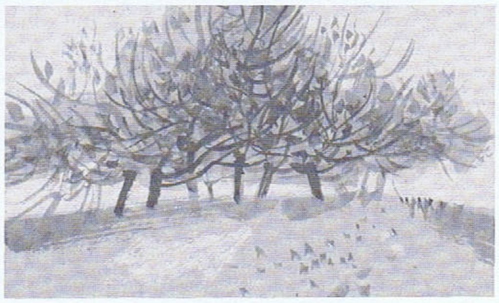
The characteristic shape or silhouette of objects like trees or houses always asserts itself even when we group many objects of the same kind together. The group tends to take on the character of a larger version of the single object. The thing which has a pattern that is basically a filigree remains that way; the rectangular, hard-edged form retains its blocky character even in groups. Keep this in mind when you go from the single object to groups of the same object.



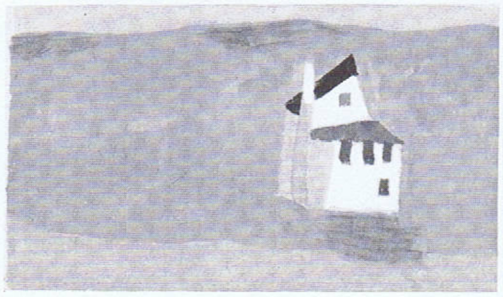
The apple tree has branches which twist and sprawl to form an irregular, soft-edged, horizontal shape.



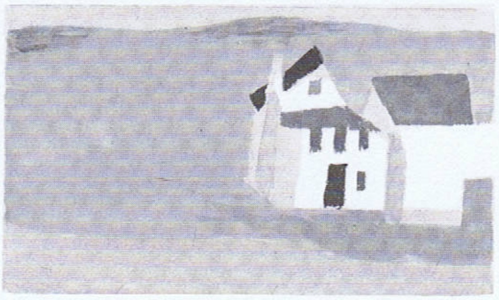
Two or three apple trees create the same basic shape. More branches simply make the tone more solid.



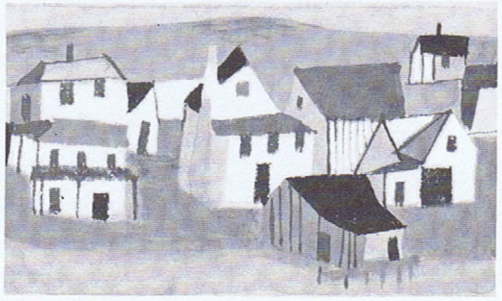
A whole apple orchard — but notice that its over-all character is quite like that of the single tree.



The house stands out as a geometric, man-made form. Wall, roof, and window shapes are basically rectangular. Now let's add a few more houses to this one.



Added buildings enlarge and repeat the rectangular shape of the single house. Their regular forms contrast sharply with nature's irregularity.



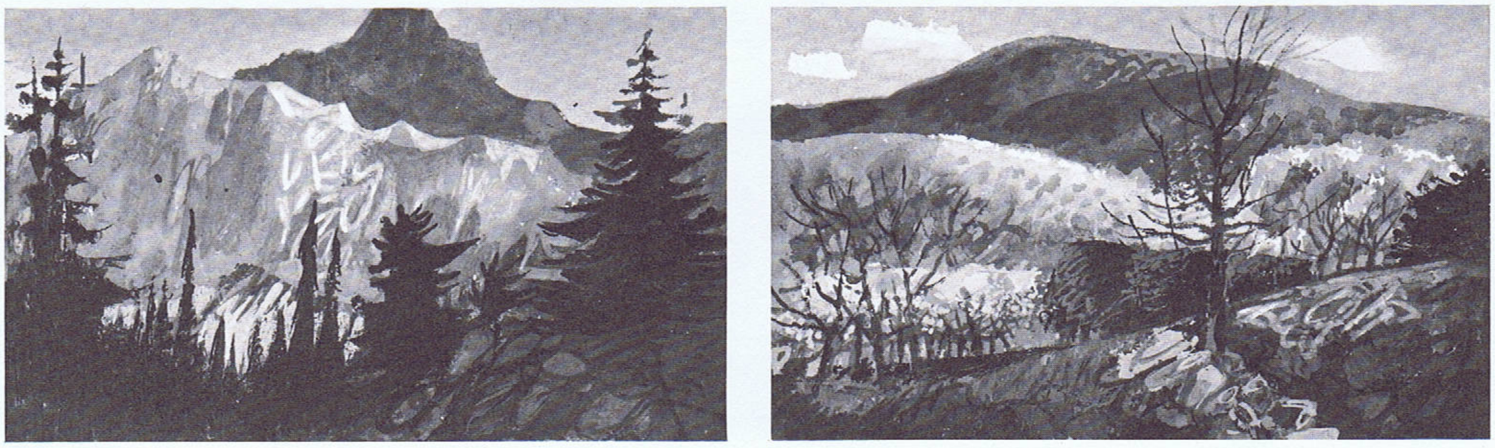
If we view a whole town, this geometric quality becomes stronger and more insistent. The basic feeling of regular, angular forms persists.

Keep your eyes open

Before you make any picture with a specific locale, you should check into the exact character of the background. Take nothing for granted. There are more differences in landscape elements than can readily be imagined. Here we suggest a few.

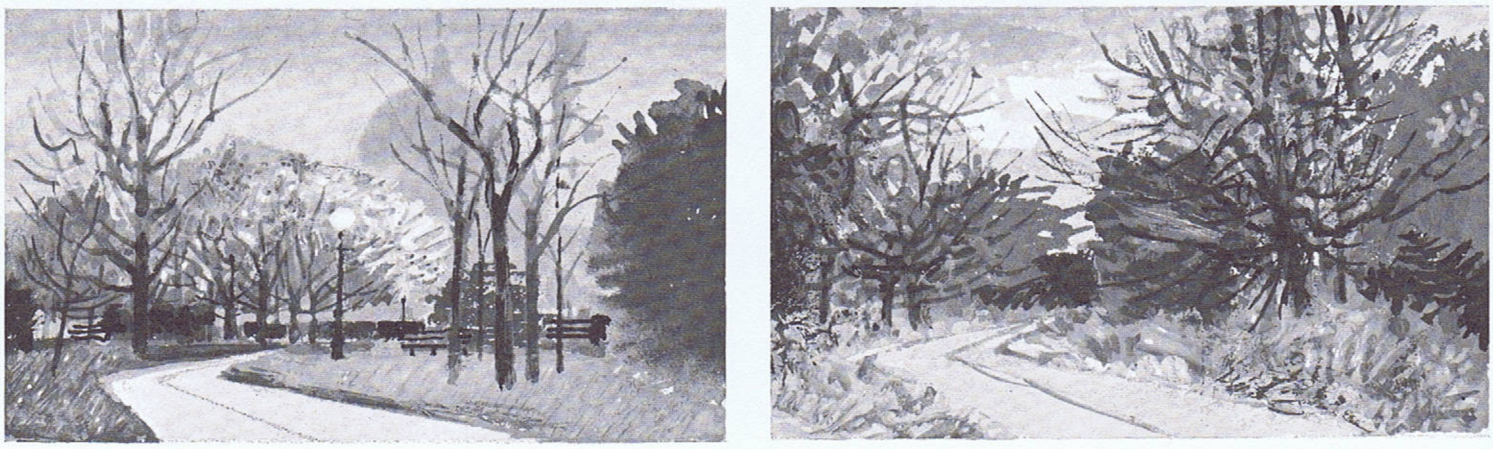
Mountains exist in more than one shape. The character of the Smokies, for example, is different from that of the Rocky Mountains. If your subject is set in one of these places, do not draw the kind of mountain that is found in the other. Or suppose your picture calls for a wooded background. You should know the exact character of the woods in question. You would not want to show a natural woodland where the actual setting is a neat, trim country estate or a city park. Should the setting be a river bank, it will be very helpful to know just what kind of river. The Mississippi is miles wide in some places, but a trout stream is narrow, and each has its own particular type of trees and plants on its banks.

Never neglect an opportunity to observe the character of landscape elements wherever you go. See what distinguishes one kind of river, seashore, or city street from others in different places. You can accumulate a great amount of valuable knowledge by careful observation. And, sooner or later, you will be able to put it to good use in a picture.



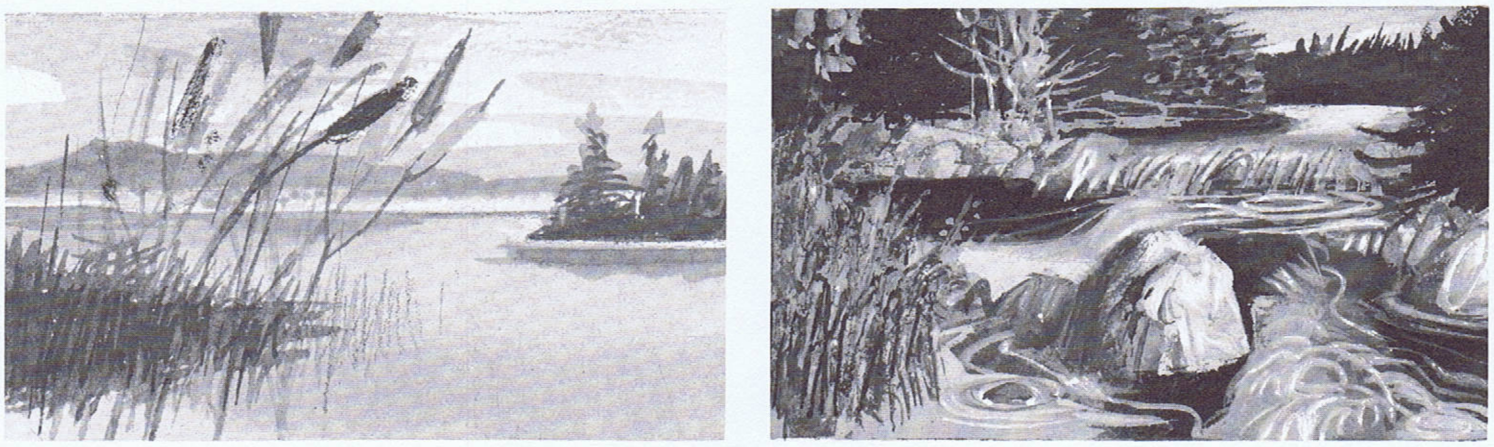
Mountains

Mountains differ markedly in their character. Some, as in the western scene at the left, are angular and jagged, and individual peaks may rise to great heights. Others — you see some in the eastern scene at the right — have forms that are more rolling and hilly. Notice that there is also a difference in the character of the trees in these two contrasting landscapes.



Trees

These two pictures contain the same basic elements, but one is very definitely a park and the other a scene along a country road. Notice the difference in the trees in the two pictures. The park trees are cared for by man, whose attentions greatly affect their form and character. Where the trees have been left alone their growth may be unbalanced — some branches successfully reach sunlight, others stay in the shade and are stunted or dead. The park grass, kept smooth and even, is completely different from the weed-choked, knee-high growth that spreads uncontrolled through the brush and wood.



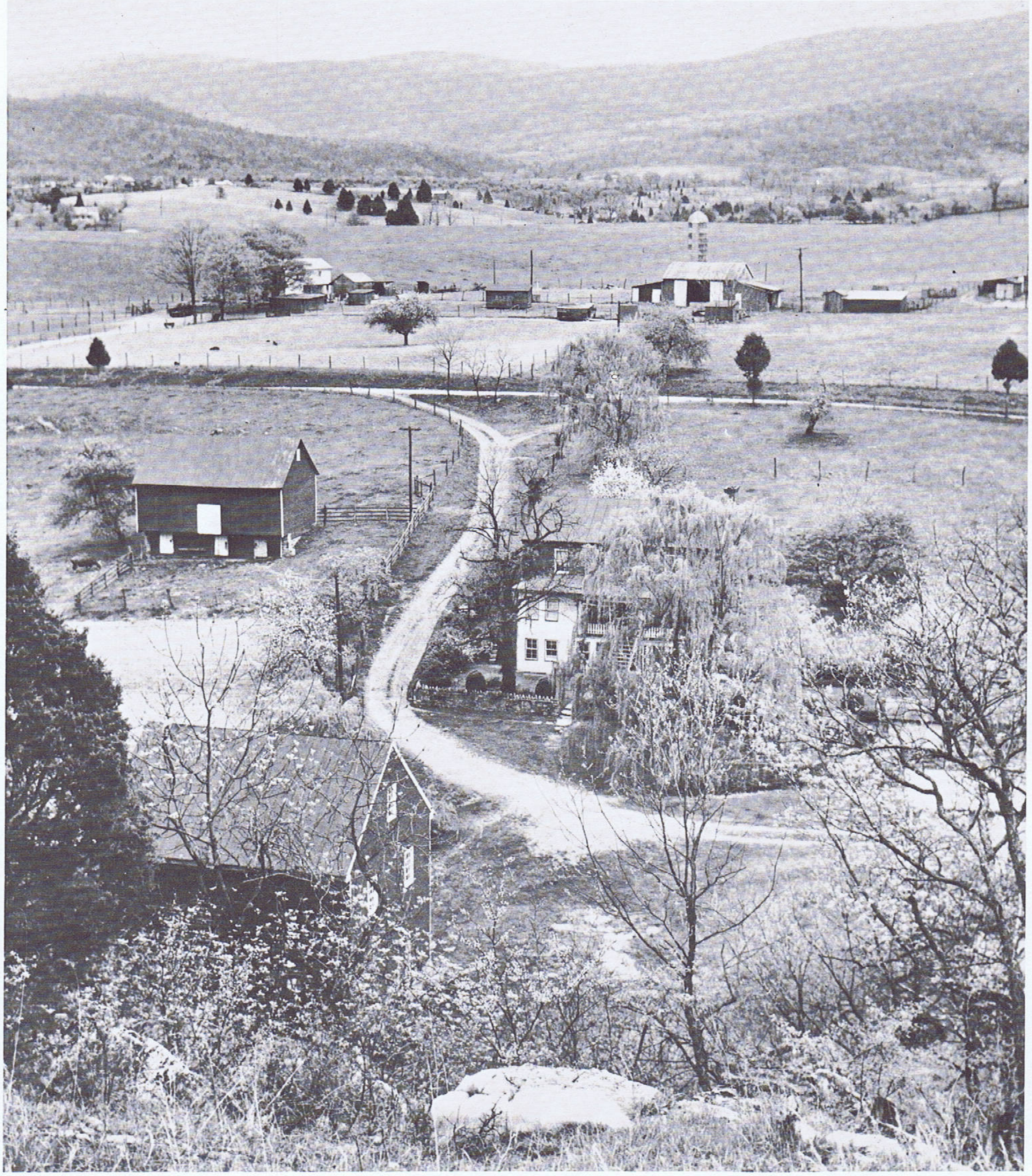
Rivers

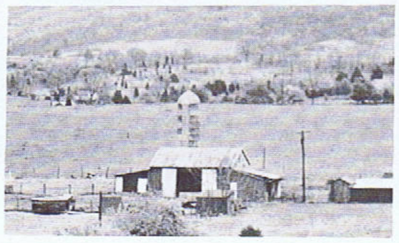
Rivers and streams are among nature's most varied and interesting forms. Huge, slow-moving rivers like the Mississippi *(left)*, so wide that the distant shore is only dimly seen, are one thing — a rushing trout stream so narrow it can be covered by a fisherman's cast is quite another. Quite opposite, too, are the moods of the lazy river that steamers ply and the stream where the water twists and tumbles rapidly along.

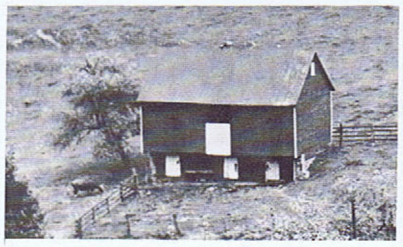
Select the characteristic elements in the landscape

Here is a view of a countryside in the South – a photo that is typical of the reference material available to artists. Working from it, you might be able to establish a convincing southern locale for an illustration. But not without editing.

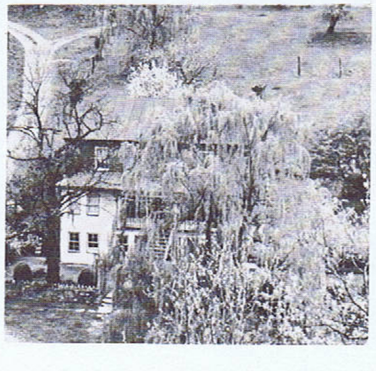
Although this photo was taken in the South, it is misleading, and a far cry from a carefully planned scene in an illustration. Different parts of the picture suggest different parts of the country. As an illustrator, you must select the most appropriate section of a photo and develop it, often adding things from other photos. Remember that your landscape must tie in with the average viewer's notions of the locale – and only by selecting really characteristic elements can you be sure that it will.





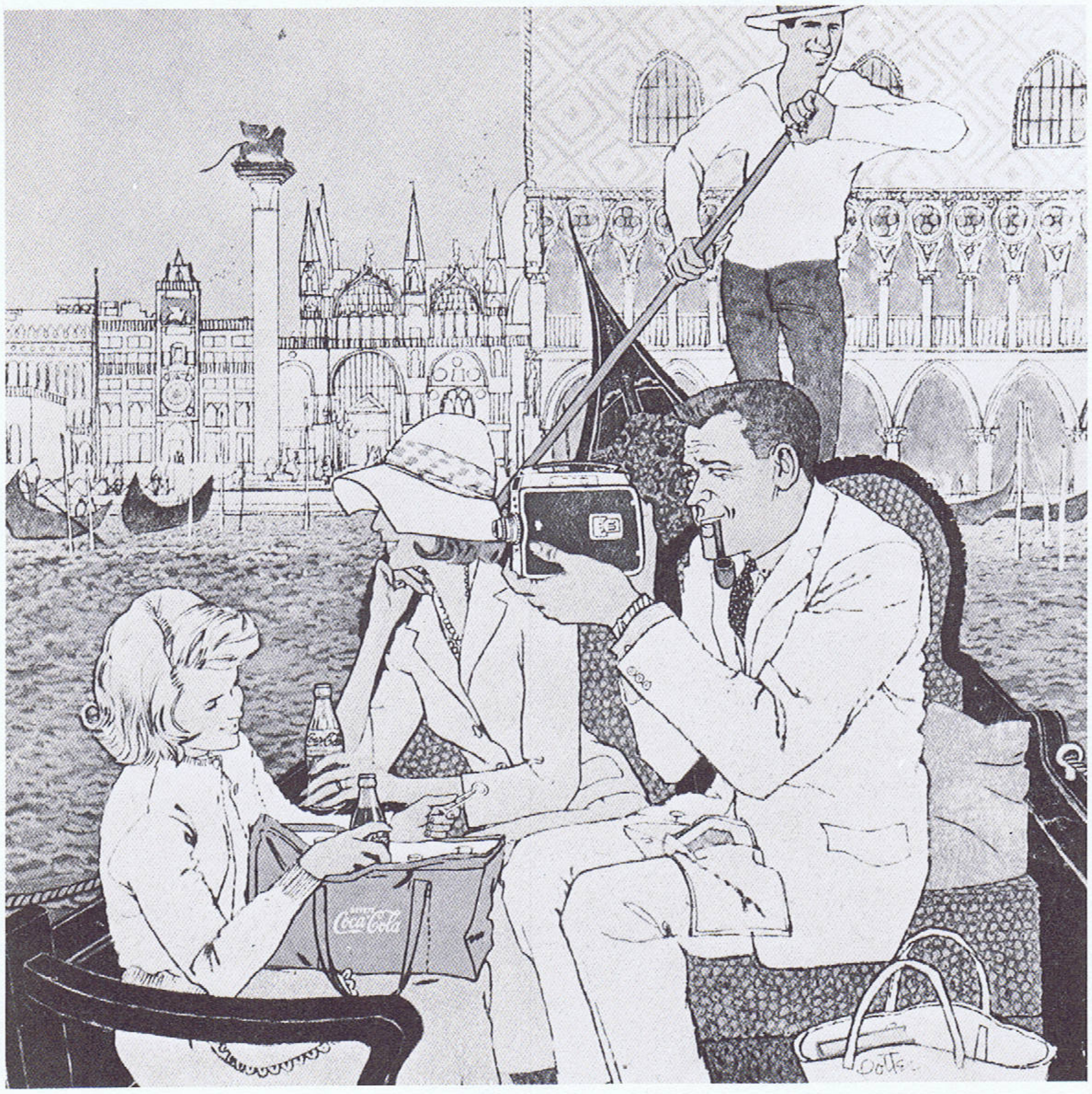


These sections could be found in many other parts of the country – in New England or the Midwest, for example. They are not untypical, but they are not typical enough to help identify the locale.

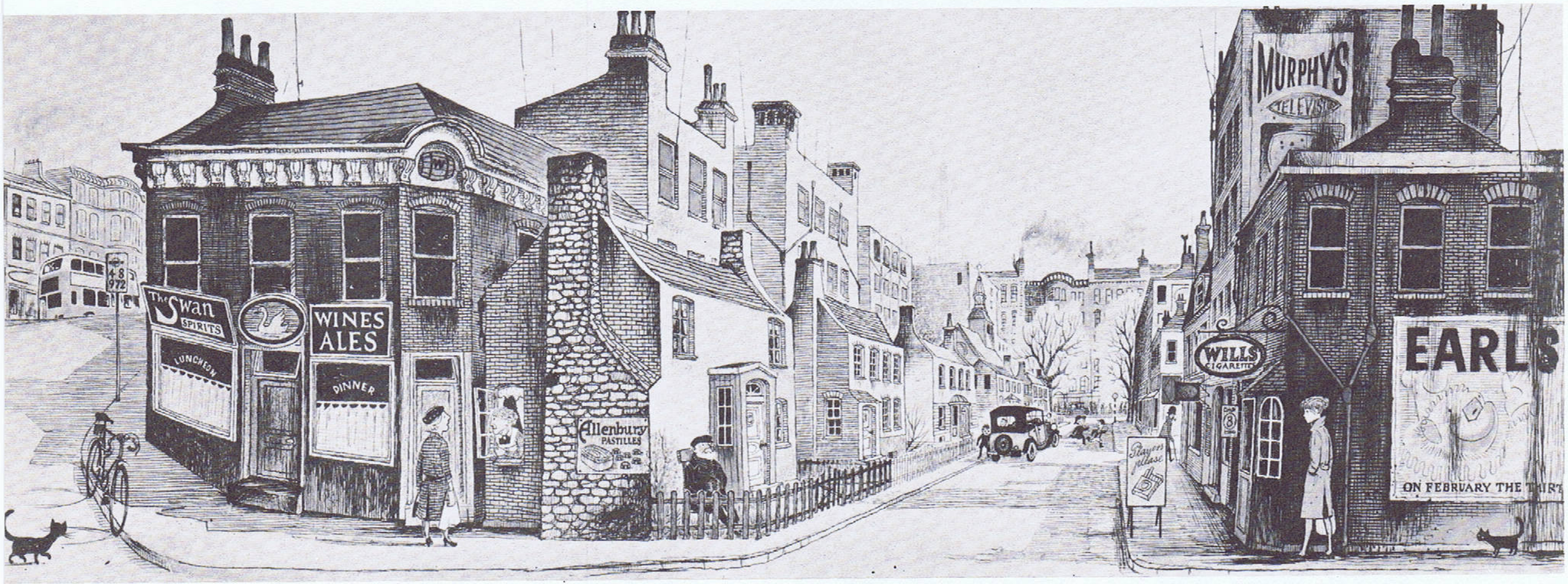


This particular area of the picture has the feeling we associate with the South. The willow, with its heavy, hanging foliage hiding most of the house, is a typical feature, and so is the high porch. Here we have something that can be used to create a convincing southern scene.

Courtesy Coca-Cola Co

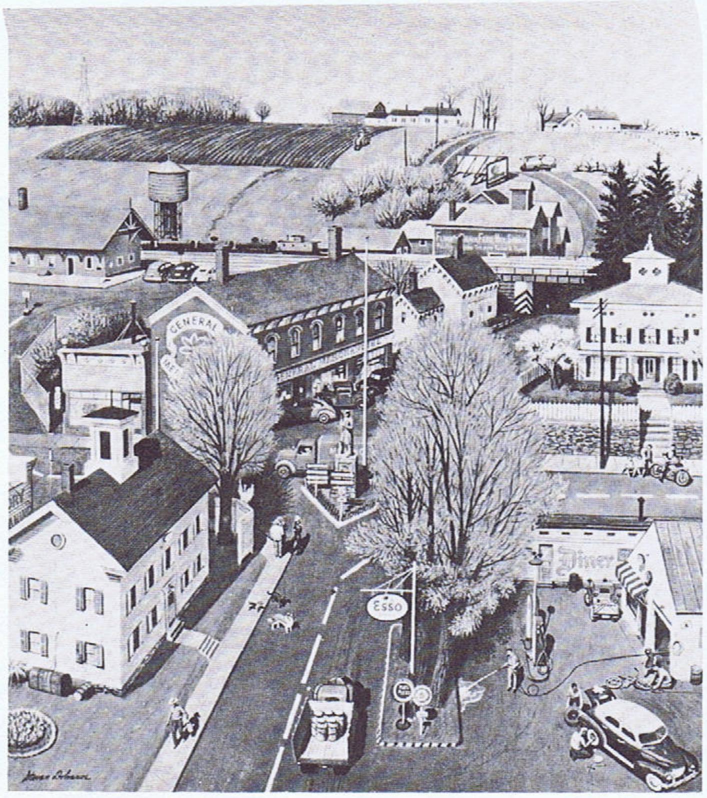

Coca-Cola
Coca-Cola

VENICE — Jack Potter: This illustration was one of a series in an advertising campaign planned to show that the product featured was popular throughout the world. The landscape, therefore, was virtually as important to the illustration as the product. Here Jack Potter, working in a flat, decorative style, shows quickly recognized highlights of the Venetian scene — gondolas on the Grand Canal, the Doge's palace with its lacy pattern, St. Mark's Cathedral, the clock tower and the column surmounted by the winged lion.

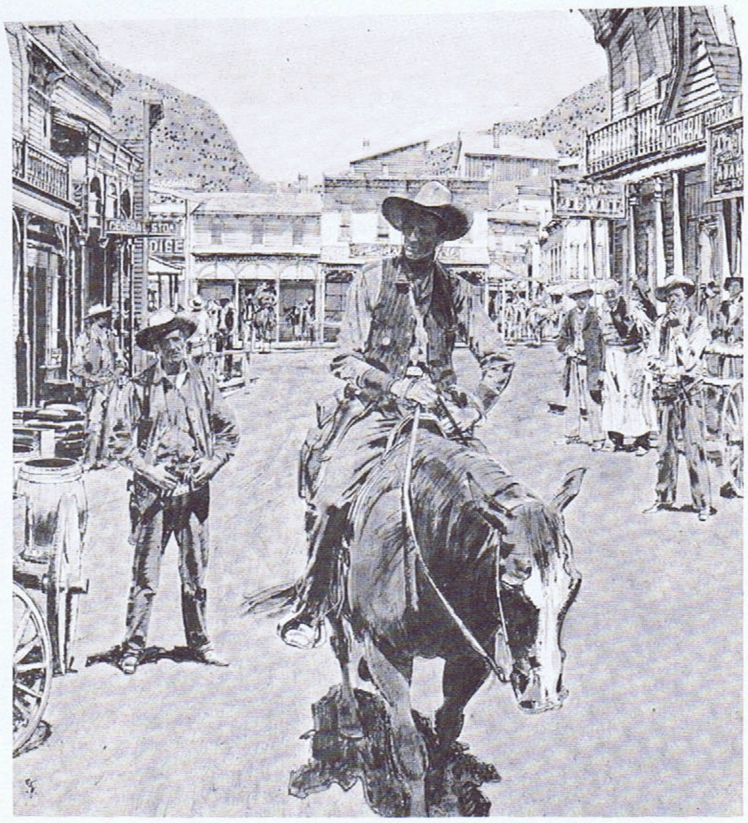

The Swan
SPIRITS
LUNCHEON
WINES
ALES
DINNER
Allenbury
PASTILLES
MURPHYS
TELEVISION
WILLS
CIGARETTES
EARLS
ON FEBRUARY THE THIRT

LONDON — Eric Blegvad: Here is a little London scene very different in character from the usual picture of the city that comes to mind, with Big Ben, Piccadilly and the Thames. At the same time the locale is unmistakably English, as proclaimed by the many chimney pots, the car parked on the "wrong" side of the street, the bicycle at the curb, the signs, and the typical brick stores, cottages, and picket fences. Eric Blegvad's style contributes a definite feeling of quaintness and age to the scene.

Courtesy Standard Oil Co.

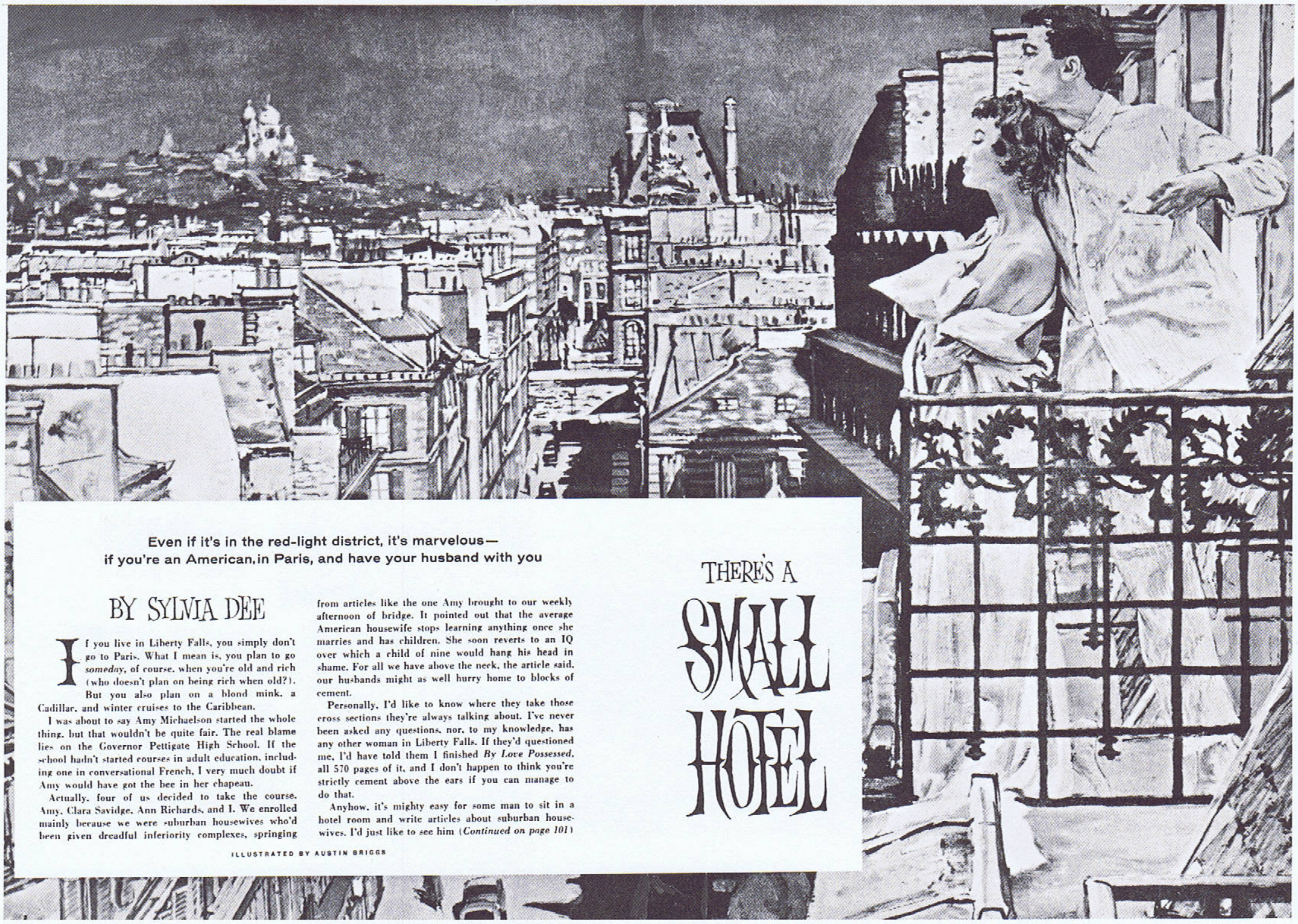


CONNECTICUT — Stevan Dohanos: For this picture of a small New England town in the spring the artist has selected a scene with many characteristic features. The colonial buildings, the stately elms, the evergreens and other trees, the railroad track running over the paved main street, and the rolling hills in the distance all help to set the locale.



THE OLD WEST — Robert Fawcett: There can be no confusing this western town with the New England scene at the left. The main street is dry and dusty and lined with wooden buildings, each with its porch and hitching rail. The brush-studded hills in the background are steep and arid and lend a further touch of realism to the scene.

Courtesy Good Housekeeping



Even if it's in the red-light district, it's marvelous—
if you're an American, in Paris, and have your husband with you

THERE'S A SMALL HOTEL

BY SYLVIA DEE

If you live in Liberty Falls, you simply don't go to Paris. What I mean is, you plan to go *someday*, of course, when you're old and rich (who doesn't plan on being rich when old?). But you also plan on a blond mink, a Cadillac, and winter cruises to the Caribbean.

I was about to say Amy Michaelson started the whole thing, but that wouldn't be quite fair. The real blame lies on the Governor Pettigate High School. If the school hadn't started courses in adult education, including one in conversational French, I very much doubt if Amy would have got the bee in her chapeau.

Actually, four of us decided to take the course, Amy, Clara Savidge, Ann Richards, and I. We enrolled mainly because we were suburban housewives who'd been given dreadful inferiority complexes, springing from articles like the one Amy brought to our weekly afternoon of bridge. It pointed out that the average American housewife stops learning anything once she marries and has children. She soon reverts to an IQ over which a child of nine would hang his head in shame. For all we have above the neck, the article said, our husbands might as well hurry home to blocks of cement.

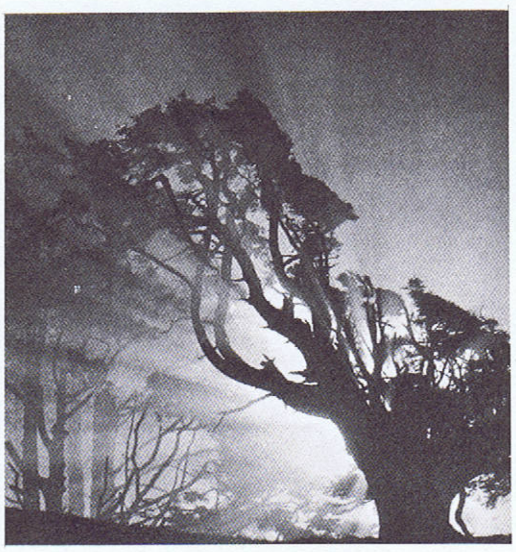
Personally, I'd like to know where they take those cross sections they're always talking about. I've never been asked any questions, nor, to my knowledge, has any other woman in Liberty Falls. If they'd questioned me, I'd have told them I finished *By Love Possessed*, all 570 pages of it, and I don't happen to think you're strictly cement above the ears if you can manage to do that.

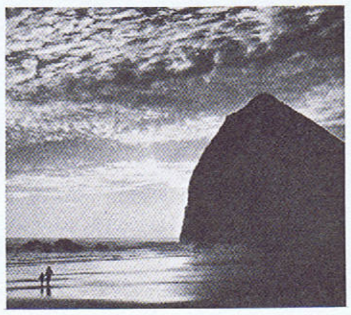
Anyhow, it's mighty easy for some man to sit in a hotel room and write articles about suburban housewives. I'd just like to see him (*Continued on page 101*)

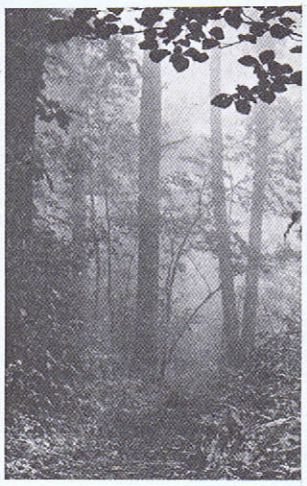
ILLUSTRATED BY AUSTIN BRIGGS

PARIS — Austin Briggs: In this rooftop picture of Paris, Austin Briggs has thoughtfully emphasized the characteristic mansard roofs, the pattern of small chimneys, the iron grillework of the balcony, and, at the left, the Sacré-Coeur basilica, a famous landmark, in the distance. They all add up to an unusual and interesting view of a well-known place.

The scene is always changing. Morning follows night, spring follows winter, sunshine follows storm. Each time of day, season, and kind of weather have typical moods that help express different picture situations.







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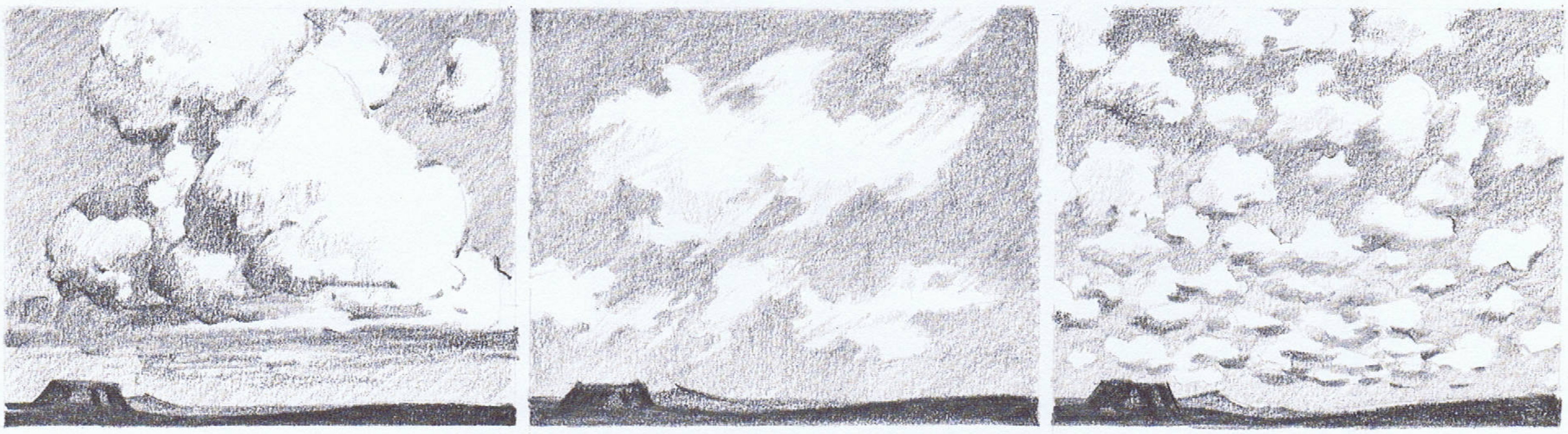
Time and the elements

The pictures on the opposite page are intended to remind you that landscape is not something fixed and unchanging. Although it has a basic character, it is subject to wind, weather, and time. In the stealthy light of dawn, the bright glare of noon, and the sunset that flames up and slowly dies, the landscape takes on different aspects and moods. It changes with the seasons, too.

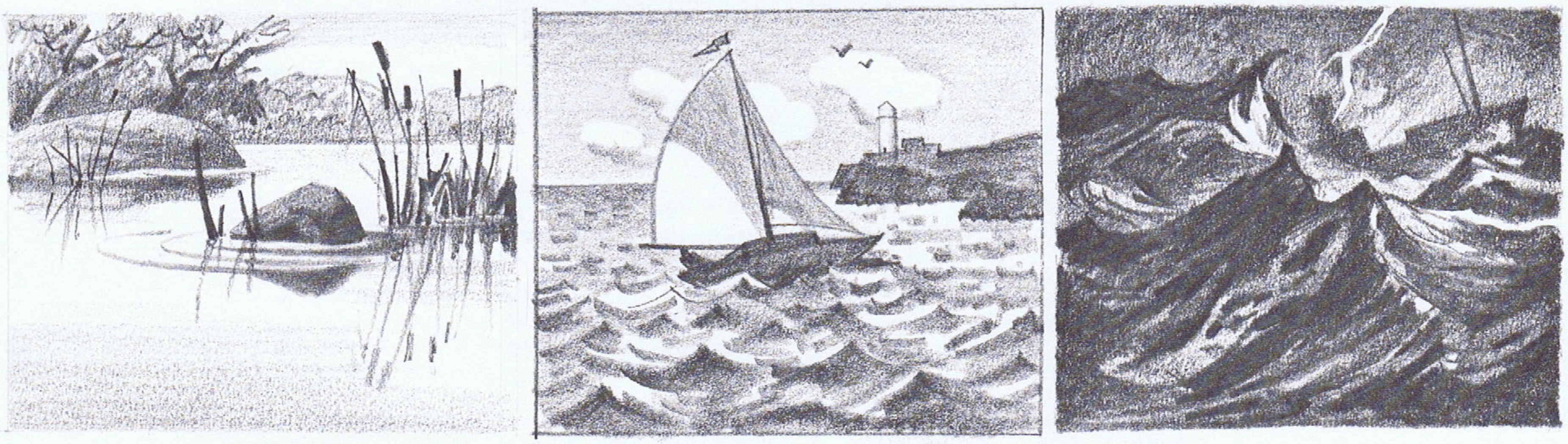
Time and the elements are valuable tools for any artist. By using them adroitly, you can give your landscapes much more meaning. A storm in the background can underline the stormy temperament of the figure in the foreground or strengthen the excitement of a dramatic action. Sunlight can fill a landscape with brightness and gaiety, just as darkness can shroud it in gloom.

The changing forms of nature. Nature is always changing, always different — and nowhere more than in clouds and water. In a picture their specific forms not only help reveal the weather of a scene — they also offer the artist shapes and textures he can use to make his compositions more effective.

Pay particular attention to the clouds, water, and other landscape elements that show the effects of time and the weather. When you use these effects, make sure they are consistent. Never put stormy waves in a picture meant to portray a calm sea. Remember, wind that blows waves will also influence cloud formations, smoke, a boat's sails, and flags. You, and you alone, can train yourself to see, observe, and remember these things.



Clouds: In almost every landscape there is a sky — usually one with clouds in it. These may be huge, threatening thunderheads — light, fleecy forms that drift slowly on — or many smaller high clouds that create a texture over large areas. Carefully selected, any one of these or other cloud forms may add conviction to the scene and help the composition.

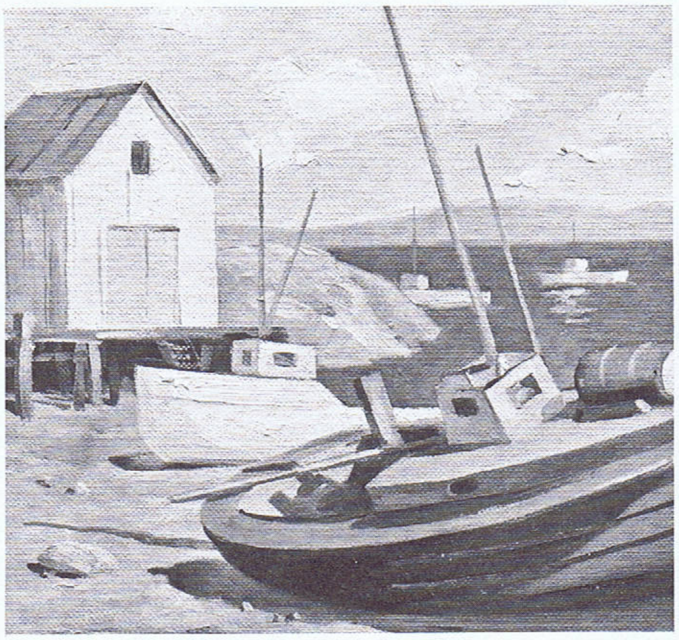


Water: Like clouds, water may vary greatly in appearance. It may be flat and smooth on a calm day, choppy with whitecaps when there is a brisk wind blowing, or a storm-swept surface where waves rise to mountainous heights.

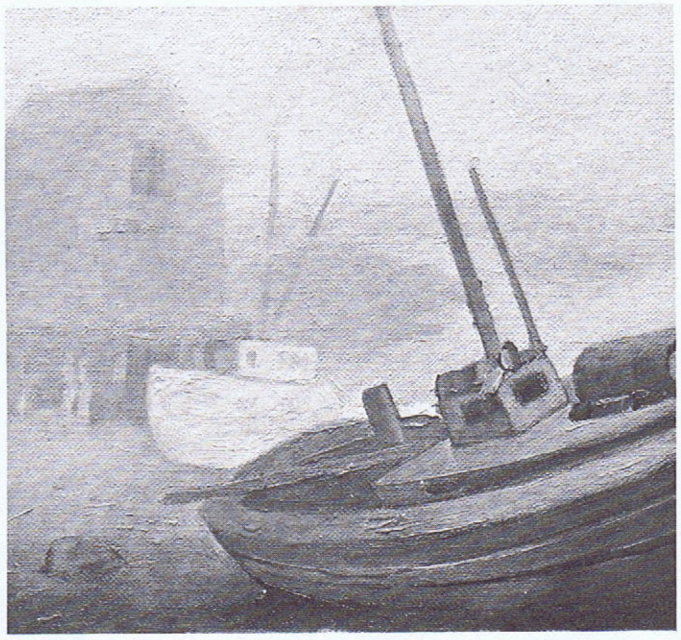
The weather in your landscape

What do different kinds of weather look like? In order to portray the warmth of sunshine, the ghostly feeling of fog, the drama of an impending storm, or the quiet mood of dusk you must know what each of these is really like in visual terms.

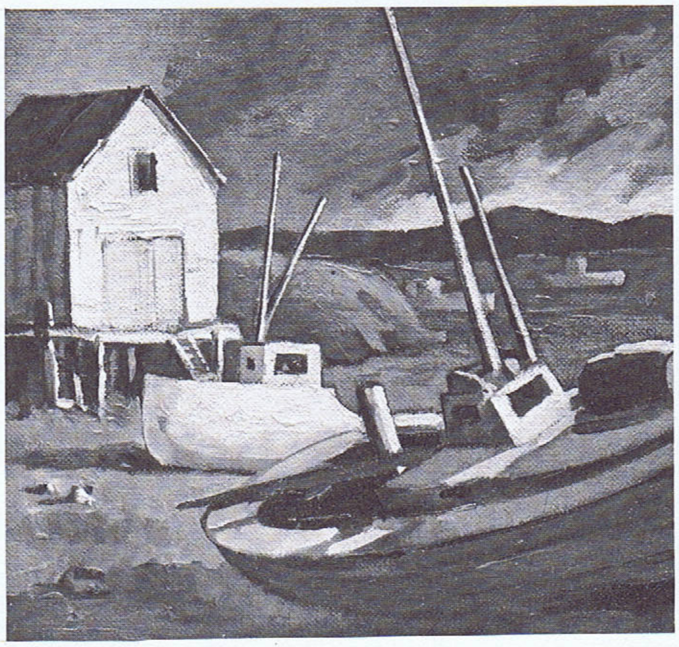
Your own firsthand observation counts most in learning to paint weather. You don't have to travel far to observe it — it's all around you. Study the weather as if you were ready to paint it — note the shapes, values, and edges of objects and how different they appear under different conditions. The examples below point out some of these changing effects. Compare these examples carefully, and learn all you can from them. Weather is important — there will be some in every landscape you paint.



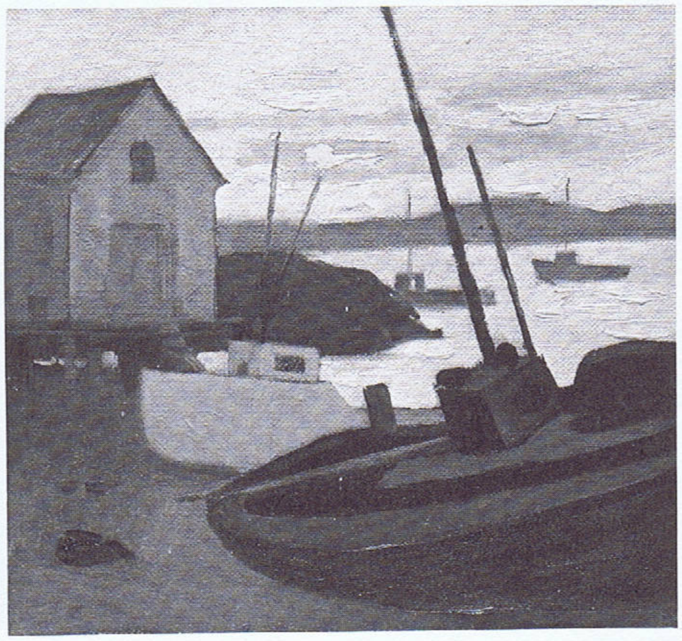
In a sunny scene the planes which face the overhead sun are bright and sharp. The shadows are definite but are filled with light thrown back into them from the sunlit surfaces. The whole scene is high in key.



When fog envelops the landscape, soft, diffused edges predominate. The tones of all but the nearest objects are close together in a very high key. In painting this effect of fog it is important to put in no more than you see.



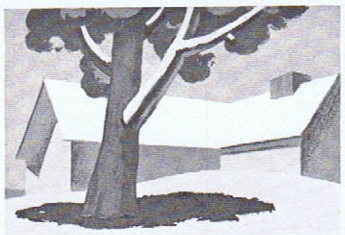
A sudden storm that moves in during a sunny day has its own dramatic pattern. The sunstruck objects stand out in sharp contrast to the dark sky and the distant shore and water that are under the shadow of the clouds.



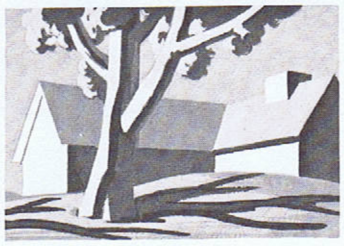
At twilight the values of objects both near and far begin to merge, and the sharp contrasts of daylight are gone. The forms tend to appear flatter in this light and to silhouette against sky and water.

Time of day

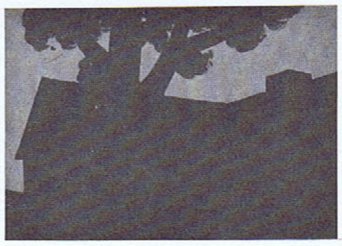
Each day you have an opportunity to see the characteristic appearance of morning, noon, and night. The overhead sun of noon casts short shadows and strong light on planes that face the sky. Early morning or late afternoon shadows are long, with the strongest lights on the vertical planes that face the low sun, while the roof planes are relatively darker than at noon. Against the sky of early evening, the forms merge into a flat silhouette.



Noon



Early morning or late afternoon



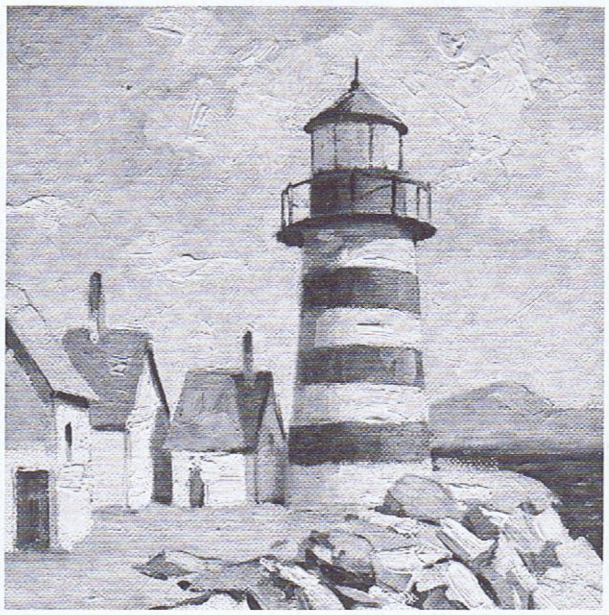
Dusk

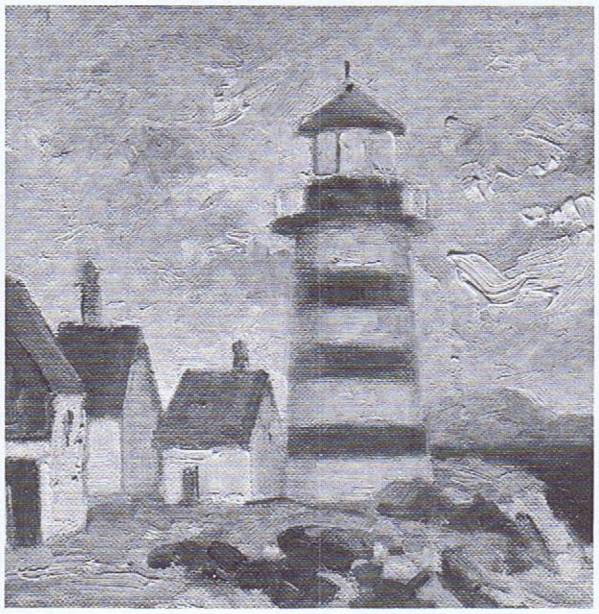
Atmosphere is a matter of values and edges

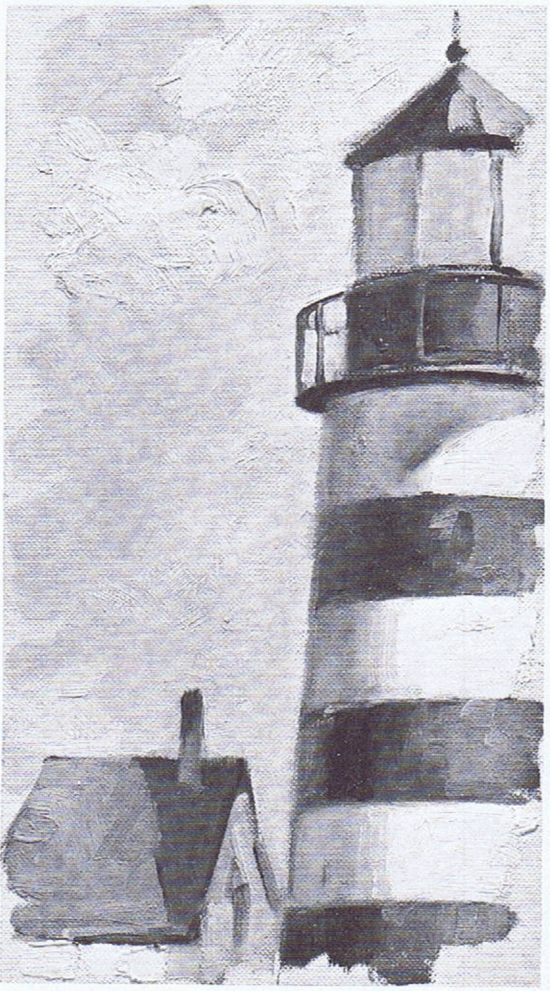
When you draw or paint the effects of atmosphere, your control of values and edges is all-important. You can create any weather effect you wish when you combine this control with sensitive observation.

In the two pictures below you see the same scene under two different weather conditions — in strong sunlight and on a gray day. A section of each of these pictures is shown enlarged at the bottom of the page. In the sunlit scene, there is a strong sense of form, created by the direct light source. Notice the crisp, clear edges, particularly on the planes which face toward the light. In painting a weather effect like this, keep the over-all picture high in key. Even the shadows are going to be affected by the bright sunlight.

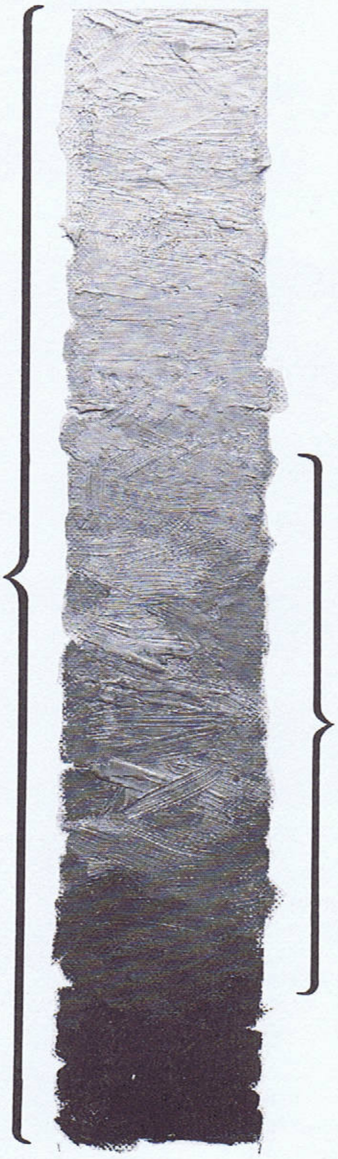
The picture of the landscape on a gray day is in sharp contrast. Here the darker tones of sky and buildings are close in value. Chiefly because of these close values the over-all effect of the edges is soft and diffused, and the forms seem flat compared to their more three-dimensional appearance in the sunlit scene. Always keep your eyes open for basic facts like these — for the way values and edges change under different conditions. It will help you to make the weather in your landscapes believable and effective.

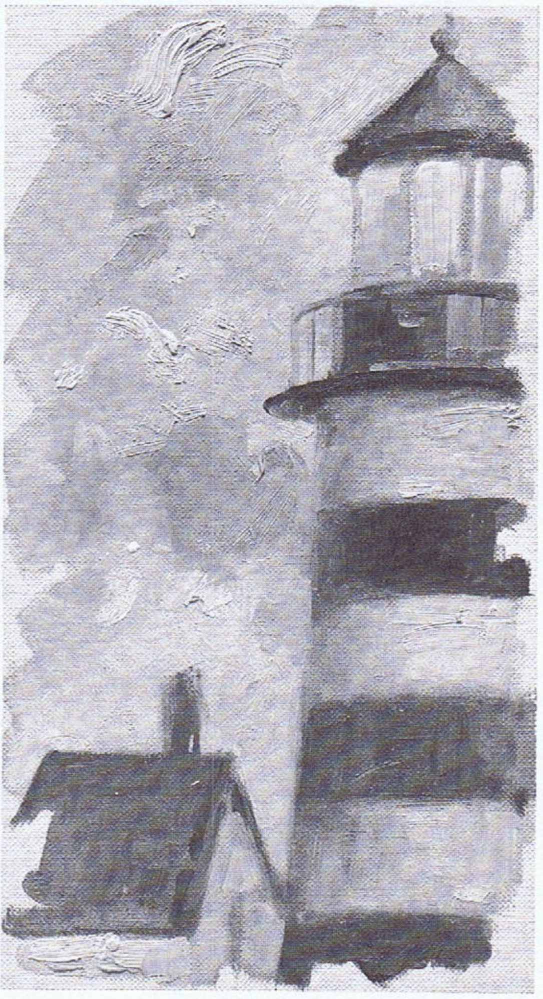






This detail of the sunlit scene shows the hard edges between tones such as the bands on the lighthouse or the roofs and sky. Almost the whole range of values from white to black is used to create the strong contrasts between light and shadow planes.





Here is the same detail from the scene as it appears on a dark, cloudy day. The values of buildings and sky are close together because there is no direct strong light to establish contrasts. The edges, too, are softer than those we see in the sunlit version.

Finding the key to interest R.F. (Robert Fawcett)

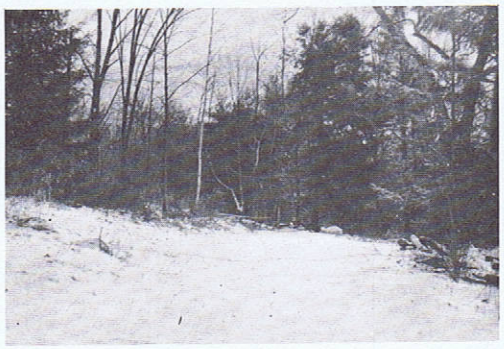
The pictures on these two pages were made to show you that a landscape which looks incredibly dull may actually contain certain key elements that can form the basis of a good picture.

Although the artist can often avoid using an uninteresting landscape, at times he is forced to illustrate a situation which takes place against one – for example, the flat concrete wall of a warehouse, a strip of sand and ocean, or a maze of brush or trees. The possibilities of a dramatic figure situation or action may be too good to pass by, although the background seemingly promises to contribute little.

I have found that there is no such thing as a setting without the possibilities of interest. It does not matter how dull it seems – the material is there if one has the desire to see it.

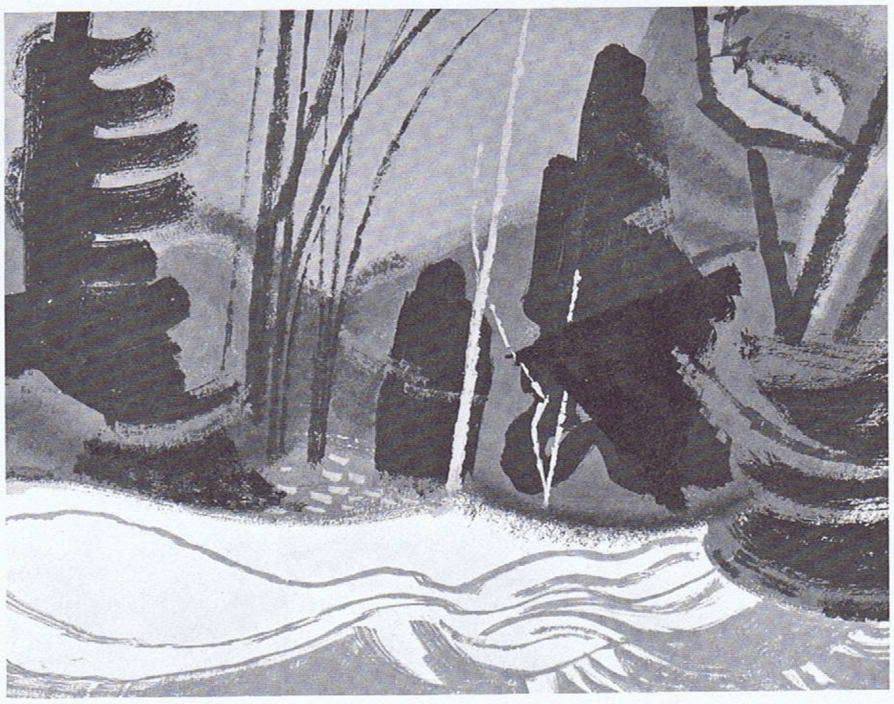
These four pictures demonstrate the point. Sometimes the answer is to exaggerate forms, lines, patterns, or textures. Sometimes it is to simplify them. At other times change of size and position contributes most. But in every case it means making what is there work rather than introducing new items or switching to a new scene.

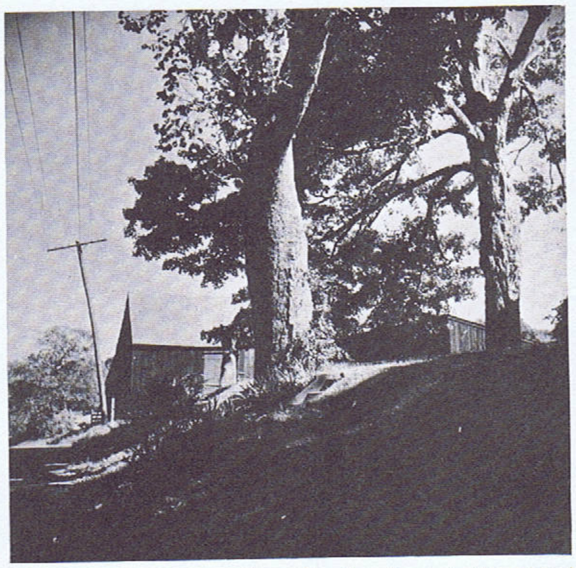
Try all of these approaches. Design and organize, play one pattern against another. Enough of this practice will bring you to the eventual goal – complete control of your picture.



At first glance this photo seems hopeless – a confused maze of indistinct shapes. Looking closely, however, we can make out an interesting variety of forms: at the left, the pine with its spreading branches, the graceful arching group of thin trees next to it, the white birches in the middle, the strong pattern of shapes at the right, and the pattern of shadows on the snow.

In the picture at the right I have picked these elements out of the confusion and played them against each other to form strong, interesting contrasts. The treatment is simple and diagrammatic to make the point. In a more finished picture, I would make very sure that the details did not destroy these elements. Note the change in the proportions of the picture – now the essentially vertical trees no longer form a narrow horizontal band, and the empty area of snow takes up less of the picture space.

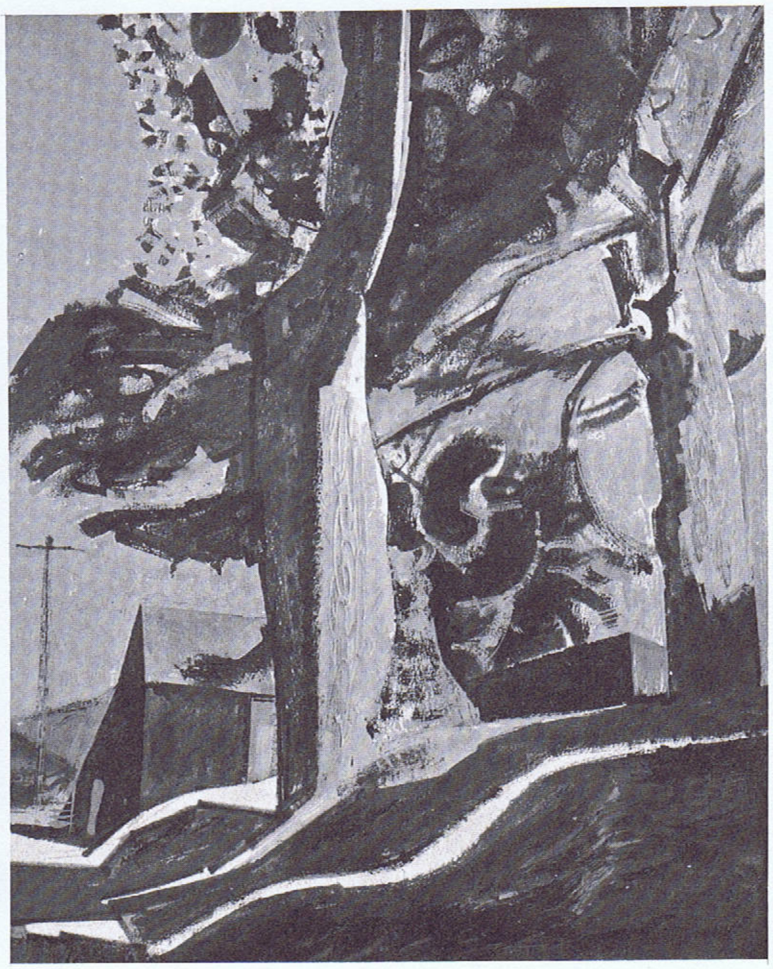


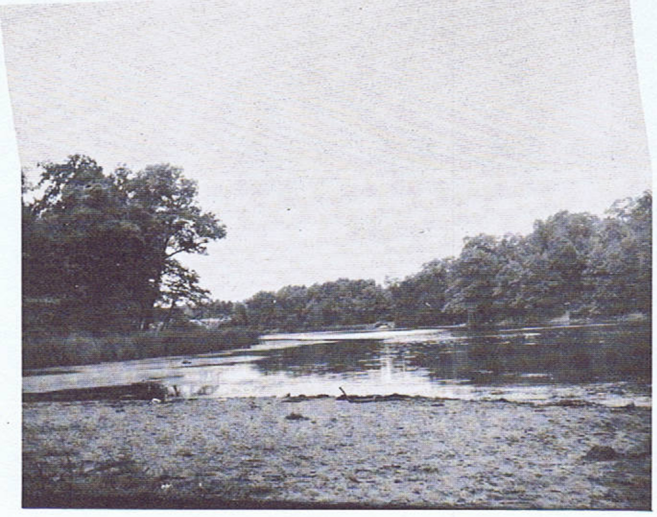


Though this photo is more interesting than the last, the composition is still somewhat haphazard. We must develop the underlying structure – emphasize the shapes, rhythms, and textures – if we are to paint a picture and not copy a photograph.

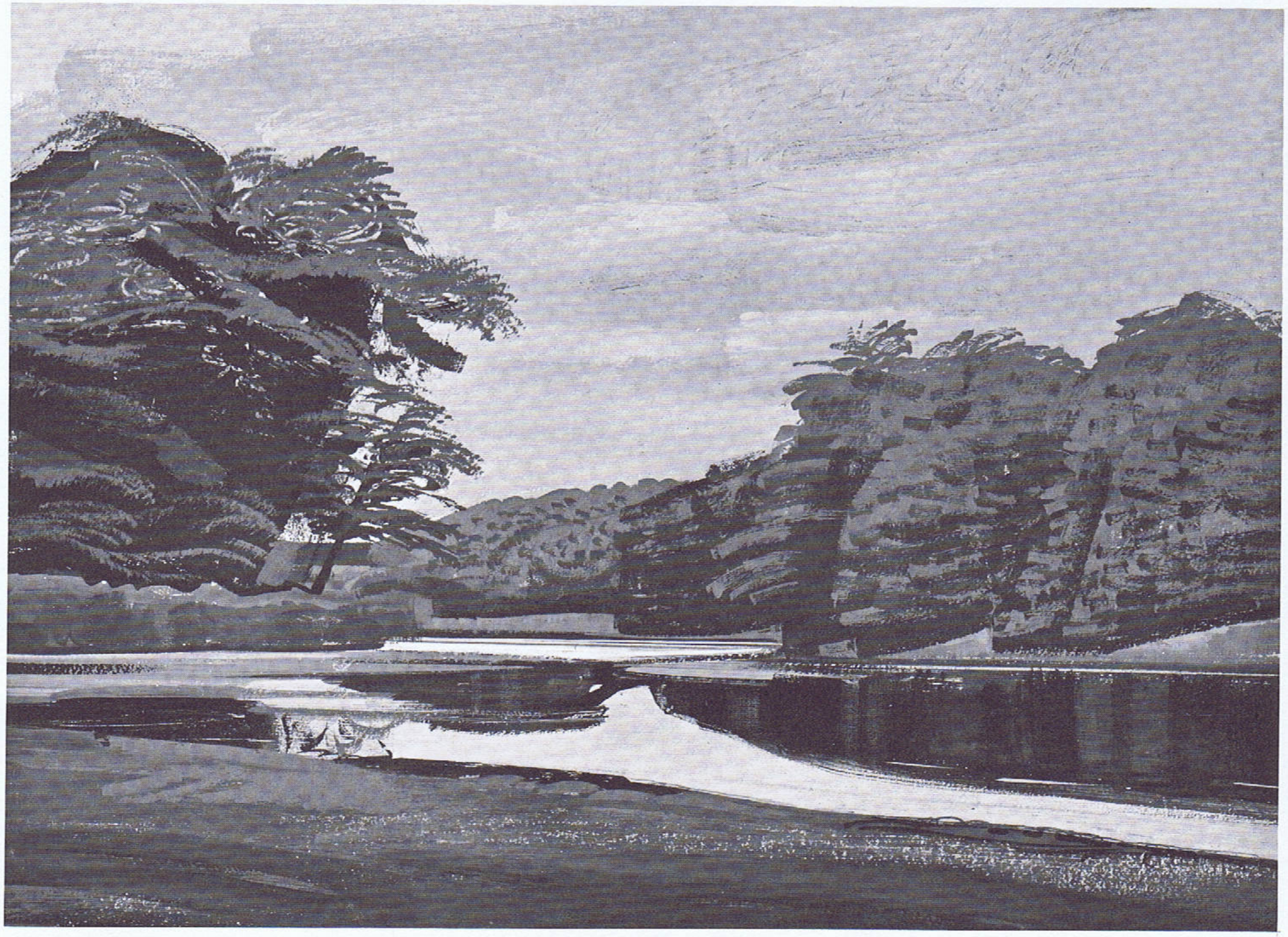
Before going to work, I asked myself some questions: Can I see distinct shapes in the light and shadow areas on the trees? Are some things falling out of the picture (here, for instance, the telephone pole)? Are some areas of foliage solid, others delicately filigreed? What is the basic pattern of lines created by the limbs? I asked other questions, too.

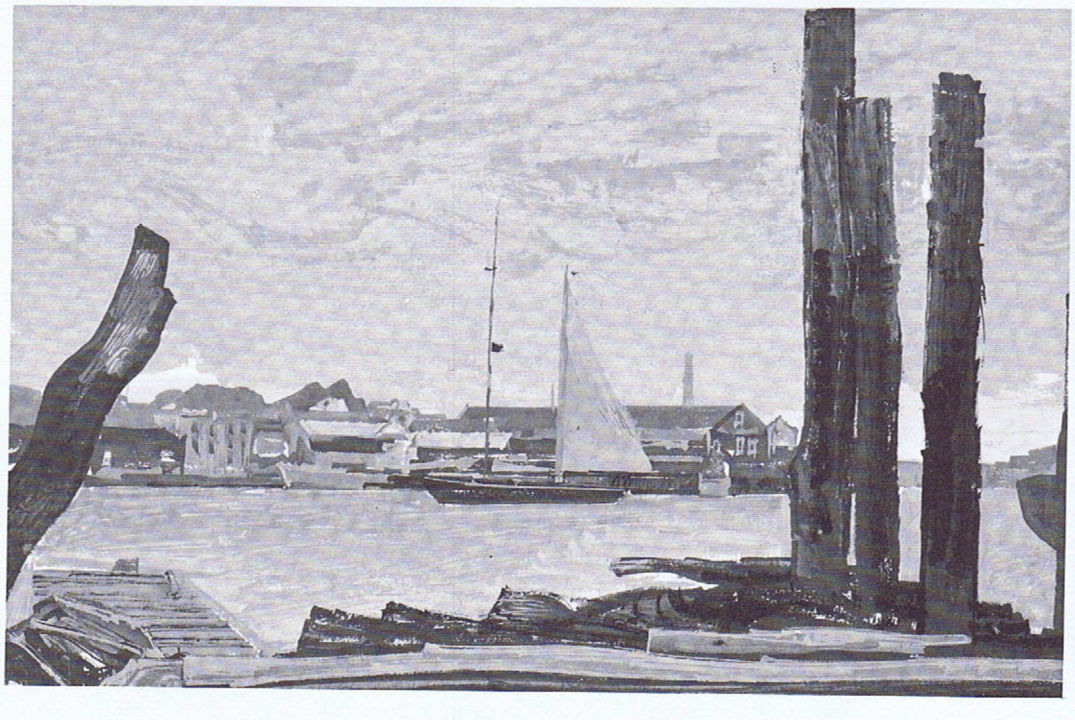
At the right you see my answers. The picture has been made vertical to suit the upright tree forms. The streaks of light curving on the bank have been modified into a clear, exciting pattern. Branches and foliage are organized into designed areas of texture. Everything – shapes, textures, positions, sizes – has been made more definite.

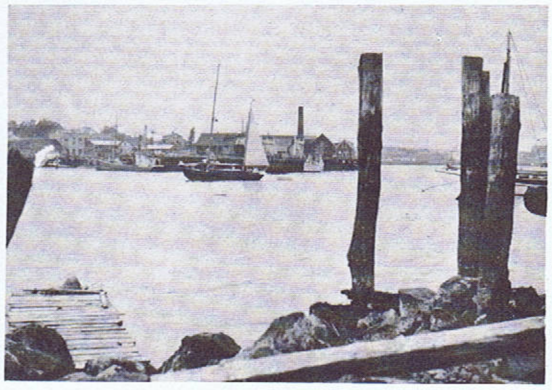




Another photo that is less than exciting — how can we base a picture on it? First we shear away some of the waste foreground and blank sky. The trees are interesting, so we enlarge them. In those at the left the curved shapes of the foliage have a certain gracefulness — we make more of this, and play the rhythmic pattern of curves against the straight, rigid shoreline and the massive tree forms at the right. Some clouds are added to give the sky character, and we reduce the trees, grass, water, and reflections to their basic shapes by omitting confusing details. With nothing fuzzy any more, a picture begins to emerge.







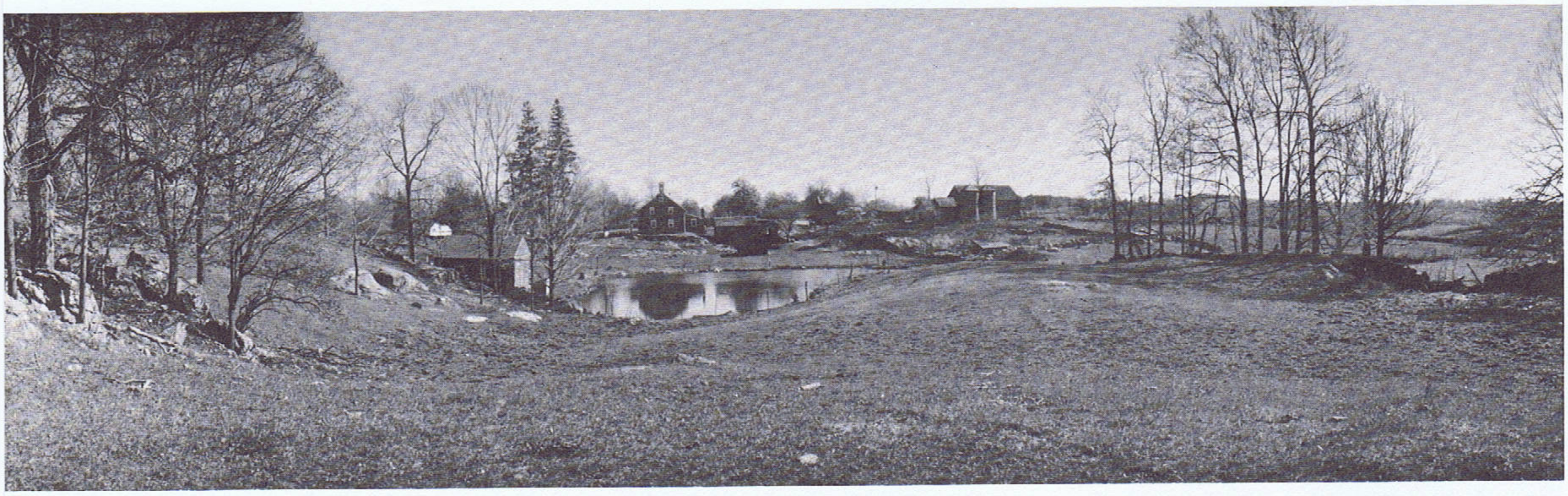
This snapshot has all the elements we need for a good picture, but they cry out for rearranging. Let's organize the piles better — now they frame the boat, our center of interest. To make it really stand out, we cut down on the water, enlarge the sky, and raise the sail. Texture, added throughout, gives life and movement. In the foreground the beam shoots disturbingly out of the bottom — but, straightened, it echoes the rhythm of the shoreline.

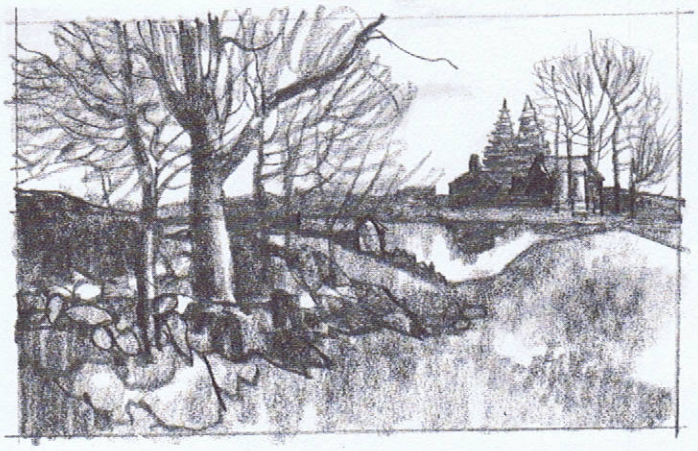
Selecting and organizing the view

On the preceding pages Robert Fawcett demonstrated how you could redesign nature's landscape without making radical changes – working almost wholly with the scene before you. Here we show some additional points to keep in mind when you compose a landscape.

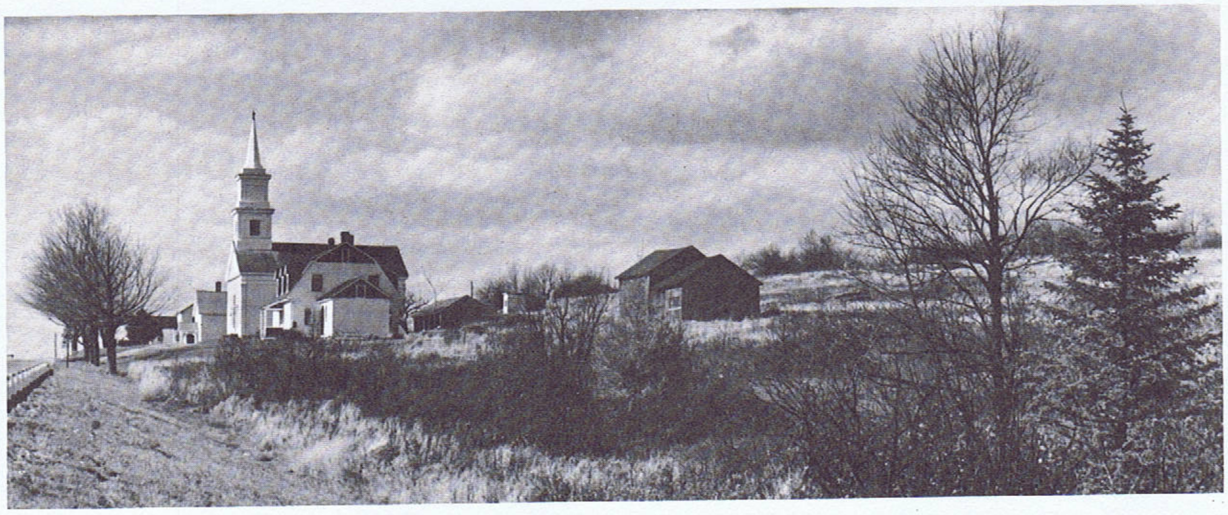
Almost always, when you work from nature, you are faced with the problem of selecting from an almost infinite number of landscape elements that stretch from one end of the horizon to the other. It is a mistake to assume that you are forced to select a limited view from this vista – that you must focus only on an area similar in shape to the limits of your picture space. Actually, you have complete freedom to move trees, buildings, hills, anything – to the left or right as well as back or forth.

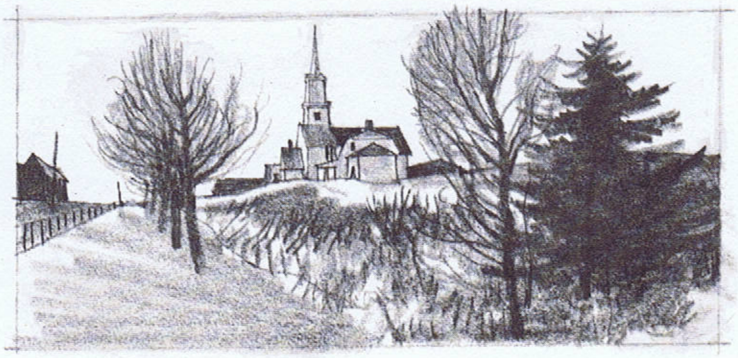
For example, most of the elements you want might already be grouped together quite interestingly but there might also be, far off to one side or way back in the distance, just the building or tree you need for your composition. If so, don't hesitate to move this form right to the spot where it will do the most good. Remember, the people who see your picture do not care how you arrived at it – they simply want it to be interesting.





The photo above represents the wide expanse you see when you look at a landscape. In composing this scene into a picture, you extract from the whole vista the most interesting elements and group them pleasingly together, as in the accompanying sketch.





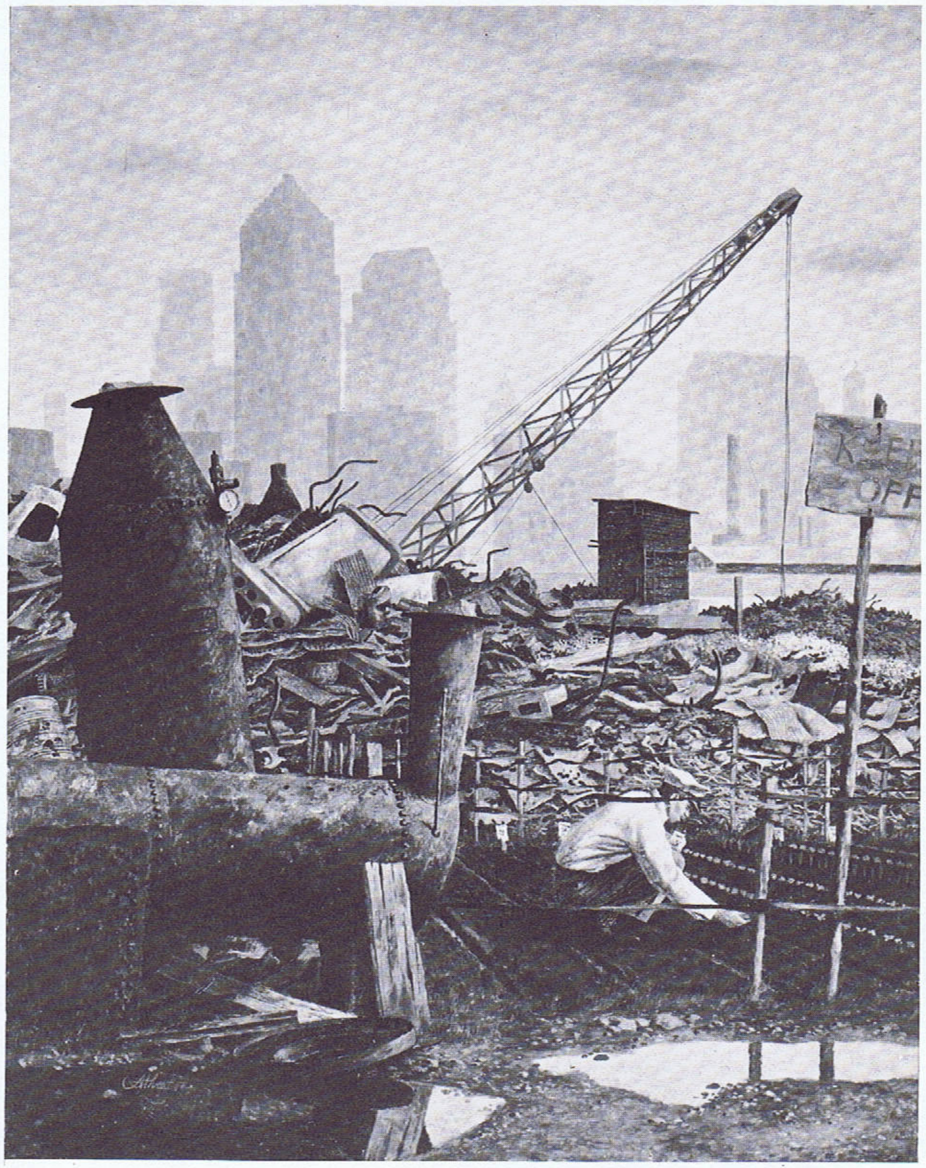
There is no need to show the landscape elements the same size you find them in nature. Don't hesitate to enlarge a tree or building to make it appear closer, or reduce the size of other elements to make them seem to recede. Note that, in proceeding from photo to sketch, the artist has moved the barn across the road to "stop" the strong movement of the lines of the road and the mass of trees and brush which converge toward the left.

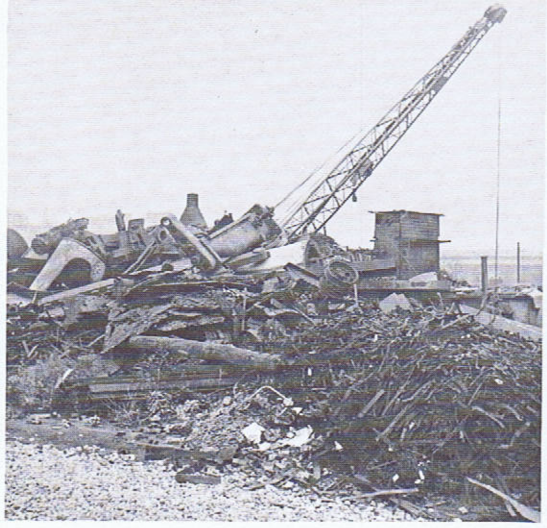
Your subject is all around you

Nature simply won't deliver landscapes to you ready to be painted. You'll have to go out and find the individual parts and then make them fit together. Sometimes you will see right in front of you many of the landscape elements you need. Where will you find the rest? They may very well be in back of you — or across the road, around the corner, or off in the distance. Sometimes you may discover them in your memory — they may be objects you saw long ago or photographed, filing the photos away just for such an occasion as this.

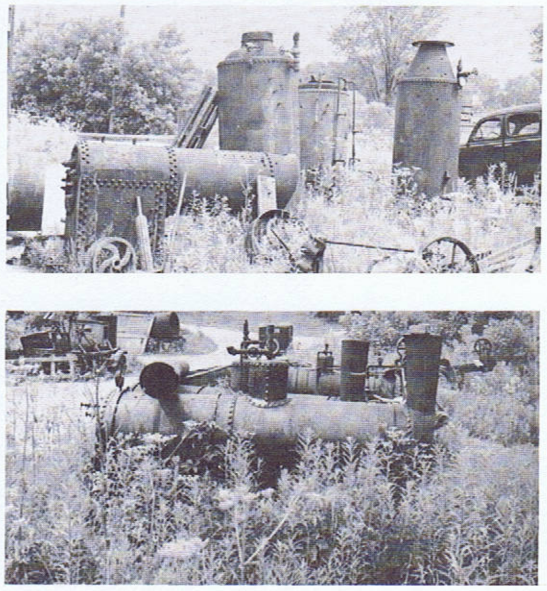
The magazine cover painting at the right illustrates our point. It shows a man tending a garden in a junkyard, and the picture is based on a series of photographs the artist took at an old scrap iron dump and elsewhere. What the artist did not find in one view he found in another — and the composite is much more effective than a single photographed background would have been. By looking carefully around, he was able to find all the elements he needed to make an interesting and unusual composition.

© The Curtis Publishing Co.

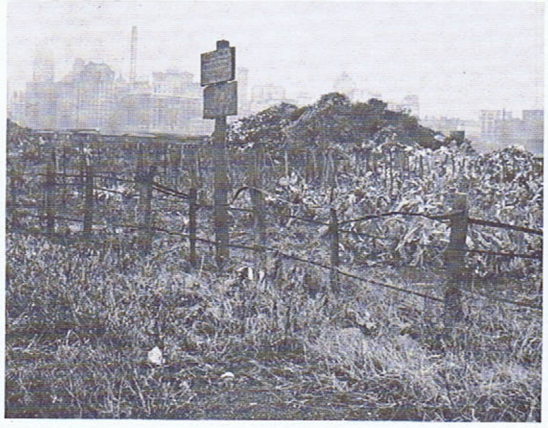




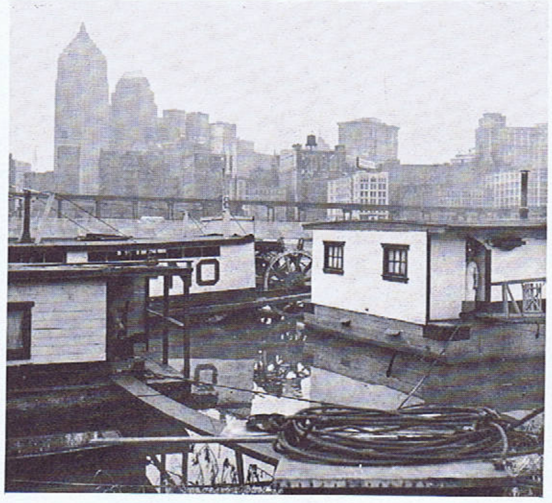
This photo shows the main part of the dump, with the crane used for moving scrap iron and the little shack of the man in charge. The artist used these, some of the larger forms in the dump, and the heap of scrap in the foreground. A number of these objects were shown pretty much as they appear here, others were moved to improve the composition.



In the artist's files he found these photos to supply his vertical and horizontal lines. He had taken them some years before because he felt he would have use for them someday. The upright forms were used quite literally and the horizontal forms of the two photographs were combined to get the smokestack. The man's figure came from still another photo.



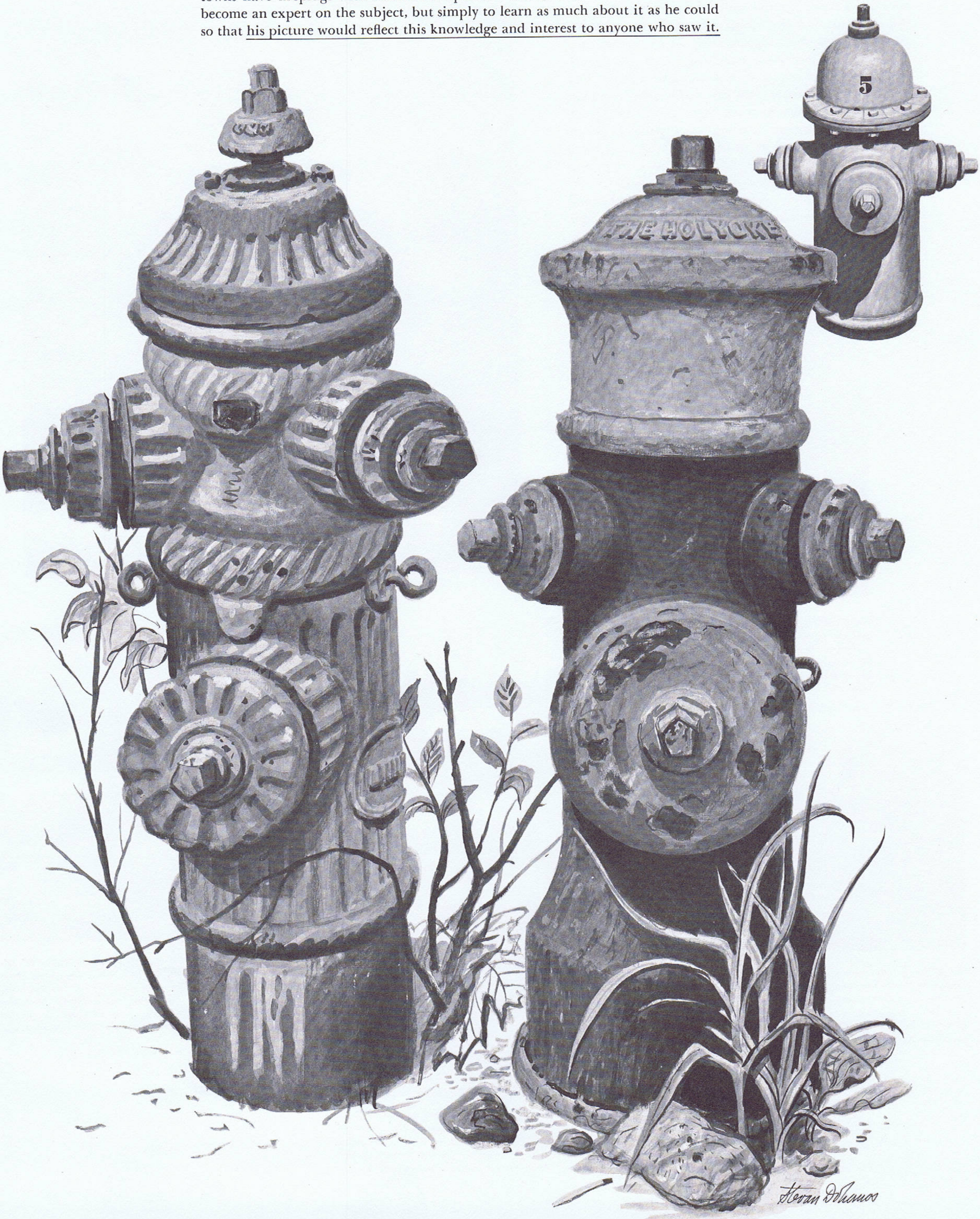
This is the garden — not much to work from, but it was enough to supply the details of the fence and sign, which were the important features. Creating the garden was only a matter of suggesting some freshly planted earth with the little rows of seedlings appearing, and putting in the seed packets at the end of the rows.

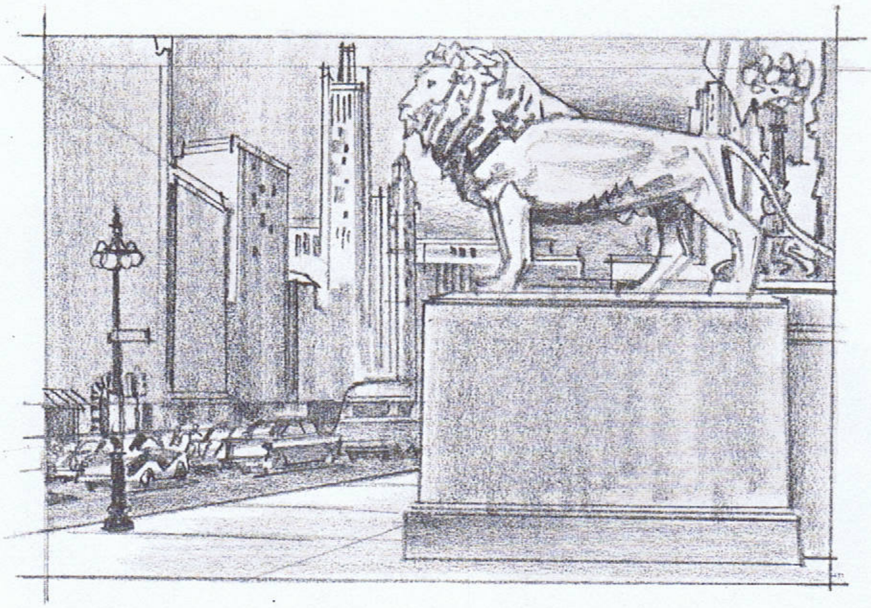


This photo of Pittsburgh's skyline was taken at another place. The artist did not try to make his painting look like Pittsburgh but substituted other buildings for some in the photograph. He wanted simply to get the effect of a large city and an industrial atmosphere as a foil for the tiny garden.

How common is a common object?

Stevan Dohanos made these pictures to show that even the homely fireplug has individuality and interest — a character of its own. Before starting to work, Dohanos did some research on fireplugs, as he does on every subject he paints. He learned about their construction, why they are made as they are, and that different towns have fireplugs with different shapes and colors. His intention was not to become an expert on the subject, but simply to learn as much about it as he could so that his picture would reflect this knowledge and interest to anyone who saw it.



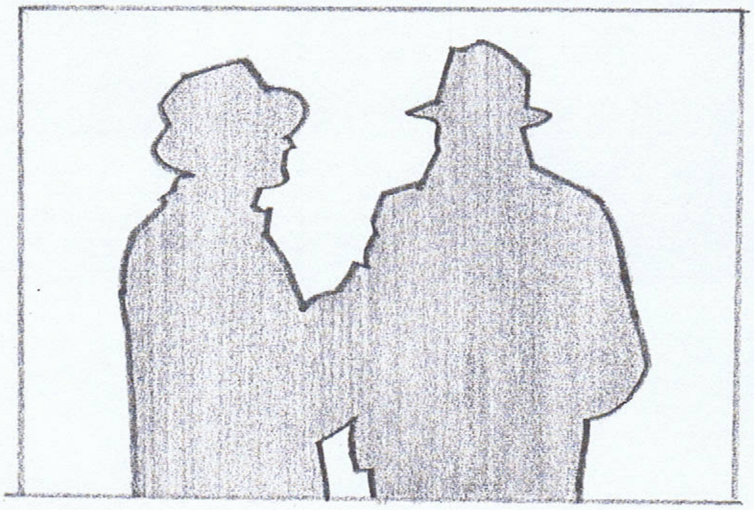


Setting the locale

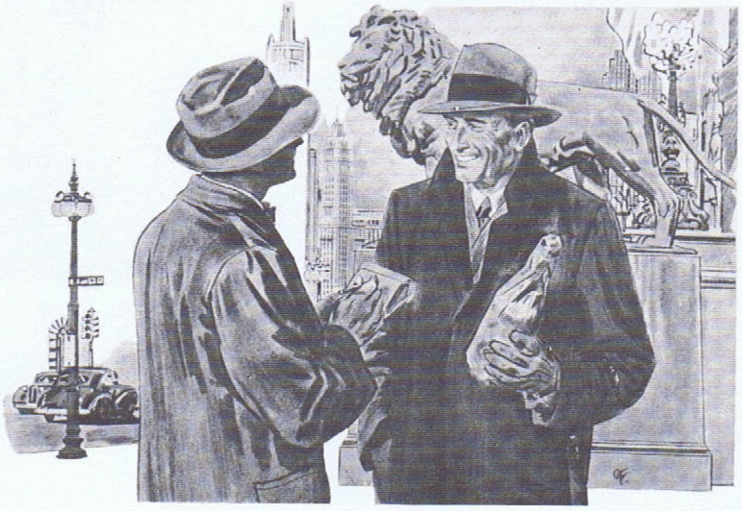
Here we show you some excellent examples of how familiar objects and landmarks can be used to set the scene and make effective illustrations.

Robert Fawcett's assignment was to show interviews taking place in several major American cities. The figures were to dominate, but the locale had to be recognizable.

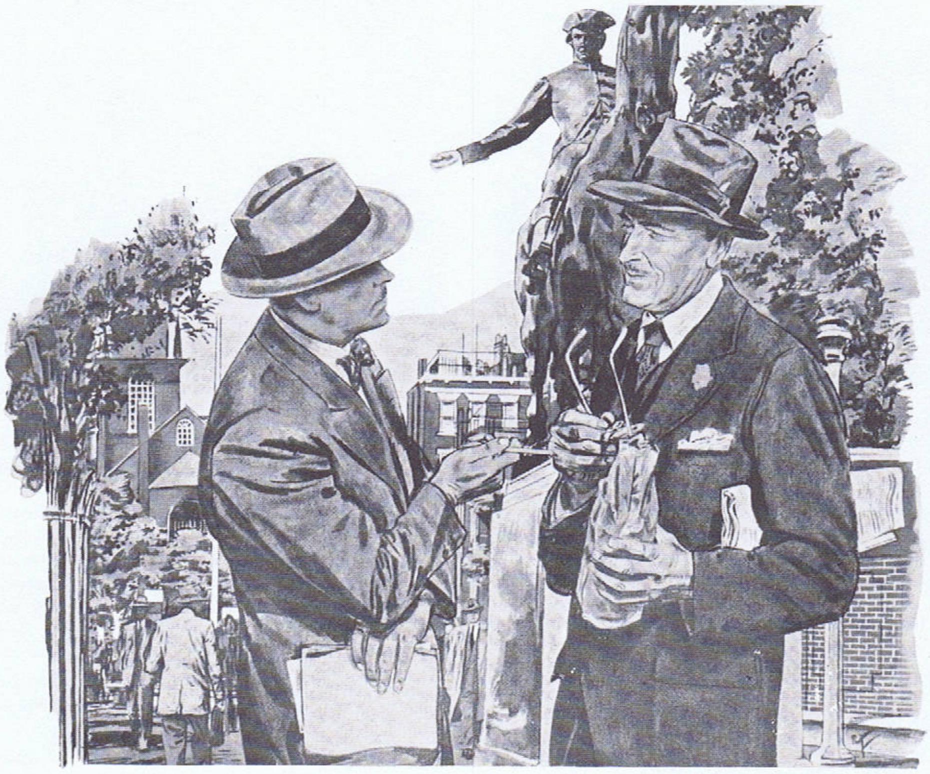
Chicago was one city. Fawcett selected a view which would show two well-known landmarks: the lions on the steps of the Art Institute and, down Michigan Avenue, the tower of the Wrigley Building. He also included a street lamp — not any street lamp, but a Chicago street lamp. At the left is the setting without the figures.



Notice that the figures take up a great deal of the picture space. Fawcett designed them as an over-all shape that would dominate the picture.



Behind his figures he carefully arranged characteristic parts of the identifying landmarks. These things would not look exactly the same in a photograph. Adjustments in size and position were made to fit them in behind the figures. The head of the lion and the tower of the building (the parts that identify) are placed to avoid confusion with the figures and the rest of the background.



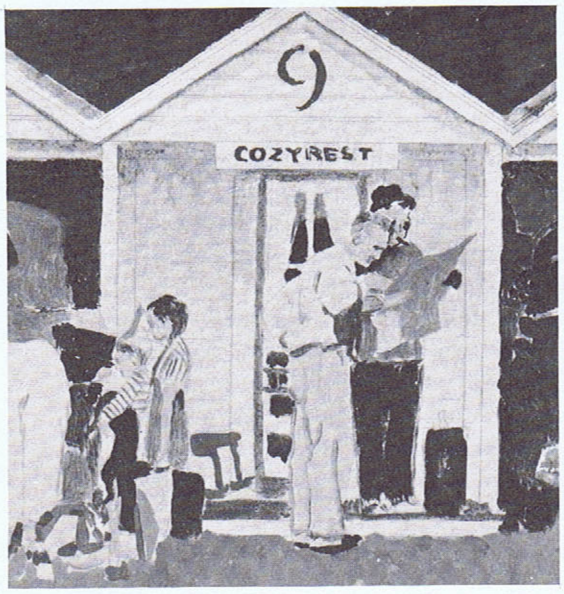
Courtesy Hiram Walker, Inc.

In this illustration the interview is taking place in Boston. Fawcett has composed his background elements with the same purposeful care that went into the picture above. At the right we can see a brick wall, which is typical of New England. In the background there is a famous landmark, the statue of Paul Revere. Notice that the statue, although in a prominent position, does not distract from the figures but actually helps the composition. Its arm points at the interviewer, who points to the other man, establishing an interesting circular rhythm.

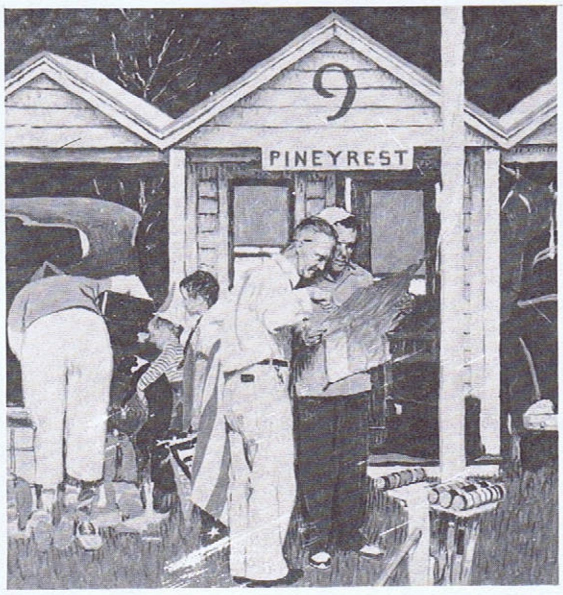
A case history

Norman Rockwell

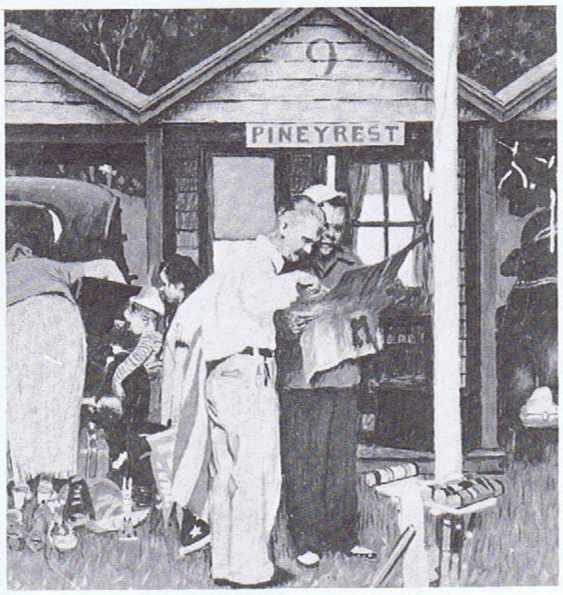
Sometimes a picture really stumps me and I must make numerous sketches before arriving at what I consider is the correct solution. Such was the case in this picture of an early morning scene at a motel, showing a family about to depart and asking directions of the manager. I do not recommend making this many sketches for each picture, but it is better to sweat it out, when necessary, and make additional sketches than it is to proceed with the first idea you have, then end up with a mediocre picture, after hours and hours of painting.



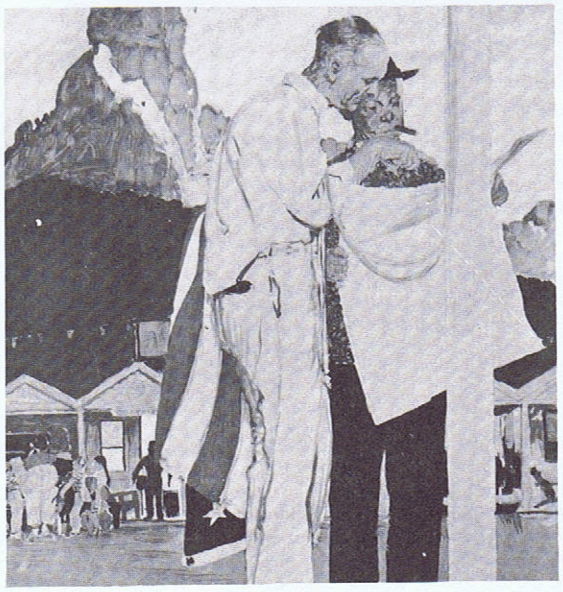
1 This was a small sketch intended to establish the tonal relationship. I saw immediately that the picture did not possess a strong center of interest. The two men looking at the map did not dominate the composition sufficiently.



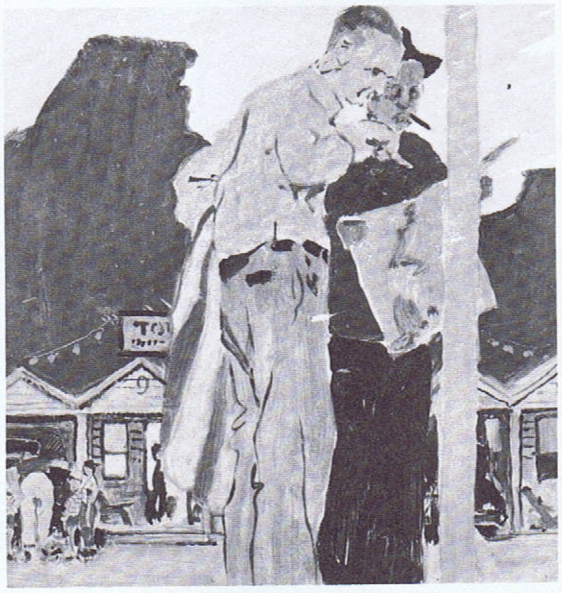
2 Here I moved the two men to the foreground and added other elements, such as the croquet mallets, to indicate the atmosphere of a tourist camp. But I did not like the relationship of values. The light gables of the house and the woman packing the car competed too strongly with the key figure of the man pointing to the map.



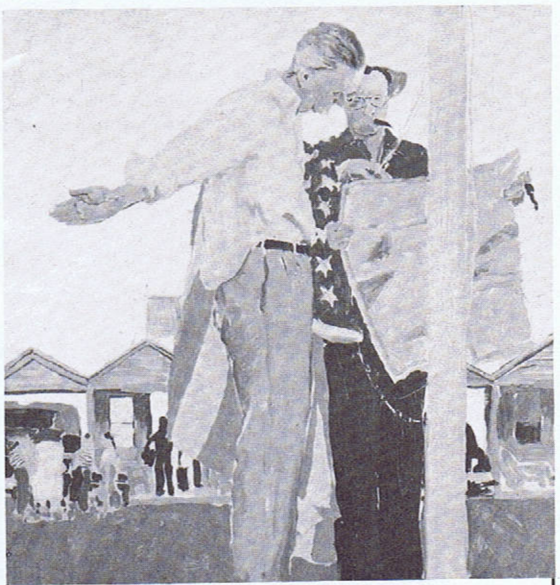
3 Now the two men dominate the situation because of a better tonal relationship. But there still seems to be too much competition from the people and objects in the background because of a similarity in size. Also this might be a night scene, whereas I am trying to depict an early-morning departure.



4 At last I am getting somewhere. The tourist camp atmosphere is well established but it is made definitely secondary to the two men studying the map. I discarded this sketch, however, because the background seemed too important. I made the mistake of placing the camp in the western mountains. This might appeal to tourists who happened to have traveled in the West, but would not be very meaningful to those who had not.



5 Here I have tried to simplify the picture further, but I still am having trouble with that background. I feel the need of trees or some other shapes, but they would compete with the main idea and force me to be too specific about the location. The point here is that exact location is necessary for a story illustration, but this picture was intended for a magazine cover. I wanted the setting to be as general as possible, so it would appeal to people in every part of the country.



6 It was a tough fight, but I won! Now there is no unnecessary competition from the background. This camp could be located anywhere, and any tourist can enjoy this picture and project himself into it whether he has traveled in the mountains or not. The key of the picture better indicates early morning and people getting off to an early start. In the early versions it seemed to be a night scene I was depicting rather than a morning one. This picture has a further advantage. The figure in the foreground means more because of the extended arm.

A variety of approaches

Each artist views and interprets a landscape in his own personal way. For one, the realistic quality of the scene may have the strongest appeal. For another, the greatest interest and satisfaction may come from reducing the scene to a simple statement of its essentials – to a bold pattern or a delicate design. Still another artist might find great pleasure in the technique itself – in an original and imaginative way of using his materials to interpret the scene.

As with all art, there is no one approach, no rule that says: "It must be done like this." There is only the way that seems best and most expressive for your own creative personality.

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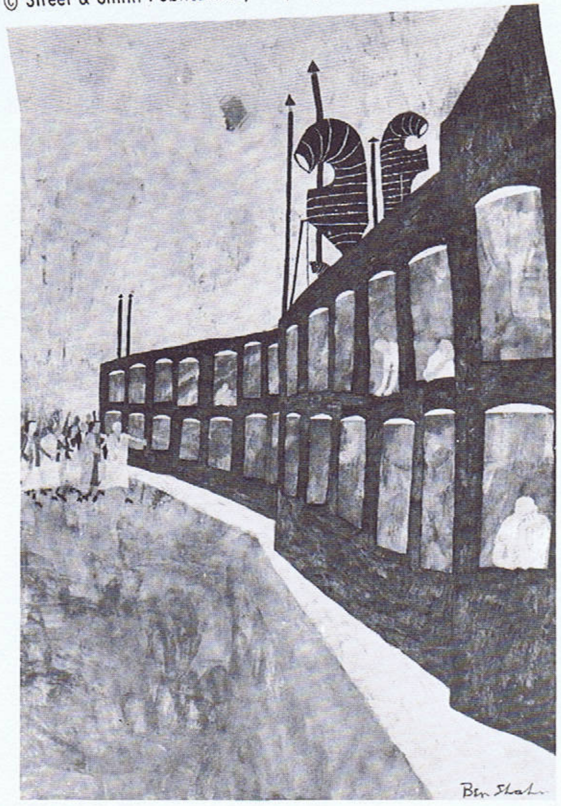
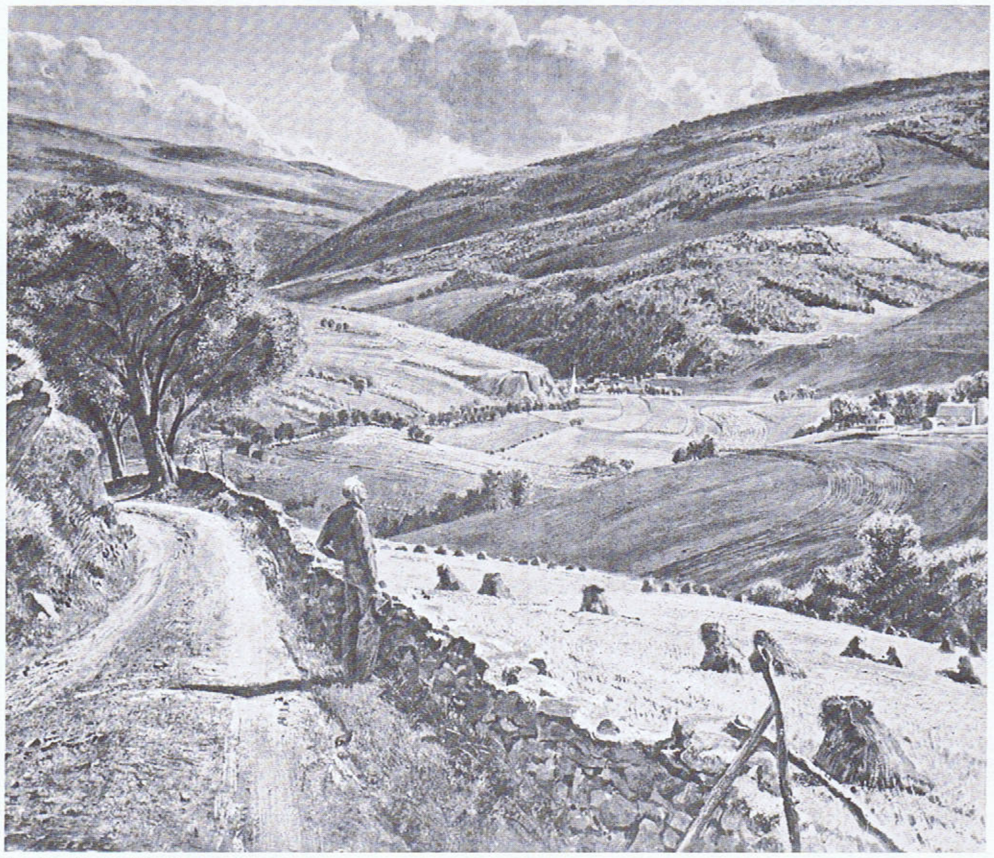


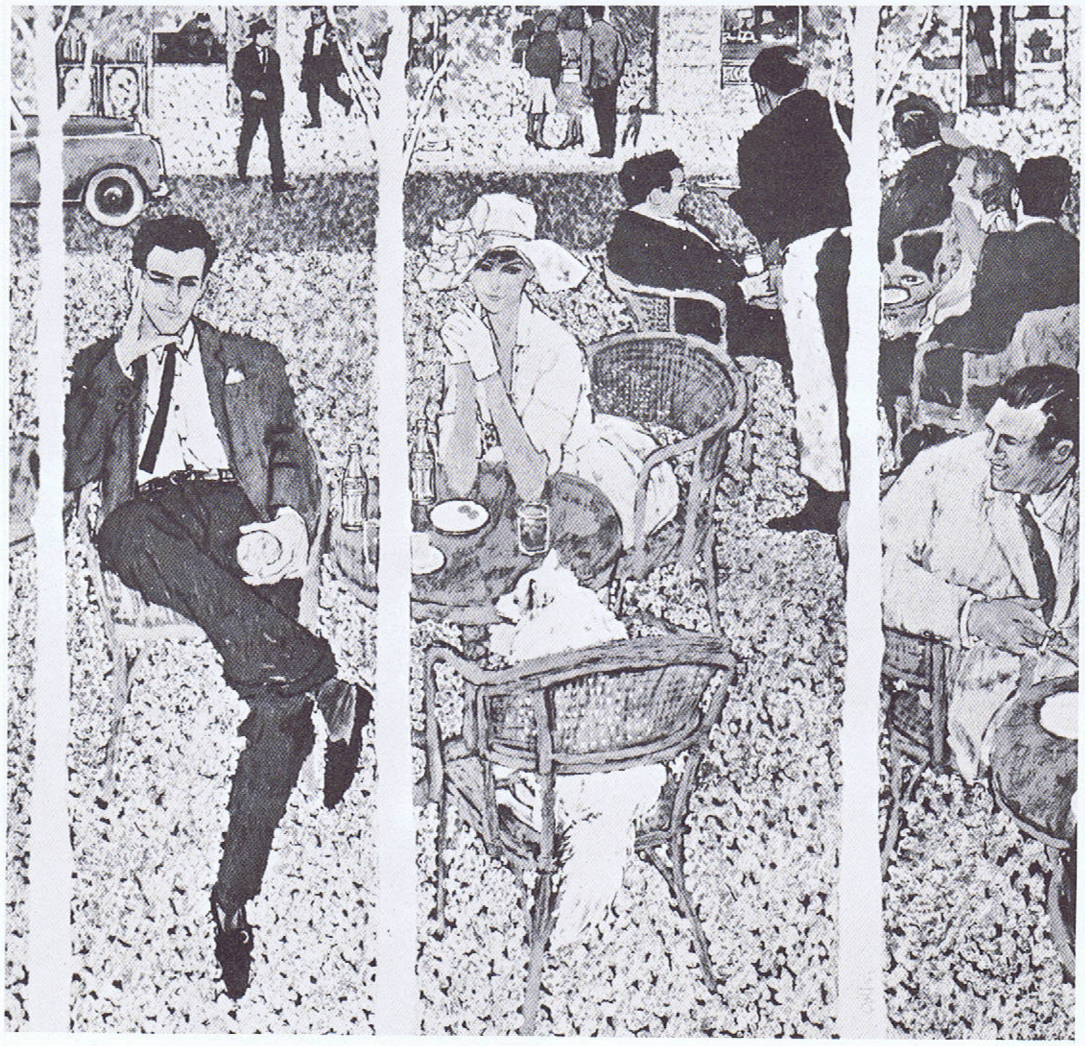
Ben Shahn: Shahn reduces things to their essentials. His setting, dominated by the large dark shape of the factory building, has a stark, strong pattern. Contrast this story illustration with Peter Helck's warm, realistic picture at the left.



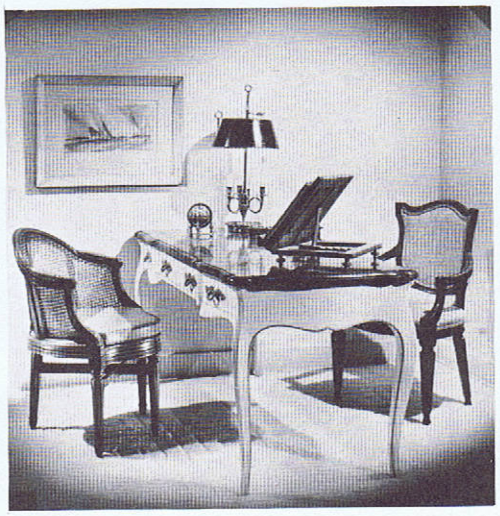
Courtesy Caterpillar Tractor Co.

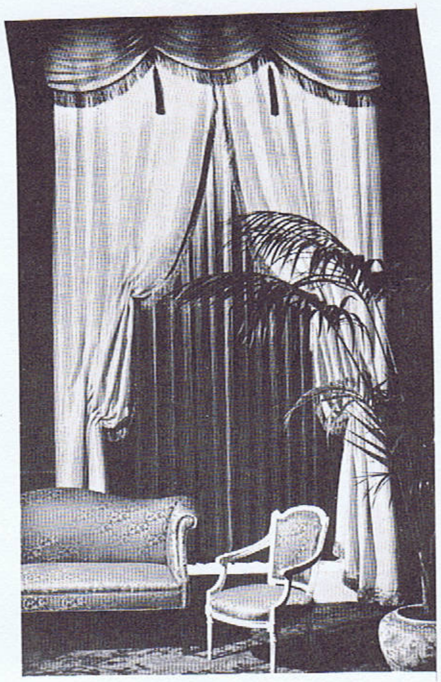
Peter Helck: Peter Helck's panorama of a rich, rolling countryside reflects his typical approach to nature – he sees her on a grand scale. His realistic interpretation puts the viewer in the figure's place, standing at the side of the road, gazing over miles of hill and valley, surrounded by the warmth of a summer's day.

Courtesy Coca-Cola Co.

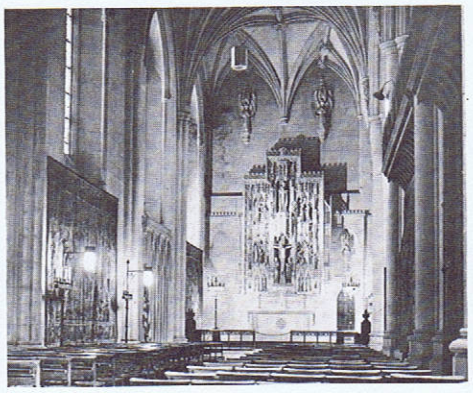


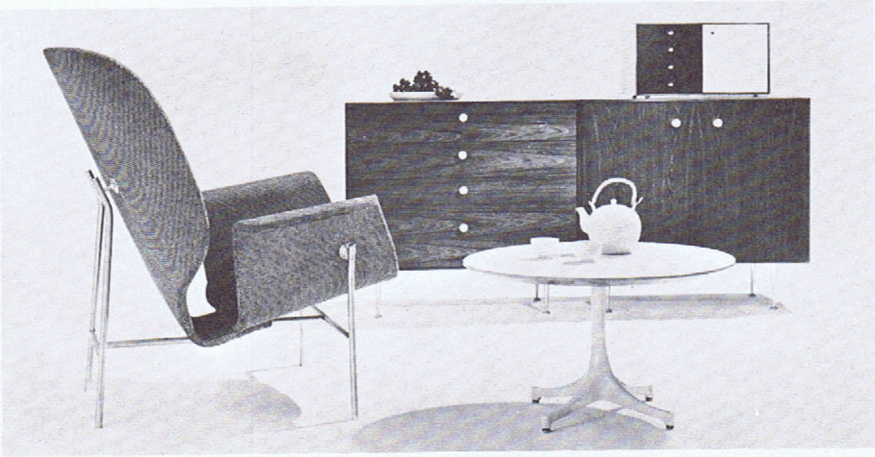
Jack Potter: In Jack Potter's picture of an outdoor café in Paris the dominant effect is decorative. The impressionistic pattern of brush marks gives the picture a bright, lively over-all texture. The decorative quality is strengthened by the slender trees, which suggest the panels in a folding screen.

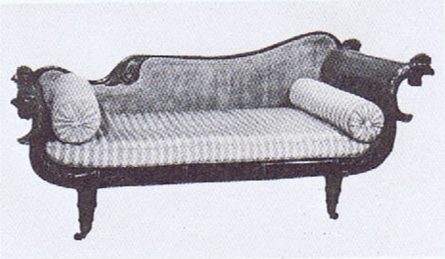


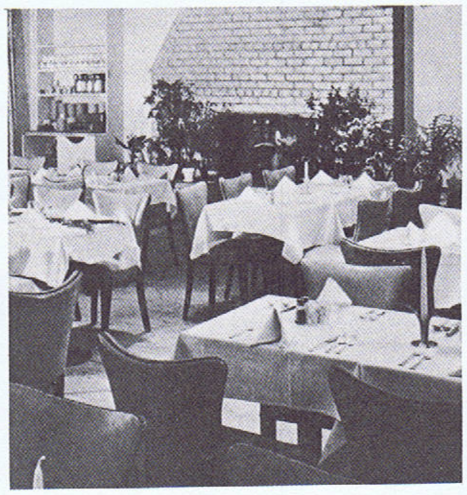


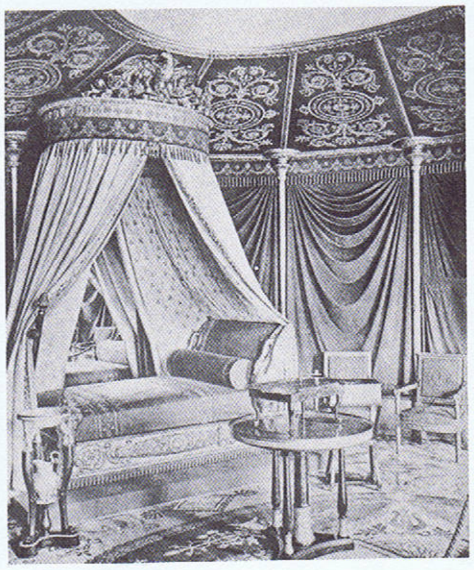
Every interior has its own character and personality. Be alert to the unique qualities of each setting and select those which will support and strengthen your picture idea.

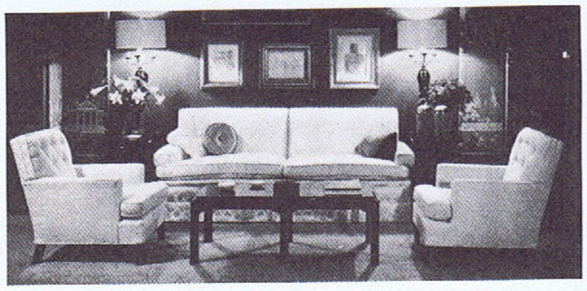


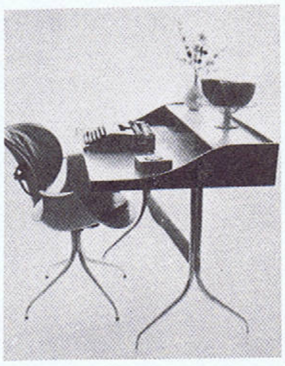












Photos courtesy Interiors Magazine
and Ewing Galloway

Interiors

Think of interiors just as you do of landscapes — as locale. Many of the same considerations apply. An interior must be convincing and characteristic — if not of a region, then of a certain period and economic level. By its furnishings, its lighting, its order or disorder, it can create a mood that will add greatly to the meaning of the picture. Carefully planned, the interior can increase the interest and effectiveness of the composition.

This, then, is the same approach we took toward landscape — we've just moved indoors.

Since even more illustrations have an interior than an exterior or landscape setting, it's time well spent to study this part of the lesson just as attentively as the first part and acquire a good understanding of how to use interiors to best advantage.

Every room has a character

In planning an interior, the first thing to consider is the character of the room. It is up to you to determine what setting best supports and explains the figure action. Often, of course, the setting is described in some detail or dictated for you if it's a story illustration. But even here you have some choice. You should put in or play up only those things which help, and omit confusing or misleading props.

An interior should reflect the people who live in it, their taste and social standing. For example, the smartness of a young advertising man and his wife could be reflected in a tastefully but modestly furnished modern room. This modest quality might give way to obviously expensive furnishings if we were showing the home of one of the advertising agency's executives.

When you plan an interior, remember that regional differences may also enter in. A typical living room in the northern part of the country might have a well-used fireplace, heavy rugs and drapes, heavily upholstered furniture, and relatively smaller windows. By contrast, such a room in Florida or California might be identified by lighter, thinner furniture forms, large walls of glass and a tile floor that continues past sliding glass panels to include an exterior garden as part of the room. It is well worth keeping posted on regional trends in interiors.

Since you must also be prepared to illustrate stories which have taken place at various times in history, you should know where to obtain information about the interiors of other eras — libraries, museums and publications that will prove most helpful. Here, research involves more than merely consulting books and photographs. Out of this material you must select that which is typical. This means reading up on the era or talking to people familiar with it.

Constructing your interiors

In earlier lessons you saw that whatever you drew — people, objects or buildings — construction was a key point to keep in mind. This is a logical spot for a reminder that your interiors should be constructed with special care. They don't need to have the accuracy of architectural drawings, but you should apply what you have learned about perspective. The floor must appear level, the walls straight, the figures and furniture in proportion. This applies, incidentally, even if you use the loosest and freest kind of technique or handling in making your pictures. If you know the sizes, relative proportions and actual positions of the things in the room — if you have carefully thought out the room and everything in it — you can then take liberties and feel confident that your knowledge will put the picture over.

Viewpoint and mood

Every interior has to be viewed from some point. Happily for the artist he can visualize the scene from every position and then choose the one that seems to fit the situation best. The room — as well as the figures in it — can be made to appear more important or dramatic, more exciting or matter-of-fact by the viewpoint you select.

Many varieties of mood can be expressed very clearly through the setting — not only by the viewpoint but also by the choice of objects, the order or lack of order among them, and the type of lighting under which you see them. You will use these things in one way to evoke the brightly colorful, carefree mood of a room housing a gay party — and in quite another way to suggest an interior in which a murderer lurks.

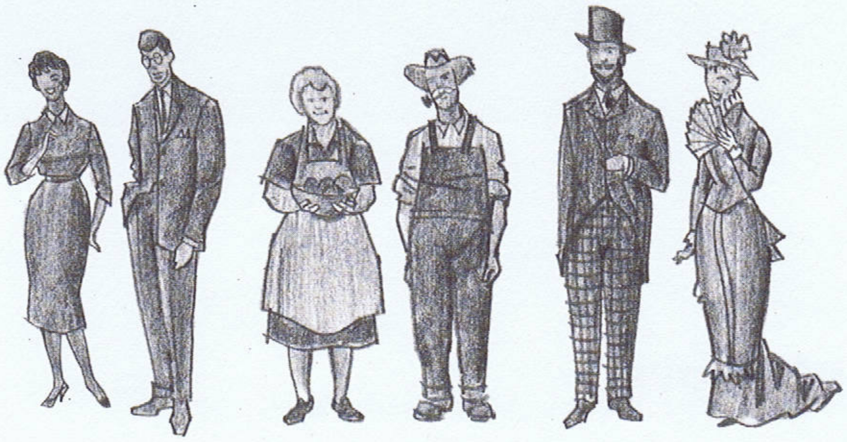
Selecting and composing

As with your landscapes, you are never forced to put into an interior any more than you need to tell your story. For example, you may have a photo showing an entire room, and it may seem both complicated and distracting as it stands. From this scene you should select just a few elements which are characteristic of the room. You may wish to rearrange these few objects into an interesting vignette rather than show a detailed view of a part of the scene. Such selection and rearrangement is often a necessity when you must make your illustration to fit special design or space requirements.

Compositionally, always be aware of what the patterns or textures of various parts of your interior (drapes, upholstery, rugs, bookshelves, etc.) are doing to your main figures. Almost always some of these textures and patterns must be subdued to keep them from competing with the figures or sometimes camouflaging them. For example, a woman in a dress with a floral pattern would be lost against a drape of similar design. Any setting can be made to work, but you must be ready to adjust values, sizes, and positions until confusion has been changed to clarity.

Often, an interior proves highly interesting in itself — it may be filled with many fascinating objects that cry out for a featured role in your picture. Look over such settings very carefully and make sure that they don't become so attractive that they compete with your main subject or idea. Remember that you are not an interior decorator — don't let an intriguing assemblage of props lure you out of your real role as an illustrator with an idea to get across. On the other hand, don't hesitate to try out the possibilities that unusual furnishings can offer — they can be real "stoppers" if they are appropriate.

As a serious artist, never think of the interior in your picture as a secondary area that you fill with "a couple of pieces of furniture and a wall." The interior offers you a challenging opportunity to make your illustration more exciting, more convincing. Plan the setting and draw it with the same interest, thought and imagination with which you handle your figures.

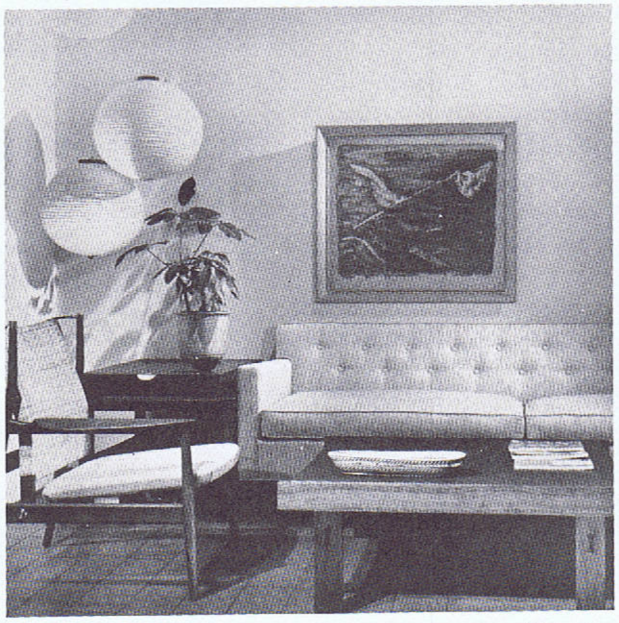


The interior — and the people who live in it

Every interior reflects the taste and personality of its inhabitants or their station in life. A well-to-do, smart young couple will live in one kind of place — an elderly farmer and his wife in quite another. One of the best ways to select an interior for your illustration is to visualize the people you might find living in it.

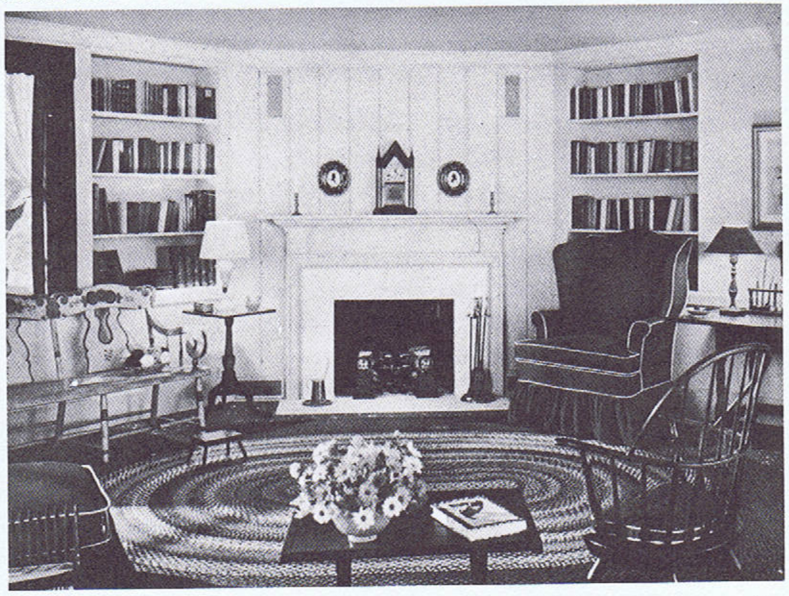
Before you settle on an interior, ask yourself: Does this kind of background make my characters seem more at home? Does it make their actions and the situation more convincing? The more clearly you see your characters the easier it will be to choose an appropriate interior for them.

Courtesy Baker Furniture Co.



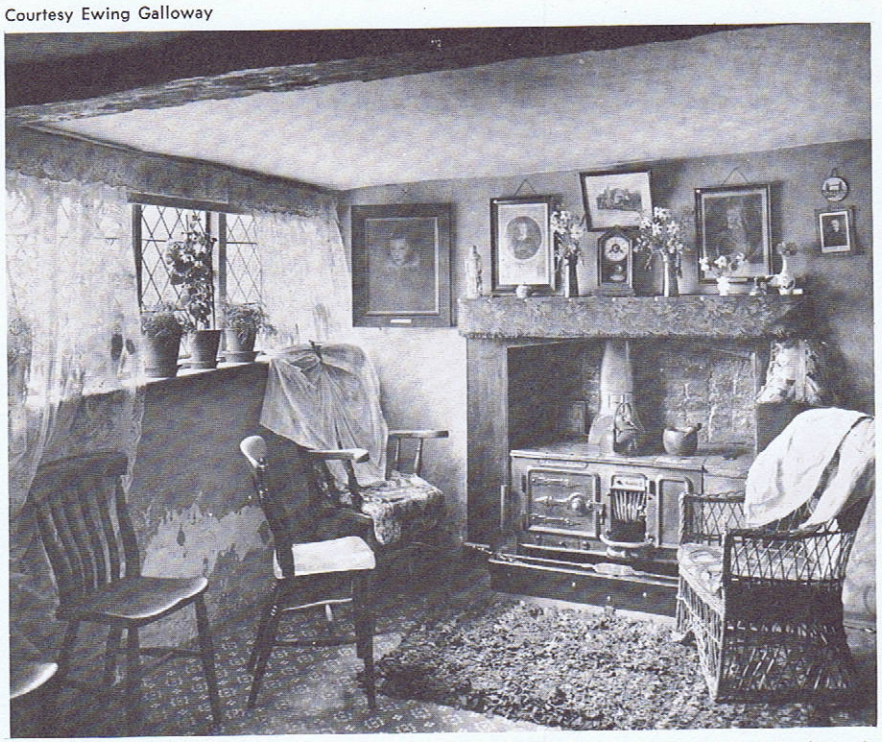
This smartly furnished corner of a modern living room would be fine as a setting for a bright young couple of good taste and some economic means.

Courtesy House Beautiful



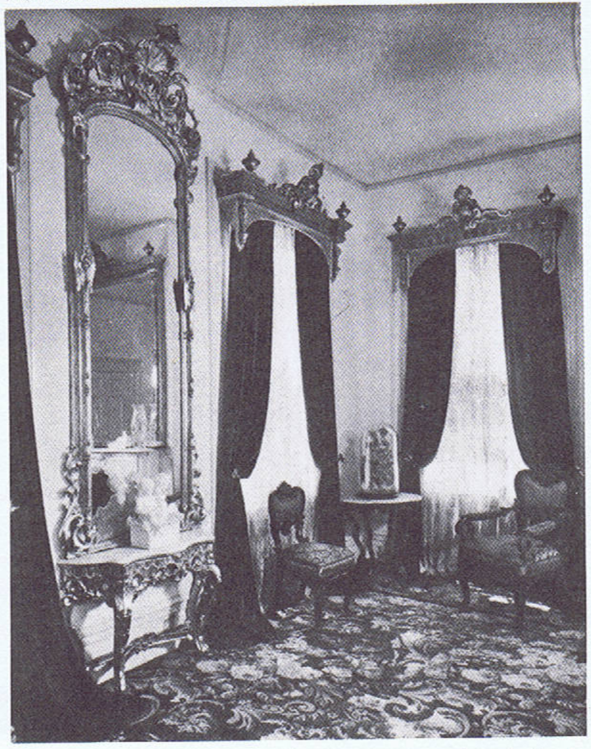
This room, on the other hand, suggests older, more conservative tastes. Perhaps the parents or grandparents of the young modern couple make their home here.

Courtesy Ewing Galloway



This country kitchen, with its low ceiling, built-in stove, and rustic atmosphere, is typical of a very old English cottage.

Reproduced from Look at America, published by Houghton Mifflin Co.

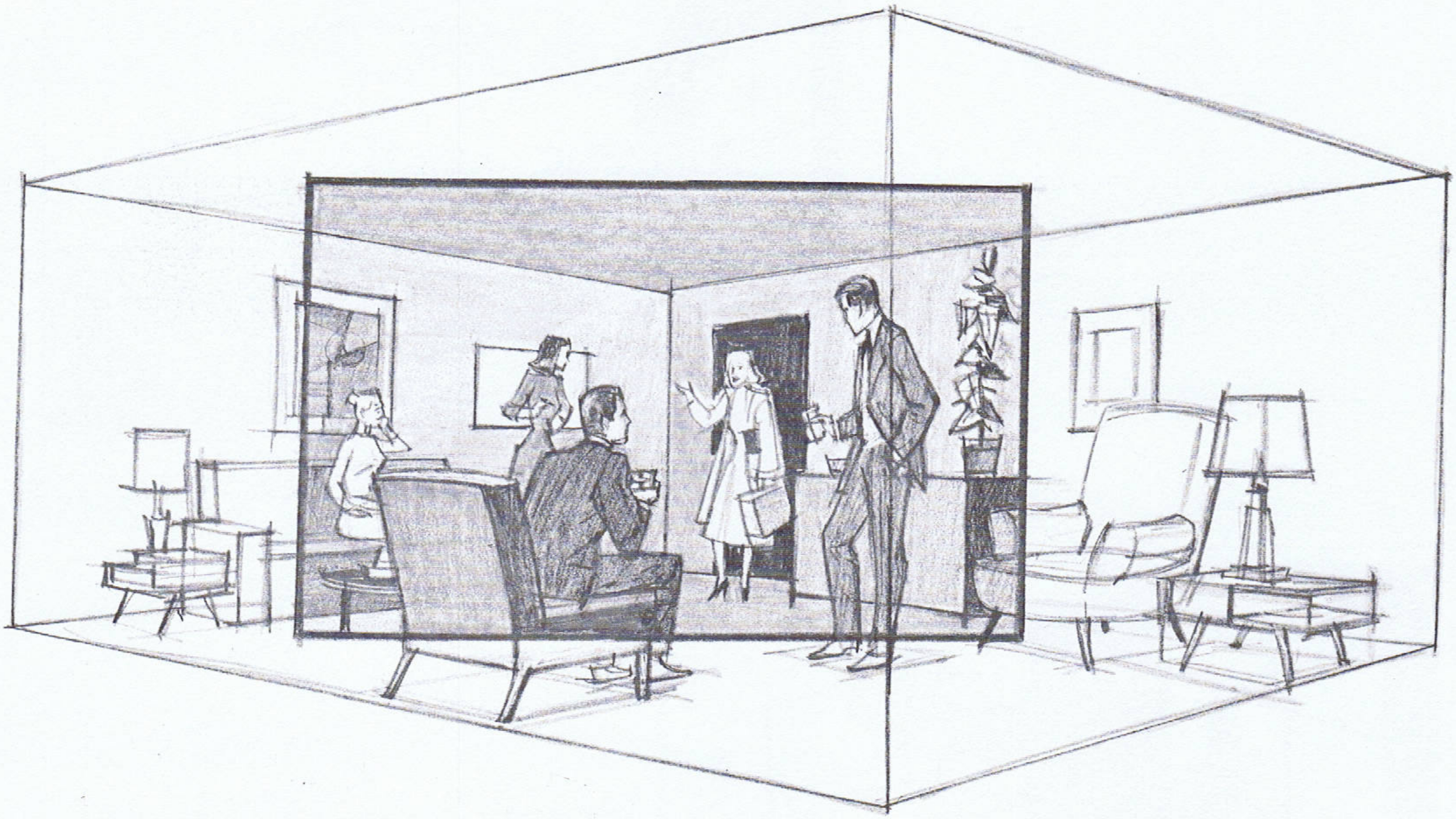


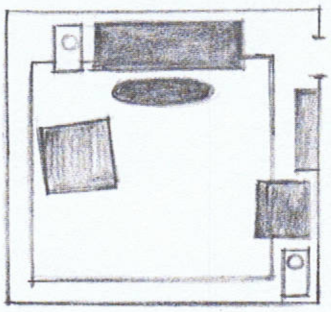
Against the backdrop of this elegant interior, southern belles in hoop skirts and well-to-do planters in tight-fitting frock coats held gay parties in days before the Civil War.

Constructing the scene

In planning and drawing your interiors, don't overlook the one thing that, more than anything else, will give them conviction. This is the use of proper construction. Your figures and furniture must really appear to rest on the floor — doors must seem large enough to walk through. A normal-sized living room must not look big enough to hold a convention.

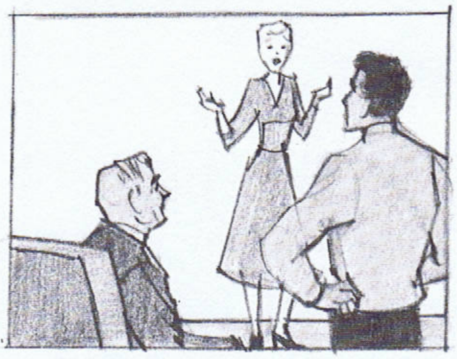
The best way to construct a room is to draw it through. Sketch the entire room in perspective and show everything in it, even though just a corner of the room will appear in your finished picture. This way, you can be sure that the parts of the floor or wall, the furnishings, and figures will all fit together — be in proper scale to each other.



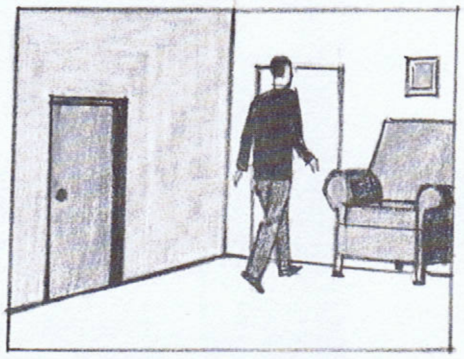


Consider the floor plan

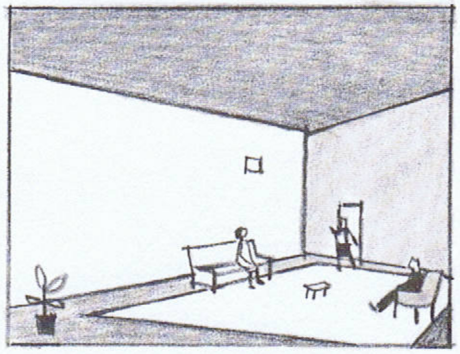
You'll find it helpful, before you begin your drawing, to have a clear picture in your mind of the floor plan. Your floor plan need not be a painstakingly detailed sketch — it need not even be set down on paper. But you should think it through far enough to be sure that the things in your picture are in correct scale and position and there is enough room on the floor for the figures and furniture.



Here's what can happen when you don't establish a floor plan. The girl does not seem to be standing on the same plane as the other figures in the sketch.



Check the proportions of everything in the room as you sketch it in. Otherwise the doors may be too small or the furniture too large in relation to the figures — and that wouldn't make sense.



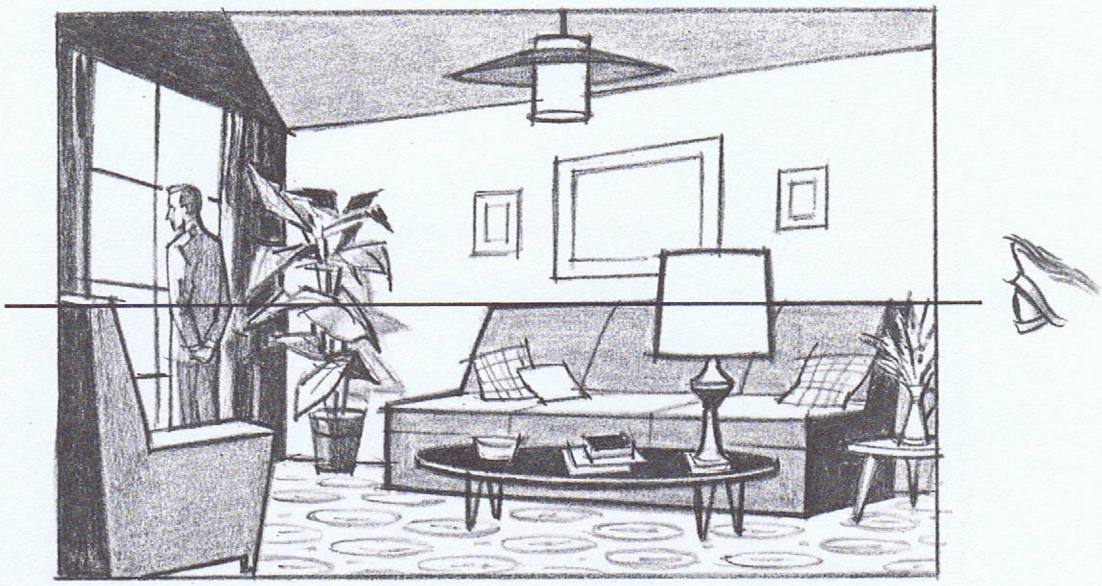
Don't lose sight of the scale of the room. A living room shouldn't look like a convention hall. It should be in proportion to the size of the figures and the objects in it.

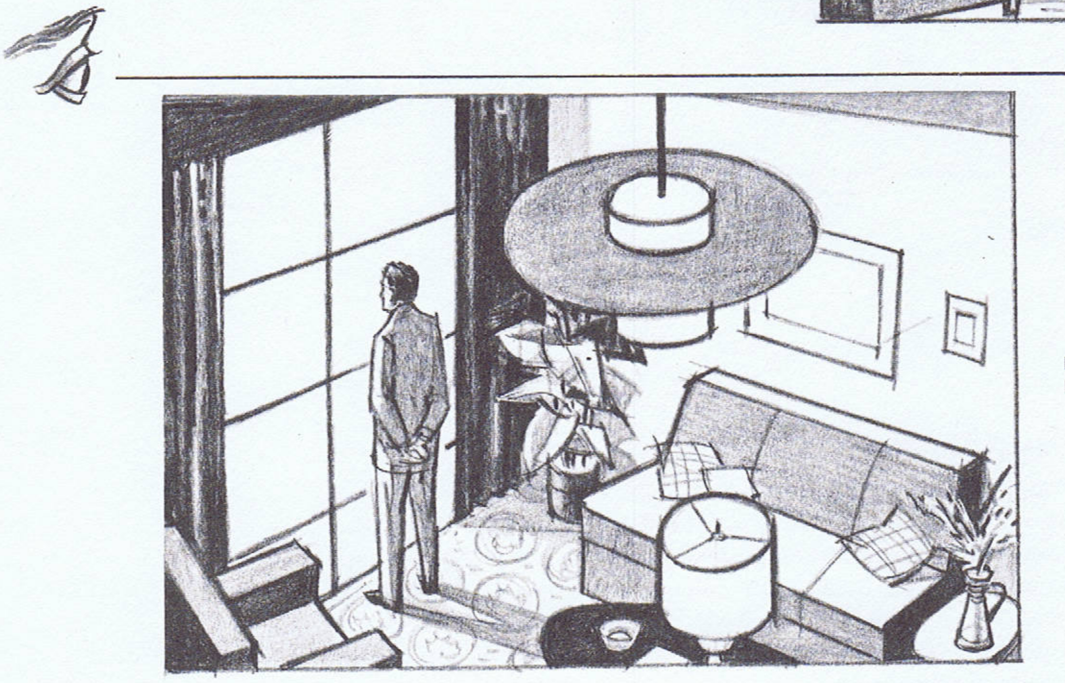
Consider the view

Whenever you plan a picture, remember that you have a choice of viewpoints from which to show it. Too often, artists form a habit of treating each scene, regardless of its subject or mood, from the same normal eye-level view. Probably most of your pictures should be done from this viewpoint, but there are other occasions when your basic idea can be made stronger and clearer and more dramatic by drawing the scene as though you were looking up or down at it.

There should always be a logical reason for an unusual viewpoint — if there isn't, it can confuse the scene you are trying to show. Don't be tricky — do be as selective in your choice of view as the artists who painted the pictures on the facing page.

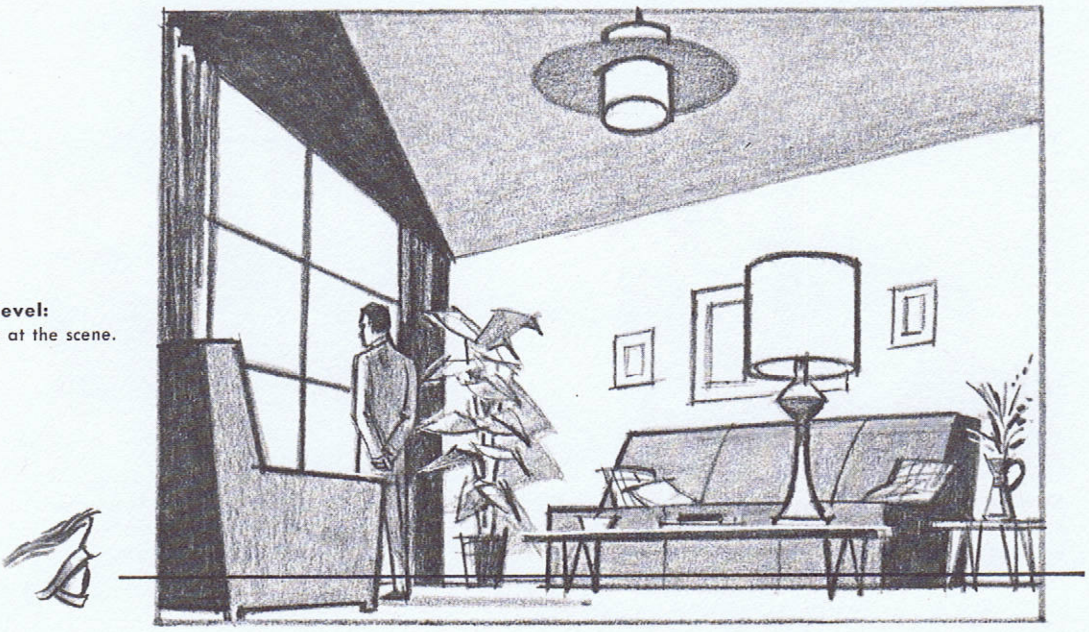
Normal eye level: Viewing the scene as though you were standing or sitting directly before it.



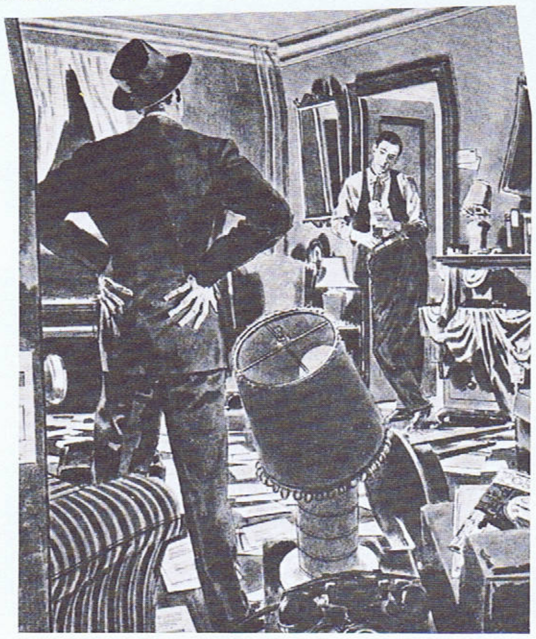


High eye level: Looking down on the scene.

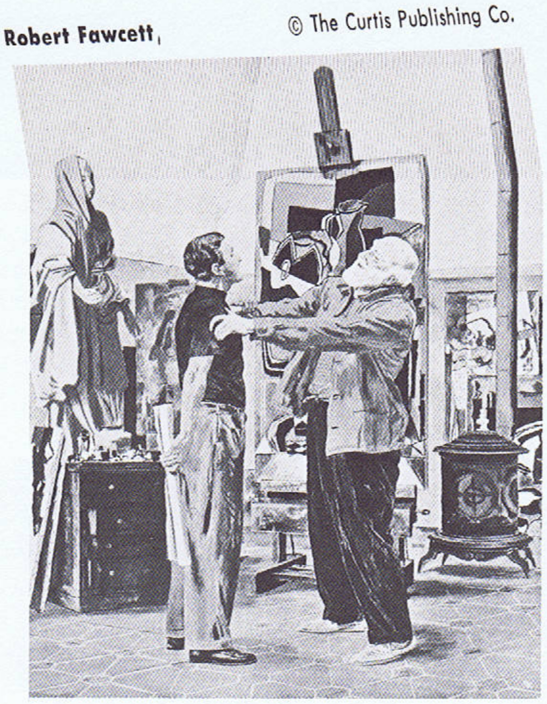
Low eye level: Looking up at the scene.



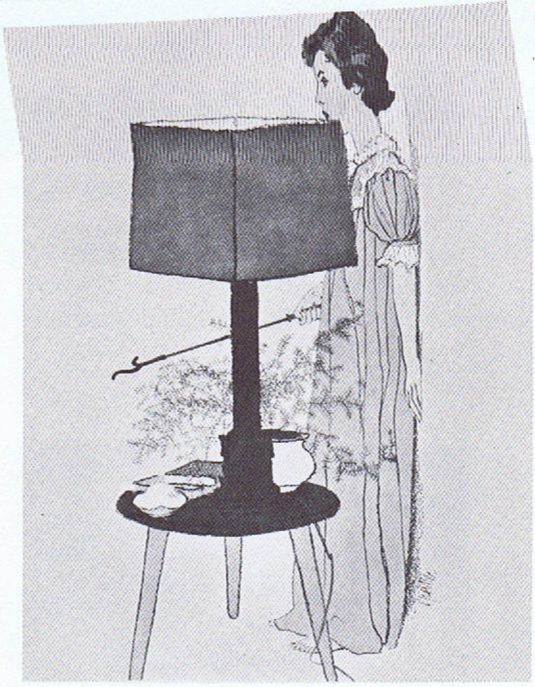
Robert Fawcett © The Curtis Publishing Co.



Robert Fawcett © The Curtis Publishing Co.

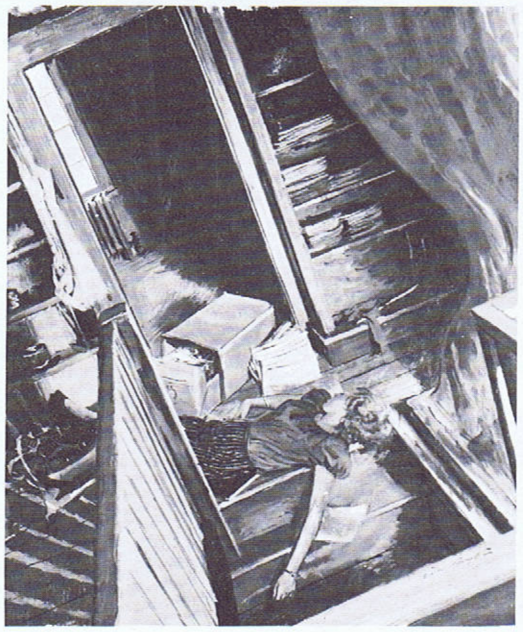


Al Parker Courtesy

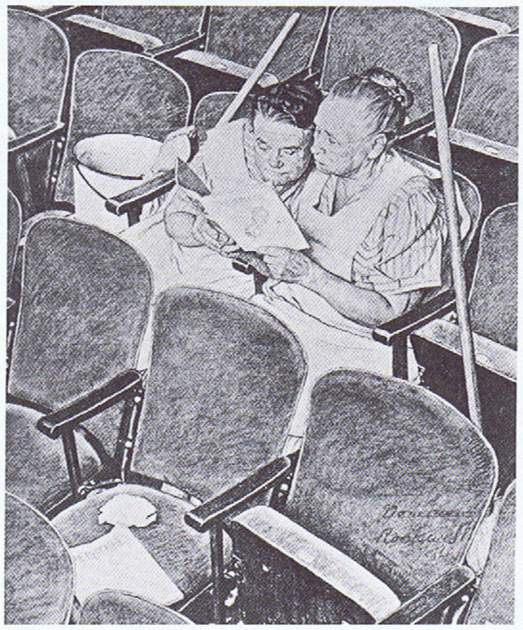


Normal eye level: Each artist used a close-to-normal eye level in these pictures. In the disordered room we can most quickly see that things are not straight and in place because the view itself is straight and level. In the second picture the main problem was to show the old man's subtle gesture. The normal eye level makes this gesture clearest — seen from above or below, it might well be lost. In the third illustration the figure and props are treated as flat silhouettes. The shapes are seen from a clear, normal viewpoint for quick, easy recognition. These shapes would be confusing if they were drawn from a view which foreshortened them.

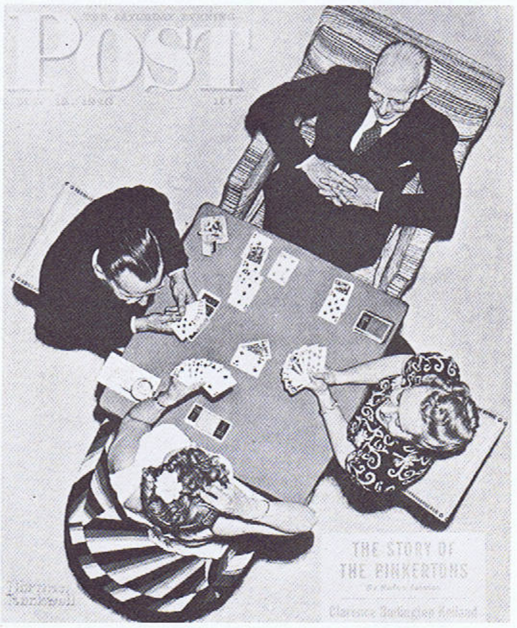
Austin Briggs © The Curtis Publishing Co.



Norman Rockwell © The Curtis Publishing Co.

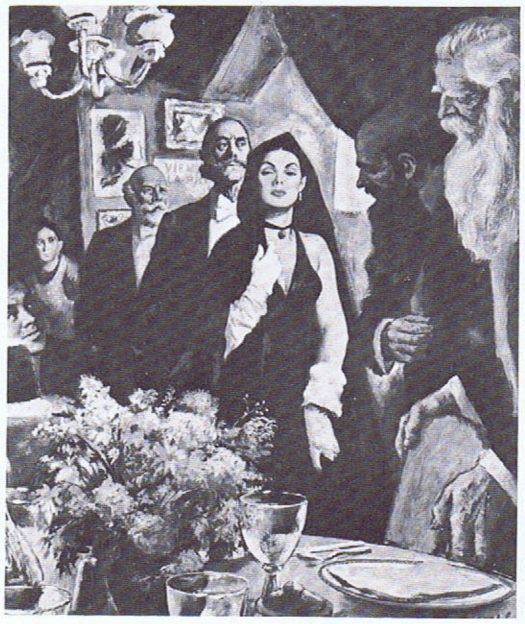


Norman Rockwell © The Curtis Publishing Co.

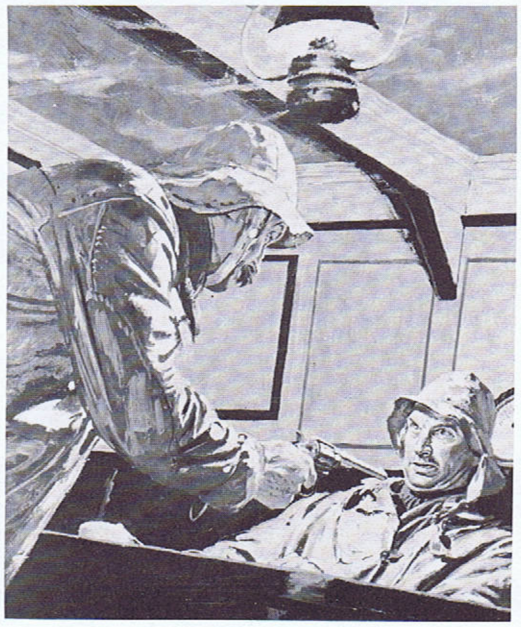

POST
THE STORY OF THE PINKERTONS

High eye level: These pictures use a high eye level to good advantage. The woman on the floor is viewed from above to emphasize that she has fallen — and the tilt of the picture adds a note of drama. The two cleaning women are logically seen as though from a box — a view that reveals them, the tools of their trade, and the emptiness of the theater very clearly. The bridge game scene is the ultimate in the useful high eye level — we can see the players' card hands and speculate on the next card to be played.

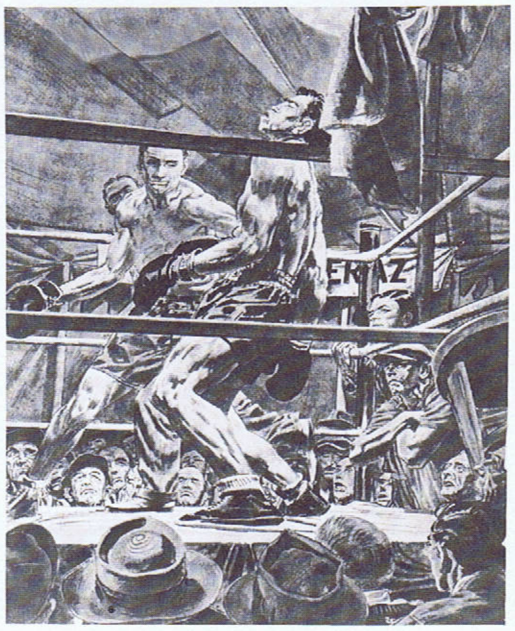
Ben Stahl © The Curtis Publishing Co.



Austin Briggs © The Curtis Publishing Co.



Robert Fawcett © The Curtis Publishing Co.

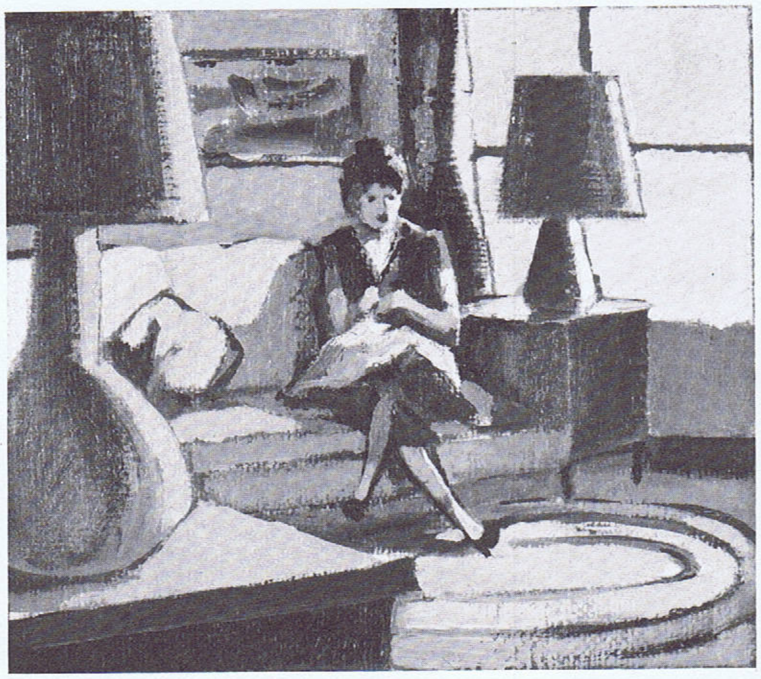


Low eye level: For these pictures a low eye level has much in its favor. In the Ben Stahl illustration it gives the woman and her companions in evening dress even more dignity and aloofness. Briggs views his two seamen from below to make the action seem more dramatic and the man with the gun more threatening; the interior is tilted to suggest the ship is in a rough sea. In the prize-fight scene the low view places us at ringside and adds weight and power to the fighters.

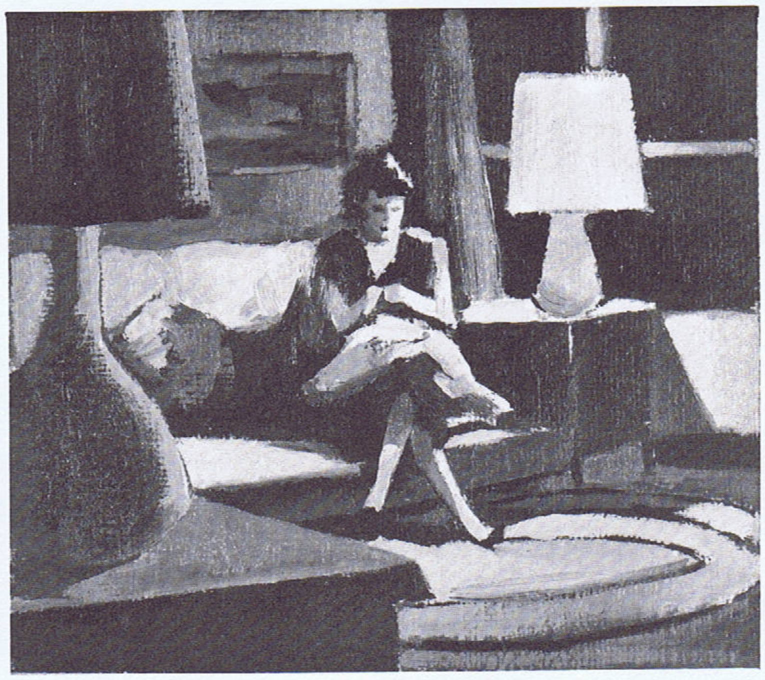
Lighting the interior

There is no weather in an interior — but a gray day or a sunny one will influence the lighting. So will the time of day. When you plan an interior, always establish the approximate time and the type of lighting. Lighting, carefully controlled, will strengthen the conviction of your picture and emphasize the mood.

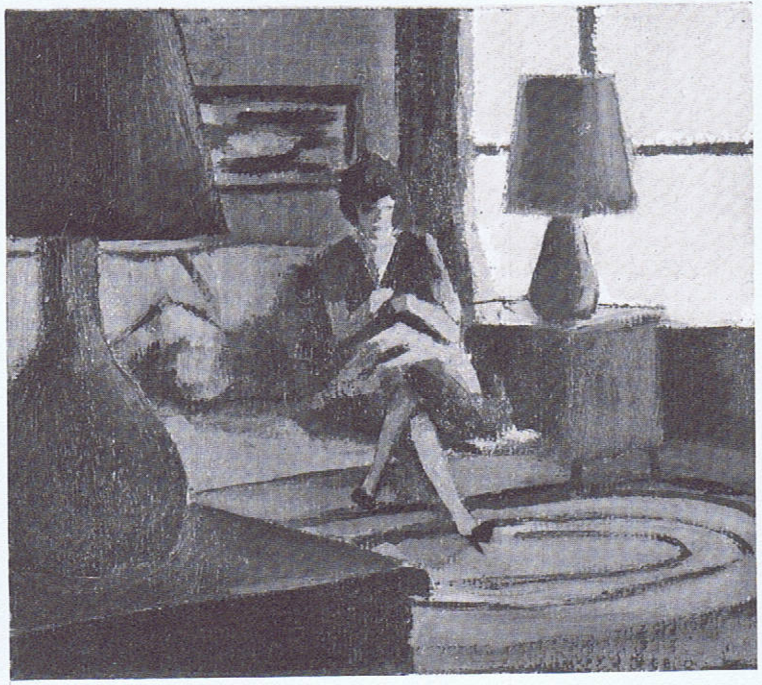
Study the illustrations below. They point out some important things you should be aware of in rendering the effects of light and dark. Make many studies like these in your own home. They will give you the experience you need to handle all kinds of lighting and use it to make your pictures more interesting.



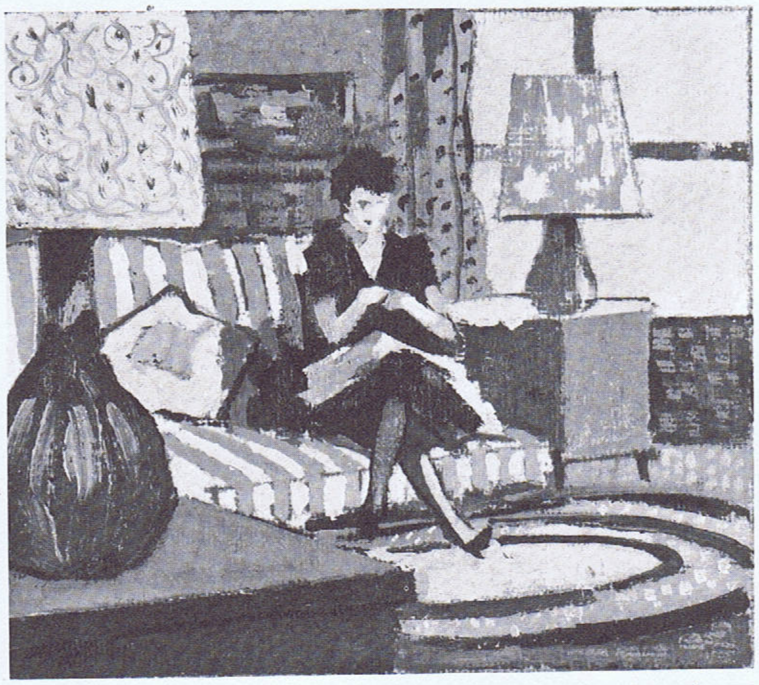
Sunlight through a window: This lighting has a strong directional quality. The planes of the figure and the furnishings facing the window are struck by light; there are definite shadows on the opposite side of the forms.



Night: Now, with the interior illuminated, it is light inside and dark outside. The lamp focuses its light sharply in a small area, but this light fades rapidly the further it travels from the source, leaving most of the room only weakly and indirectly lighted.

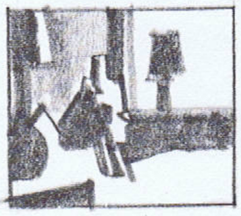


Late afternoon: This effect is similar indoors and out. The interior tones merge, and the woman, furnishings, floor, and wall tend to form one large, dark shape against the light of the window. Although local value differences become slight, there is still enough light to see the forms and some detail within them.

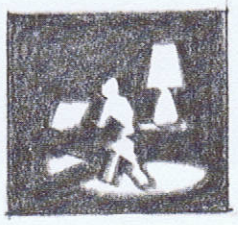


Decorative: This is not so much a kind of lighting as a method of working. There is no direct light source or pattern of light and shade here — things are in sharp, clear focus and we rely on carefully designed shapes to describe the forms. Bold patterns and value contrast are used to feature or subordinate objects.

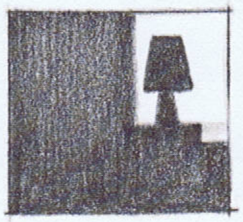
Seek out the big effects. Reduce your lighting to its simplest terms to give the scene strength and impact.



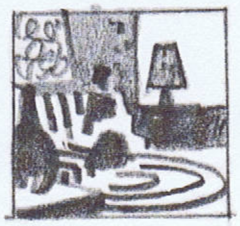
Bright daylight



Night



Late afternoon



Decorative treatment

How much background to use

We have seen that an interior, like a landscape, serves chiefly as background in an illustration. It is a setting for figures or a product rather than a center of interest in itself. However, even as background, the setting will vary greatly in importance from picture to picture.

Sometimes a setting has an intrinsic interest. The interior of a museum or a cathedral, the den of a big-game hunter with its walls decorated with trophies of the chase, or any other setting full of unusual or impressive objects automatically commands attention. It deserves to be seen, and the professional artist usually allows it to be seen to good advantage. Notice, for example, how effectively Austin Briggs uses an interesting setting in the illustration below.

On the other hand, sometimes you will have to work with a dull interior. Your setting may be the lobby of an office building, with large blank walls, or a hospital corridor. Such a background has little to recommend it, and you will be wise to avoid spreading it across three-quarters of your picture space.

Another basic consideration is the importance of the setting to the situation illustrated. If the background is actively involved in the story or helps to explain the action of the figures or the purpose of the product, then it should be shown in some detail. Often, however, the emotional reaction of the characters will be more important, as in Al Parker's illustration below. When this is the case, you will usually want to hold the background to a minimum – give more of the picture space to the figures. But, even when you subordinate the setting, you should always make sure that the little you do show is characteristic and identifies the locale. If you show only part of an object, it should be a typical part, so the viewer can recognize it.

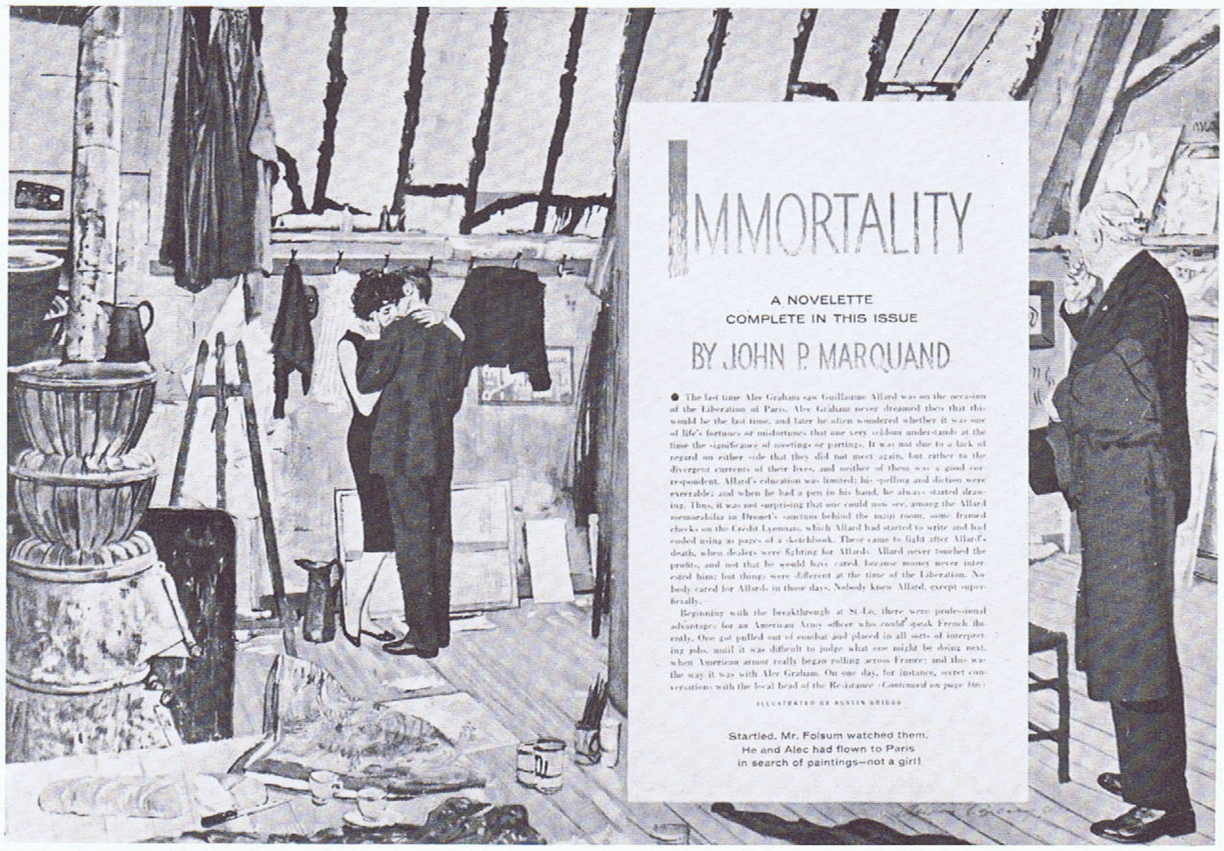
Background can serve as background – and as something more. When we go into a person's house, the interior often tells us a good deal about him. It may reveal that he is careless or neat, rich or poor, cultured or ignorant, a hobbyist, a collector of paintings, or a man who has visited the far corners of the earth. In a picture, the background can suggest the character and interests of the figure just the way the actual home does. By showing more or less of the interior, you can tell the viewer more or less about the figure in the picture.

Mood and contrast are other possibilities that can be exploited in an interior. A background in a high key gives a picture a feeling of liveliness and good cheer. Dark values in the setting create a dark mood or an atmosphere of mystery. Contrast – placing a character in a setting where he is out of place – can be used for many different effects. Two burly plumbers in a lady's frilly boudoir instantly suggest a comic situation. A grimy cowboy, booted and spurred, standing in an elegant living room, makes us very curious to know more. Mood can be established with a minimum of background, but you have to put in much more to use contrast to good advantage.

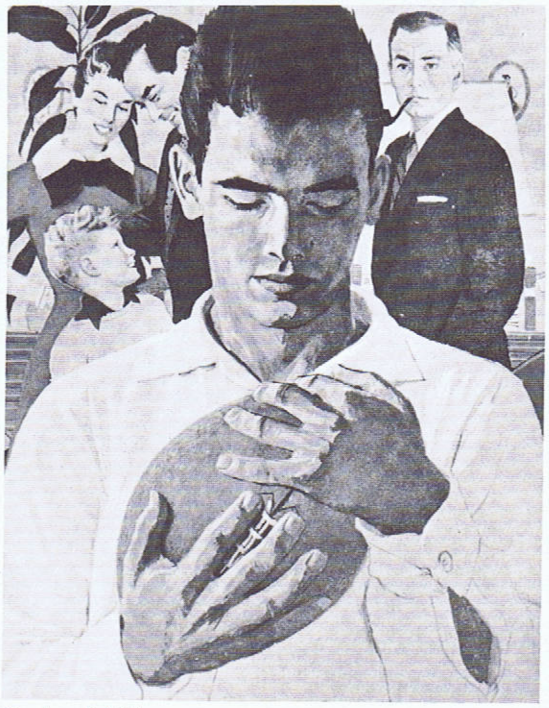
If you show a great deal of background, take care that it does not overwhelm your figures. Control the background forms and their values and textures so they do not become more important than the figure action or interfere with the clarity of the over-all picture. In every case, it is not just a background you are creating, but a complete picture.

Austin Briggs has made excellent use of an unusual interior *(right)* to create a striking illustration. The boy-and-girl embrace by itself would not be as interesting as it is here, set in a Paris studio with its skylight pattern, old stove, and other studio furnishings.

Al Parker's picture of the boy with the football contains just a suggestion of a living room, but it is enough to identify the kind of room. Any more background would be wrong – would divert attention from the all-important expression on the boy's face.


IMMORTALITY
A NOVELETTE
COMPLETE IN THIS ISSUE
BY JOHN P. MARQUAND
ILLUSTRATED BY AUSTIN BRIGGS
Startled, Mr. Folsum watched them.
He and Alec had flown to Paris
in search of paintings—not a girl!

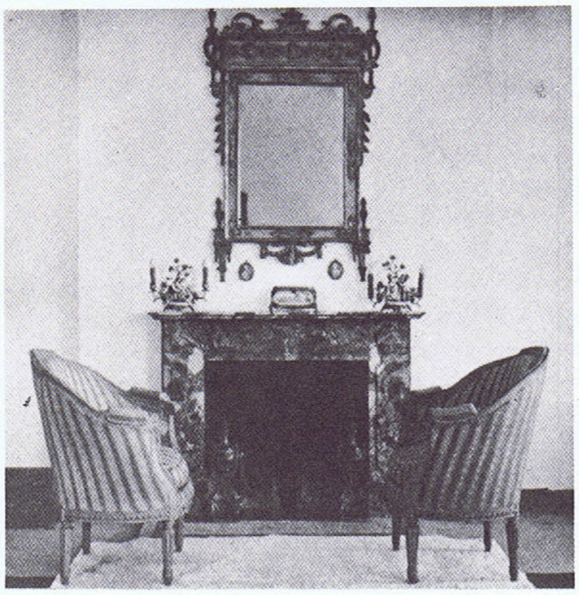
Courtesy Good Housekeeping



Courtesy McCall's

See — Observe — Remember

Courtesy Interiors Magazine



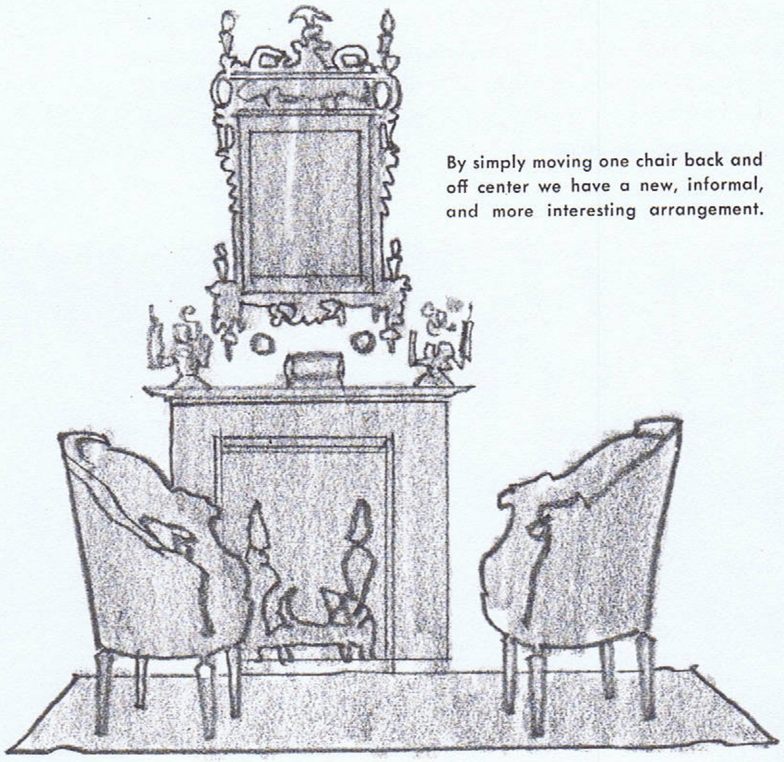
Let's use this formal, symmetrical arrangement as a point of departure for several different groupings.

You have a choice of views and arrangements

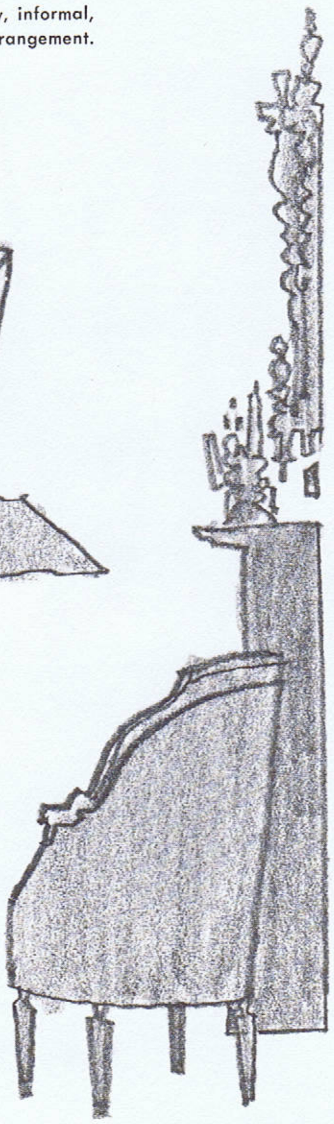
Whether you work directly from a real interior setting or a photo, never feel compelled to copy the photo or use the first viewpoint you see. You have much more freedom of viewpoint in a picture than in a real interior. For example, you can simply "knock out" a wall if the view from behind it is the best one.

Try out all the possibilities in rough sketches. Move around the picture interior just as you would in the real room, and learn what you can do with various viewpoints. Space requirements will often force you to adopt a viewpoint different from the one in a photo. The photo may be a horizontal rectangle, but your illustration may have to fit into a narrow vertical space.

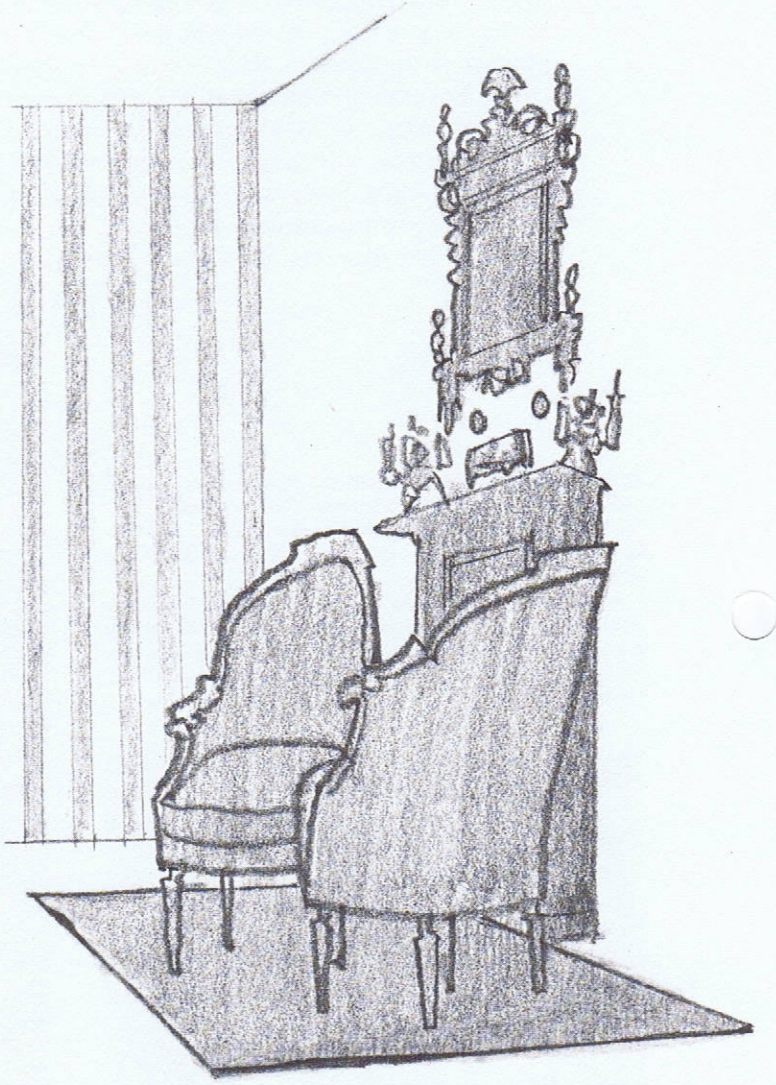
Be ready to rearrange the furniture, too, if it will make a more interesting scene. You are not tied to what you see in the actual interior – you have creative scope. You should also be aware that you can select the key elements from an interior and regroup them to form a well-designed vignette. The examples below show how this can be done.



By simply moving one chair back and off center we have a new, informal, and more interesting arrangement.



This arrangement with just one chair points up other possibilities. The narrow vertical shape is well adapted for use in a layout with the illustration along the right side of the page. Or the single chair might contain a seated figure looking up and carrying our eye toward a standing figure who would be the central character. This figure might stand free or perhaps lean on the mantel.



When we move off to the side, another grouping reveals itself. With a view like this, we must take care that the silhouettes of chairs and mantel are not run together or confused. A striped paper on the far wall helps balance the weight at the right. Whatever your source, always be ready to add or leave out.

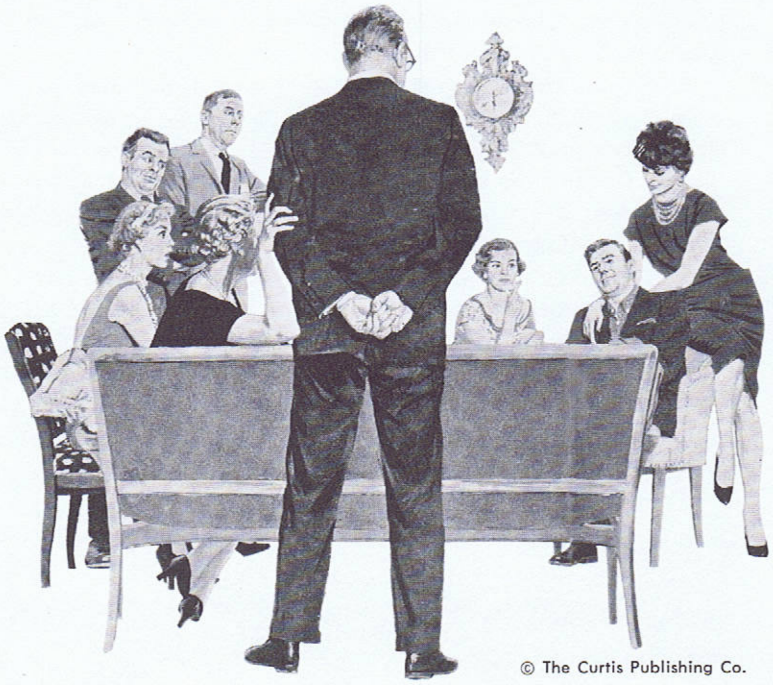
You don't have to show the whole room

Always remember that the main purpose of your picture is to communicate an idea. The idea may be expressed in great detail or briefly and directly. As part of the picture idea, the interior, too, can show the setting in great detail or merely suggest it. The vignettes below demonstrate how an interior can be suggested with a minimum of detail.

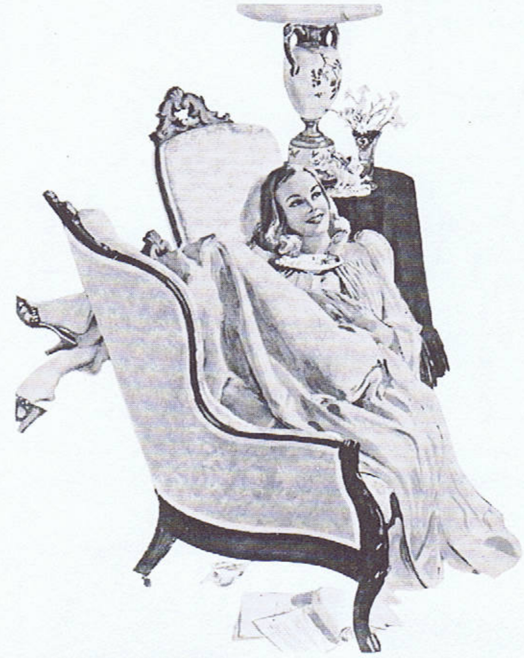
In designs like these the artist must be especially careful to select just the right type of furnishings. A few pieces of furniture must identify the scene quickly and clearly.

In the Briggs picture below, a sofa, a clock, and parts of three chairs are all we see of the setting. The long shape of the sofa holds the composition together, and with the other pieces describes the scene. Nothing more is needed. The viewer's imagination fills in the rest of the room.

In the other picture, by Al Parker, most of the space is taken up by the furniture, although the girl is the obvious center of interest. The pleasant grouping of the curved love seat, table, and lamp are all we need to visualize the type of room in the story.



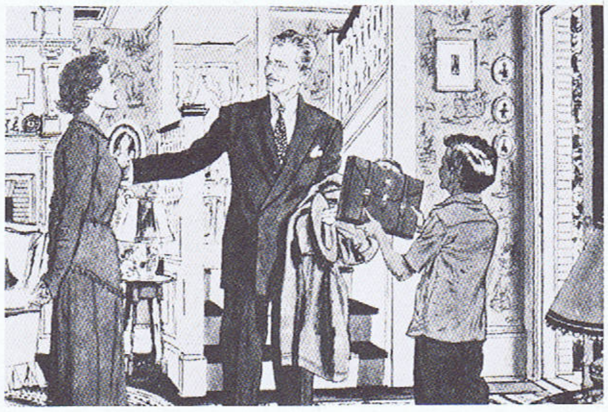
© The Curtis Publishing Co.



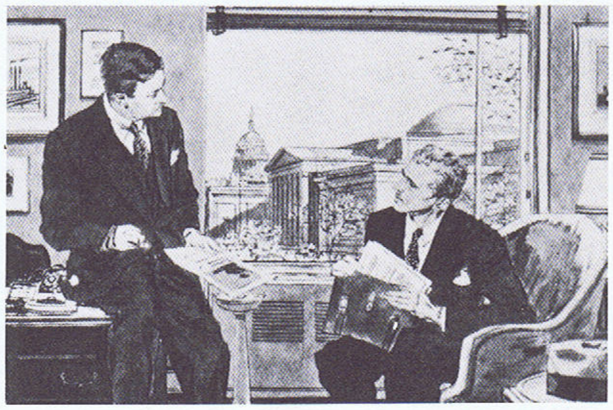
© The Curtis Publishing Co.

The interior helps to tell the story

"Fewer nights 'on the road' — flying makes it possible" is the theme of this continuity of four illustrations made by Robert Fawcett for an airline. They show that in one day a man can leave home, fly to a far-off city, transact his business, and get back in time to spend a full evening with his family. Notice the part the carefully planned interiors play in getting the story across.

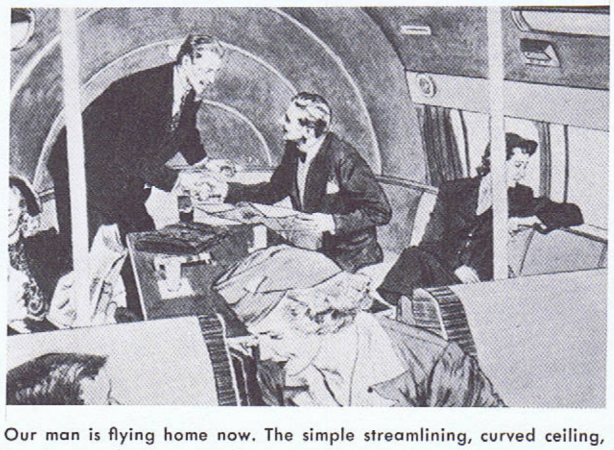


1 This picture shows the family in their living room as the businessman leaves on his trip. This setting was selected because it says "home" and contrasts sharply with the business setting in the next picture.

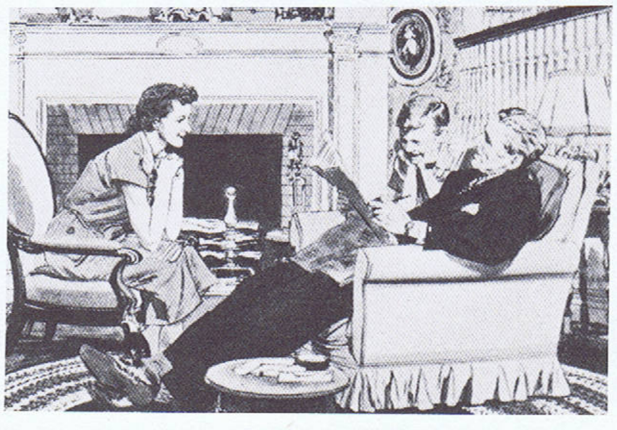


2 Many things help to say "business visit in Washington" here. The window view shows the National Art Gallery and the Capitol dome. The furnishings suggest the office of an important official of the government.

Courtesy Douglas Aircraft Co.

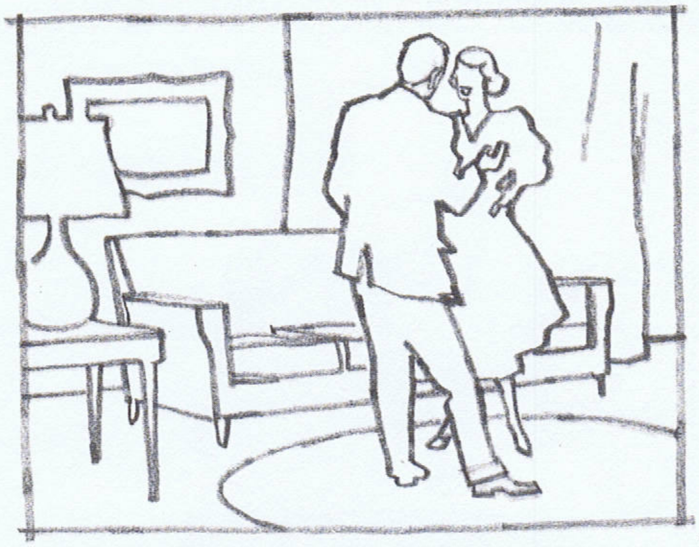


3 Our man is flying home now. The simple streamlining, curved ceiling, viewless windows, stewardess, and woman passenger looking down all serve to identify the plane interior.



4 Here our man is back home, settled in the living room he left earlier. Fawcett's view of the room is shifted to include the fireplace, symbol of home, but we quickly recognize the room.

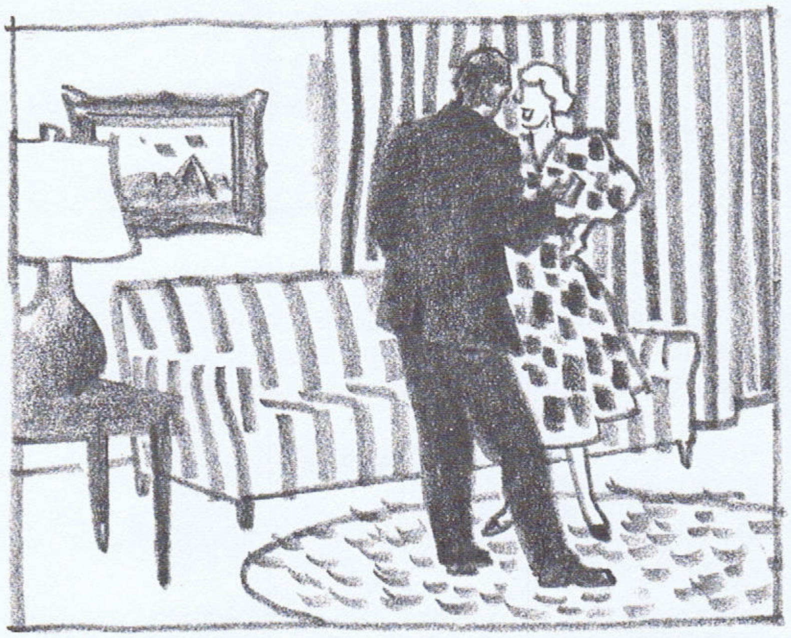
Controlling texture and pattern in the interior

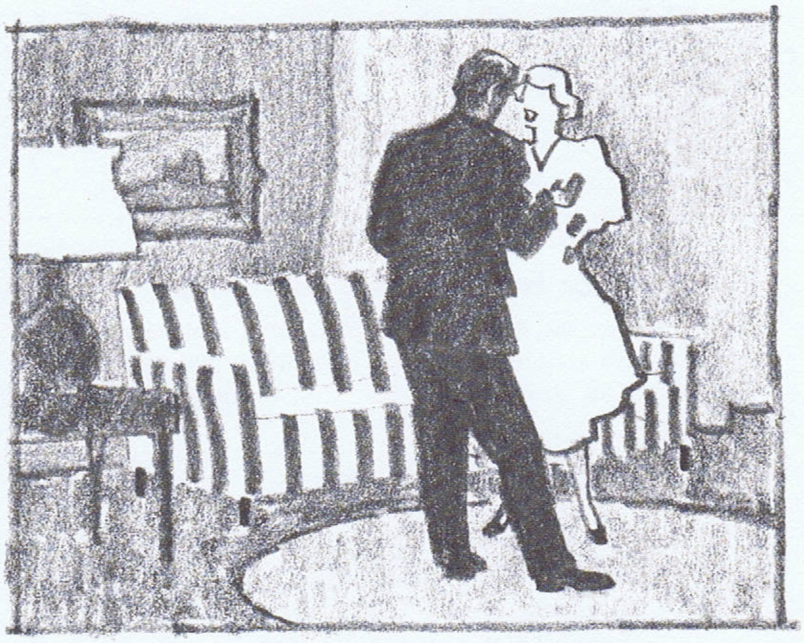

Let's start with this interior arrangement as a setting for two figures.

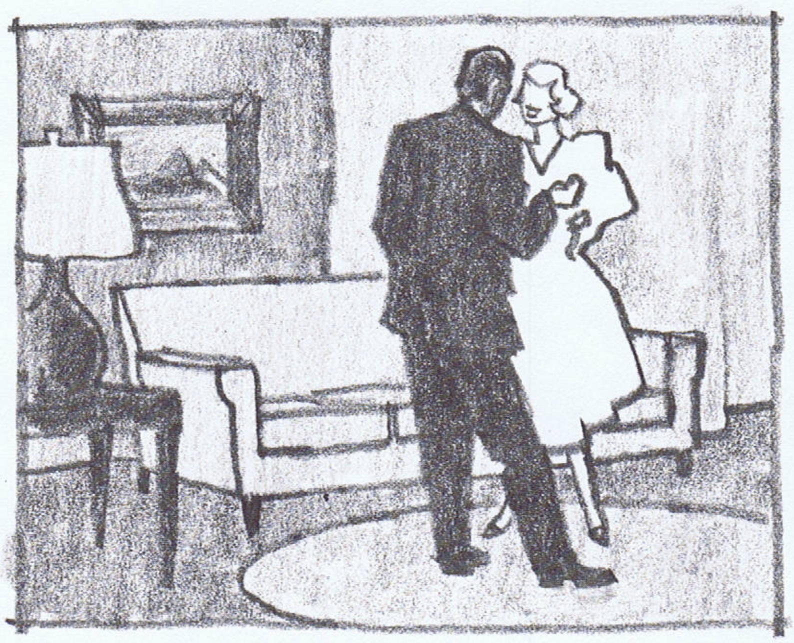
In most figure illustrations the interior is chiefly a setting which must be controlled and kept subordinate to the real center of interest — the figures. This means that you should always be aware of just how much the pattern and texture of chairs, rugs, sofas, drapes, wallpaper, etc., stand out in your picture, compared to the figures. Active patterns and textures must be adjusted to fit with each other as well as the figures.

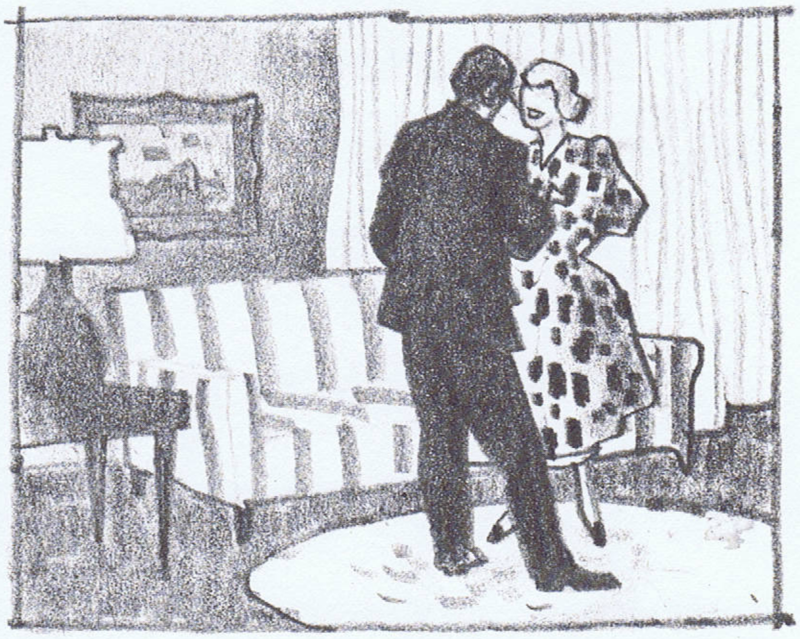
Sometimes you will find that you have set one busy pattern against another, creating confusion or "busyness" in an area that should be quiet. There are many ways to handle this problem. Simply moving the strongly patterned objects apart will quiet them down. Overlapping part of a strong pattern with a plain fabric is another solution.

Every element of the interior must be looked at in terms of how it will work in your illustration — not how well it fits the decorative scheme of an actual room. Remember, you are an illustrator — not an interior decorator. Never feel that you have to draw the pattern or texture of chairs, drapes, rugs, etc., just as you find them. Instead, change, subordinate, or omit anything that doesn't contribute to your composition.

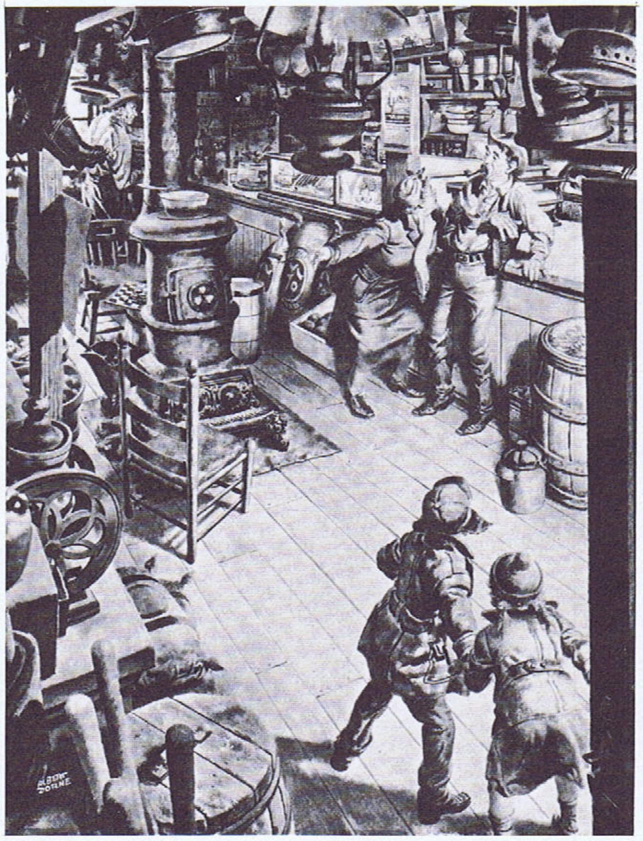

Here the pattern of the furnishings is entirely too busy. The drape tends to camouflage the woman's dress, making her hard to see, and so does the pattern on sofa and rug. The picture on the wall is too important.


Changing the dress and the drape and rug to solid tones eliminates confusion. We add a gray tone to the wall to make the picture hold its place, but now the sofa becomes the dominant element — the center of interest.


Here the pattern has been completely eliminated. The sofa no longer stands out — but neither does anything else. In attempting to solve our problem we have gone too far. The whole picture seems flat and uninteresting.


Here's a good solution. We bring back some of the patterns on the drape and sofa so they hold their secondary place without being flat and dull. And we make the girl a dominant element by restoring the pattern on her dress.

Here are three examples of how the points made on the facing page are applied in actual illustrations. The textures and pattern in each scene are handled quite differently by each artist to express the mood and feeling of his picture.



Albert Dorne: In this complicated interior of a general store the artist has organized the multitude of objects to create an over-all texture that frames the figures. The forms of the children, in particular, stand out because they have been set against the simple, contrasting floor area. Like the Fawcett illustration below, this picture could easily have become a scene of confusion and clutter without Dorne's careful organization of quiet and busy areas of texture.

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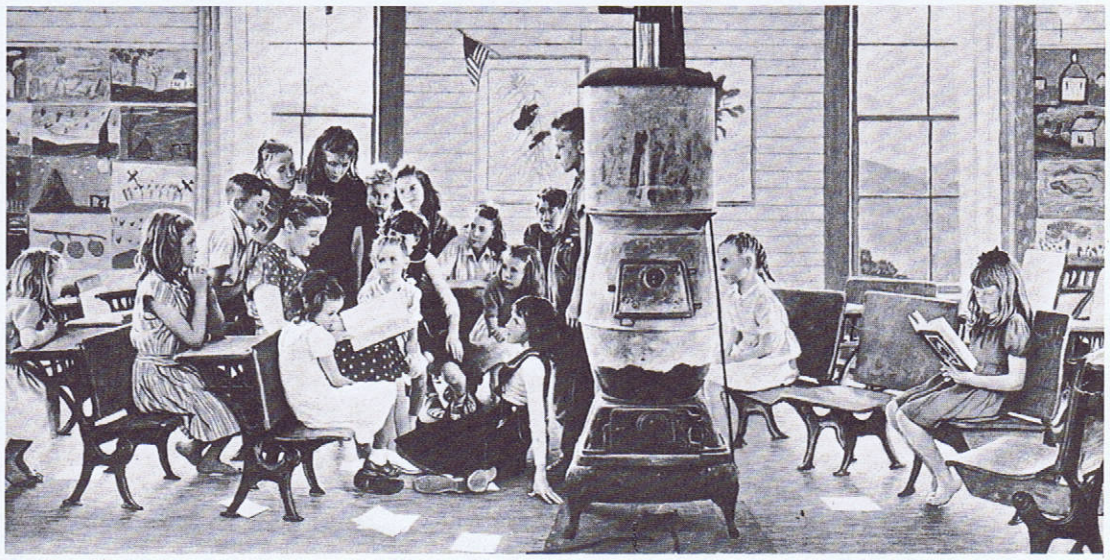
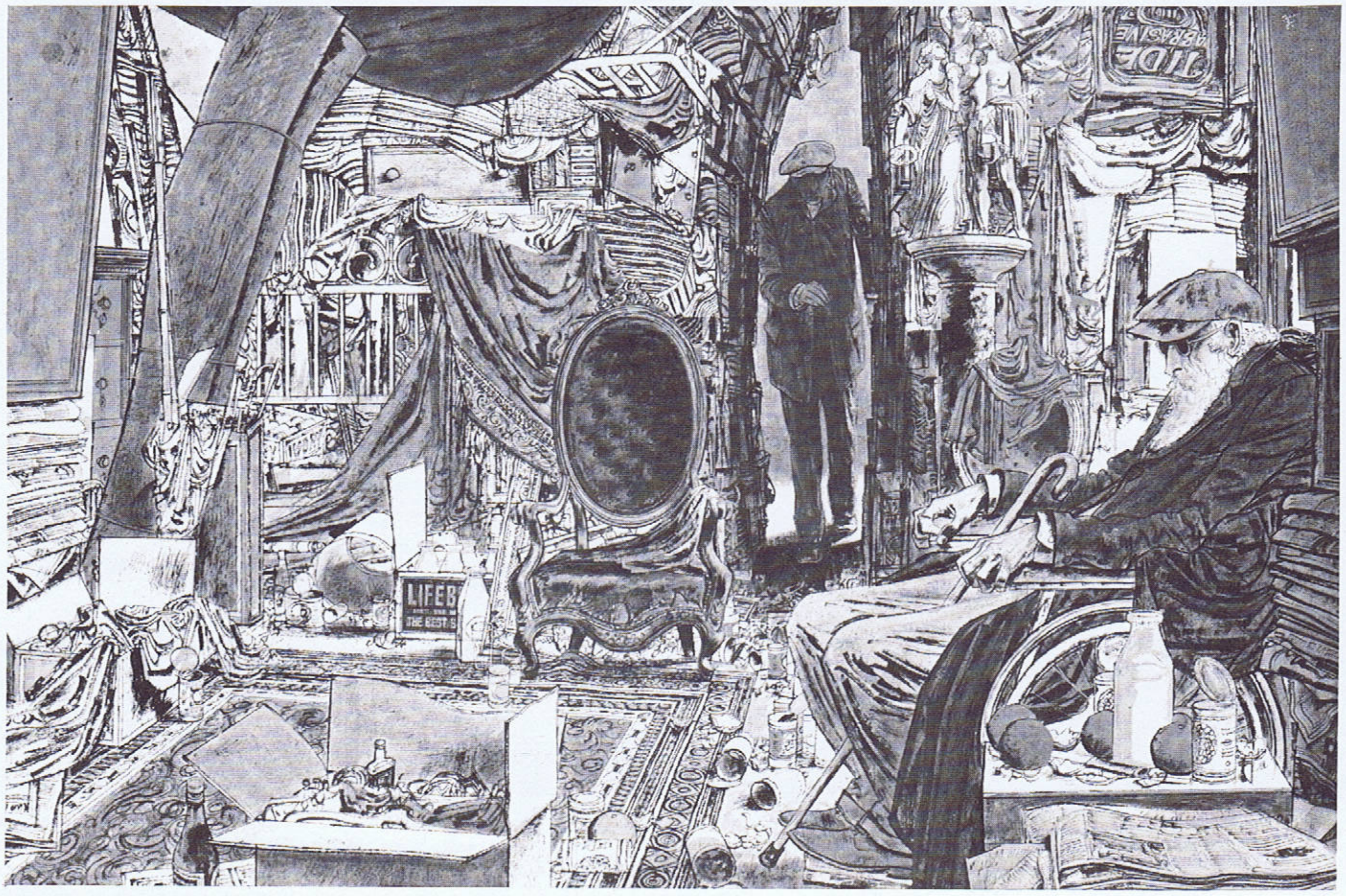


Norman Rockwell: This rural classroom is simply and plainly furnished. Still, it is a room with a warm, friendly atmosphere — an environment for children. The children grouped around the teacher form a rich, busy area of texture set against the quiet plainness of the floor, windows and wall. The children's pictures have been carefully placed to relieve the bareness of the wall without interfering with the figure group, which is the main center of interest.



Courtesy Good Housekeeping

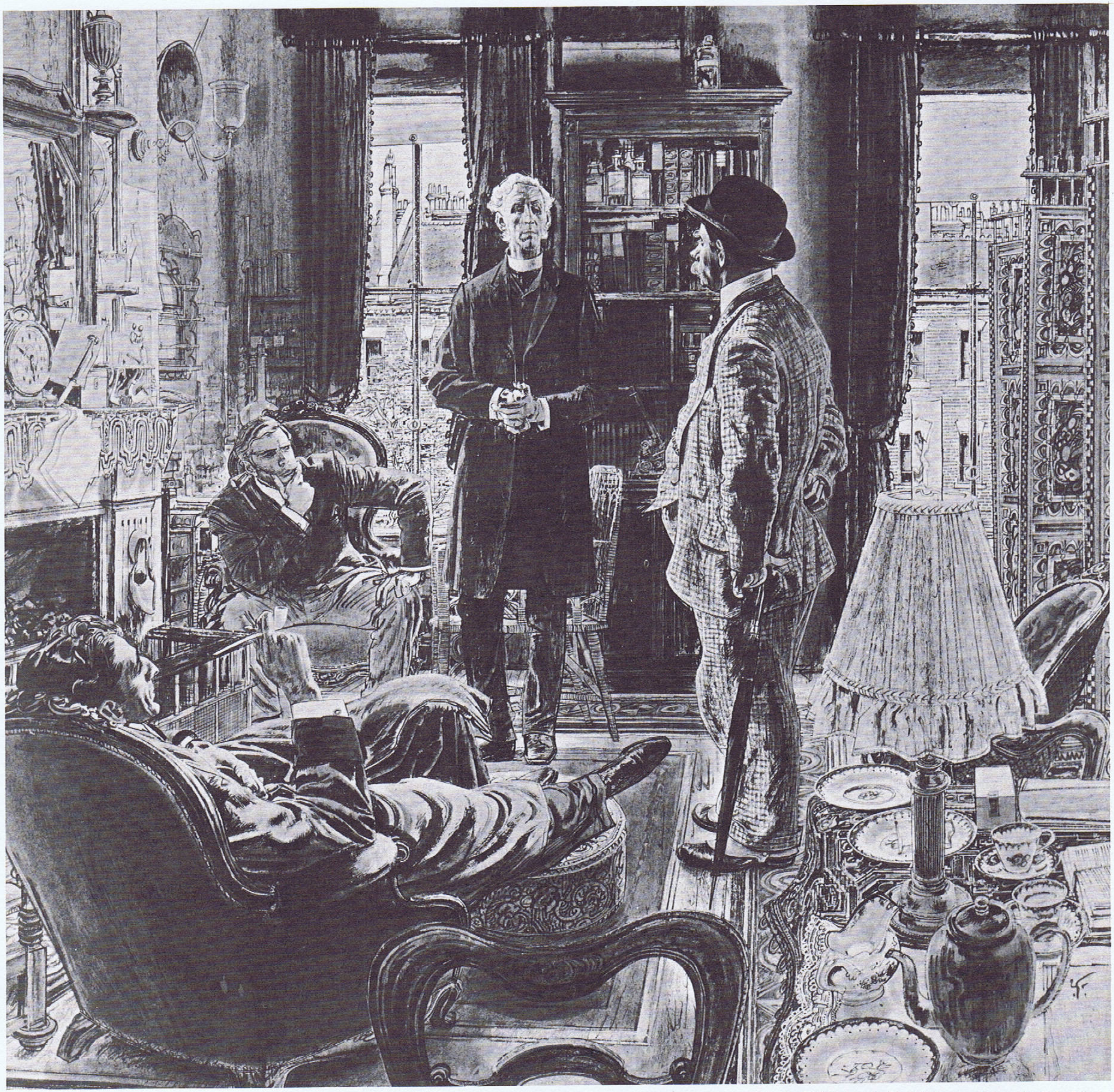
Robert Fawcett: Texture plays a tremendously important role in this picture, drawn to illustrate a story about two eccentric brothers who lived amid indescribable squalor and disorder. Although the room in the story was a complete chaos, the picture of it had to be organized. Fawcett established order by relieving the busy, active areas, which dominate the design, with areas of quiet shape and texture, like the chair in the center, the dark frame of the corridor, and the equally dark figure. Without these few resting spots for our eye a picture with this much detail would be a jumble of meaningless textures.

Interest creates interest

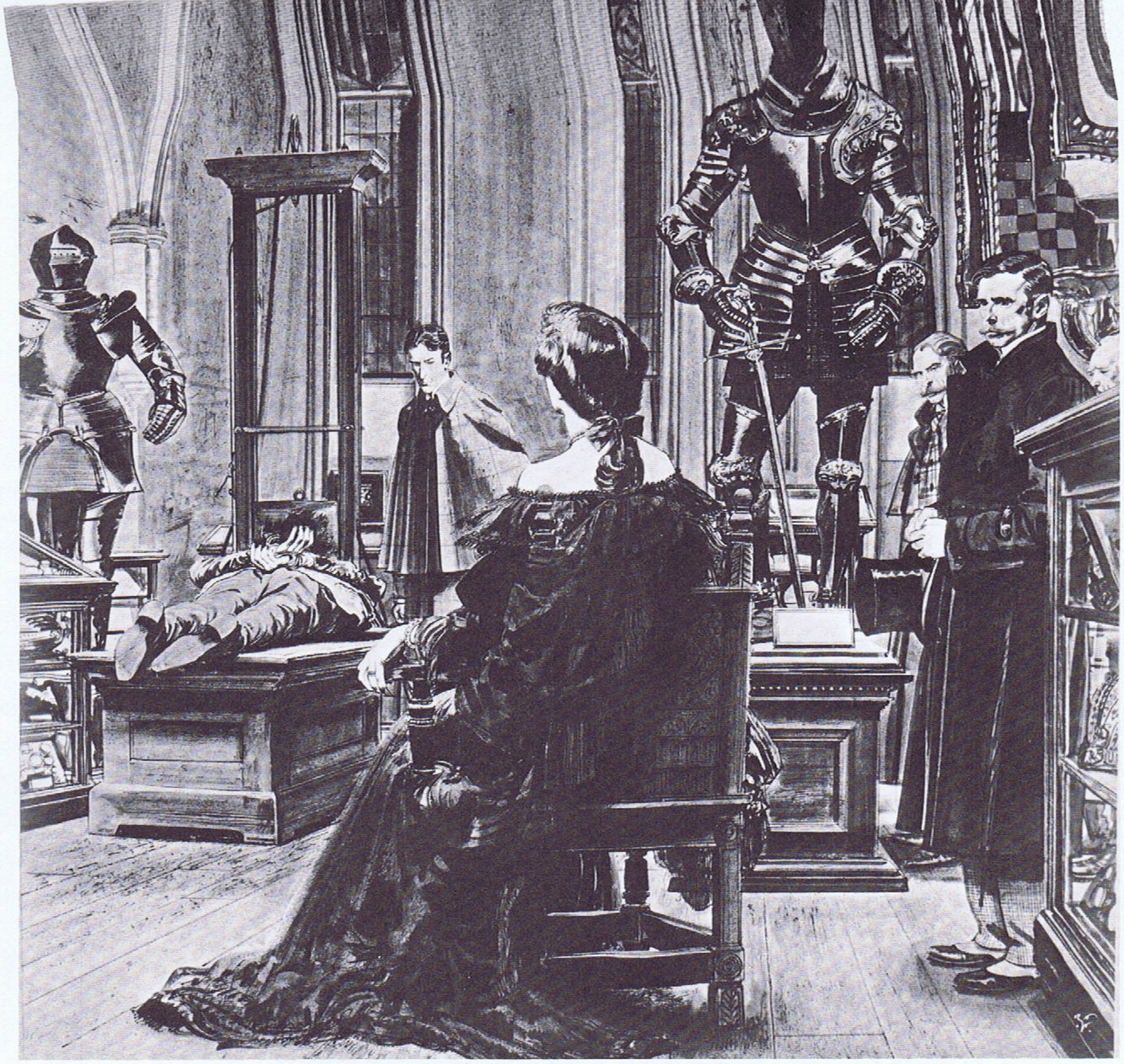
The pictures on these pages were painted by Robert Fawcett to illustrate the stories of Sherlock Holmes, famed detective of fiction. In the opinion of the country's foremost art directors and editors, these pictures rank among the finest in the history of American illustration.

Notice the settings in these paintings. Not only is each room realistic and convincing – it is intriguing as well. Fawcett knows that people enjoy looking at the interesting details of interiors like these, and he lavishes just as much care on them as he does on his figures. In making these pictures he was helped by his long love of London past and present – he studied art in that city – and by his strong sense of theater, which fitted the melodramatic situations and colorful settings of the subjects perfectly.

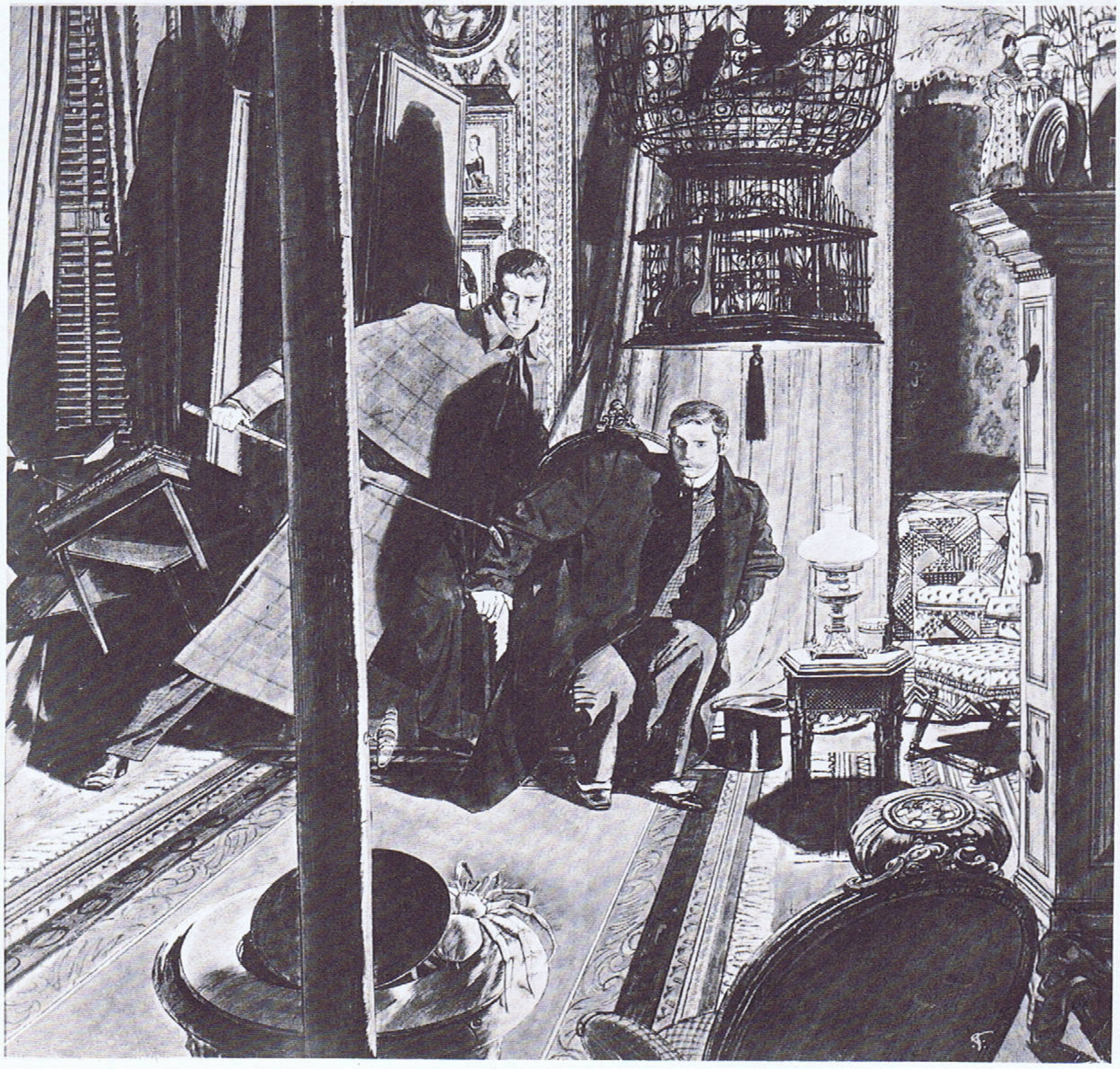
These pictures were a labor of love for Fawcett, and that is why they are so successful. They offer clear proof that the greater the interest you take in the setting – in your research to establish the facts, in your planning and composition, and in your actual rendering – the better the picture will be.



This interior, the study of Sherlock Holmes in his lodgings on Baker Street, had to be right – readers of the Holmes tales know their subject very well and would spot anything out of place. Fortunately, Fawcett discovered that this room had actually been reconstructed for a British Empire exposition and photos were available to work from. Notice that he has used the windows to show the buildings across the street and suggest the character of the neighborhood.



This scene takes place in an old chapel converted into a museum. The mention of armor and flags in the story triggered Fawcett's imagination; the setting owes much of its drama to the way he has arranged them. Just a hint of exhibition cases identifies the museum. The woman, with her back to the viewer, heightens the sense of mystery.



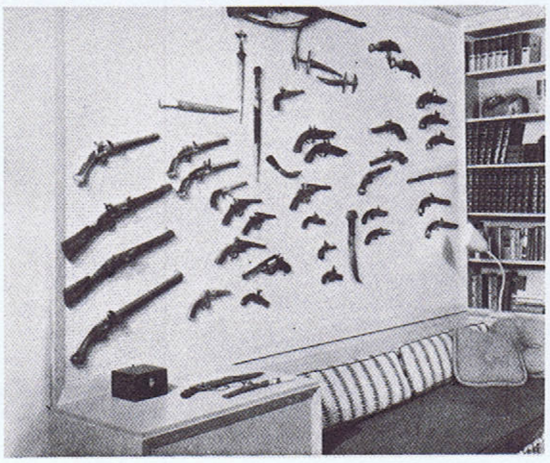
In the story for which this illustration was made, the chatter of birds in a cage draws the attention of the men to a huge spider climbing out of a stove. Fawcett featured this interesting cage as a design element for the upper half of the picture. The borders of the rug lead to the overturned table and the figures, and Holmes' gesture creates a strong feeling of tension and excitement.

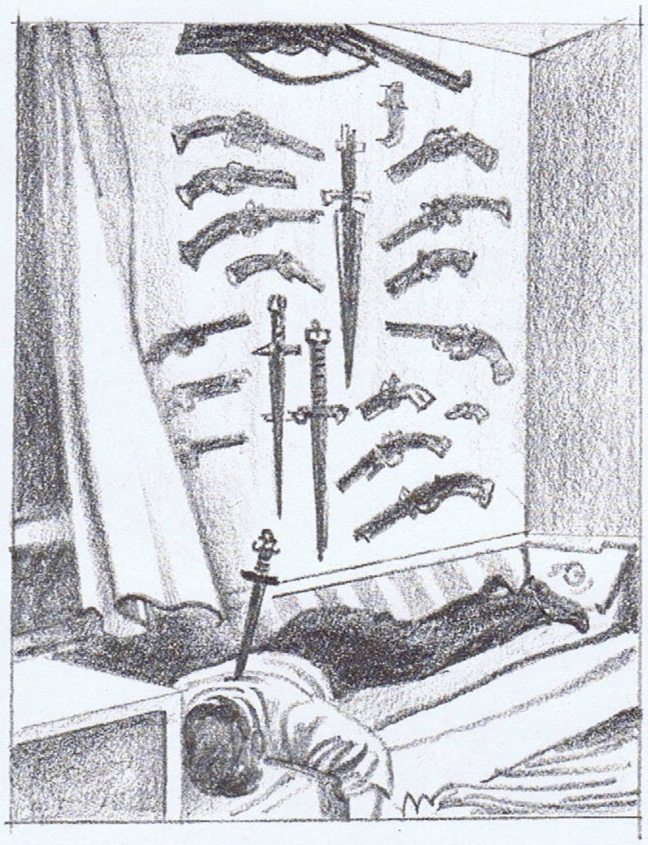
Making the interior interesting

A unique setting can often make a unique illustration. Always be on the lookout for unusual backgrounds – interesting interiors that can add a real touch of freshness and originality to your pictures. Naturally, such settings must be appropriate – sheer novelty is not enough. In fact, if you feature it too boldly, it can divert attention from the main subject.

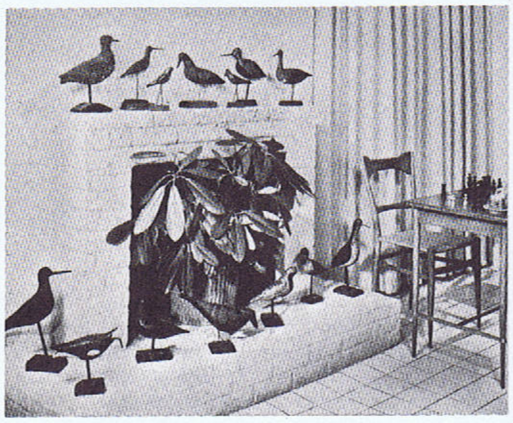
Wherever you go or whatever you see, notice the settings and furnishings. When anything strikes you as having possibilities for a background, make an effort to remember it or note it down in a sketch. Then, if the right picture situation comes up, you'll be ready to make the most of it. You'll know where to find the unusual beamed ceiling you need, the colorful display of swords and banners or trophies, the remarkable rug, wallpaper or drapery patterns that would create the exact note you want. Books, magazines, museums, theaters, television – all of these offer material you can use effectively in your backgrounds.

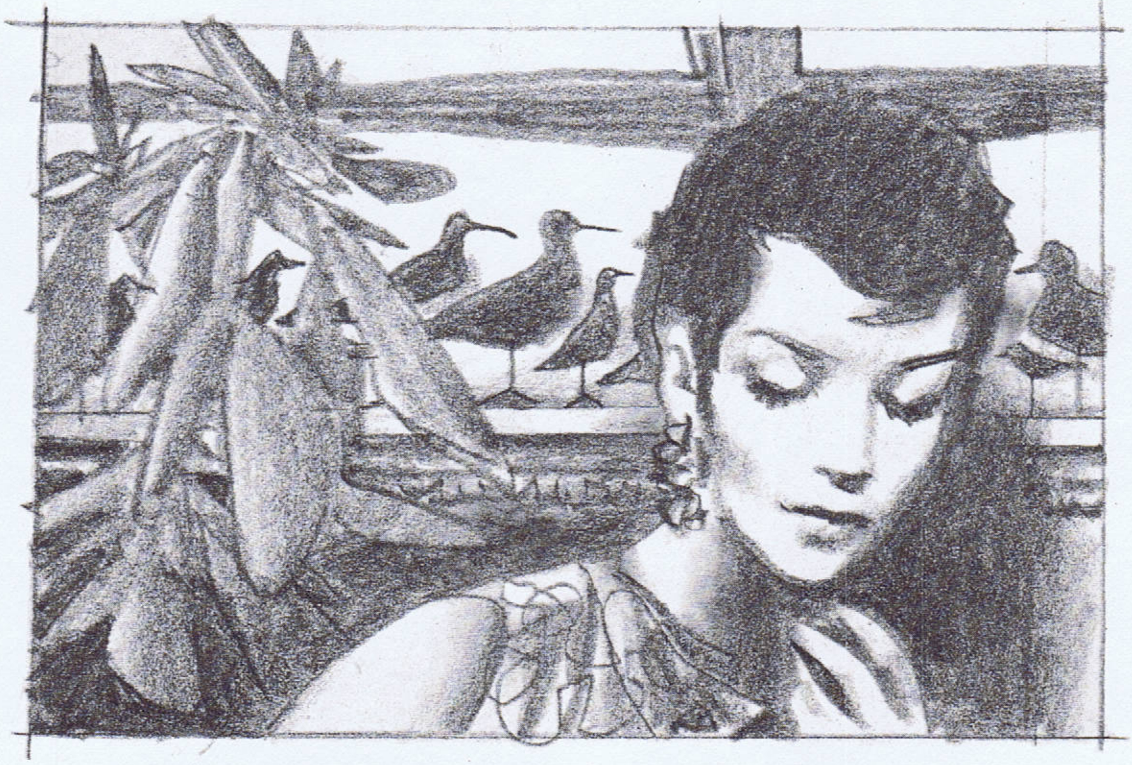
Courtesy Good Housekeeping





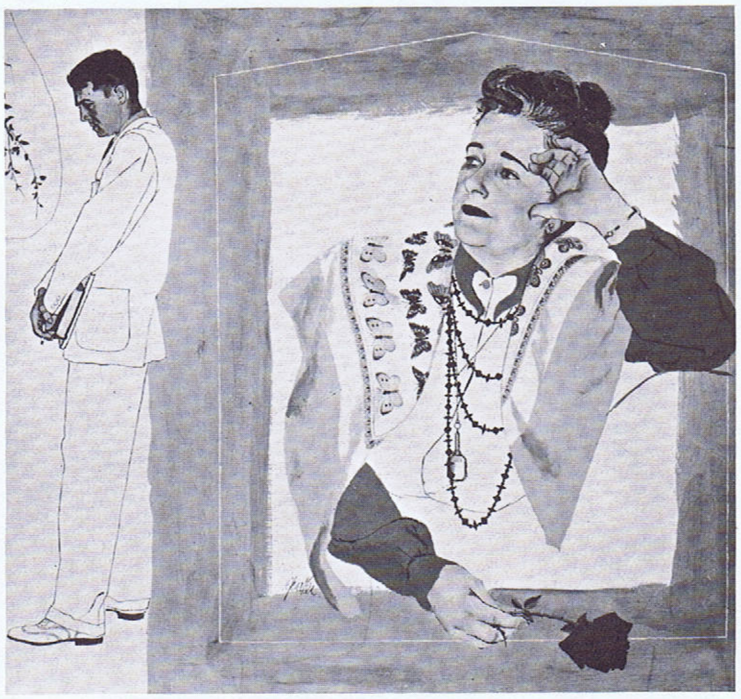
Here's the kind of setting we mean. The display of weapons in the photo might well add atmosphere to a murder-story illustration. You don't have to use the whole scene as it is – simply take from it what will strengthen your idea. Leave out or change whatever might confuse or weaken it. For example, in the sketch the bookcase has been omitted and the wind-blown curtain added for drama and as a compositional line leading down to the figure. Note that the swords have also been grouped to carry the eye to the figure.

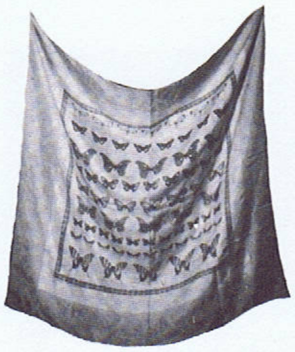




This unusual treatment of a hearth and fireplace is another example of an interior which can add to an illustration. Again, just part of the view is used in our sketch – the most interesting part, showing the birds and plant. The birds, like the knives in the drawing above, have been arranged to keep our attention moving in toward the figure. The artist has arbitrarily added the suggestion of a beamed ceiling, which also draws our eye to the head.

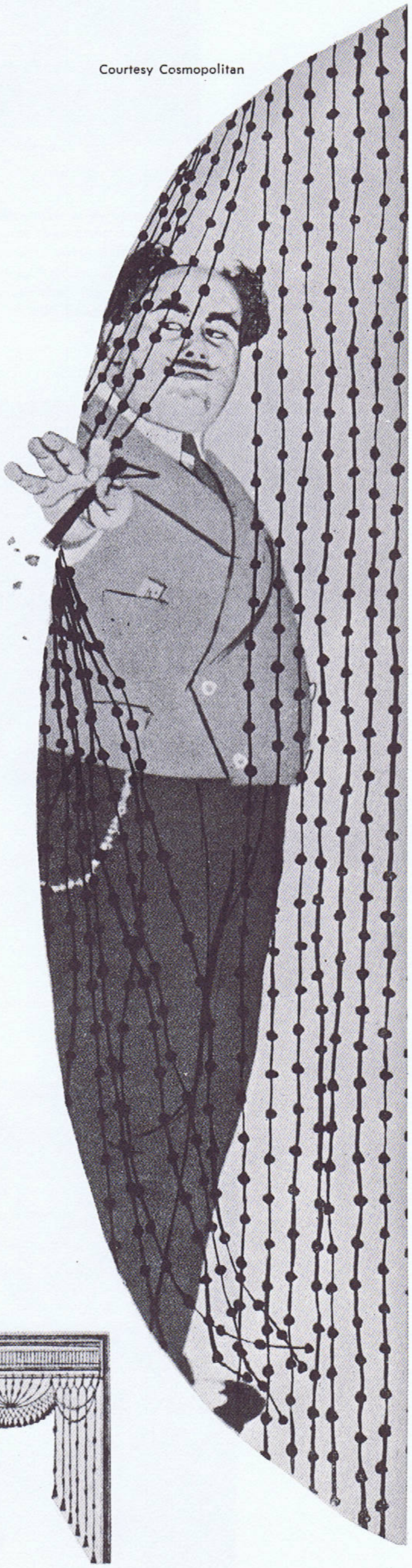
Courtesy McCall's





Here the interesting prop is a scarf with a butterfly design. Since the illustration is fairly simple, with few elements and no background, the scarf provides an intriguing bit of pattern that animates the whole picture.

Courtesy Cosmopolitan



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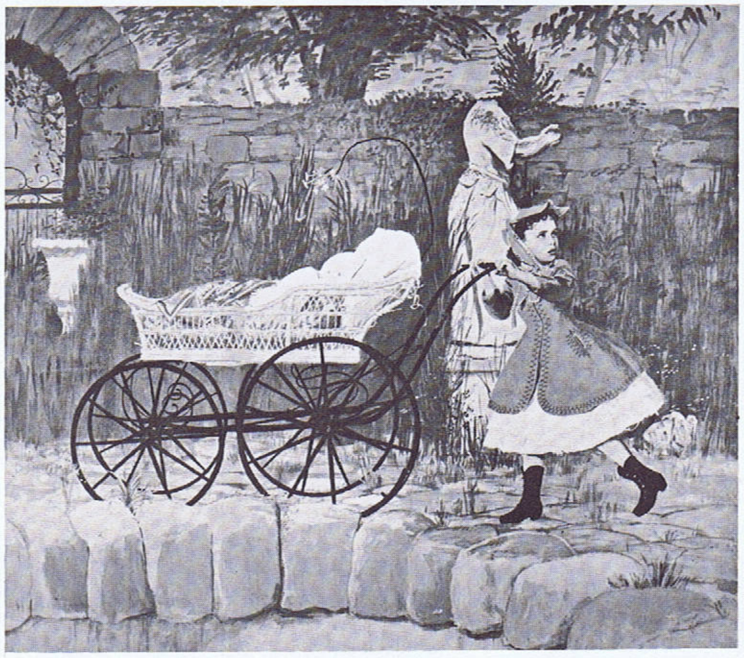
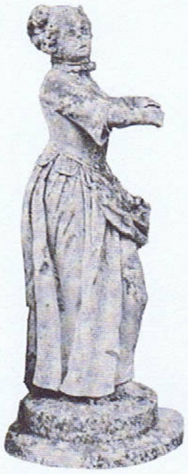




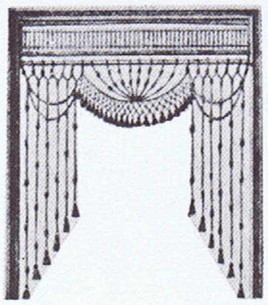
In this illustration a statue, minus its head, strikes a frightening note — symbolic of the tragedy that occurs in the story. Parker placed the statue so that the line of the wall emphasizes its headlessness. He had photographed the statue long before, feeling that some day it might prove useful in a picture.

al parker

Some devices that create interest

Al Parker's work has always been characterized by his ingenious use of the "stopper" — a device in his picture which stops the page turner and makes him study the illustration.

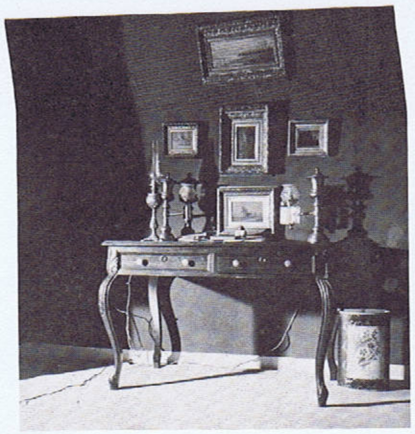
On this page are three examples of such stoppers, interesting props which add a special quality to Parker's illustrations, whether they be of landscapes, interiors or simply people.



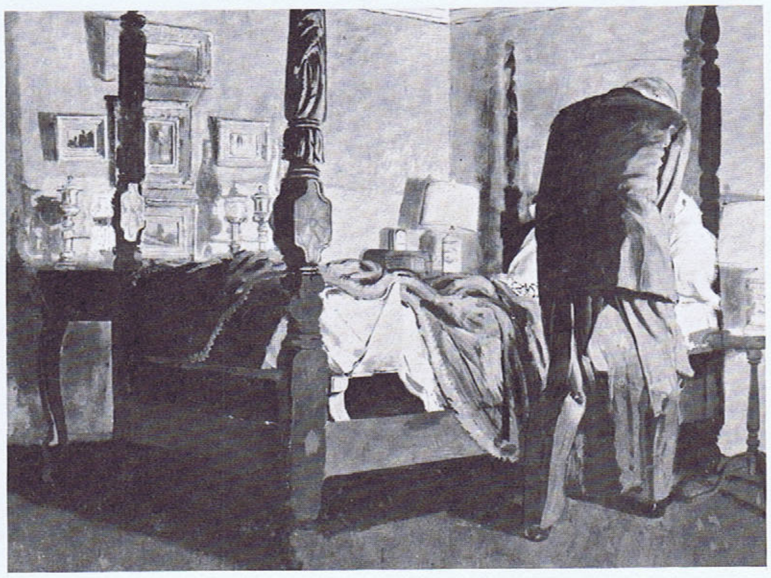
A nineteenth-century beaded drapery furnished the inspiration for this over-all pattern — which, in combination with the figure, suggests that there are sinister plans afoot.

The picture idea comes first

Austin Briggs



1 As this sequence demonstrates, the picture idea comes first — anything else is incidental. In a friend's home Austin Briggs found the fascinating array of props pictured above, and it struck him as just what he needed for a picture he was working on. He dug up a curious old bedstead and several lamps to complete the setting. It intrigued him so much that he decided to build the picture around it.



2 He had carried the painting well along toward the finish before he realized he was painting the setting instead of the story. Here the only visible figure, the murderer, is pulled too far over on the right. That he is strangling a figure on the bed is not clear; his victim is so obscured that the page-flipper would hardly realize what is taking place.

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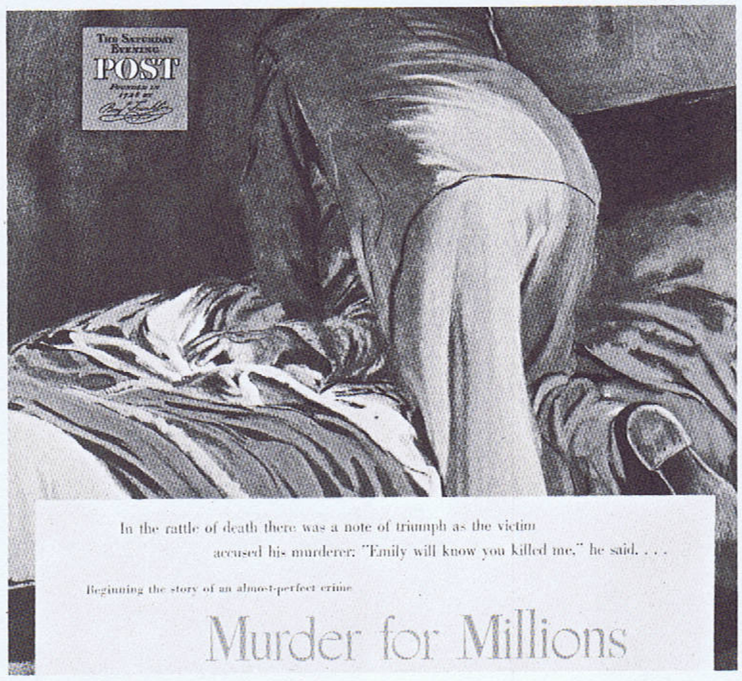


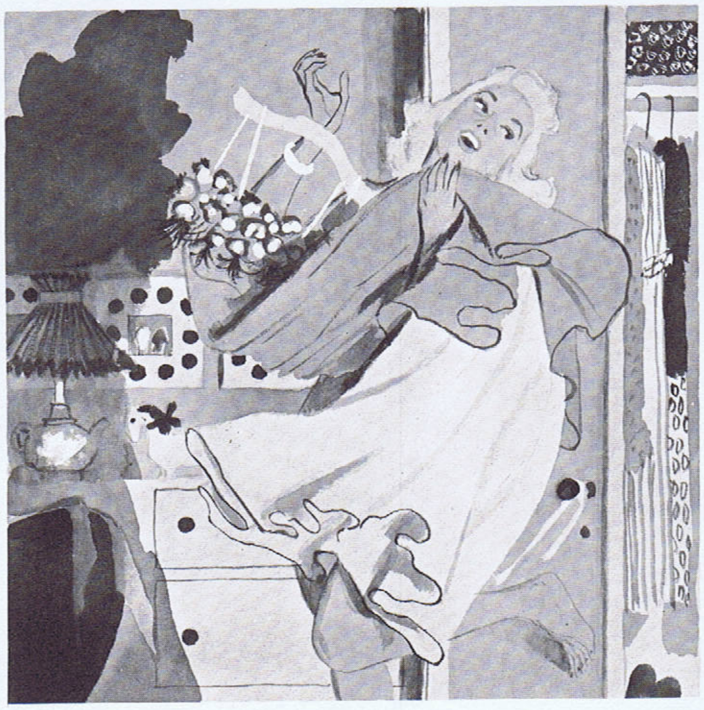
In the rattle of death there was a note of triumph as the victim accused his murderer: "Emily will know you killed me," he said. . . .

Beginning the story of an almost-perfect crime

Murder for Millions

3

Briggs threw out his first sketch and posed the figure of the murderer over again. This time the artist concentrated almost entirely on the action. The finished painting owes much of its effect to its artistic economy. There are no extraneous props here.



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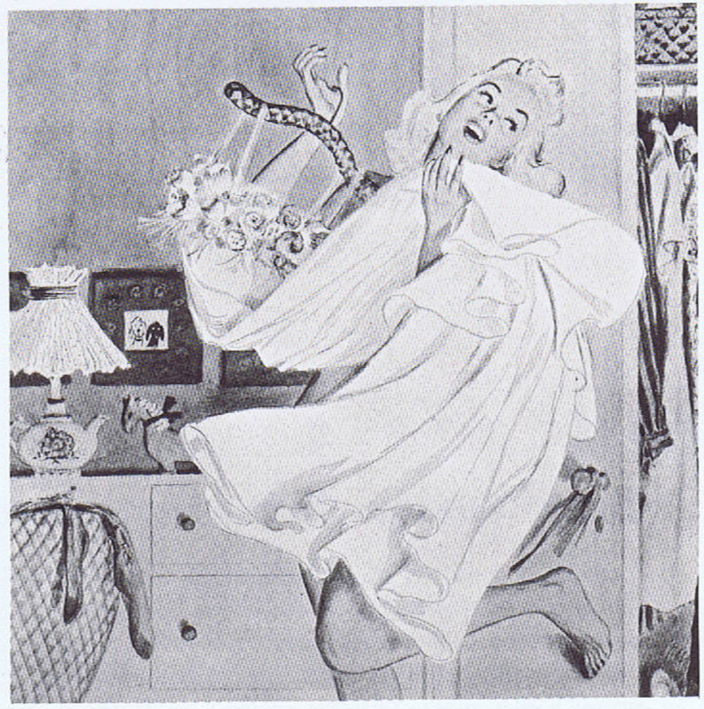
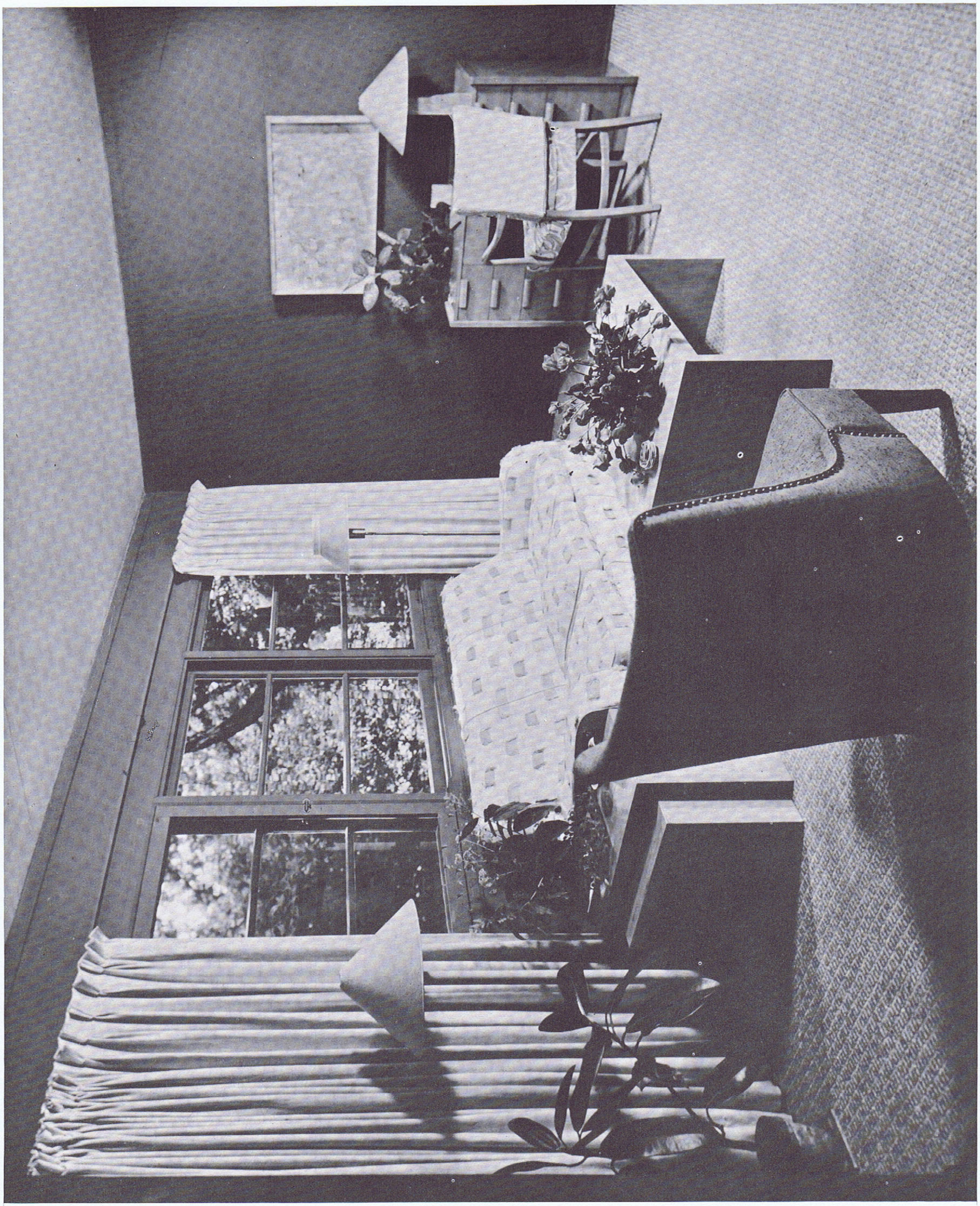


al parker

Avoid making a composition in which your characters and scene are engulfed by shapes of lights and darks that obscure the picture story. A picture should communicate the artist's idea, and the background must not be allowed to interfere. At the left you see an illustration in which this rule has been disobeyed; when changed as at the right, the picture tells its story readily.

Assignment photograph

Plate **1**



Courtesy Better Homes and Gardens

FAMOUS ARTISTS COURSE
Student work
Lesson 11
Landscapes and interiors

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

In this lesson, you have seen that the landscapes and interiors in most illustrations are essentially settings or backgrounds for the major subject, usually figures or products. We have also shown you how to use these settings to explain and support the mood, locale, or situation of the major subject -- to give it strength and meaning.

Here are some suggestions for practice that will help you get the most out of this lesson:

1. Fill the pages of your sketchbook with drawings made directly from nature. Nothing will take the place of first-hand experience in observing and drawing.

2. Look through books or magazines (Holiday, National Geographic, etc.) that contain photos of various regions of this country or other parts of the world. Analyze the character of these various places as we do on pages 4 through 7. Also notice how time and the elements affect each scene. Review pages 10 through 13 as you study these photos.

3. Working from dull or uninteresting snapshots or photos like those on pages 14 and 15, try to find the key to interest in each one as Robert Fawcett did. Then select and organize the view as shown on pages 16 and 17.

4. Look through magazines for various types of interiors. Analyze the characteristics of each room, and picture the kind of people that might live in it (see page 24).

5. Make sketches of various interiors from actual on-the-spot observation as well as from photos. In some, concentrate on careful construction of the scene (page 25). Vary your viewpoint for different effects (pages 26 and 27) and make tonal studies of interiors under different lighting conditions (page 28).

6. Select a few furnishings of your own at home and sketch them in various views and arrangements such as those you see on page 30.

7. Finally, restudy page 32 and make interior sketches in which you control the textures and patterns -- subduing some while emphasizing others. Photos in home magazines are excellent reference sources for this.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Make an illustration which symbolizes one of the major regions of the country, such as the Southwest, the Midwest, the Northeast, etc. This illustration will be used in an advertisement featuring and promoting the virtues of the area. Your illustration should therefore be a landscape showing a characteristic and interesting aspect of the region. (Before doing this landscape, be sure to restudy pages 4 through 7.) If you include any figures, they should also be characteristic of the region.

Along with your illustration, send us the reference material from which you worked -- clippings from your file, sketches you made, or photos you took. Do not send more than three pieces. Make your drawing 9 x 12 inches in wash, line and wash, or opaque on an 11 x 14-inch illustration board. Under your picture print the name of the region you have illustrated.

Mark both the drawing and the reference material -- ASSIGNMENT 1.

ASSIGNMENT 2. Using the photo on Plate 1 as reference, make an illustration of a young couple conversing in their living room. The woman should be seated, the man standing. Show this scene from any one of these definite viewpoints:

a. high eye level
b. normal eye level
c. low eye level

(Before starting, review page 26)

Keep the same general room and furniture arrangement as in the photo. You may, however, move in on the scene, take out some of the furnishings or add to them if you wish. (Review page 31.) You will find it helpful to use a couple of friends as models for this assignment and make sketches or photos of them.

Be sure the figures are viewed from an eye level consistent with the view you choose of the room.

(over, please)

Do this illustration in wash, line and wash or opaque. Make it 9 x 12 inches on an 11 x 14-inch illustration board.

Mark this drawing -- ASSIGNMENT 2.

Your work on these two assignments will be judged on how well you have applied the main points made in the study and practice section above.

IMPORTANT: Be sure to letter your name, address, and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

✓ Check before mailing

Your lesson carton should contain:

Assignment 1
Reference material for Assignment 1
Assignment 2
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.

Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Animal drawing – the animal in action

Lesson 12

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

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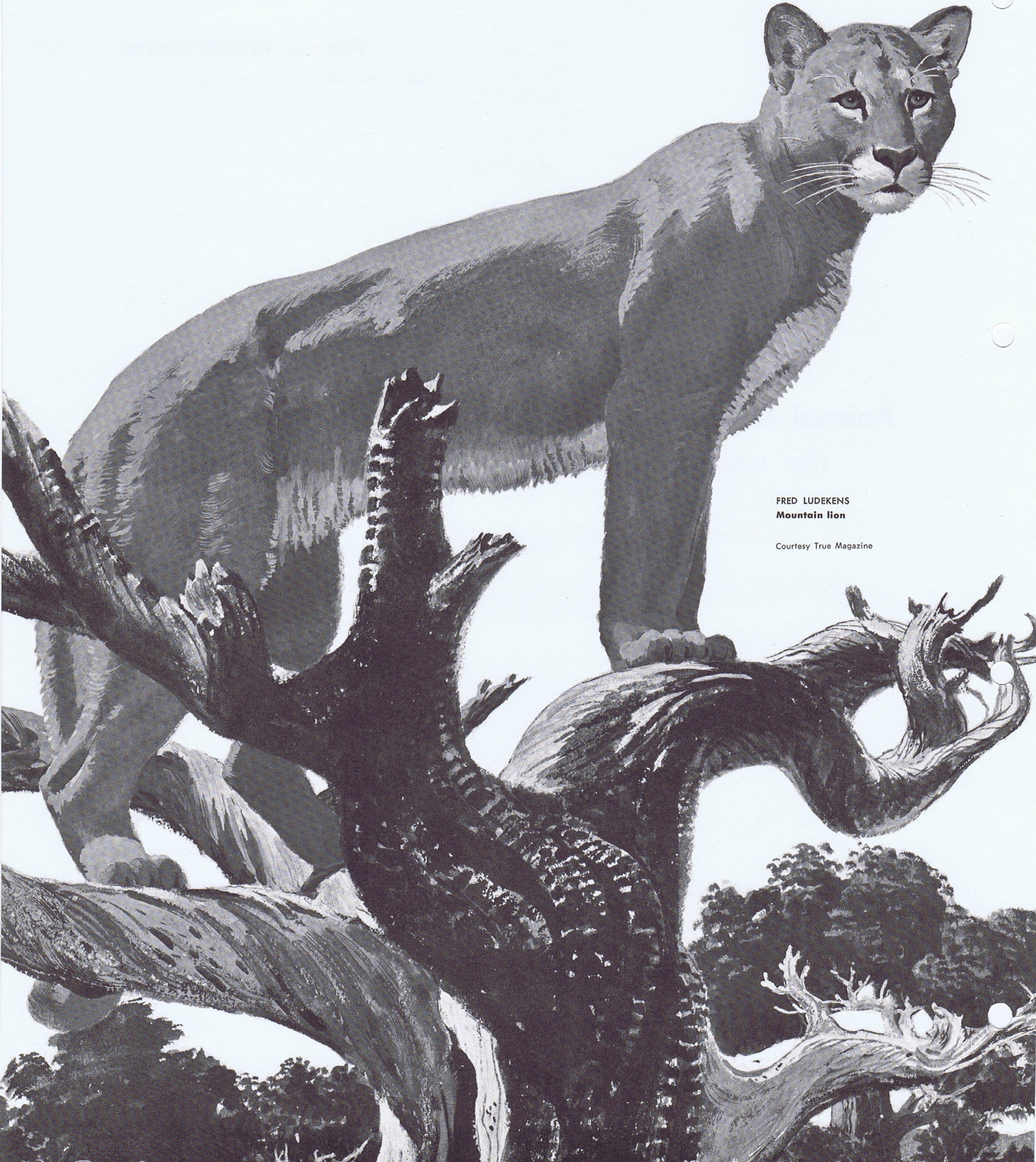


FRED LUDEKENS
Mountain lion

Courtesy True Magazine

Animal drawing – the animal in action

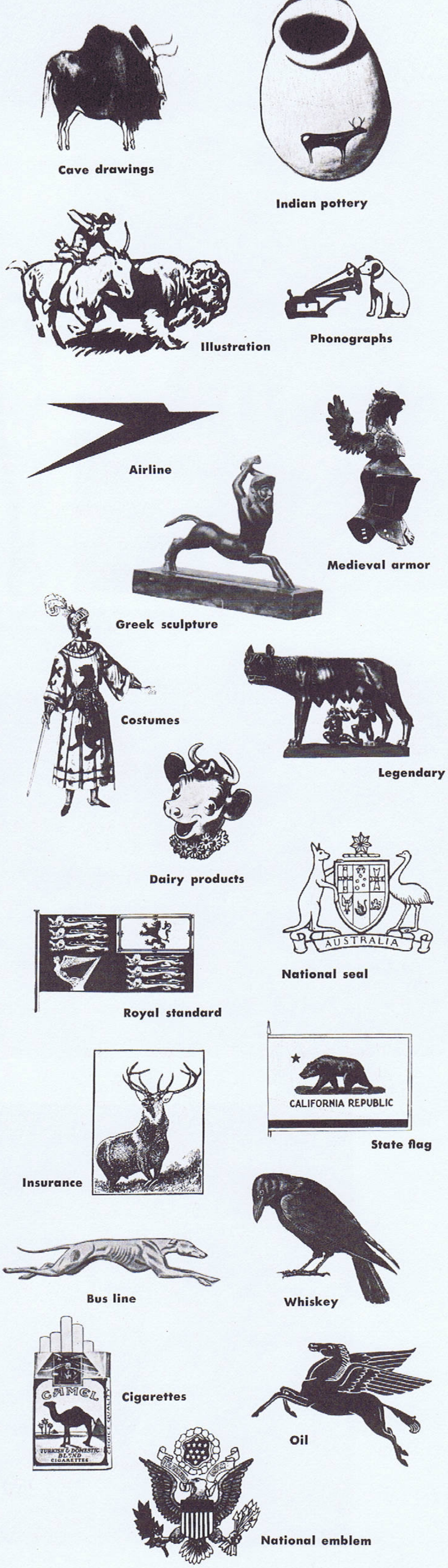
When you take up your pen or pencil to draw an animal you join an ancient and a great fraternity of artists. The oldest drawings on earth – drawings that are older than history itself – are pictures of animals. They were painted on the walls of caves in Europe by the artists of the Stone Age. Working with colors they made from minerals, with blacks made from burnt bones, these first artists painted bison and antelope, boars, and horses with a vigorous realism, economy of line, and freshness of style that are the envy of many of today's artists. The beasts themselves vanished from the face of the earth thousands of years ago, but they still live on in the caves because of the skill with which they were painted.

Animals have always had a special meaning for people. Since the day of the cave man, the animal has never ceased to be a leading subject in art, in every country and century. Animals have been the symbols of savage tribes and feudal lords, of kings and nations. They have been used as symbols of war and peace, crusades and famine, stubbornness, devotion, and wisdom. They have decorated vases, walls, armor, clothing, jewelry, flags, coins, and cigarettes.

It is said that the artists of the caves had a magical or religious purpose in painting animals: once the animal was captured or killed in a picture, it would in turn be captured or killed in real life, to supply the cave dwellers with meat and fur. Even today, the ability to capture animals in pictures – that is, draw them well – means food and security. Whether in the world of magazine and book illustration or in fine arts painting, animals are a perennially popular subject. In business there is a constant demand for drawings of animals in advertisements, booklets, posters, package design, trademarks, and in every other kind of visual communication.

For the man or woman who can draw and paint animals with skill, opportunities are particularly good because so many of today's artists, although competent in every other area, have never learned how to draw animals, and avoid jobs which call for them. Yet the subject is no more difficult than any other if you approach it with patience and a willingness to learn. There is a joy and a sense of achievement in drawing an eagle so that it really seems to be in flight – in portraying a massive buffalo pawing the ground or charging across the prairie – or a dog wagging his tail and gazing up at his master with expectant eyes.

Animals are exciting to draw – and it pays to know how to draw them.



Cave drawings

Indian pottery

Illustration

Phonographs

Airline

Medieval armor

Greek sculpture

Costumes

Legendary

Dairy products

National seal

Royal standard

State flag

Insurance

Bus line

Whiskey

Cigarettes

Oil

National emblem

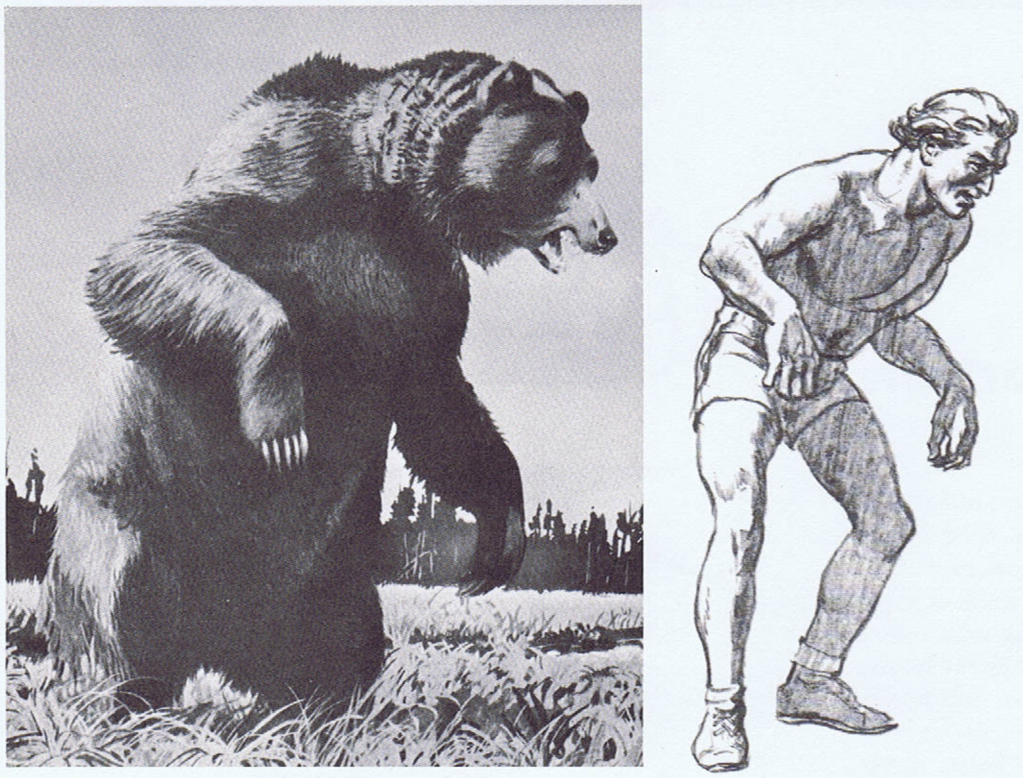
The animal has been an important symbol in religion, history, art, and business since ancient times.

Man and beast — different yet alike

In outward appearance man seems profoundly different from the animal, but when we begin to compare them carefully we see they have much in common. In structure and movement, in behavior and feeling, the human being continually reminds us of the animal. This resemblance is ingrained in our language. Phrases such as "he roared like a lion," "cried like a whipped dog," "sprang like a tiger," or "climbed like a monkey" suggest some of the basic similarities.

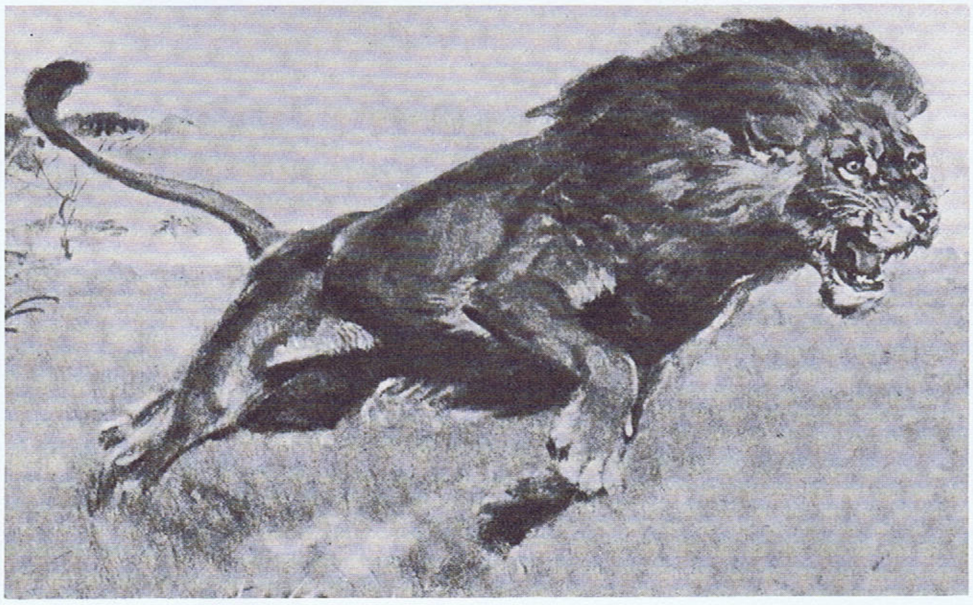
The resemblance between man and the animals can be a great help to you in drawing and painting animal subjects. Having studied human anatomy and the figure in motion, you already possess much of the knowledge you need to draw animals. Even what you have learned about expressing the human emotions will help you in drawing those of the animals. By trying to feel the same emotion you want to portray, you will have a good idea of what muscles should be tense and what body movements to show in your pictures.

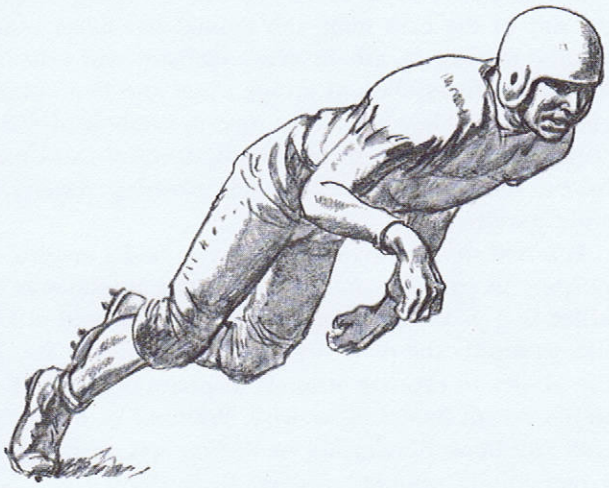
Courtesy True Magazine



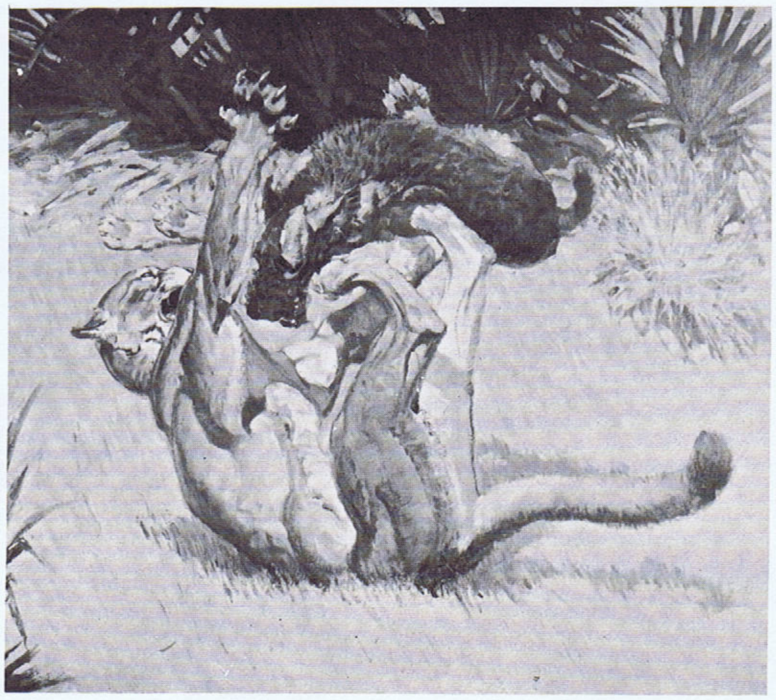
The bear stands and moves very much like a man. Notice here the forward thrust of the head and the action of the "arms."

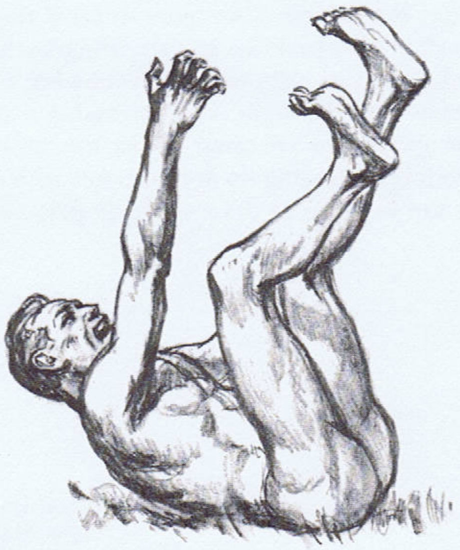
© The Curtis Publishing Co.





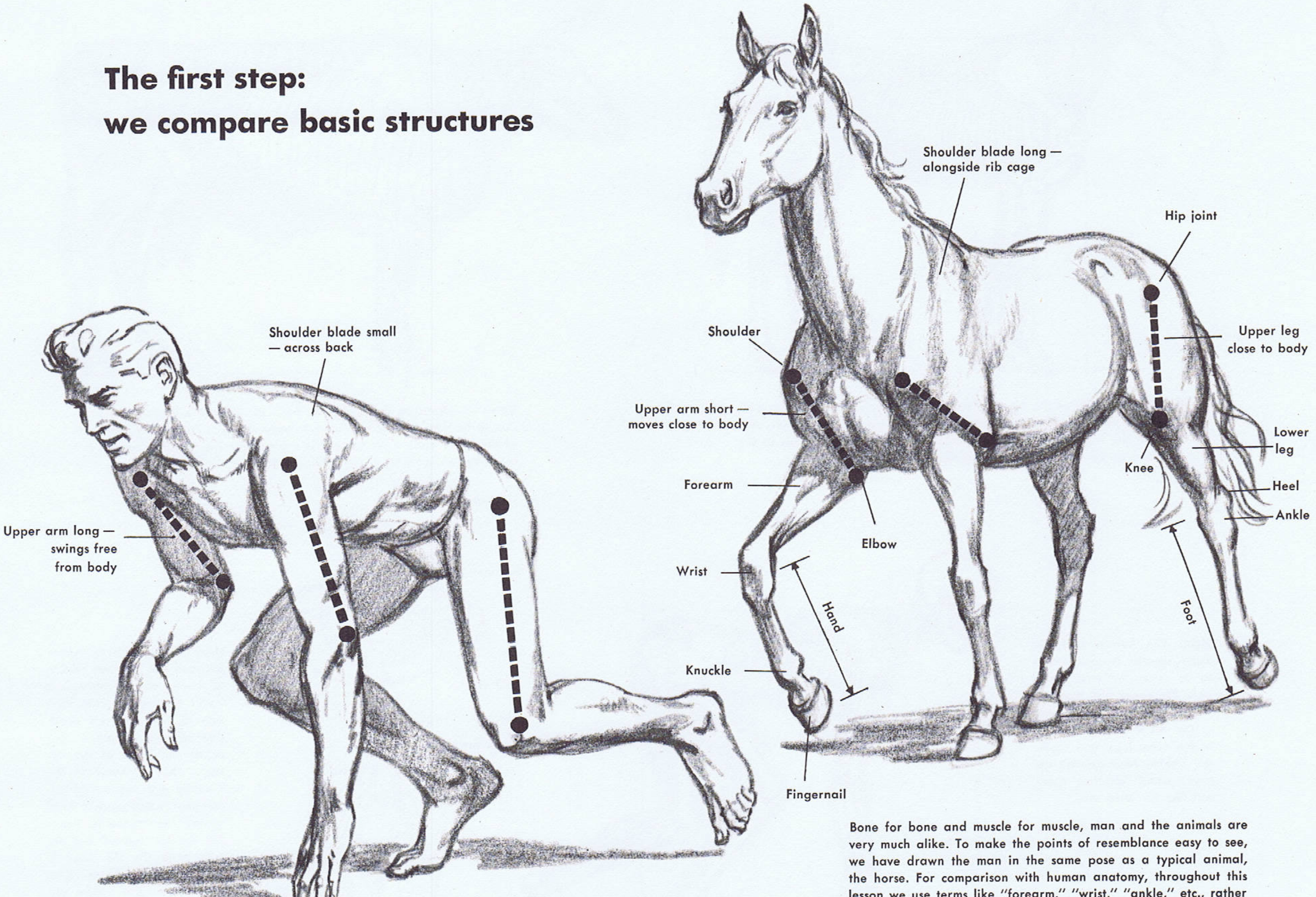
In these pictures of the charging lion and the football player you can see not only similarities of action, but actually a suggestion of the same muscles in operation. Observe how similar the lion's front limb and joint are to the arm and wrist of the man.





Puma and man also have much in common. Notice particularly the shoulder area and the bone and muscle structure showing in the limbs of both.

The first step: we compare basic structures


Shoulder blade small — across back
Upper arm long — swings free from body
Shoulder blade long — alongside rib cage
Hip joint
Shoulder
Upper leg close to body
Upper arm short — moves close to body
Lower leg
Knee
Forearm
Heel
Ankle
Elbow
Wrist
Hand
Foot
Knuckle
Fingernail

Bone for bone and muscle for muscle, man and the animals are very much alike. To make the points of resemblance easy to see, we have drawn the man in the same pose as a typical animal, the horse. For comparison with human anatomy, throughout this lesson we use terms like "forearm," "wrist," "ankle," etc., rather than terms of animal anatomy.

Our first step in learning to draw animals is to see how they compare with man in physical structure. The parallels are astonishing, as these drawings show.

Most animals, of course, stand on all fours. In spite of this difference, their bone structure is much like man's. Like him they have a skull, backbone, pelvic bone, and legs. Their front legs correspond to his arms. All of this is easy to see.

Even the muscles throughout the animal's body resemble those of the human figure. Look at the drawings above and notice how closely the muscles in man and the horse correspond in the chest, shoulder, back, arms, and legs.

The resemblances in such areas as the upper arms and upper legs are harder to find. This is because these parts are free from the body shape in man, but not in most animals. The animals have their upper limbs encased in muscles that hold them so close to the body that their actual position is hard to make out. The dotted lines in the diagrams will help you see where they are, and so will the skeleton diagrams on the next page.

To make another comparison clearer, we show the man balanced on his fingers and toes. This is actually the way most animals stand. Look at the joint labeled "wrist" on the front leg of the horse. The portion from this joint to the hoof corresponds to the human hand and fingers. The bones in this area are fused together and the hoof is actually a large "fingernail."

We find a similar situation in the rear leg, where the section from the "ankle" to the hoof corresponds to the human foot. This is shown in detail with various animals on page 7. As you can see, most animals actually stand on their toes.

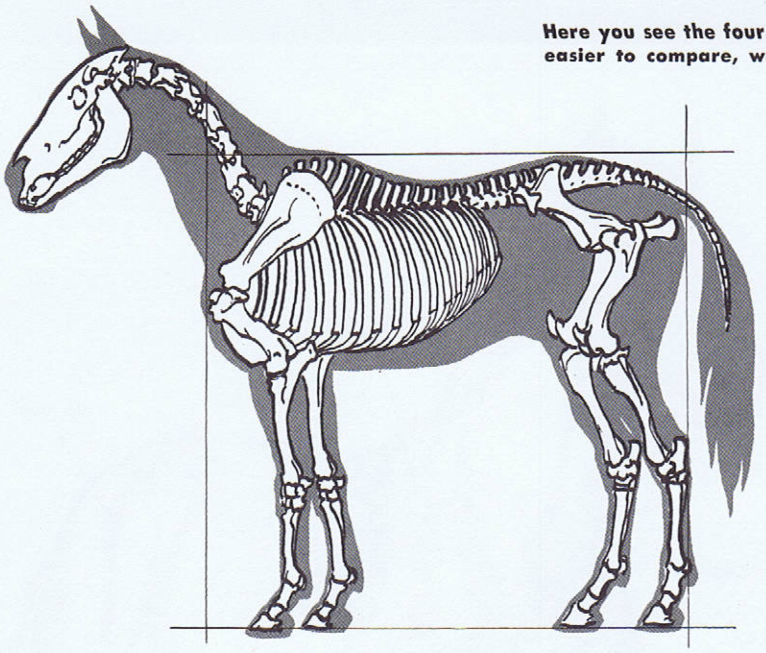
On the following pages we are going to take a close look at four animals – the horse, dog, cat, and cow – and see how they compare in basic structure with the human figure. We use these animals because each is representative of many similar types. For example, with slight differences in proportions and size, a cat is similar to a tiger, lion, puma, leopard, jaguar, or bobcat. Such animals as the zebra, deer, and giraffe are built much like the horse. The dog, wolf, and fox are also alike, and so are the cow, bison, and water buffalo.

These comparisons will prove extremely useful to you. By learning a few basic animal types, you will gain an understanding of structure and movement that you can apply in drawing virtually any animal, as we show you later.

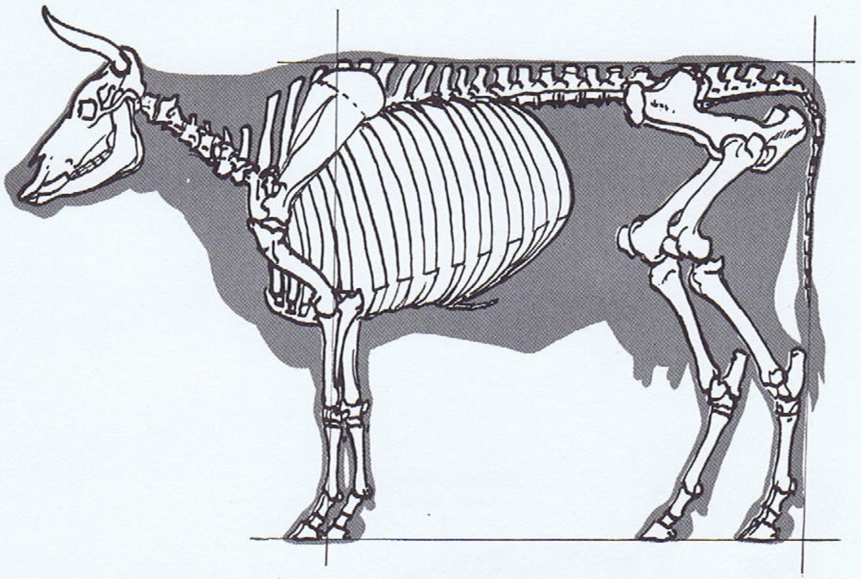
After you have studied this lesson you will be able to observe and understand animals much better, whether you are sketching them from life or from photos. You will not have to find the exact position to copy, but will be able to visualize and construct animals in different positions.

The second step: we compare proportions

Here you see the four basic animals and man. To make them easier to compare, we show them within identical squares.

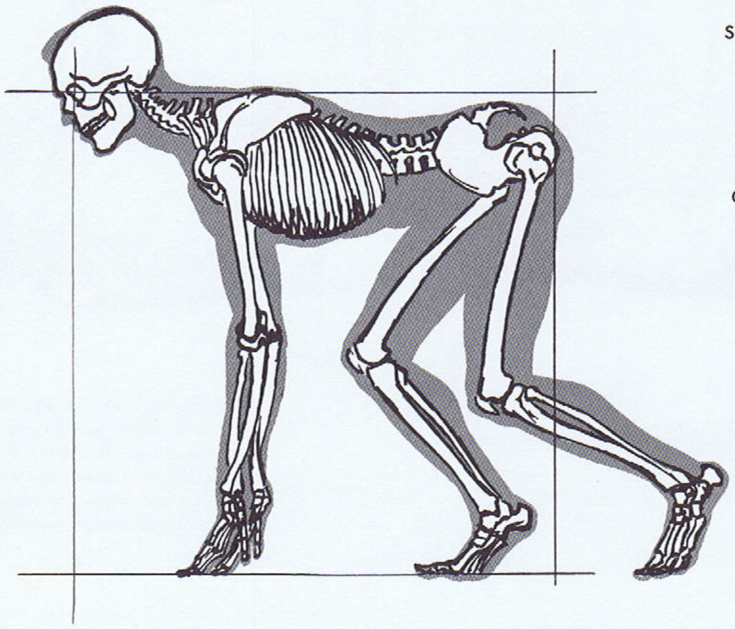


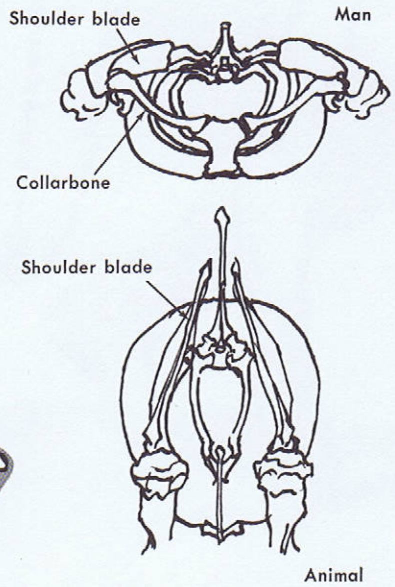
Horse: The body of the average horse fits nicely inside a square, with the head, neck, and tail projecting beyond. Compare the bones with those of the man and the other animals here. Note the difference in the size and shape of the rib cage and the curve of the backbone.



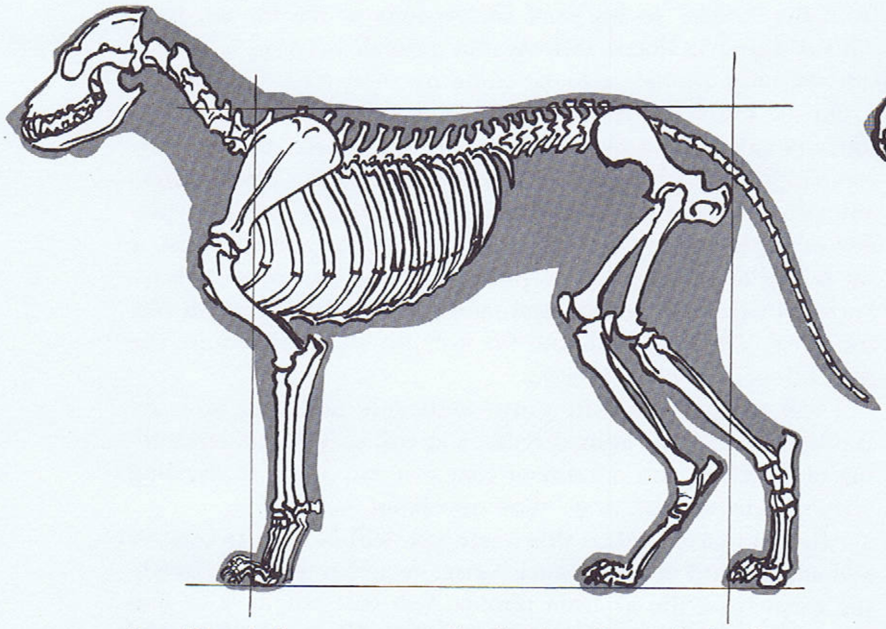
Cow: Compared to the horse, the body of the cow is longer in proportion to its legs, and its backbone is quite straight. Notice how the front of the cow's body projects outside the square. The bones, however, are basically the same as in the other animals.

Man: The human body is much shorter in proportion to its arms and legs. Compare the bones with those of the four animals shown here — the main differences are in the arms, legs, and shoulder blades. Most animals actually stand "on their toes" just like the man here.

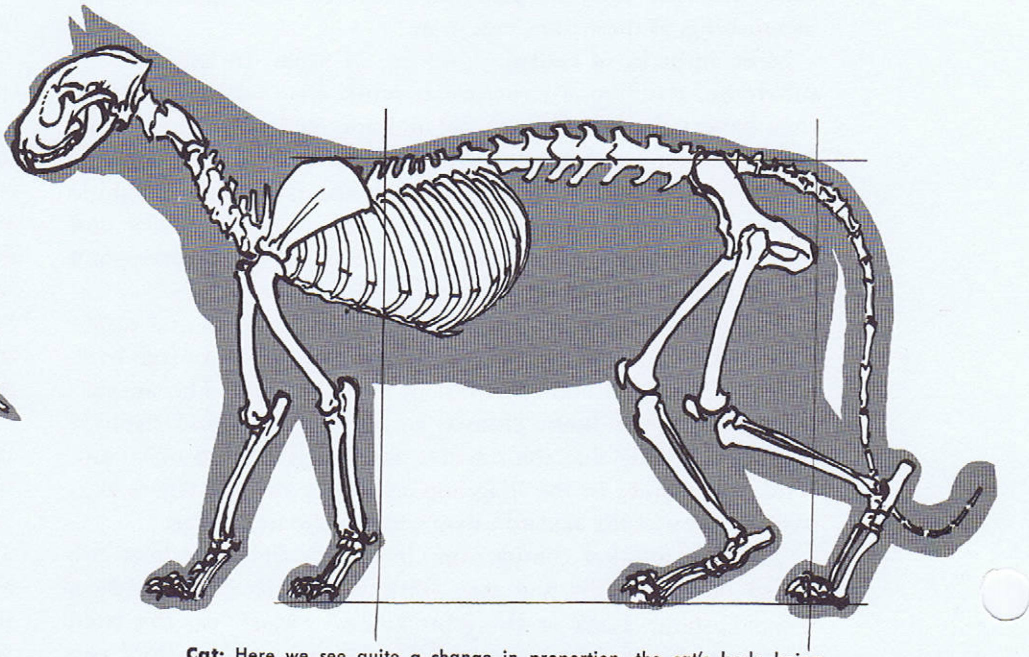




Here you see the difference between the shoulder region of a man and an animal. A man's rib cage is wide from side to side, and his shoulder blades normally are across the back of the rib cage. These connect at the shoulder with the curved collarbones, which reach around to the breastbone in front. The typical animal has no collarbone. Its rib cage is narrow from side to side, and its shoulder blades are placed along the sides of the upper rib cage.

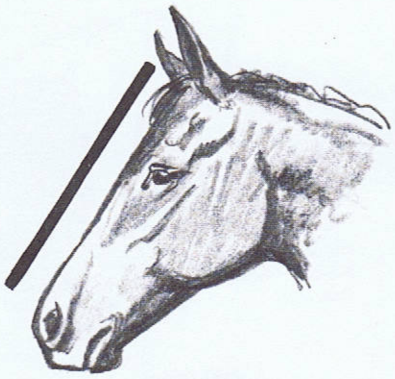


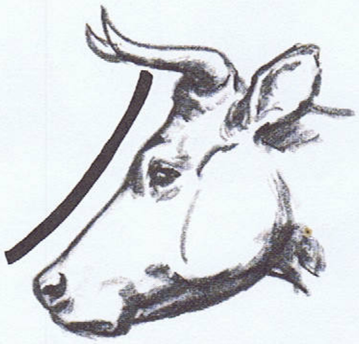
Dog: Although they may vary considerably, depending on the breed, the proportions of the average dog are quite similar to those of the horse. The back legs are normally bent a bit more and the upper bones of the legs are relatively longer than in the horse.

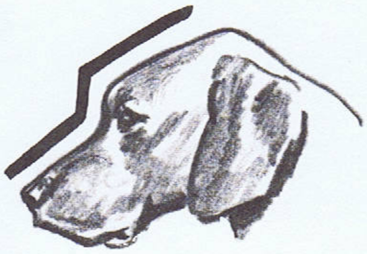


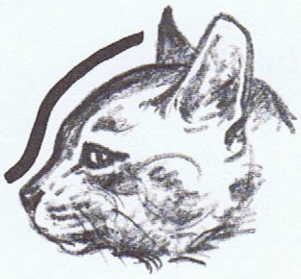
Cat: Here we see quite a change in proportion, the cat's body being much longer in relation to its legs. Its rib cage is small and tapers toward the front; its backbone is long and flexible. Note the typical "crouched" position of the back legs.

Variety in heads and feet


The horse's face is generally straight.


Cows tend to have a "dished" face.


Most dogs have a decided break in the line of the face.

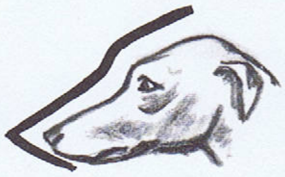

The "step-down" in a cat's face is more gradual.

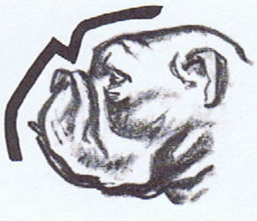
Head shapes

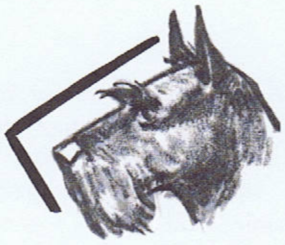
One of the easiest ways to understand the character of different types of animals is to view their heads as simple profiles. The heavy black line next to each drawing emphasizes this profile or characteristic shape of the head. By learning these basic shapes you can train your eye to see subtle differences between species of animals — and even the very slight differences that exist among animals of the same species. Some horses, for instance, have very straight faces, others slightly "dished" faces, while still others have a "Roman nose" that curves downward slightly. In general, however, their faces are straight compared to those of cow, dog, cat, etc.

Within the dog and cat families there is also great variety, but the general shape of the face differs still more strongly from that of other animals. Being aware of the similarities — and the differences — is one of the keys to making a convincing drawing.

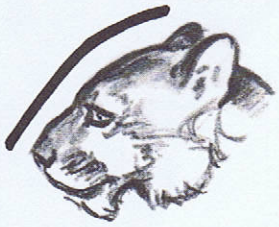
DOG FAMILY

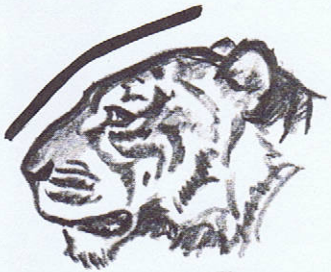

Greyhound

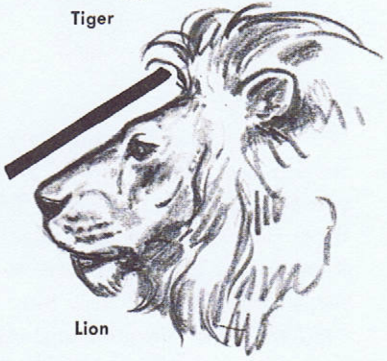

Bulldog


Scottie

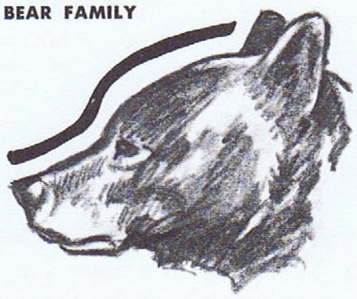
CAT FAMILY

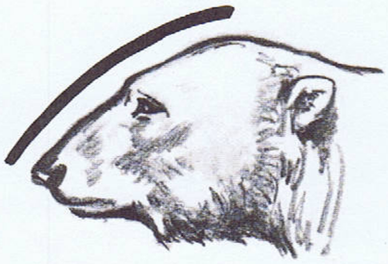

Puma


Tiger


Lion

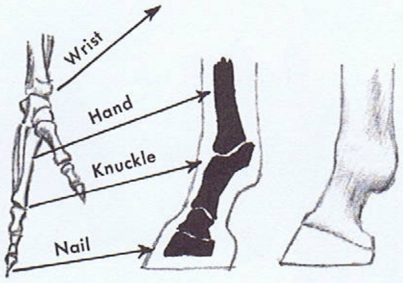
BEAR FAMILY


Black bear

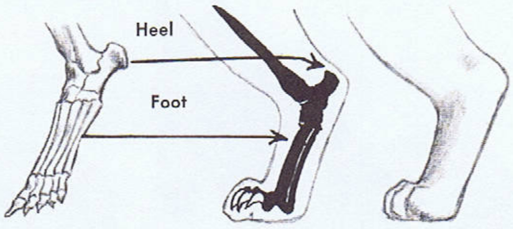

Polar bear

How animal feet compare with human hands and feet

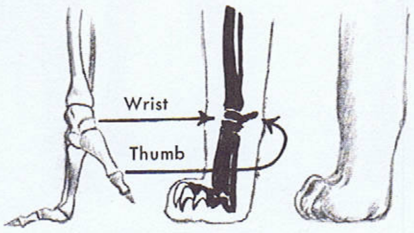
On the opposite page you saw the leg structures of various animals and how they compare with the arms and legs of a man. Here you see the feet analyzed in greater detail. Notice that almost all the animals stand on their toes and "fingers." The bear is one of the few exceptions.



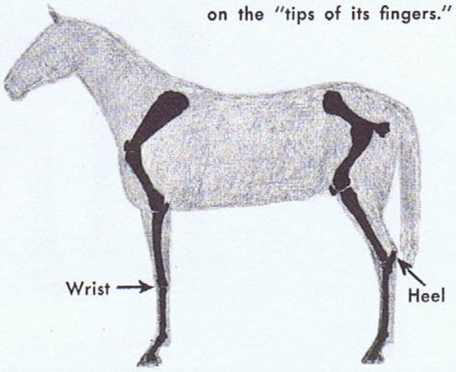
The human hand compared to the front foot of the horse. Note that the horse walks on the "tips of its fingers."



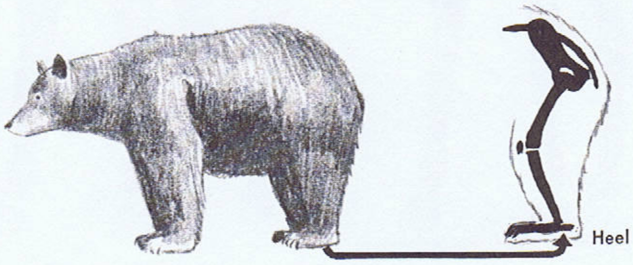
The human foot compared to the back leg of a cat. The cat, dog, etc., walk on the toes with the "heel" raised.



The hand compared to the cat's front foot. Cat, dog, etc., walk on the "knuckle."

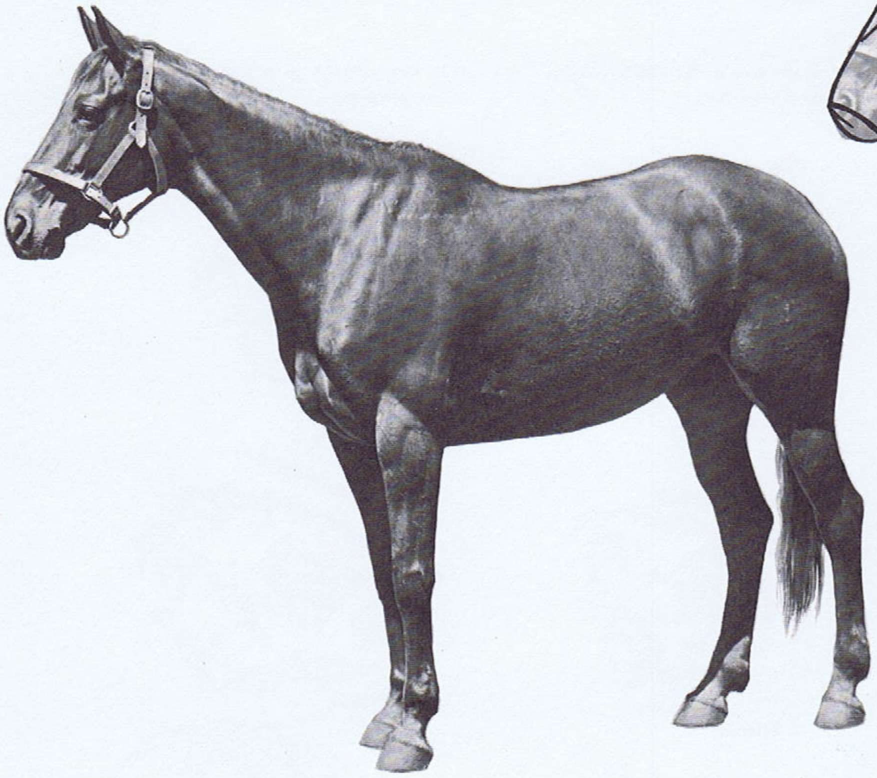


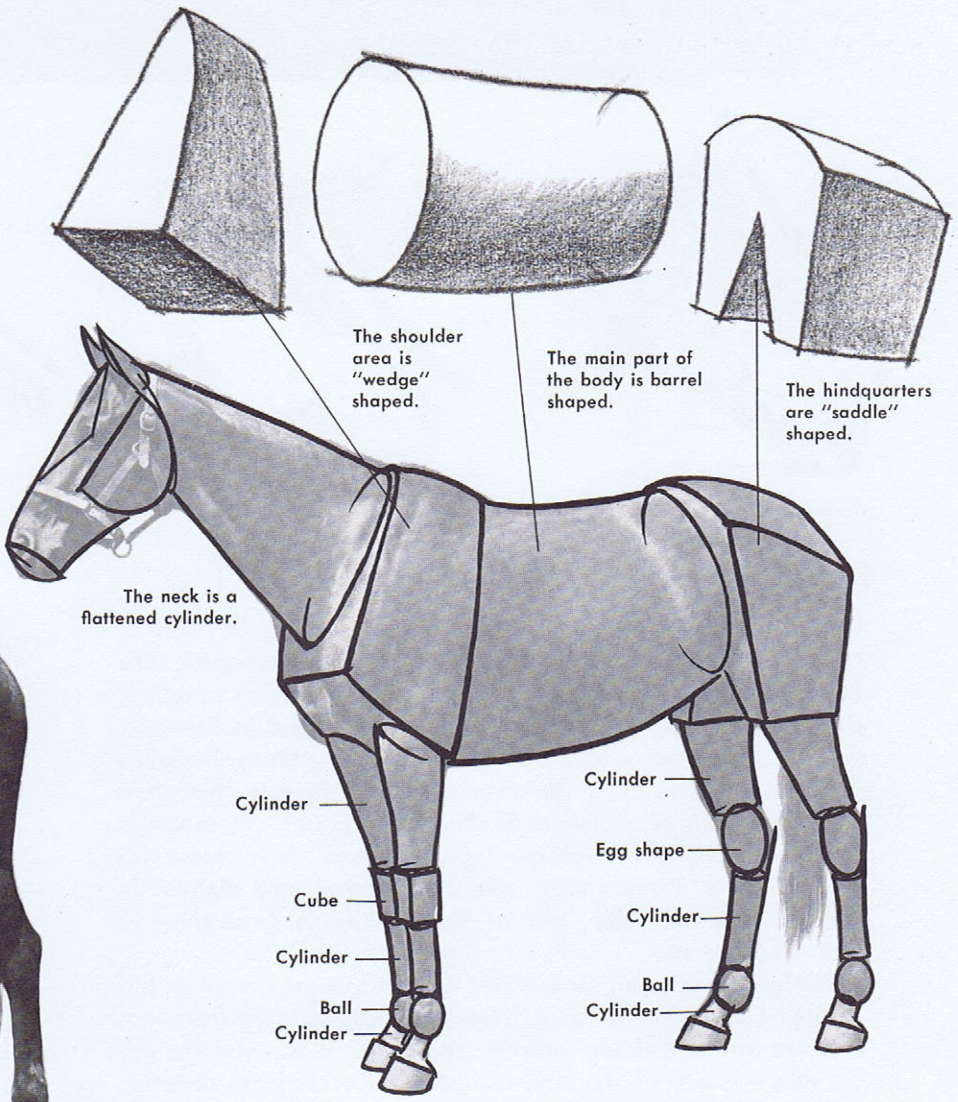
The horse, like most other animals, has its heel and wrist well up on the leg.



The bear walks and stands with its "heel" on the ground.

The horse

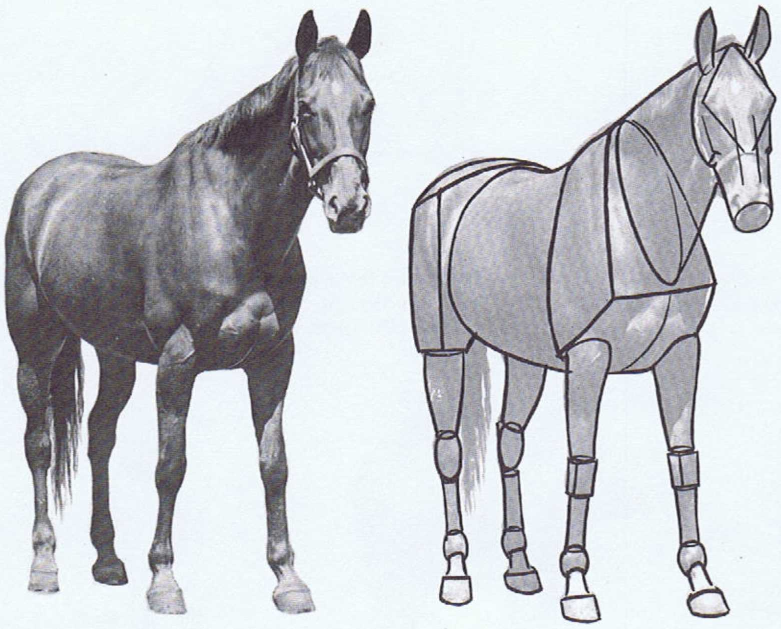



The horse's body is made up of these three basic forms:
The shoulder area is "wedge" shaped.
The main part of the body is barrel shaped.
The hindquarters are "saddle" shaped.
The neck is a flattened cylinder.
Cylinder
Cube
Cylinder
Ball
Cylinder
Cylinder
Egg shape
Cylinder
Ball
Cylinder

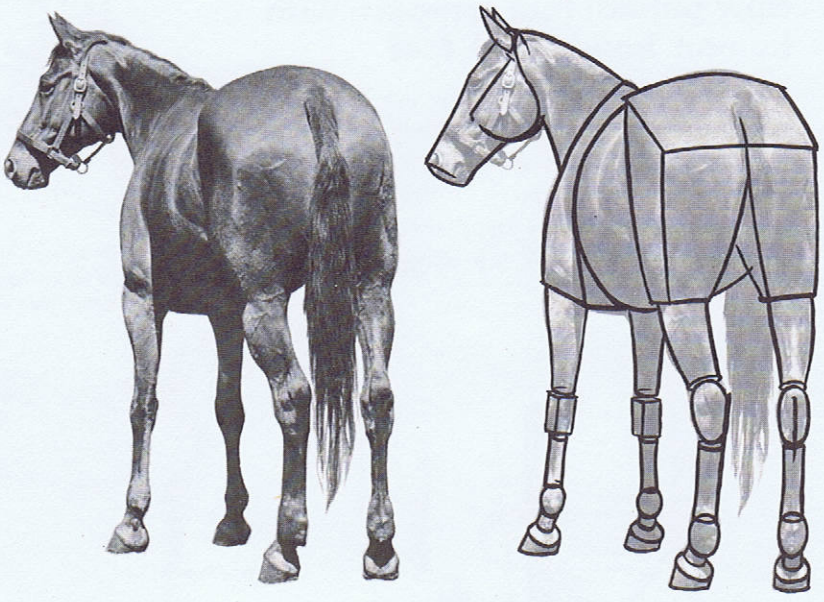
We can reduce the horse to a few simple, basic forms just as we did the human figure. By learning to use these basic forms, you will be able to draw a horse in any position. As you study these pages, review also pages 5, 6, and 7 to see how the inner structure of bone and muscle determines the shapes you see on the surface. It will also help to look at page 12. There is no need to draw the skeleton and all the muscles, but you should study them and keep in mind how their movement beneath the surface causes the bulges and hollows you actually see.

Study these diagrams carefully and learn to draw these basic forms from all angles. Remember to draw through so that they fit together properly.

You will remember that in the lessons on the figure you first learned to draw an "average" man. In drawing the horse you will do the same thing. First learn to draw the average horse. Then you can make the changes in proportion that are necessary to depict various types, such as the show horse or work horse, the race horse or the Shetland pony.

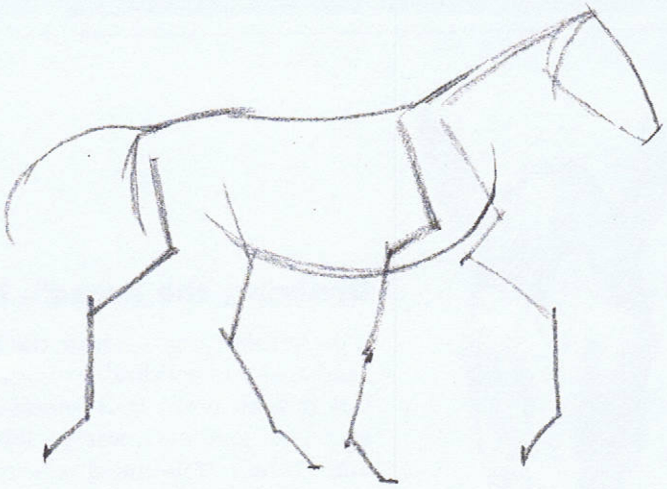


Viewed from the front, the "wedge" form of the shoulder blade slopes down and out, creating a rather triangular shape.

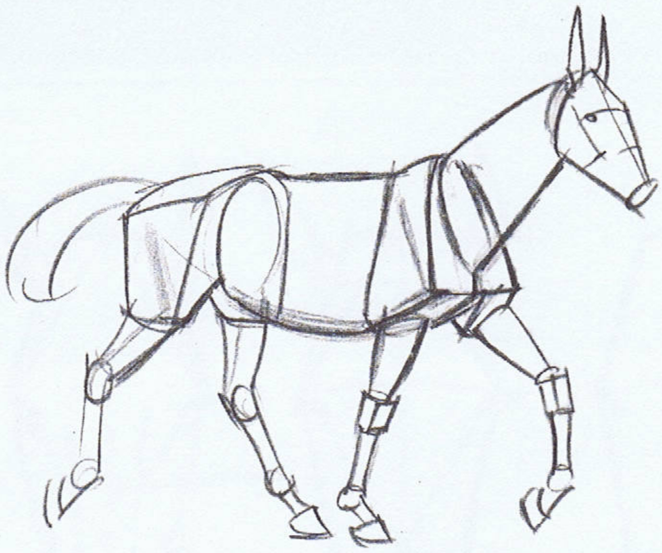


Viewed from the rear, the "saddle" shape of the hindquarters is somewhat squarish, and about the same width at top and bottom.

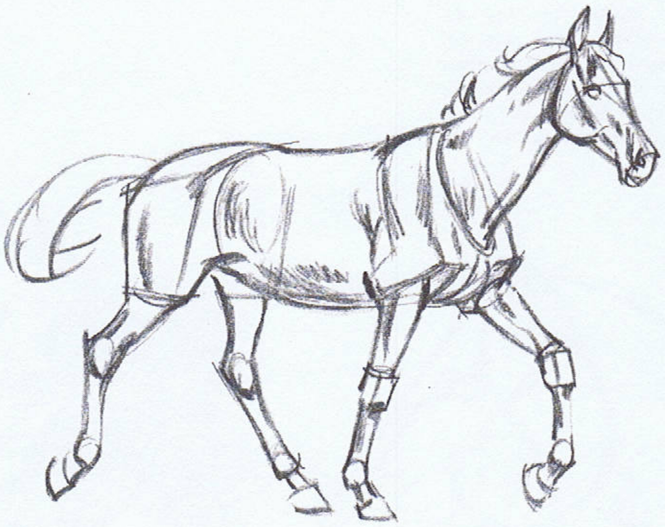
How to draw the horse



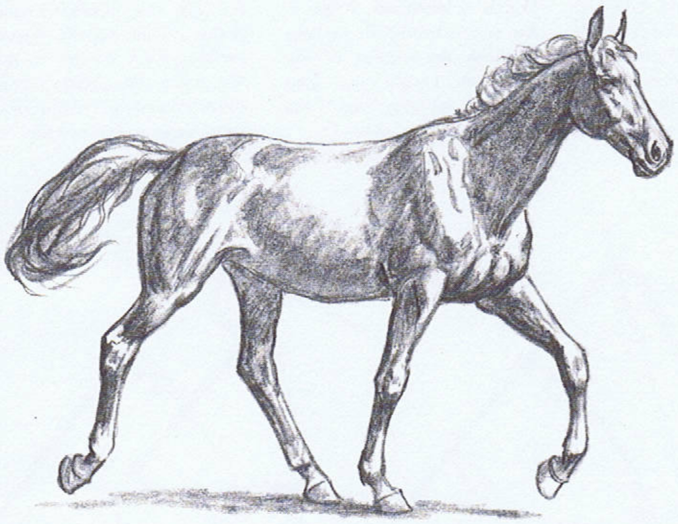
1 Sketch lightly a line running along the top of the neck and body, and indicate the bottom of the barrel-shaped body. Then, keeping the skeleton structure in mind, indicate the position of the legs and shoulder blades, and the long tapering head.



2 Using the basic shapes shown on the opposite page, start building solid forms. Draw through to make them fit together properly. Use the proportional checks shown on page 11 to be sure that the parts of the body are the right size in relation to each other.

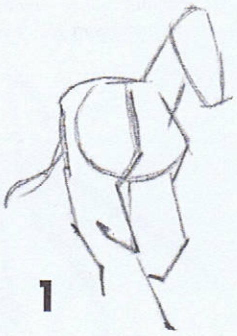


3 When you have finished blocking in the "basic form" horse, start indicating the realistic shapes caused by the muscles and bones. (See muscle diagram on page 12.) As you do this, emphasize the rhythmic flow of action throughout the body. Draw the head as shown on page 10.



4 Finish by erasing unwanted construction lines and putting in modeling. As you model, think of the bones and muscles beneath. Notice particularly the places where the bone is near the surface, such as the shoulder and the leg joints.

In sketching the front and rear views of the running horse, it is important to draw through carefully to solve the problems of overlapping forms and foreshortened parts of the body, legs, and neck. Just as in the demonstration above, you should first establish the general position and action and then draw the forms.



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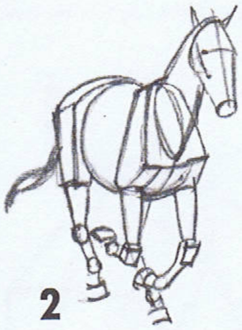

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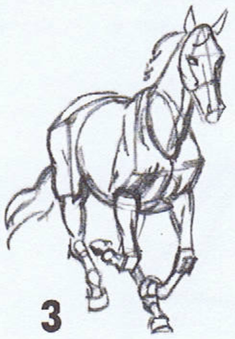

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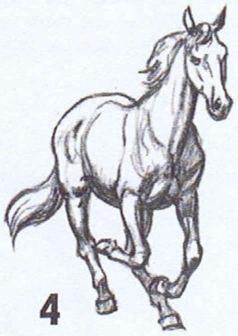

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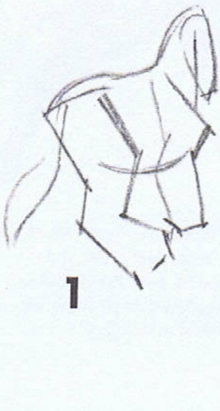

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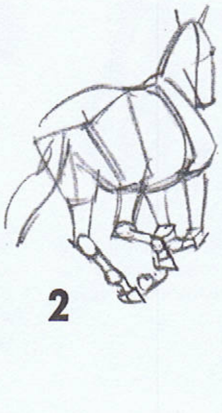

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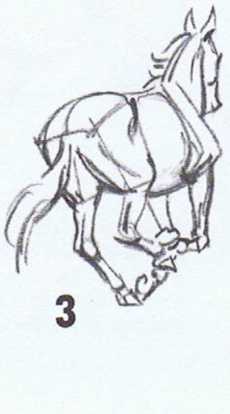

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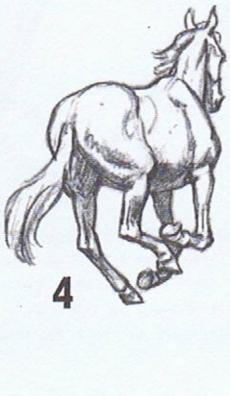


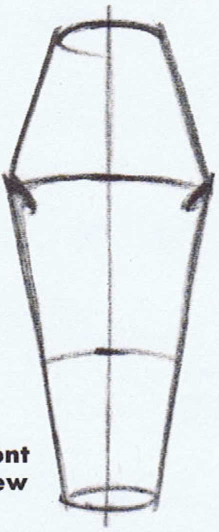
4

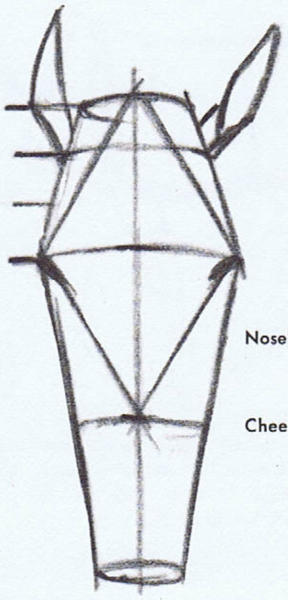
In these pages we give you a logical method of drawing animals. Nothing, however, can take the place of careful observation on your own part. Draw from living animals whenever possible. Build up a good collection of photos or pictures you clip from magazines to use as reference. Study the action of the animals you see on your TV screen and make rapid sketches of them.

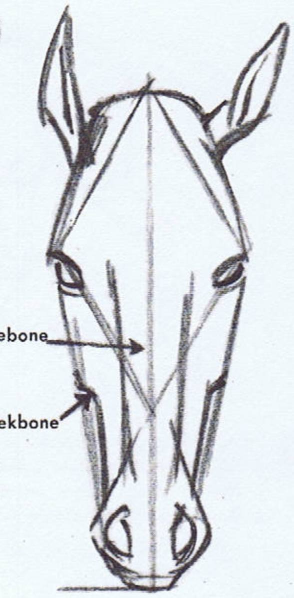
Drawing the horse's head

The simplest way to draw the horse's head is as a long cylinder shape, tapering at both ends. It is widest at the eyes and gets narrower at both top and bottom. The measurements here will help you block in the forms and locate the features. Naturally, the exact shapes and proportions will vary somewhat with different horses just as they do with people.

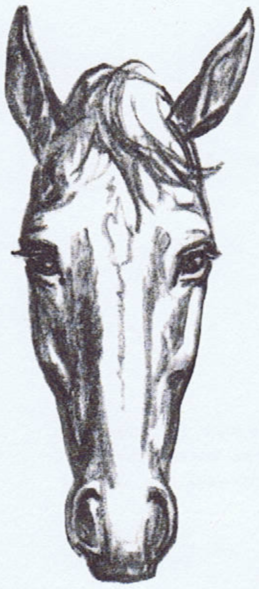
Front view


Sketch the tapering cylinder and divide it in thirds. Add the center line and place the eyes one-third down from the top. The width here is about one-third the length.

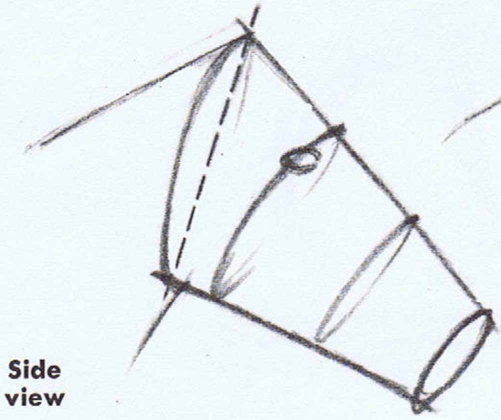

Sketch a diamond shape in the upper two-thirds to help establish the planes of the forehead. Locate the ears one-third of the way from top of head to eyes.

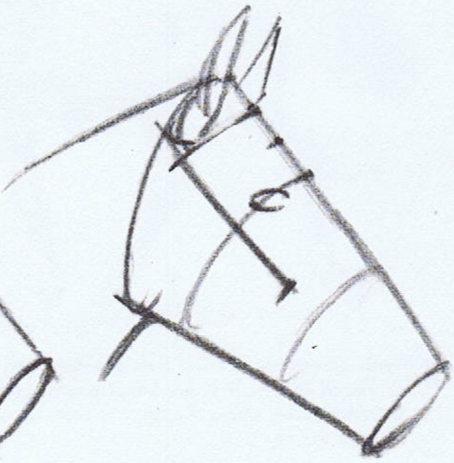


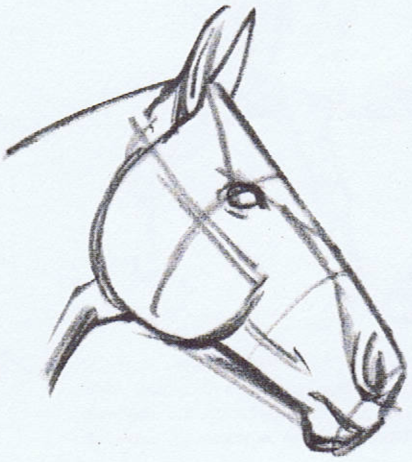
Indicate the nosebone and sketch in the nostrils. About halfway from the ear to the lip, locate the corners of the cheekbones. Narrow the head from here to the nostrils.

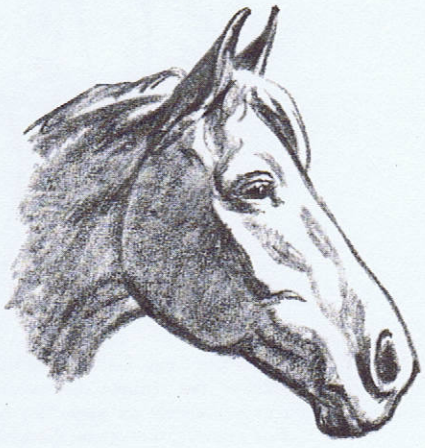

Add shading to show the side planes of the nose and indicate the bony structure over the eyes. Be sure to show the thickness of the eyelids, ears, and nostrils.

Side view

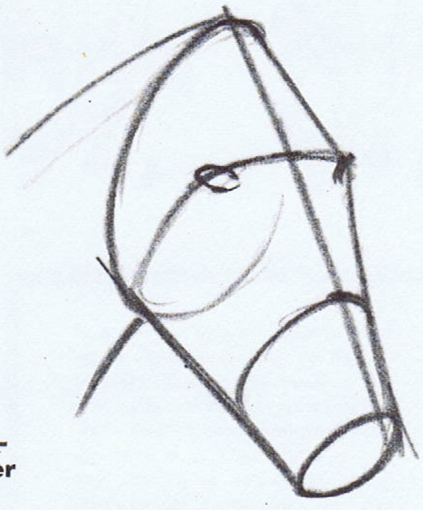

Sketch a long tapering cylinder with the top end cut off at the angle indicated. Divide the length in thirds, locating the eye as shown. The angle formed by the top line of the neck and face is just a little wider than a right angle.

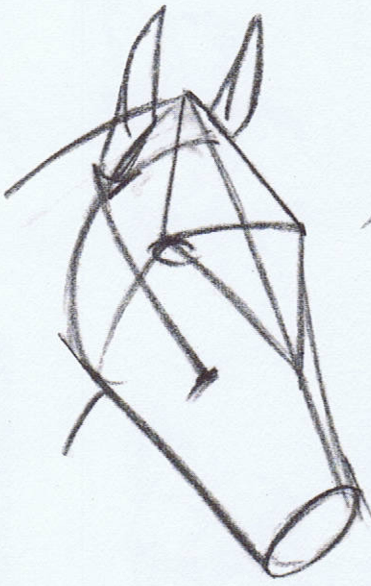

Sketch a line indicating the cheekbone below the eye as shown. Extend this line back to locate the bottom of the ear. The front of the ear joins the head one-third down from the top of the head to the eye.

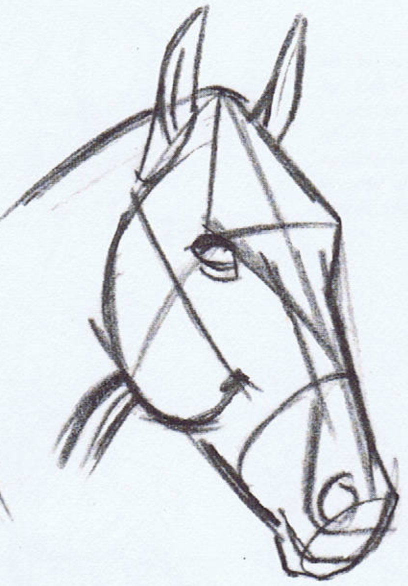

Sketch the curved disc shape of the cheek and jaw as shown. Divide the muzzle end of the head in thirds and sketch the nostril in the upper third and the lower lip and chin in the bottom third. Note how the head is narrowed just behind the chin.

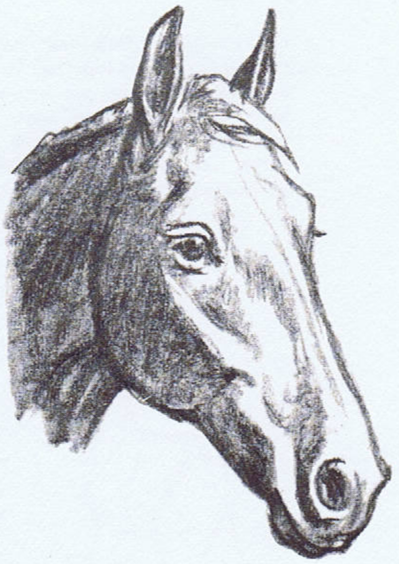

Details of eyes, nostrils, and mouth are added. Use modeling to bring out the bone structure over the eye and the cheekbone beneath it. Notice the figure "6" shape of the nostril, and how the neck line curves under the jawbone.

Three-quarter view


Sketch a tapering cylinder. Indicate the center line running from top to bottom. Mark it off in thirds and draw through to locate the eyes. (Only the lashes of the far eye will show.)


Sketch the diamond-shaped forehead and locate the ears. Note that the angle between the top of the neck and the center line of the face is sharper in this view — just how sharp depends on how far the head is turned.

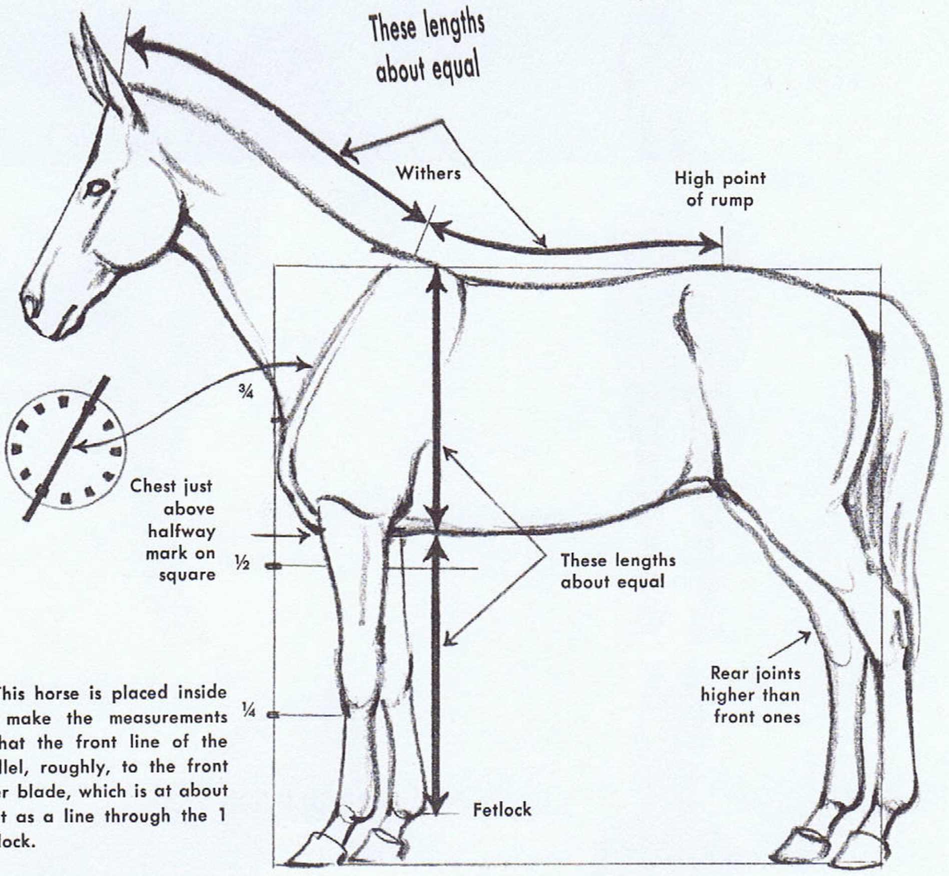

The nosebone is indicated, the nostrils and mouth are placed in the lower third of the face as shown. The disc shape of the cheek and jaw is sketched in.


Use shading to make the forms seem more solid and real. Be sure to suggest the cheekbone and the bones above the eyes. A well-placed high light will make the eye look moist and alive.

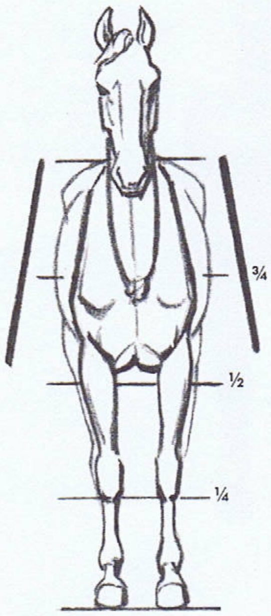
The proportions of the horse

In drawing the horse, just as in drawing the human figure, it is helpful to have a few standard measuring points to check from. Here we give you the basic measurements for an "average" horse. Most of the horses in your drawings and paintings will have proportions like this. You can easily make the necessary changes for other horses such as the heavily proportioned draft horse or the Arabian, which has a shorter backbone.

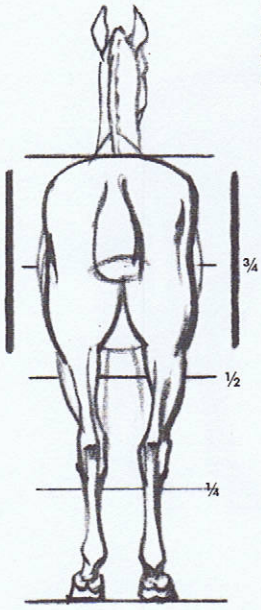
Naturally, when the horse is turned to other positions or is in action, you will have to estimate the measurements and the foreshortening just as you do with the human figure.


These lengths about equal
Withers
High point of rump
¾
Chest just above halfway mark on square
½
These lengths about equal
Rear joints higher than front ones
¼
Fetlock

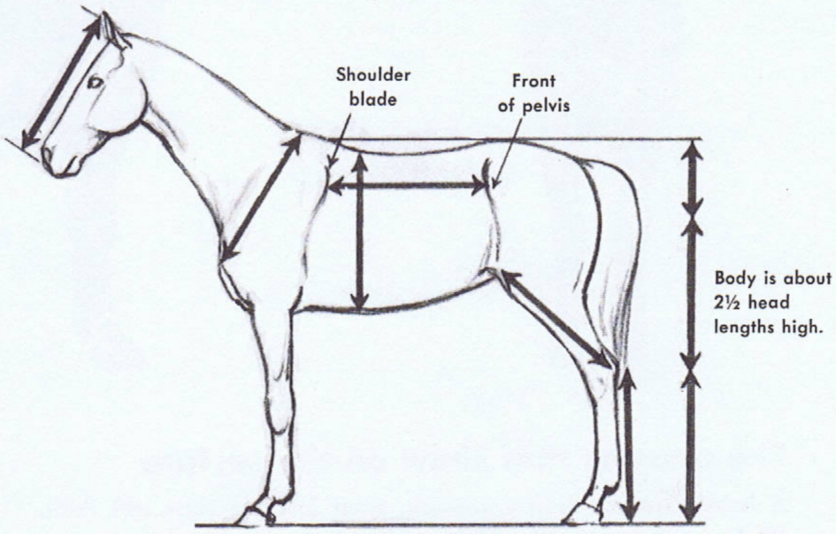
Side view: This horse is placed inside a square to make the measurements clear. Note that the front line of the head is parallel, roughly, to the front of the shoulder blade, which is at about the same slant as a line through the 1 and 7 on a clock.



Front view: The heavy lines emphasize the characteristic slope of the shoulder blades and almost triangular shape of the shoulder area.

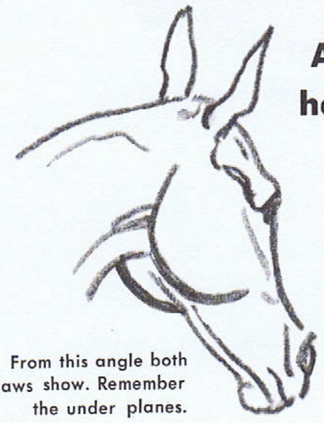


Back view: Here you can see the squarish shape of the horse's body at the rear. Notice how much wider the body is here.

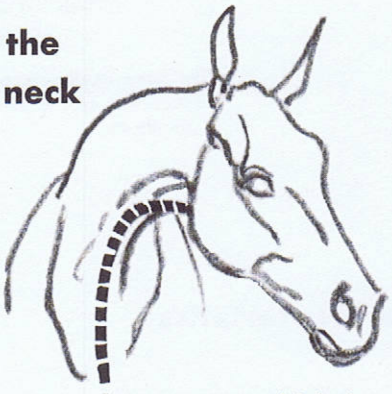

Shoulder blade
Front of pelvis
Body is about 2½ head lengths high.

You can use the length of the head to check the measurements shown here (arrowed lines equal one head length).

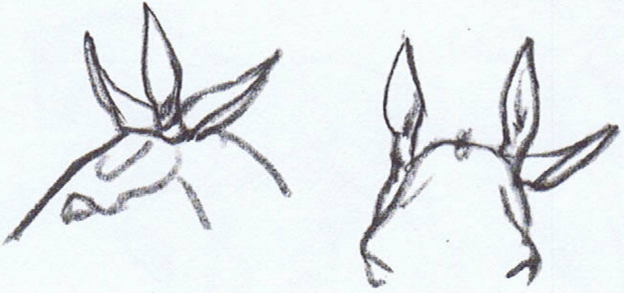
Action of the head and neck



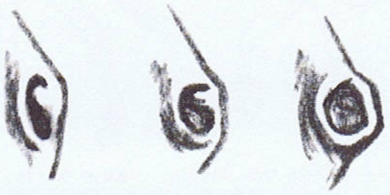
From this angle both jaws show. Remember the under planes.



Center line of neck helps in drawing this view. Note how flexible the upper part of the neck is.

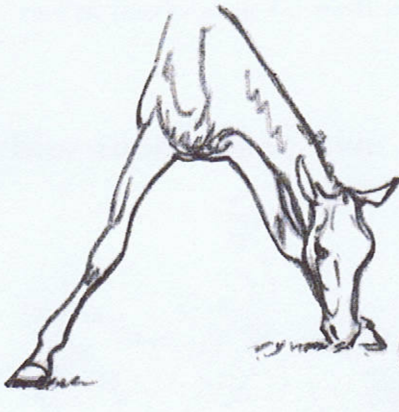


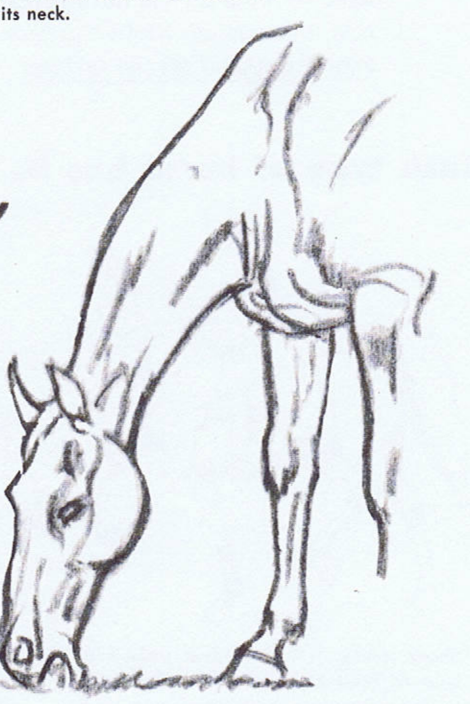
The ears have a wide range of movement.

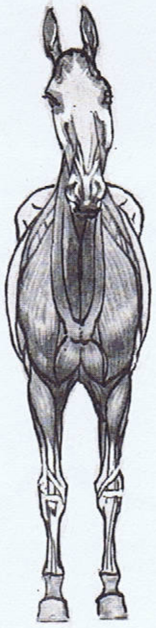


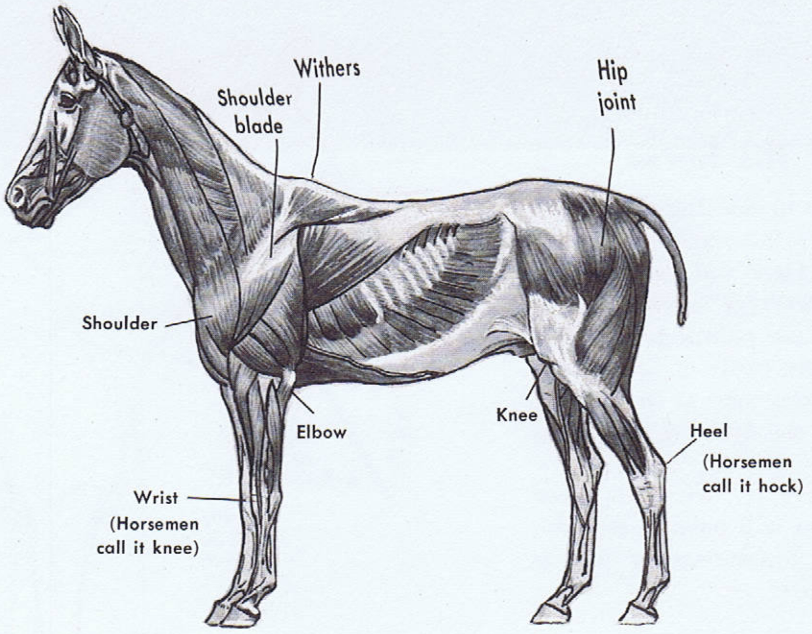
The nostril varies from a narrow slit (shaped like a "6") to a full circle.

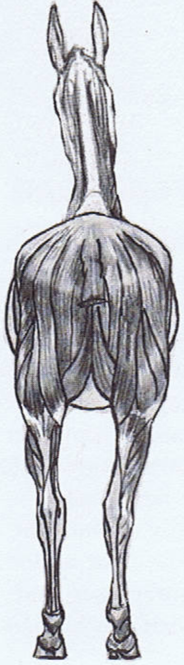
The colt *(left)* has legs that are quite long in relation to its body — it has to spread them in order to reach the ground. In contrast, the mature horse *(right)* can reach the ground easily. Note how the jaw stands out when the horse stretches its neck.

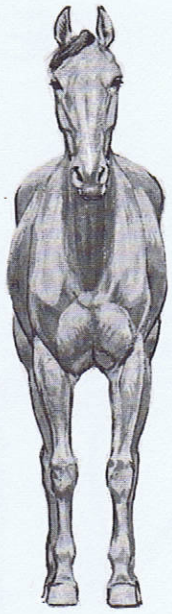


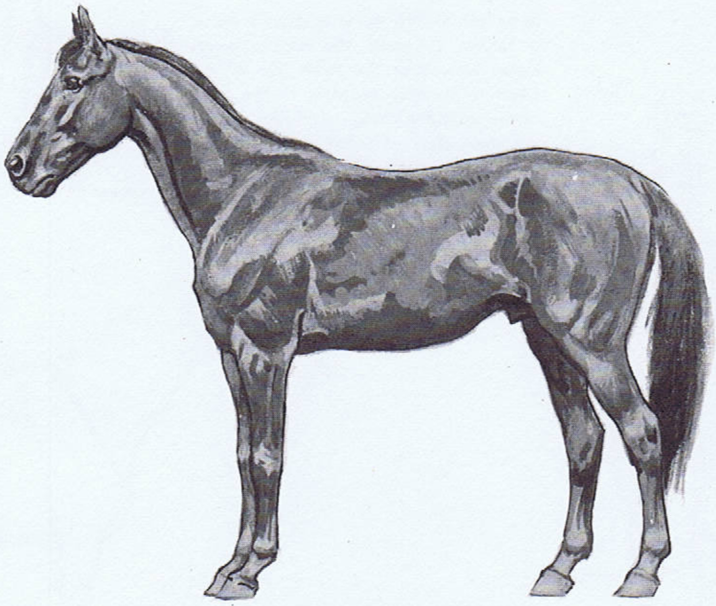


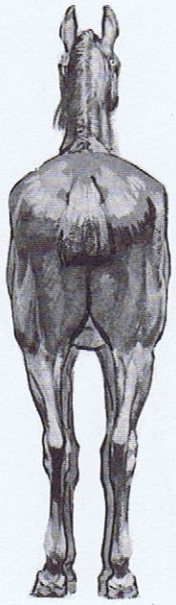








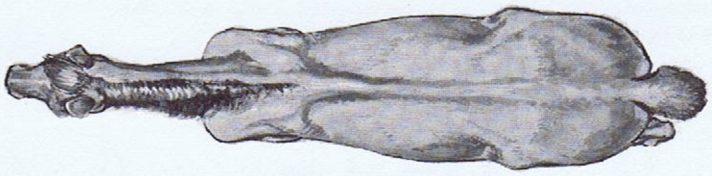




The muscles that show on the surface

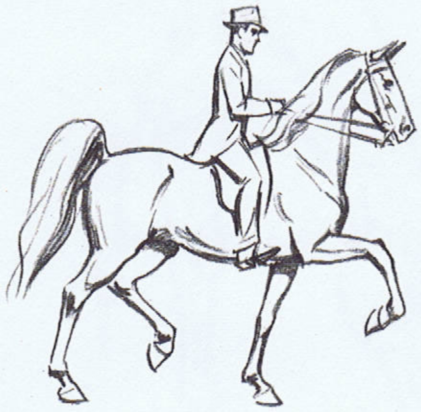
A horse is more than a smooth, even form of skin and flesh. Right on the surface you can see the hardness of the bone and the bulge of the muscle underneath. Before you can draw these forms, however, you must recognize them, and the illustrations here will help you do this. In the top row you see the actual structure of the muscles, and in the second row how they appear on the surface. As you study this page, turn back to page 6 so you can see the position of the bones in relation to the muscles.

When you draw a horse, don't show more muscles than you need to. Your goal is not to create an illustration for an anatomy text, but a good, lifelike picture. Draw the muscles only as they actually appear on the surface.

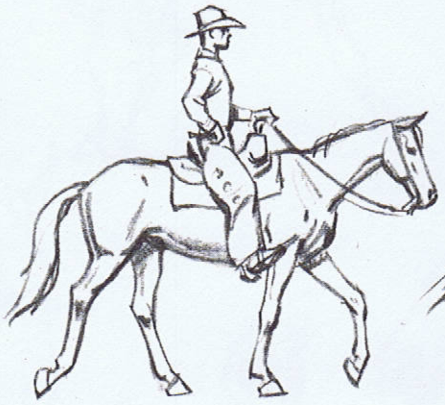


The bony framework of spine, shoulder blades, and hipbones is very prominent when we view the horse from above.

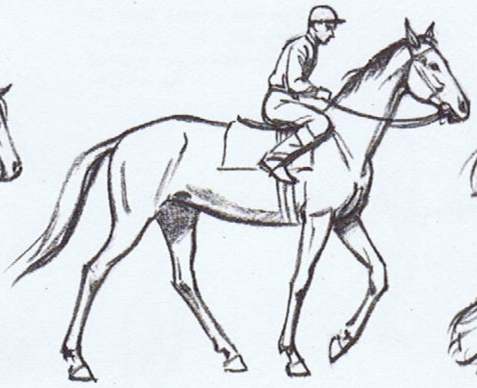
Each type of horse has its own proportions and characteristics



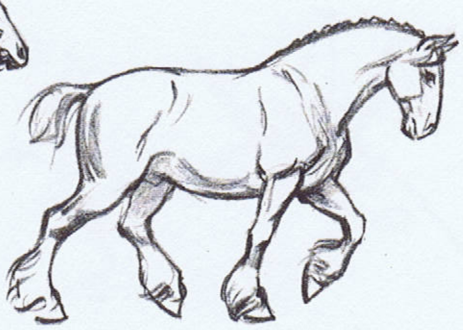
Show horse: It is bred and trained to hold its head high and lift its feet in a "prancing" manner. Its rump does not slant downward as much as other horses'.



Cow pony: This early western type has a straighter neck and moves in a much more relaxed manner than the show horse, except when in vigorous action.



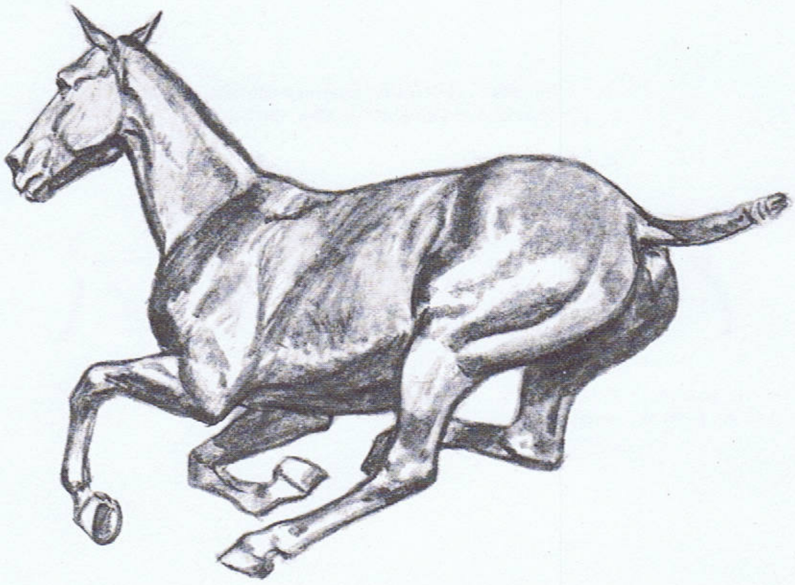
Race horse: Notice the long, thin legs and body. The rider perches well forward so that his weight is supported on the front legs.



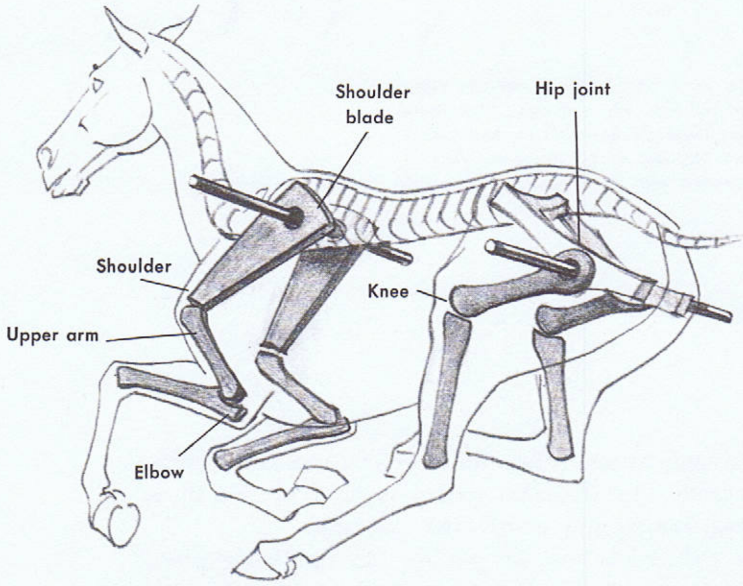
Draft horse: It is descended from the strong, bulky mounts of the heavily armored knights of old. Its wide back is ideal for circus performers.

How the horse moves

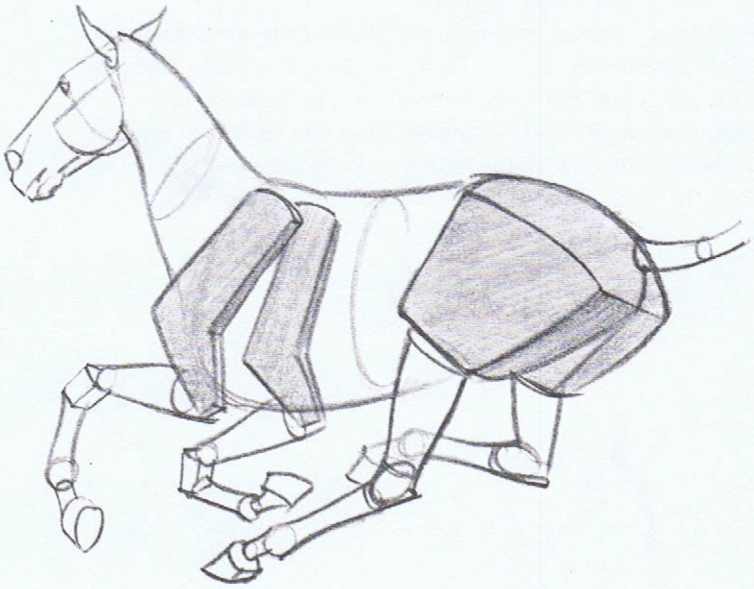
There is beautiful form and rhythm in the movement of the horse. To understand this movement and draw the horse in convincing action, you must know how the upper legs and the shoulder blades move. The diagrams here illustrate this. Always keep in mind that the horse's legs swing from pivot points high up on its body. The front legs swing from the top of the shoulder blades up near the withers, and the back legs swing from the hip joint near the top of the hindquarters.



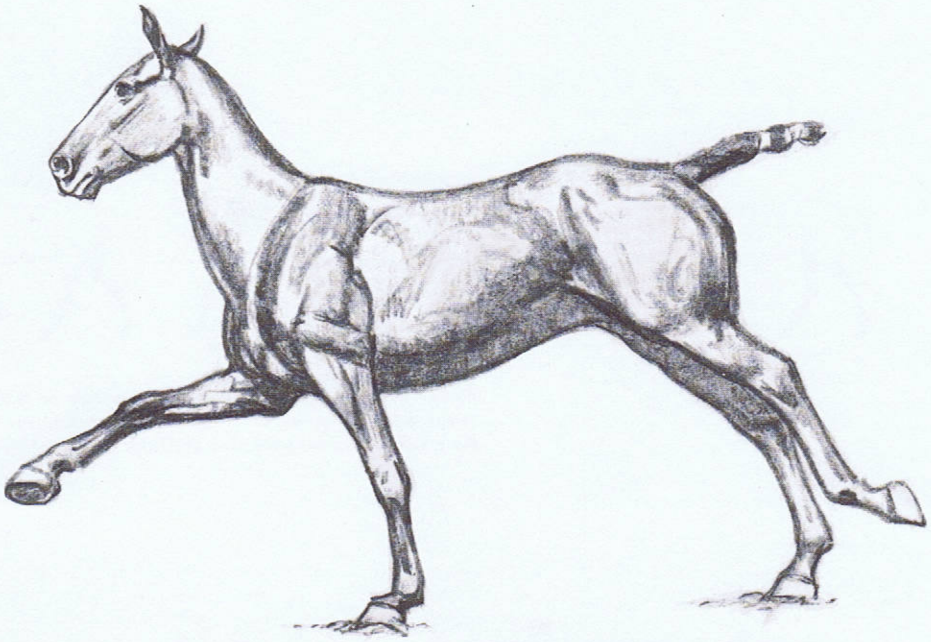
Study this position carefully and you will see that the near shoulder has swung forward and the elbow forward and down. The back legs have swung forward from the hip joints, also. You can see this clearly in the diagrams below.



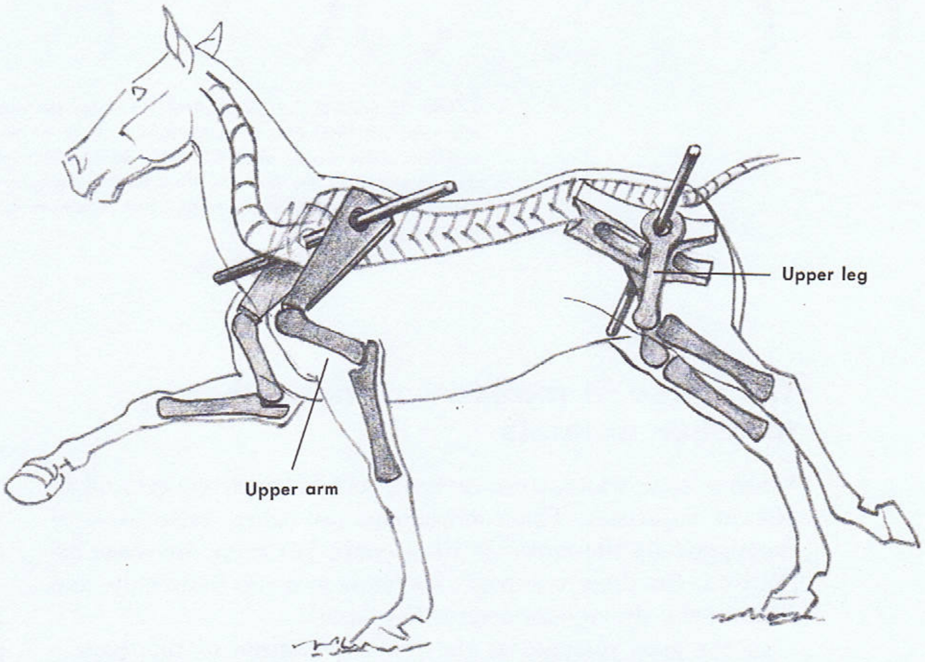
To illustrate dramatically the pivot points from which the legs swing, we've drawn an imaginary pole through these points of support. Observe how freely the legs and the shoulder blades can move from these points.



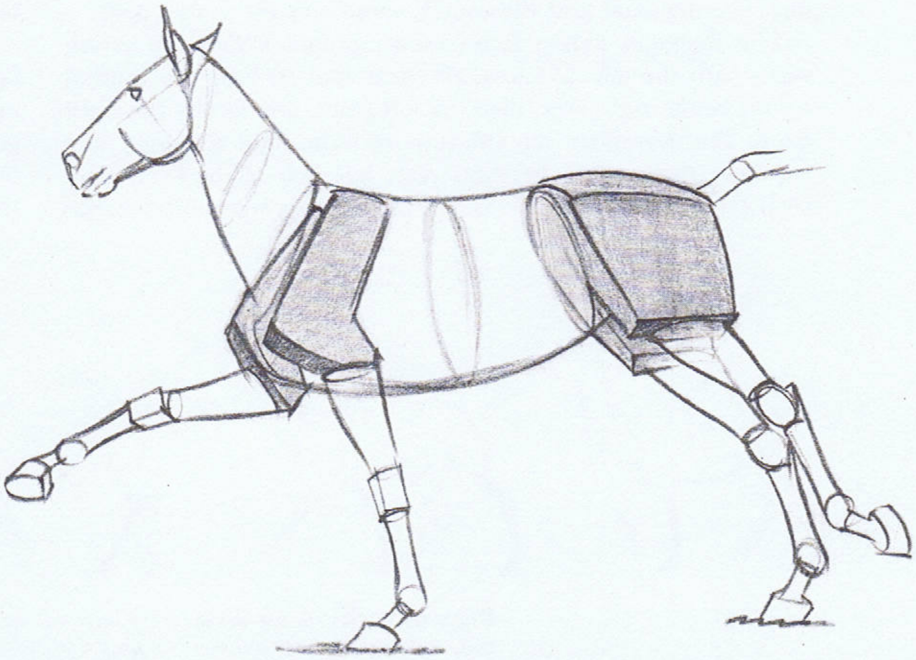
In violent actions like this the basic forms do not stay rigid. The wedge-shaped shoulder area moves in two separate parts, and even the saddle-shaped hindquarters twist as the legs move alternately forward and back.



In this view the animal's shoulder and elbow on the near side have swung back, while the shoulder and elbow of the far side have swung forward. Notice, too, that the entire hindquarters have swung up and back.

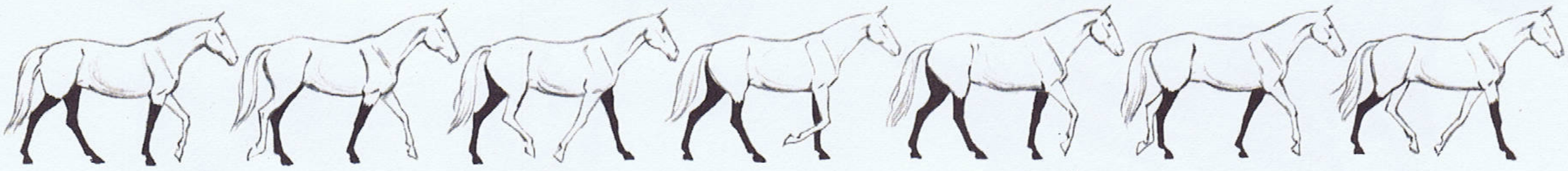


This analysis of the illustration above shows how the legs swing from pivot points in this position. The movements of these bones are disguised to some extent by the mass of muscles and outer flesh covering them.

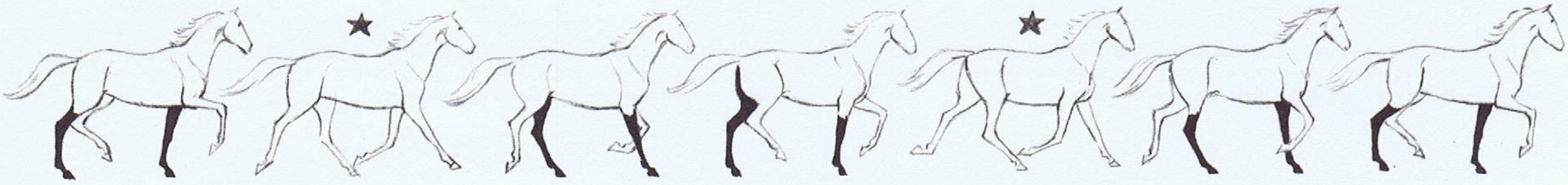


Compare the positions of the basic forms in this view with those in the drawing at the left and see how they change. These forms not only suggest the movements of the hidden bones and muscles, but can easily be developed into a finished drawing.

To show the gait sequence clearly, the legs touching the ground are darkened.



Walk: In this action there are always two or three feet on the ground at the same time. If you will compare the movement of the front and back legs you will see that the front leg moves forward and touches the ground just a moment after the back leg on the same side.



Trot: In the trot the animal lifts and moves the diagonal feet at the same time. Note the way the right rear and left front feet move forward or back at the same time, and the left rear and right front move together. Twice during each full stride all four feet are off the ground. These positions are marked with a star. The distance the feet are lifted from the ground varies. Sometimes they are merely dragged, while at others they are proudly lifted high. Just remember the simple rule — contact with the ground is made with the two diagonal feet.

The horse in motion — compared to other animals

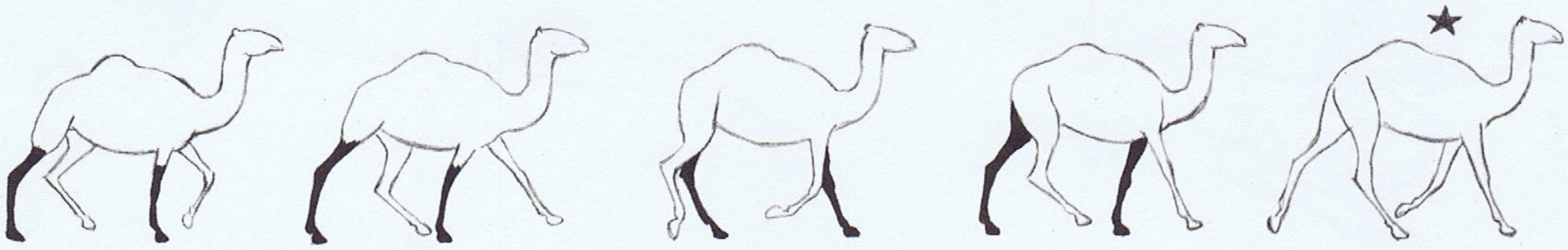
When a horse walks, trots, or runs, its feet touch the ground in definite sequences. These movements are called gaits. Most of these gaits are the same for all animals, but there are some exceptions. On these two pages we show you the basic gaits and explain the differences where they occur.

In the gaits pictured at the top and bottom of this page — the walk, trot, and rack or pace — all of the animals touch the ground with their feet in similar sequences. The gallop, however, varies with different animals. There are two different gallops, the diagonal and the rotary, shown on the facing page.

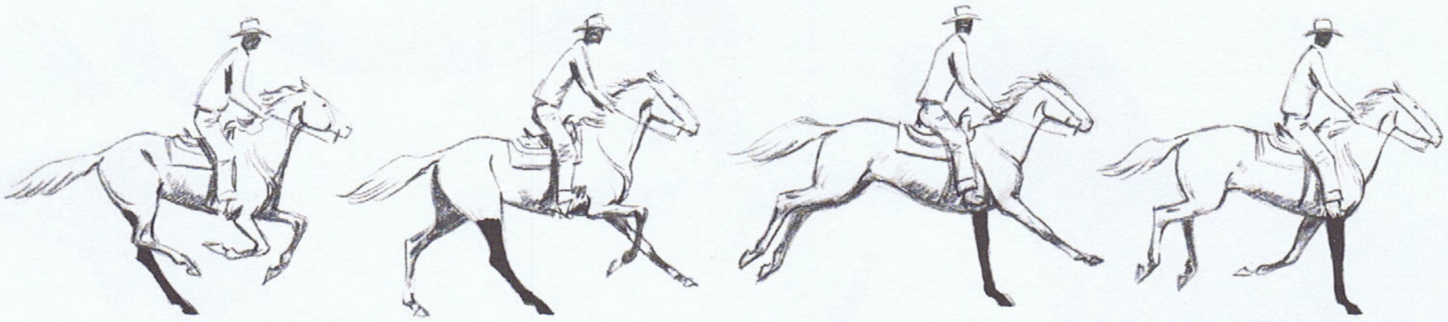
The diagonal gallop is a "cross" gallop. When the action starts with the left rear foot, the next foot striking the ground would be the right rear, then the left front, and finally the right front. The movement can also start with the right rear foot. The sequence then would be right rear, left rear, right front, and then left front. There is a point in this gait when all the legs are under the body at one time, and none of them is in contact with the ground. The diagonal gallop is used by the horse, cow, goat, hog, camel, and many other animals.

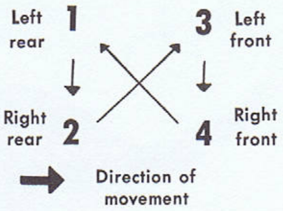
The rotary gallop is a "round" gallop. The simplest explanation of this kind of gallop is that the successive feet striking the ground go either clockwise or counterclockwise. For example, if the animal starts with the right rear foot touching the ground, it would then put down the left rear, left front, and right front in succession. The rotary gallop is used by the dog, deer, antelope, elk, and a few other animals.

As an animal gallops, the legs are alternately stretched out and tucked under the body. There is also a typical rocking motion. At the time the two forefeet are in contact with the ground the rear of the body is higher than the front, giving the body an over-all forward slant. At the moment the body is being thrust forward from the hind feet the opposite slant occurs.

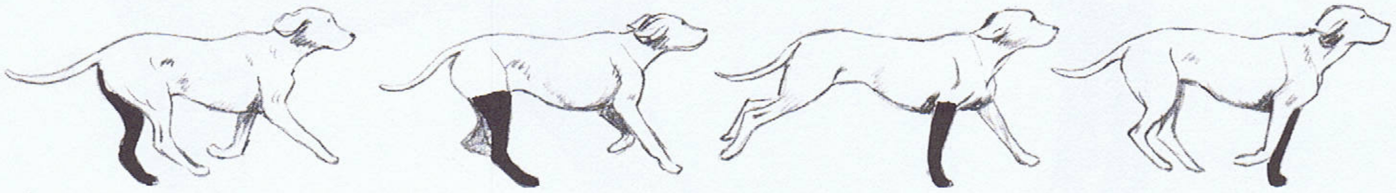


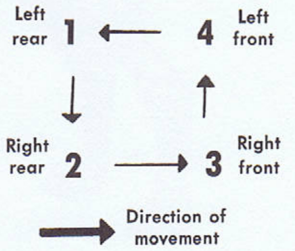
Pace or rack: In this movement the front and rear legs on the right side move forward at the same time. Similarly, the front and rear legs on the left side move at the same time. This gait is natural to the camel and the giraffe. The horse has to be trained to pace for harness racing.



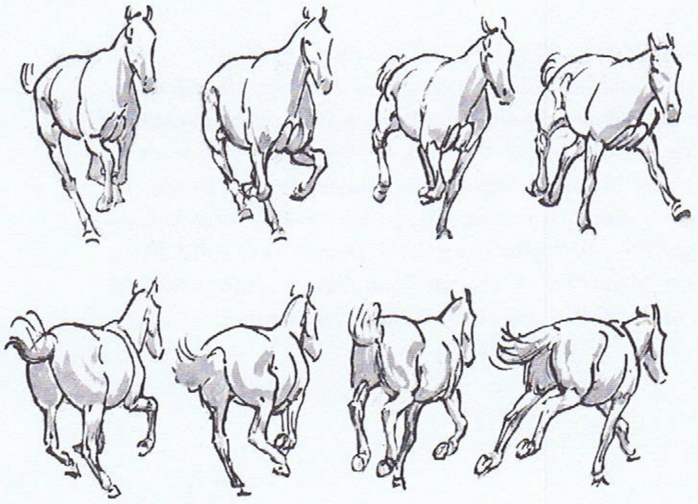


Diagonal gallop: Here the gallop starts with the left rear foot. The next foot to touch is the right rear, then across to the left front and, last, the right front, as shown by the darkened legs. The diagram at far right also illustrates this sequence.

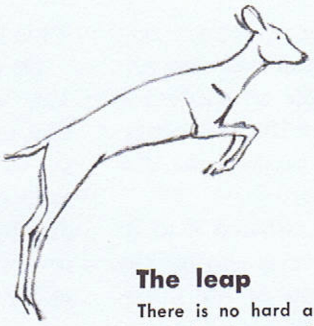


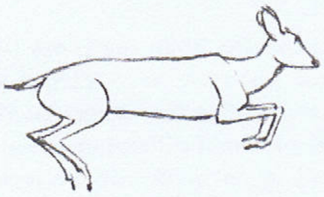


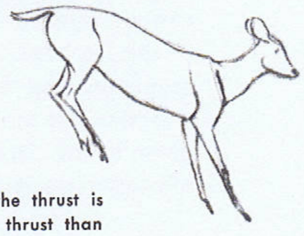
Rotary gallop: In the gallop shown here the legs move counterclockwise. The order is: left rear — right rear — right front — left front. The legs can also move clockwise.



Galloping — front and rear views: These drawings of galloping actions seen from the front and rear show positions useful for the artist. Note how the head moves up and down with the different leg positions. When the legs are drawn together under the body, the head is high — when they are extended it is low. (The positions are not in sequence.)





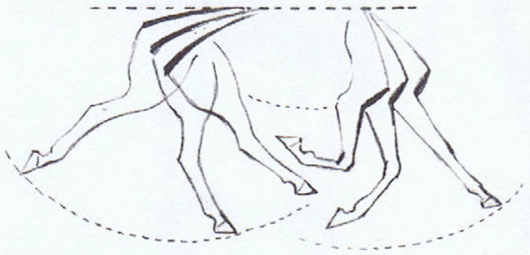


The leap

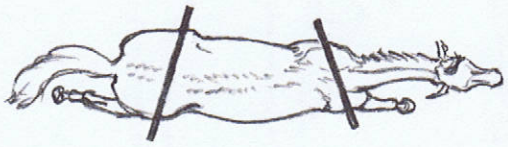
There is no hard and fast rule for the leap except that the thrust is given by the rear legs, and one of these legs gives more thrust than the other. Sometimes the forefoot diagonally opposite the lagging rear foot strikes the ground first, and sometimes the other forefoot does. At the start and during the leap the forefeet are held well up near the body.

Body movement

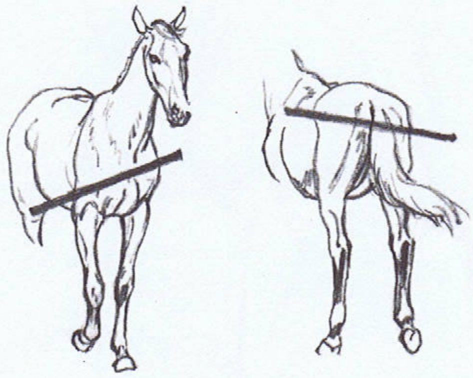
Although the horse's body is a solid mass, it is not rigid. These diagrams show some important places to watch for movement.



The backbone bends to allow the rear legs to move forward. Notice how this changes the outline of the top of the hindquarters. Observe, too, how the shoulder area moves forward and back with the front legs.

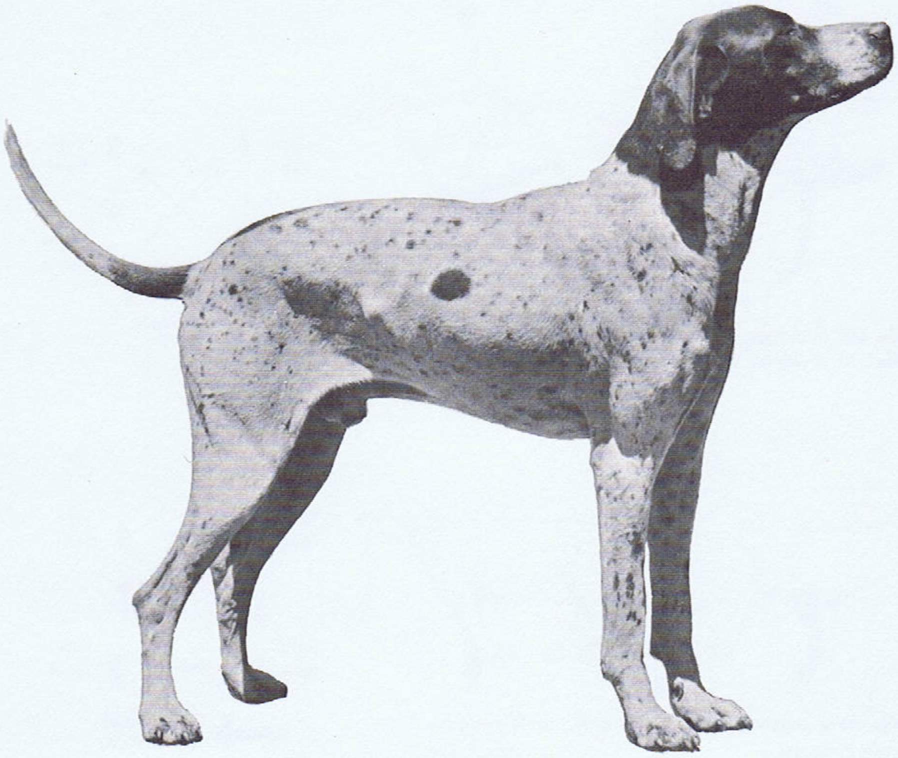


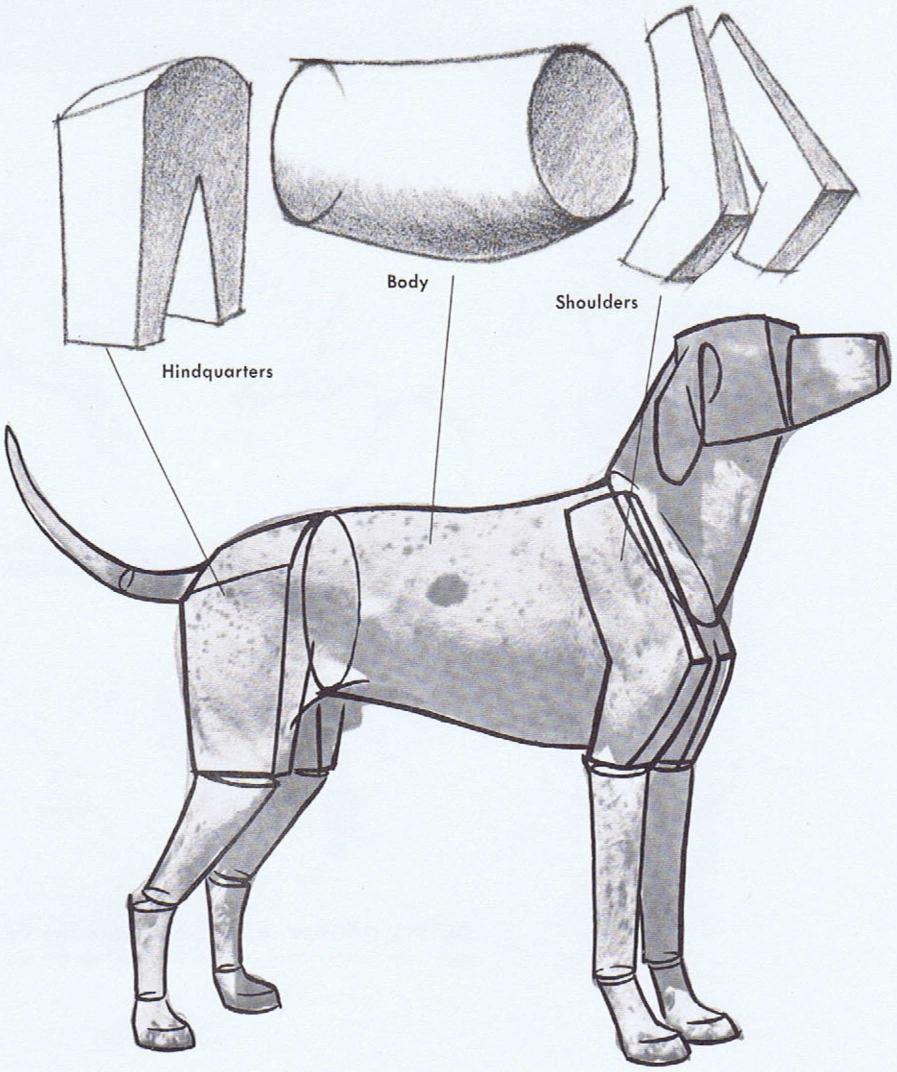
As the horse's legs move, there is a slight twist in the backbone and the shoulders slide forward and back. The hindquarters also twist.



As the horse shifts its weight from one leg to the other, its hips and shoulders move up and down accordingly, just as in the human figure.

How to draw the dog

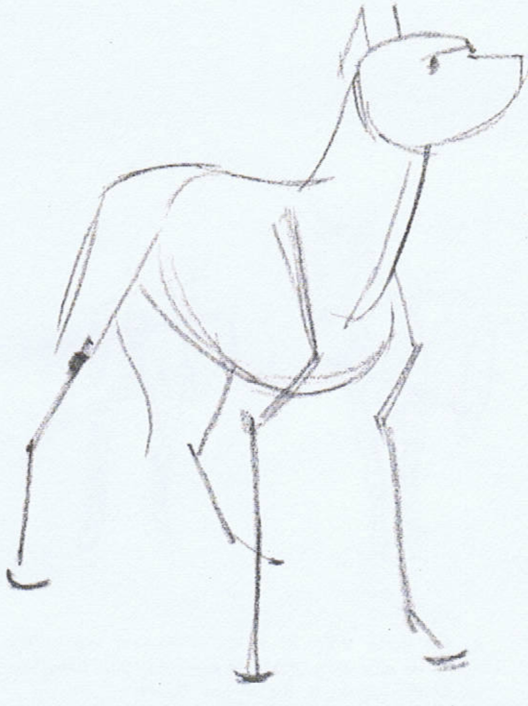




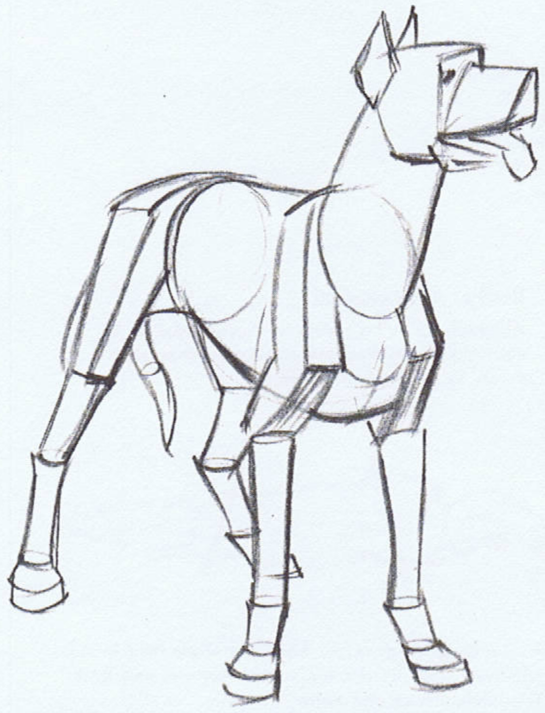
The dog is so much smaller than the horse that it seems a very different animal, but what you have learned about the one will help you greatly in drawing the other. In basic structure the two are much alike, the main difference being in the proportion of the leg bones and the structure of the feet. Look at the diagrams on page 6 and you will quickly see this.

Above, we have taken an "average" dog and reduced it to its basic forms. Notice that the "saddle" shape representing the hindquarters is a little longer and thinner than in the horse. This is because the dog's "knee" is well below the body.

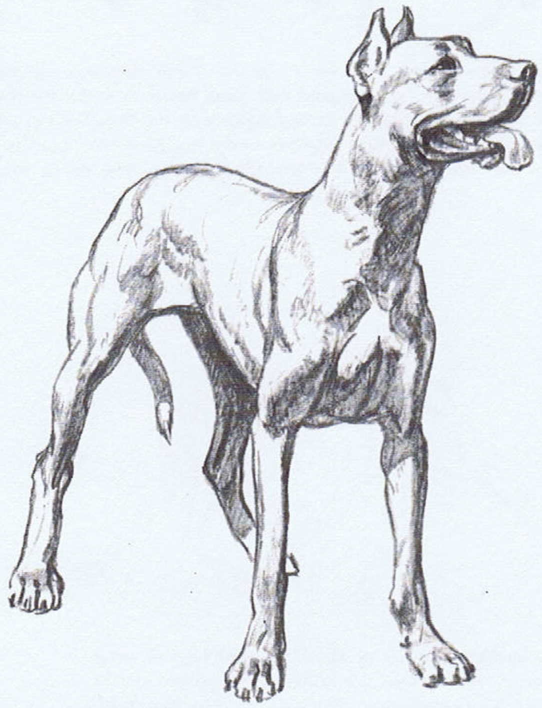
Of course there are all kinds and types of dogs. Some have long legs, some have short. Some have long, pointed noses; others, like the bulldog, have almost flat ones. The basic structure is the same, however. In some dogs this structure is easy to see, in others less so. In a collie, for example, much of the form is hidden by the long hair. But you must understand this solid form to draw the dog properly, or it will look like a shapeless ball of fur. Always analyze the structure before you draw.



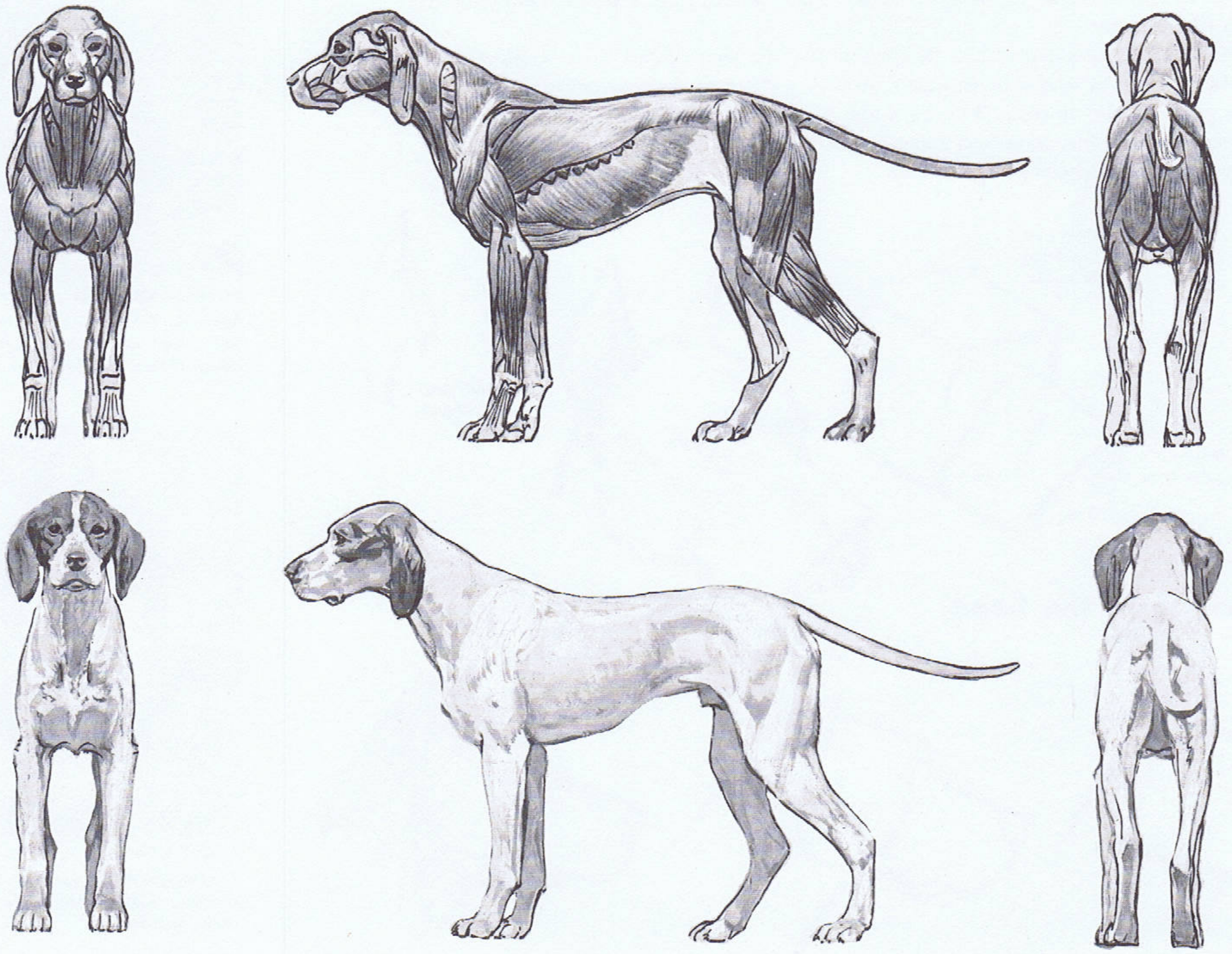
1 Working freely, lightly suggest the general size and position of the dog. Indicate the action of leg bones and shoulder blades.



2 Now block in the basic forms. Draw through to be sure that the parts fit together correctly.

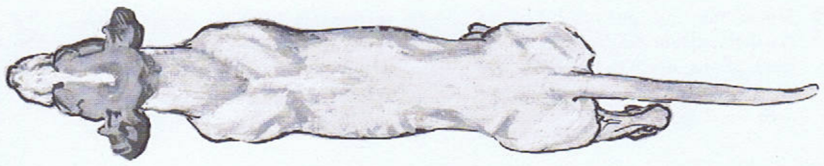


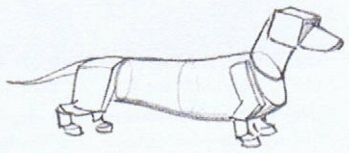
3 Keeping in mind the bone and muscle structure beneath, add surface detail, but do not lose the large, solid form.



The muscles inside and outside

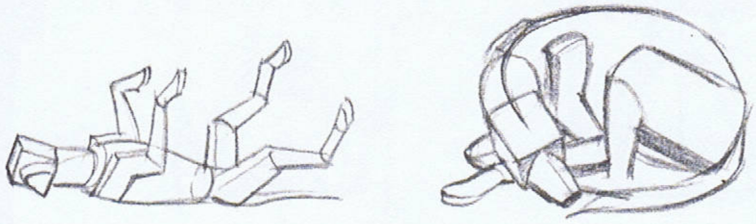
You can easily see this dog's muscle structure on the surface of its body. Study the top and bottom rows of drawings above and note how certain muscle forms show through the skin. Check these drawings with the skeleton structure on page 6. As you do this, notice how clearly the rib cage shows on the surface and how, in the view from above *(right)*, the forms caused by the shoulder blades stand out. These are especially important points to look for when drawing a short-haired dog like this.



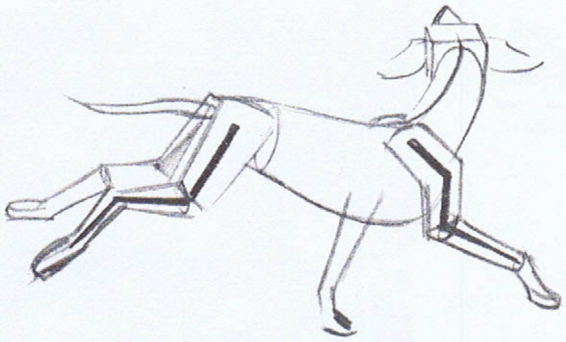


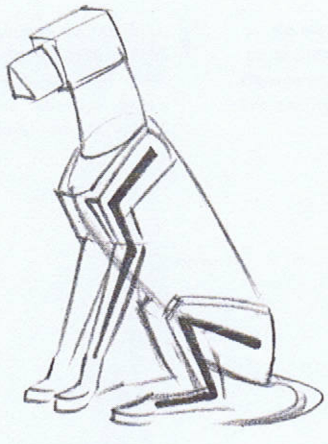
The same forms but different proportions and you have a dachshund.

With the basic forms you can draw any type of dog – in any position.

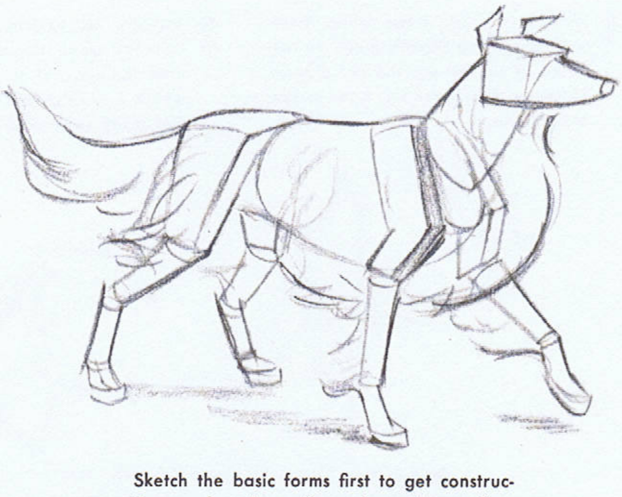


Unusual positions are easily drawn with the basic forms.





The leg bones of the dog have a zigzag direction. Notice particularly the extended rear legs of the running dog and the folded-up rear legs of the sitting dog.

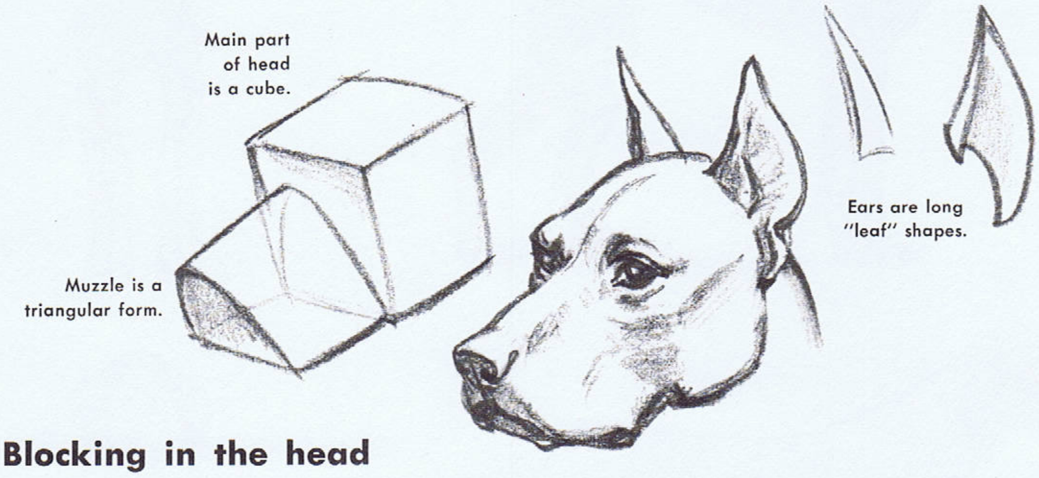


Sketch the basic forms first to get construction and action – then draw the surface shapes, hair, etc.

Drawing the dog's head

The dog is one of the most expressive of animals. Its face shows every emotion clearly, and its body gesture or attitude emphasizes the emotion. This, as you can see at the right, makes the dog an ideal "ham" actor, and a useful character in many illustrations.

There is no special problem in simplifying the dog's head to its basic forms. A cube form gives us the main part containing the eyes, a more or less triangular form gives us the muzzle. The ears are "leaf" shaped. These forms vary with different breeds, but once you have learned to draw the general shape you can easily make the necessary adjustments.

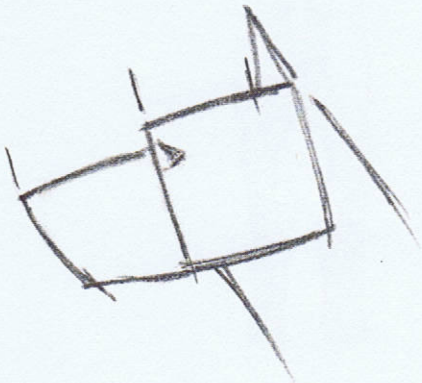


Main part of head is a cube.

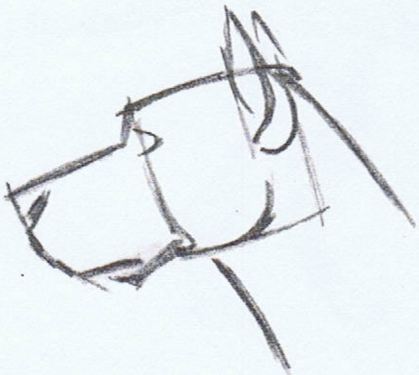
Muzzle is a triangular form.

Ears are long "leaf" shapes.

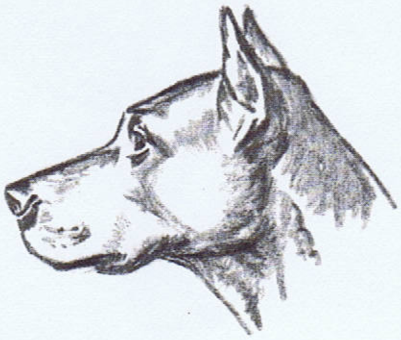
Blocking in the head



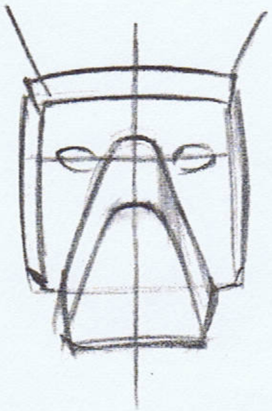
1 Sketch the two main portions of the head. (Note the "step-down" in front of the eye.) Indicate the ear at the rear of the skull. Show the neck at a slant as illustrated.



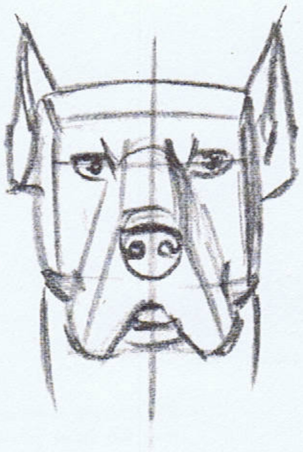
2 A line one-third the distance from the back of the skull to the eye locates the back of the jawbone. The ear fits on just behind this. Indicate the nostril and looseness of the lips.



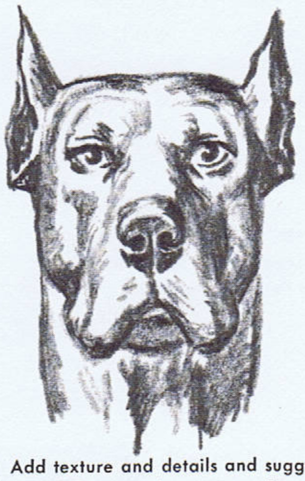
3 Add modeling and texture, but don't lose the solid forms. Define the eye and eye socket, making sure not to draw them flat, but curving around in front of the cranium.



1 Block in the two basic forms. Here we are looking slightly down on the head, so we can see the top planes. Place the eyes near the sides of the square shape.

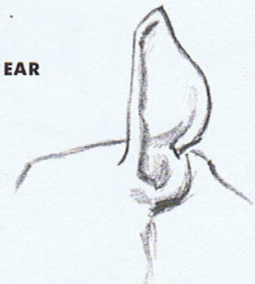


2 Indicate the nostrils and mouth inside the front triangular shape. Locate the ears at the upper corners of the square shape. Notice how the lips slant down and out.

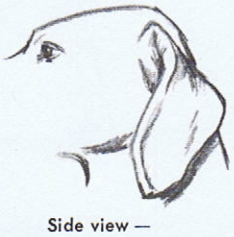


3 Add texture and details and suggest high lights on the eyes and nose. Note how the eye sockets are indicated by the suggestion of the bones of the forehead and cheek.

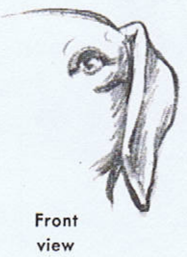
THE EAR



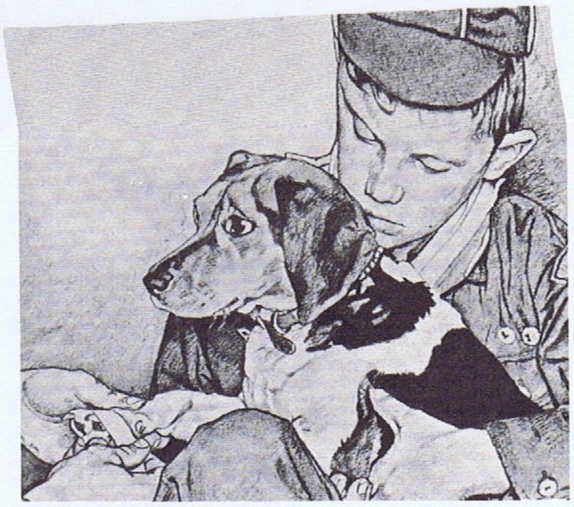
Side view — ear straight up



Side view — ear hanging down

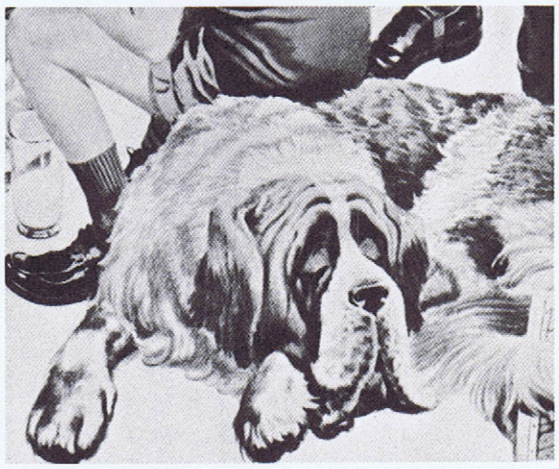


Front view



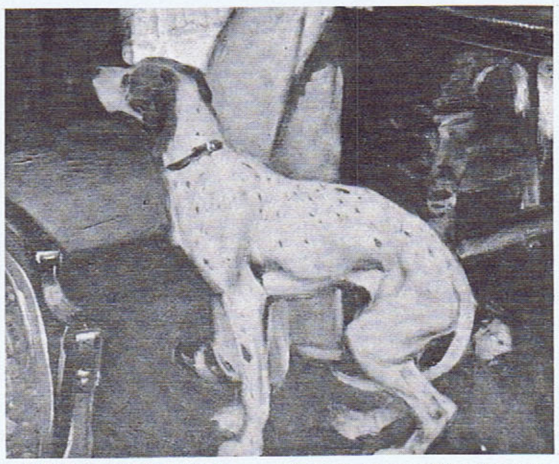
NORMAN ROCKWELL

Anxiety: This dog, with its furrowed brow, expresses pain and concern over its hurt paw. Pictures of dogs with children always have a strong appeal.



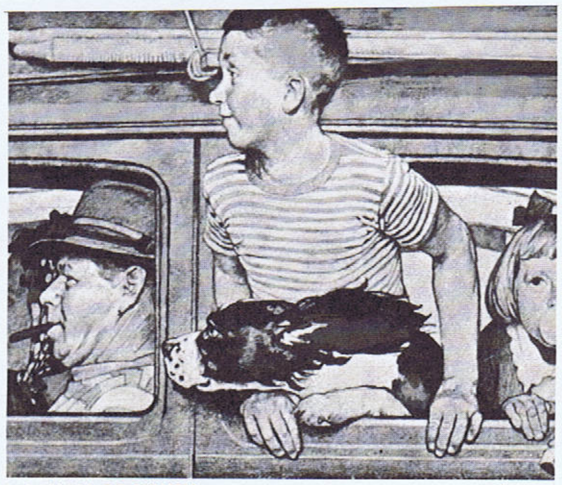
ALBERT DORNE Courtesy Westinghouse Electric Corp.

Contentment: The drooping lines of this St. Bernard suggest complete relaxation as it gladly serves as a hassock for its young friend.



HAROLD VON SCHMIDT Courtesy Cosmopolitan Magazine

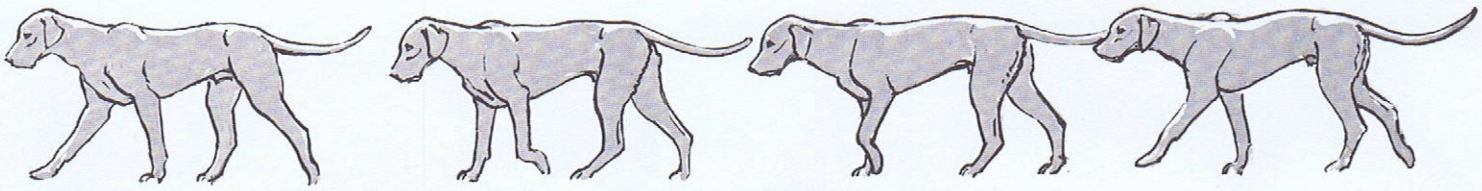
Defeat: This dog expresses the utter dejection of its master. Note the cringing attitude and "tucked under" tail.



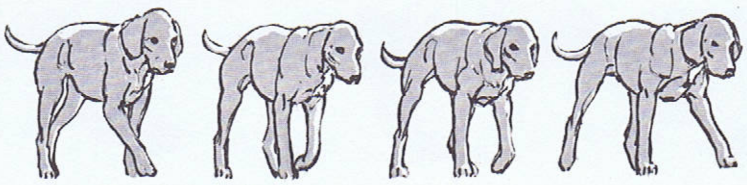
NORMAN ROCKWELL

Anticipation: Off for a weekend trip, this pup emphasizes the mood of the entire family.

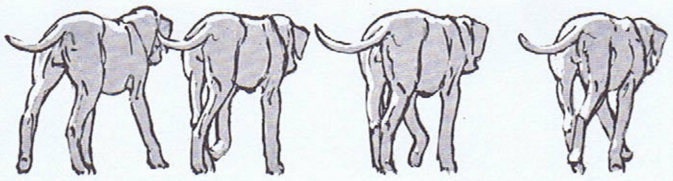
Gaits of the dog



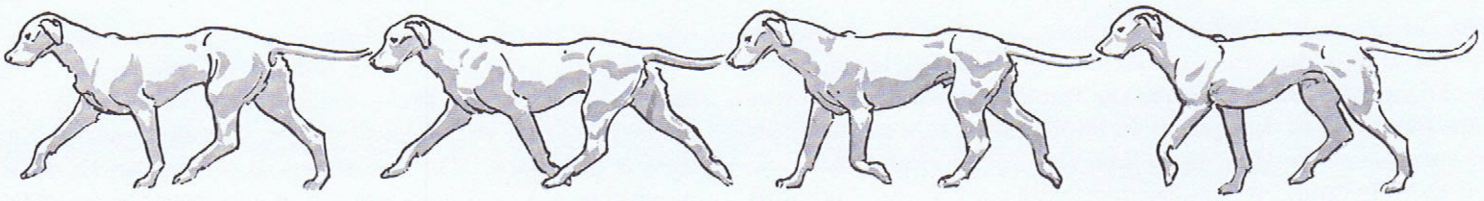
Walk: Note that the front leg touches the ground just a little after the corresponding back leg does.



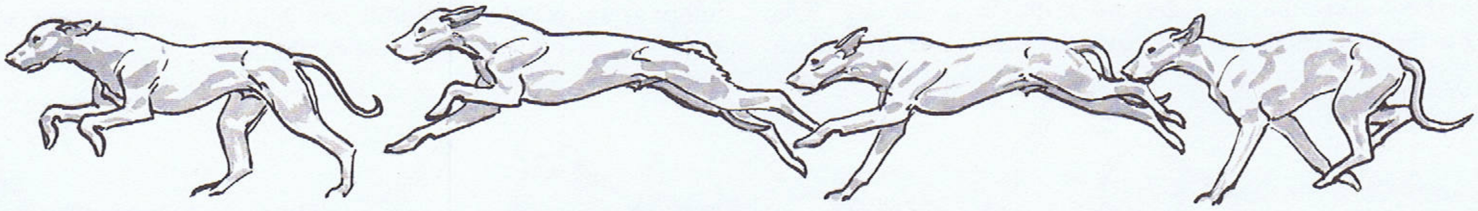
Walk — front view



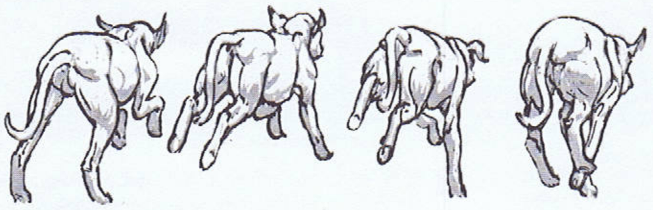
Walk — rear view



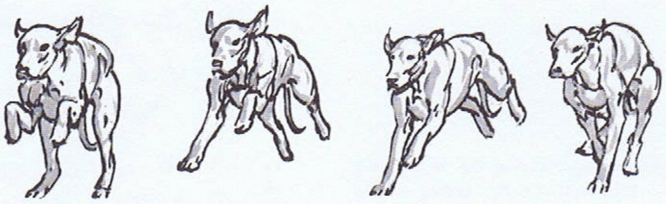
Trot: Just as with the horse, the dog's right front leg moves forward at the same time as its left rear leg, and its left front leg moves at the same time as its right rear.



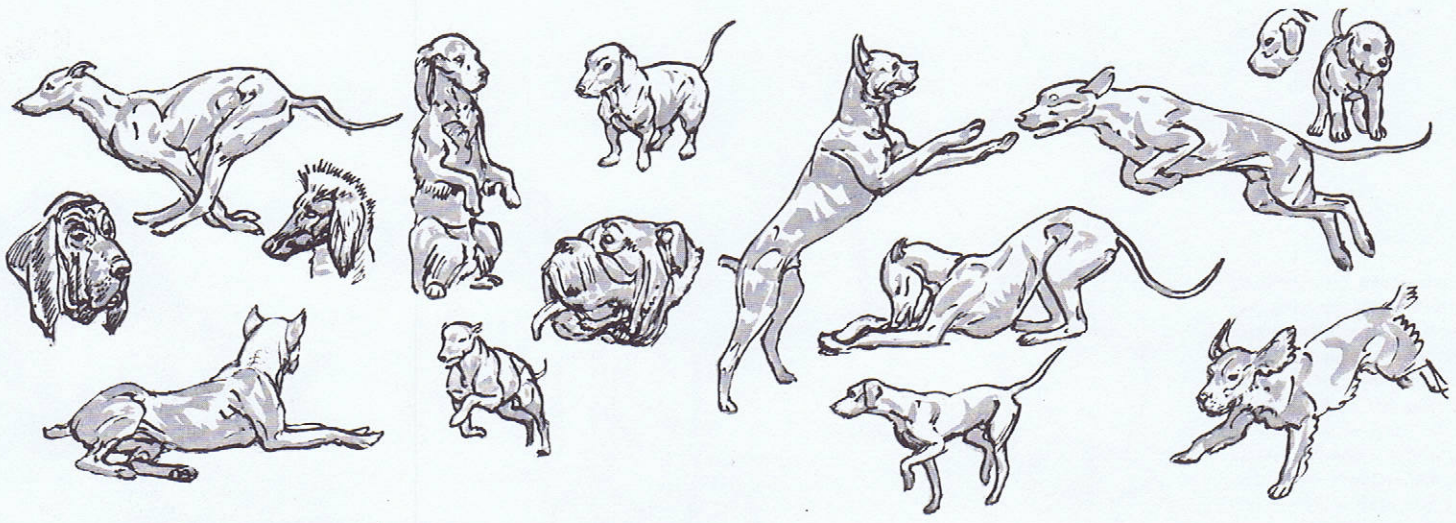
Gallop: The dog uses the rotary gallop as described on page 15. Here you can see how in some positions all four feet are beneath the body, and in other positions all four feet are extended.



Gallop — rear view

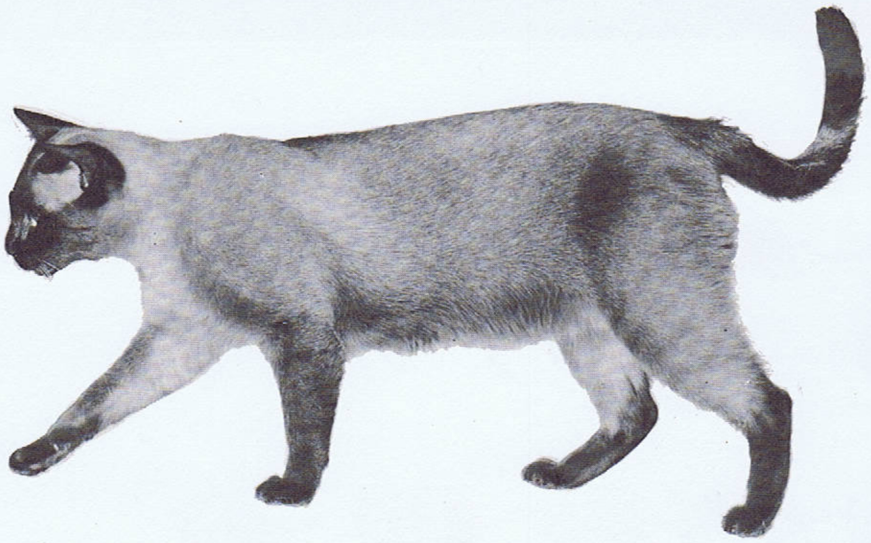


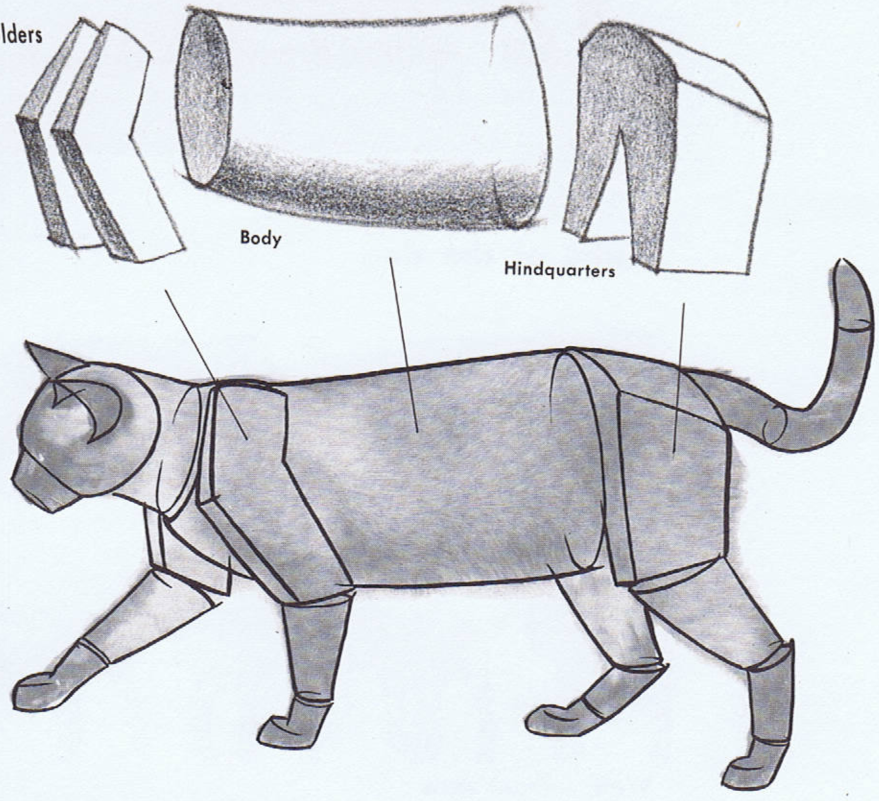
Gallop — front view



Draw from life — every chance you get

Dogs are usually readily available to sketch from. Make it a habit to study and sketch their actions. As you do so, think of the positions of the shoulder blades, leg bones, rib cage, etc. Don't merely draw a cold, mechanically constructed animal, however. Try for the spirit of the action. Notice the strong feeling of life and of animal personality in these drawings by Harold Von Schmidt.



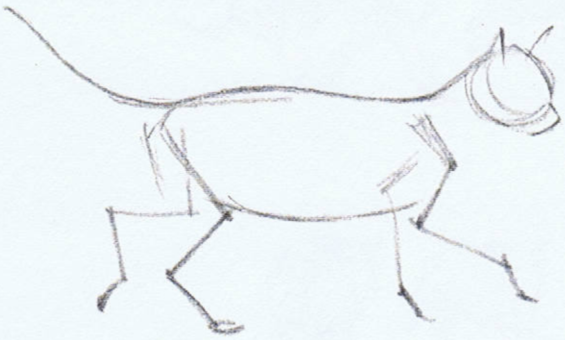


How to draw the cat

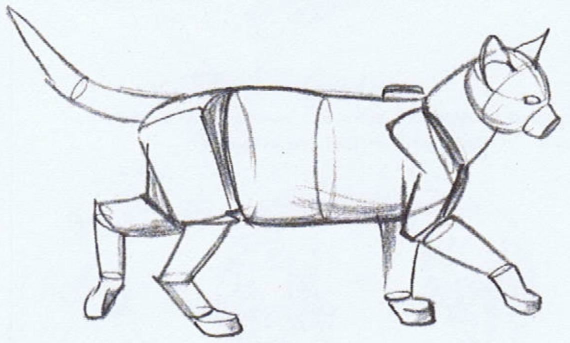
The cat is a born climber and leaper. As it moves, there is a flow of action that runs through its entire body, giving it a special gracefulness that marks the whole cat family. When you draw the cat, keep this quality in mind and be sure to put down on your paper the slim, sleek lines that make a cat a cat.

The basic forms used in learning to draw the cat are similar to those of the horse and dog, but different in proportion. The cat's head is small and the body long. It has a small rib cage and the bottom line of the body goes almost straight back from it. In this respect the cat differs markedly from the dog. The dog has the deep chest of a long-distance runner, and the bottom line curves sharply upward from it, as you can see on page 17.

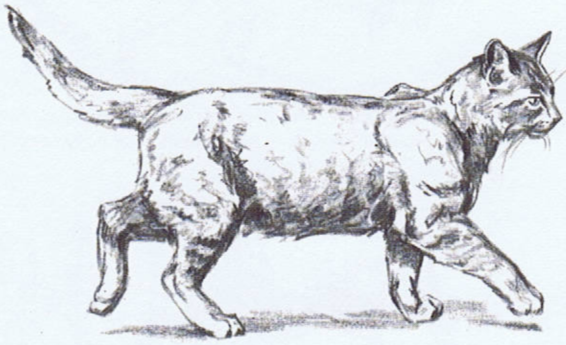
There are some interesting differences, too, in the heads of the cat and the dog. The average dog's jaws and nose project in the form of a well-defined muzzle. The cat's muzzle, by contrast, is quite short. The dog detects its prey chiefly by smell and its long nose is a useful adaptation for this purpose. The cat, however, hunts mainly by sight. For its size, it has the largest eyes of all the meat-eating or carnivorous animals. The pupils are narrow slits in bright light, but at night they open wide to admit as much light as possible and help the animal to see. The cat's eyes have a greenish glow in the dark.



1 Sketch a curved line representing the top of the neck, body, and tail. Indicate the action of the leg bones and shoulder blades, and the bottom line of the body.

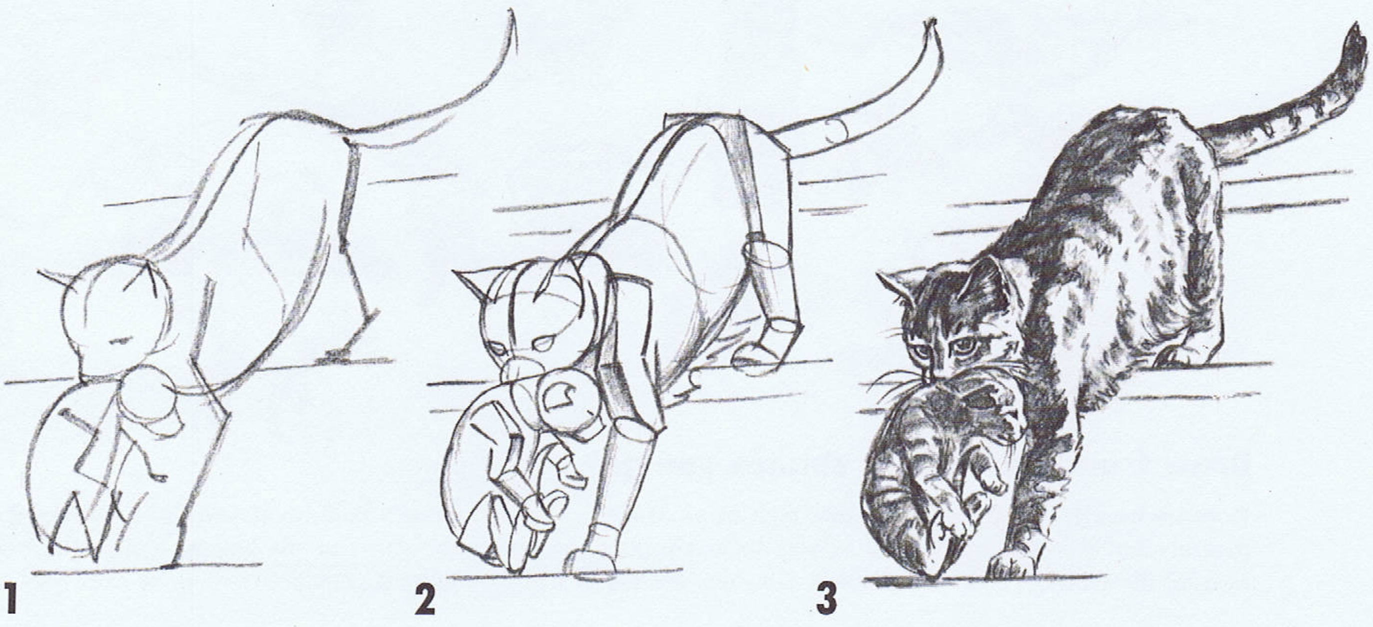


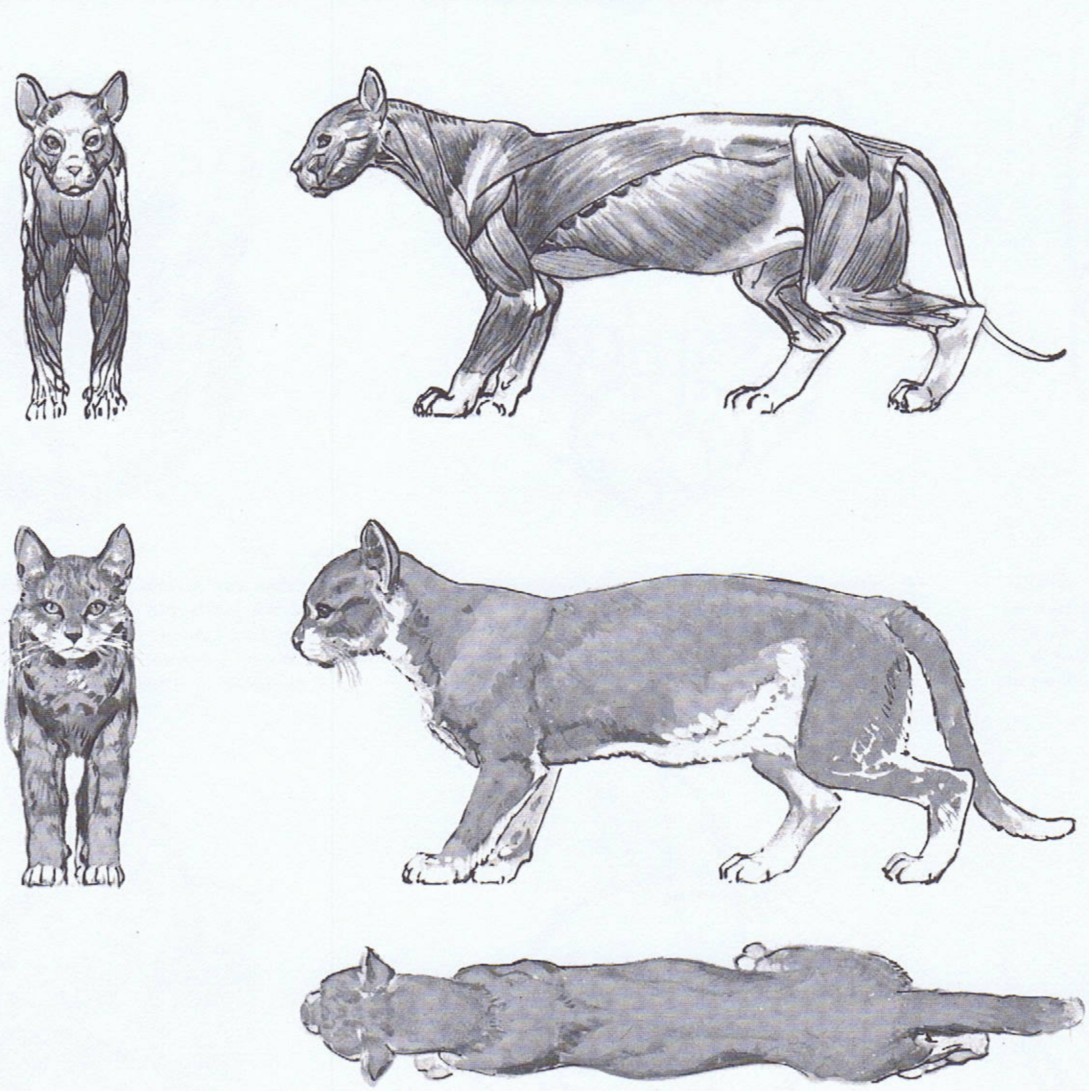
2 Block in the basic forms. Notice that the front leg starts its action at the top of the shoulder blade, and this entire form moves as a unit.



3 Now add the surface detail and shading. Retain the feeling of the solid structure underneath even when you are drawing a cat with long hair.

Here is an interesting foreshortened pose of a mother cat carrying her kitten — and a demonstration of how to draw this pose, using the basic forms. The center line over the cat's head and along her back helps relate all of the parts of the body in a smooth, graceful action. Notice the shoulders — the mother's move forward along her neck while the kitten's hang down along its body.

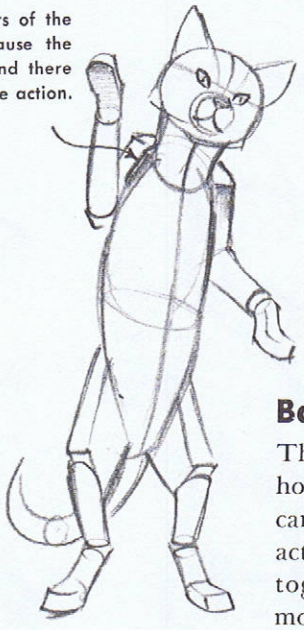


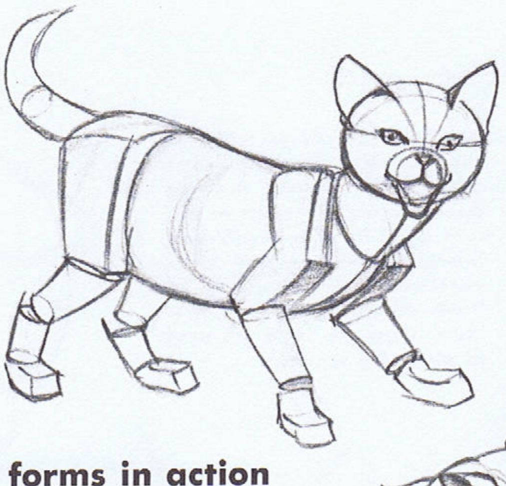


The cat's muscles

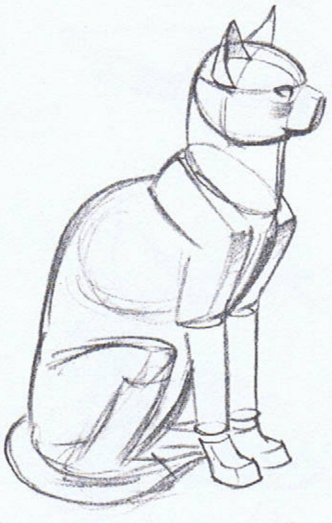
These drawings show you how the muscle structure affects the appearance of the cat. As you study the muscles, look at page 23, where the movements of the skeleton are analyzed. Observe how the structure of bone and muscle creates curves and sharp angles in the mobile form of the animal.

The front legs and shoulders of the cat move quite freely because the rib cage is small in front and there is no collarbone to cramp the action.





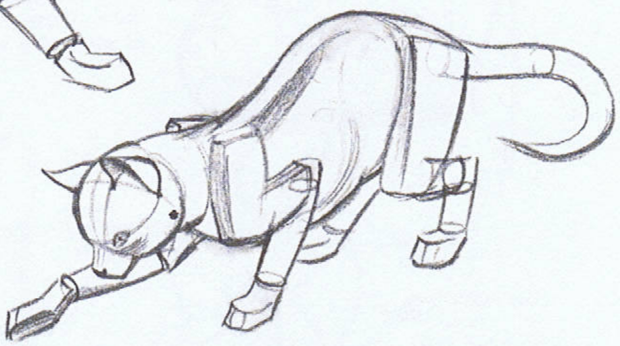
The kitten is similar to the cat in construction, but the body is shorter and the head larger in proportion.



Study this characteristic pose of a sitting cat. Note carefully where the shoulder blades are, and the large curve of the flexible spine.

Basic forms in action

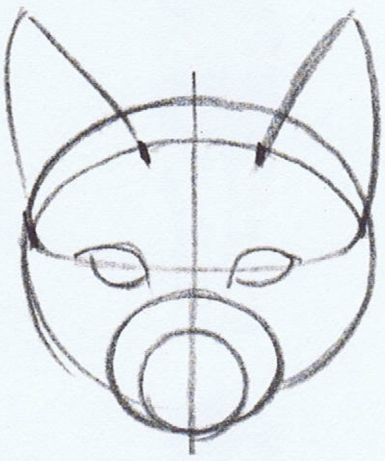
These basic form drawings show how our method of blocking in can be used to draw cats in any action. Notice that the forms act together to create an over-all movement throughout the body.



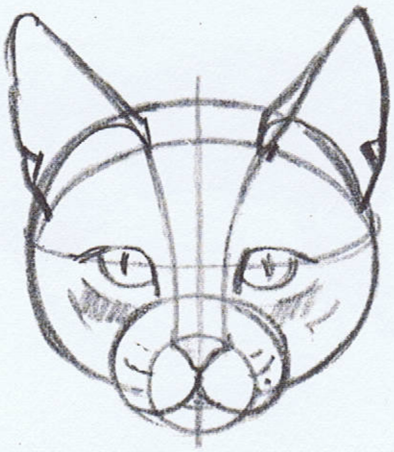
This crouching gesture is typical. Note the action of the shoulder blades and upper front legs. The extended paw is turned sideways as the cat slaps at some small object.

Drawing the cat's head

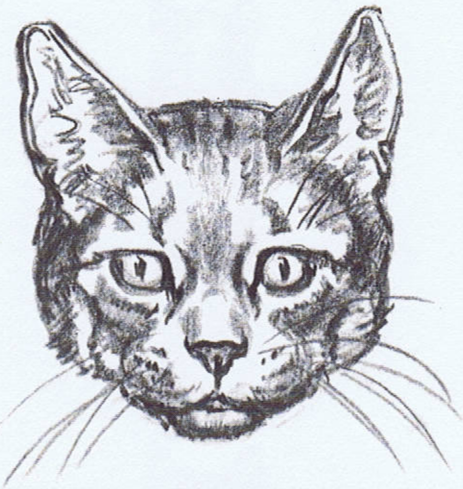
Many artists have found the head of the cat, with its strange eyes – by turns alert, intense, brooding, or sleepy – a fascinating subject to draw. We can reduce this head to a ball, longer and wider than it is high, with a small tapering cylinder in front, containing the nose and mouth. The eyes are much nearer the nose than in most other animals. The triangular ears are on the back third of the head.



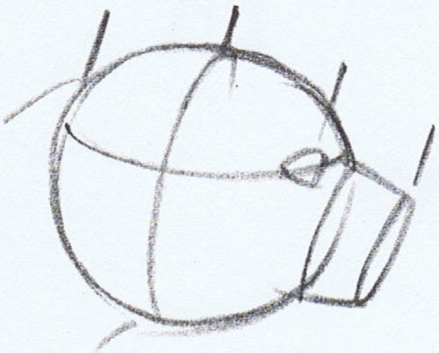
1 Draw the ball and cylinder. Just above the cylinder, sketch a curved guide line to locate the eyes and the bottom corners of the ears. Across the top of the ball, draw another line and locate the ears behind it as shown. Note that they are about one ear-width apart.



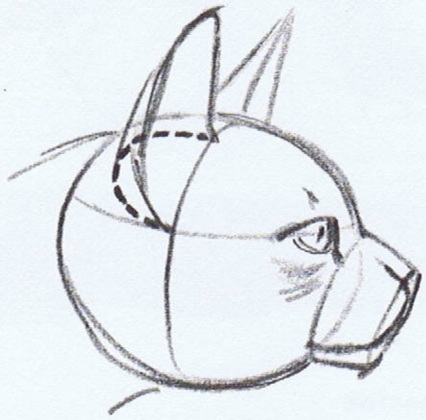
2 Sketch the nose, mouth, and chin. Curved lines run up from the nose and flow smoothly into the outline of the ears. Notice how the upper lip is divided. The cheekbones below the eyes curve upward around the side of the face. Indicate notch on side of each ear.



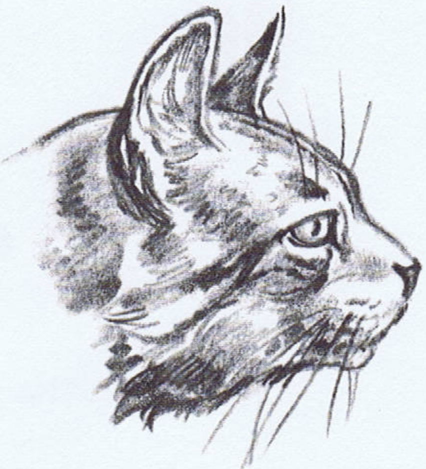
3 Refine your details and add texture. Note the shape of the pupils and that the whiskers grow in rows — not haphazardly. The ears, of course, can move to different positions. Individual cats or breeds will vary somewhat in shape, markings, and length of hair.



1 Sketch in the basic forms. Draw a horizontal guide line about a third down from the top of the ball. On this line, locate the eye about one-third from the nose to the back of the head. Sketch a vertical line around the ball halfway between the eye and the back of the head to locate the ears.

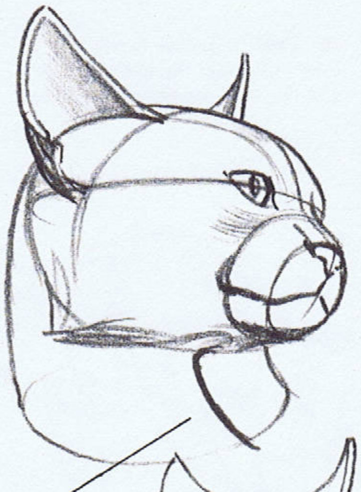


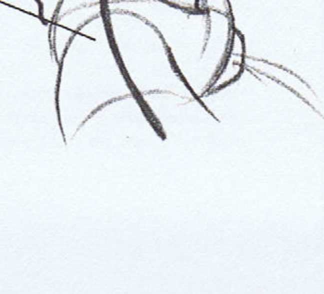
2 Place the ears, using the horizontal and vertical lines. "Draw through" the base of the ear, shown here as a dotted half-circle. Note how the neck joins high on the back of the head, forming a smooth curve with the top. Sketch in the nose and mouth as shown.



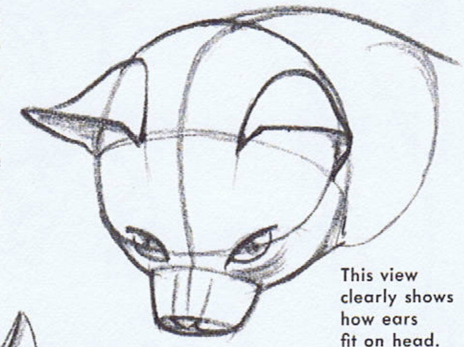
3 Add the surface detail and texture. Be sure not to draw the eye flat on the side of the head, but in a foreshortened position, as it curves around toward the front of the face. Note the notch on the side of the ear and also the prominent hairs over the eye.

By using the measurements in the step-by-step drawings above and carefully drawing through, you can block in the cat's head in various positions involving turning and foreshortening. Analyze each of these diagrams and see how the construction lines are used to place the features.

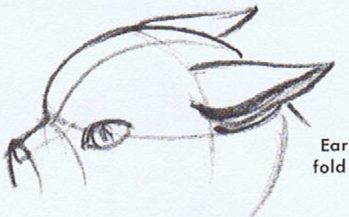




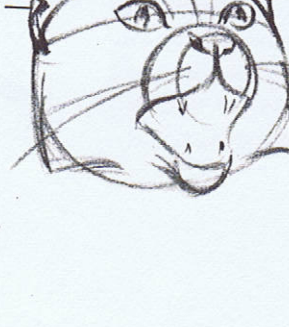
Use center line to relate head and neck.



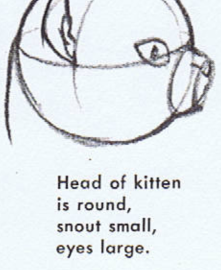
This view clearly shows how ears fit on head.



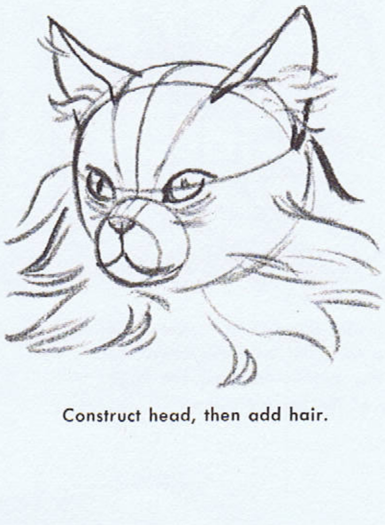
Ears can fold back.



Ear is notched here.



Head of kitten is round, snout small, eyes large.

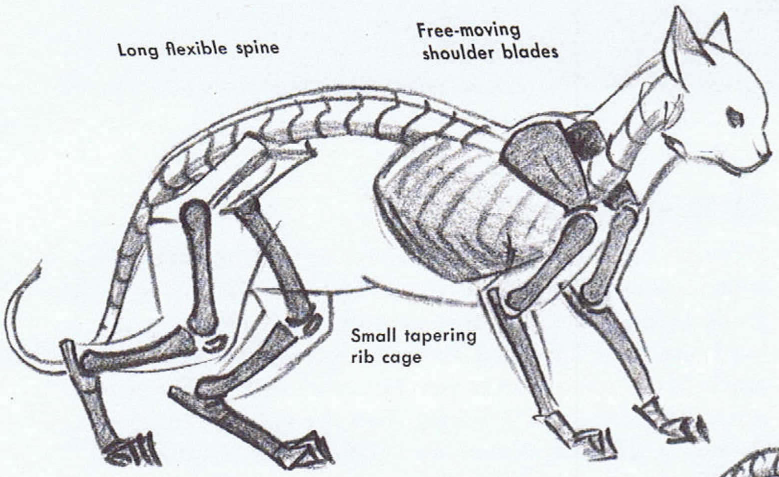


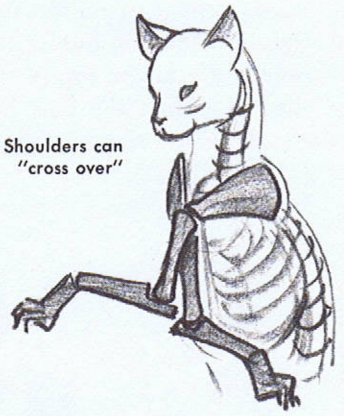
Construct head, then add hair.

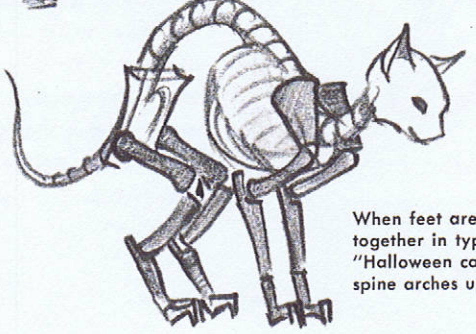
Why the cat is so flexible in its movements

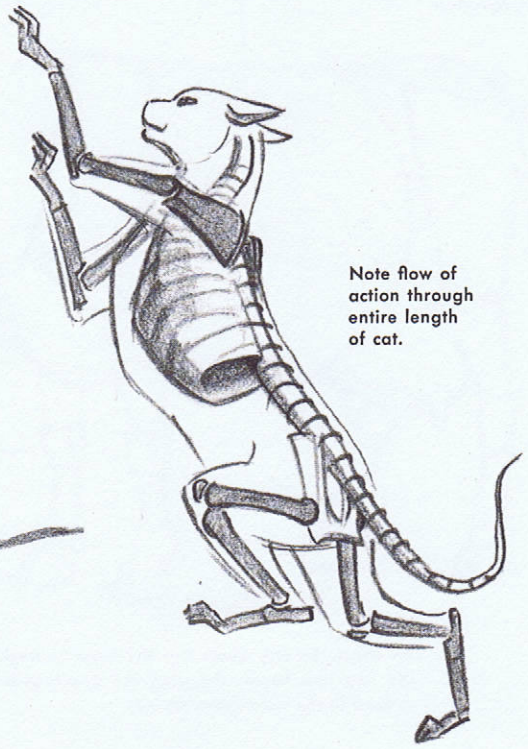
In these diagrams you can see the characteristics of the cat's skeleton which allow it such free movement – its small tapering rib cage, long flexible spine and free-moving shoulder blades and forelegs.

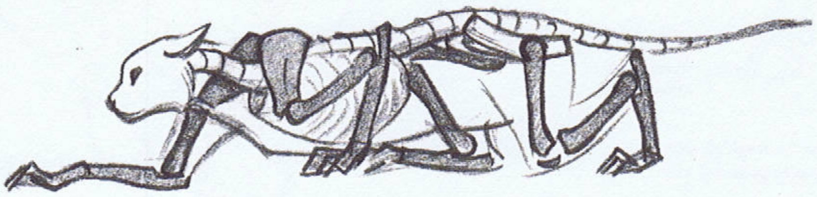
Notice how small the rib cage is at the front. This allows the cat to move its forelegs and shoulder blades almost without restriction – not only forward and backward, but from side to side as well. Because of this feature the cat can climb with great agility, claw at its prey, and creep along in a crouched position.



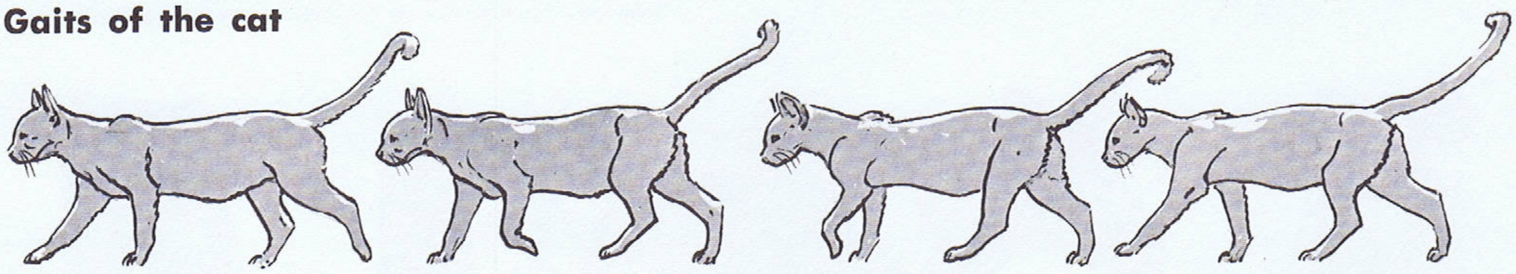

Shoulders can "cross over"

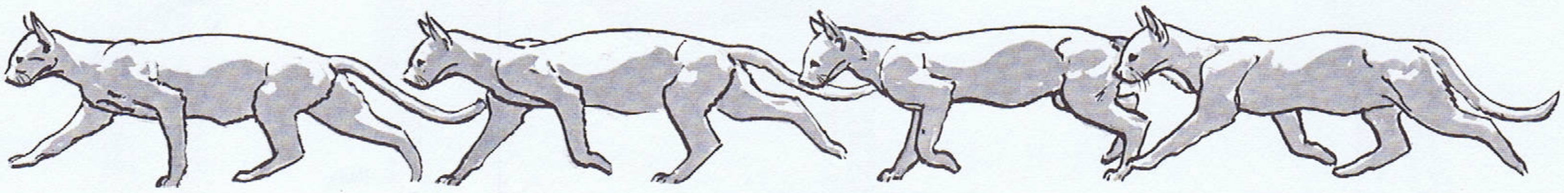

When feet are drawn together in typical "Halloween cat" pose, long spine arches upward.

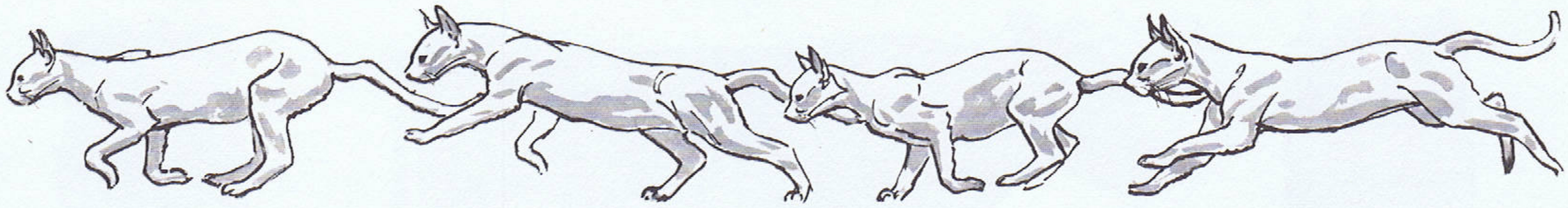

Note flow of action through entire length of cat.

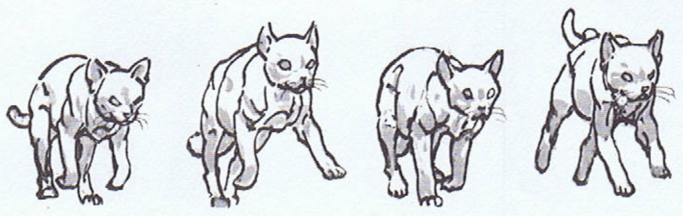

Crouched, creeping action is typical of cat stalking its prey.

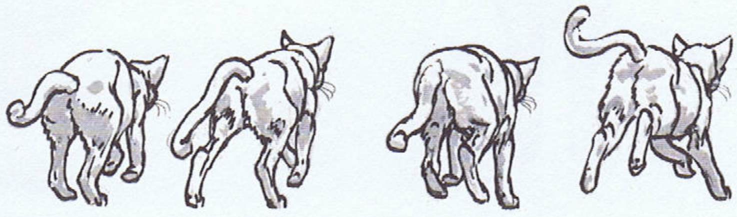
Gaits of the cat


Walk: Just as with the dog and horse, the cat's front paw touches the ground a moment after the corresponding rear paw.


Trot: As with the other animals, the left front and right hind foot are on the ground at the same time, and the right front foot and left hind foot move together.


Gallop: Here you can see the fluid movement of the cat. Note the prominent action of the shoulder blades as alternate feet are lifted.

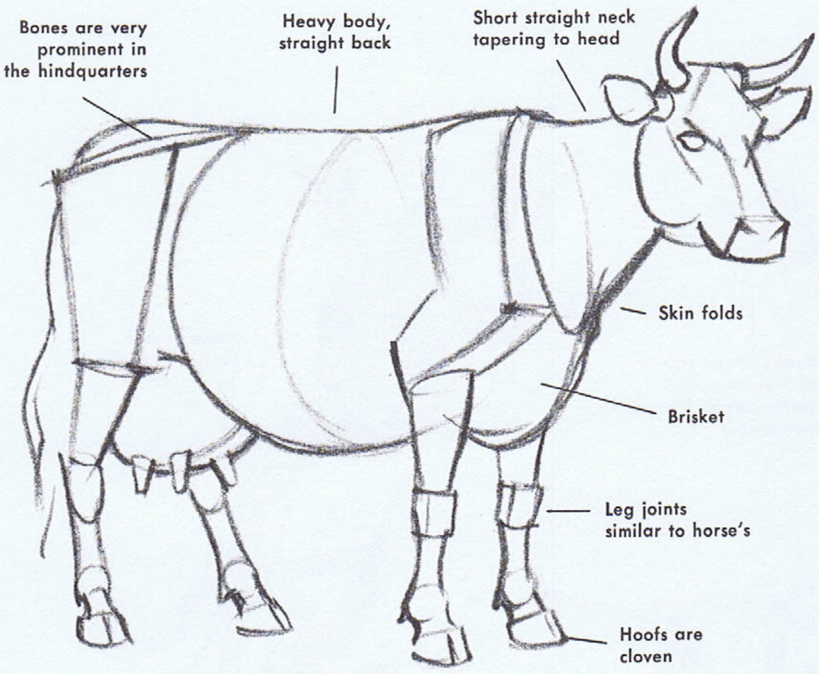

Gallop – front view: Note rocking movement of body.


Gallop – rear view: Note twisting action of tail.

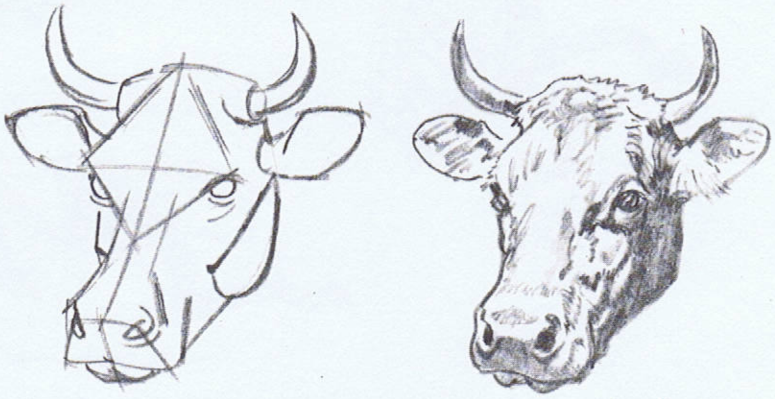
The cow

Whether you want to do a landscape or an illustration for a western story or an advertisement for milk, the cow is a valuable animal to know how to draw. It is certainly not a hard one. Both the head and body can be blocked in very much like those of the horse. The chief differences involve proportions: the cow is longer than the horse in relation to its height, and has shorter legs and a wider, shorter head.

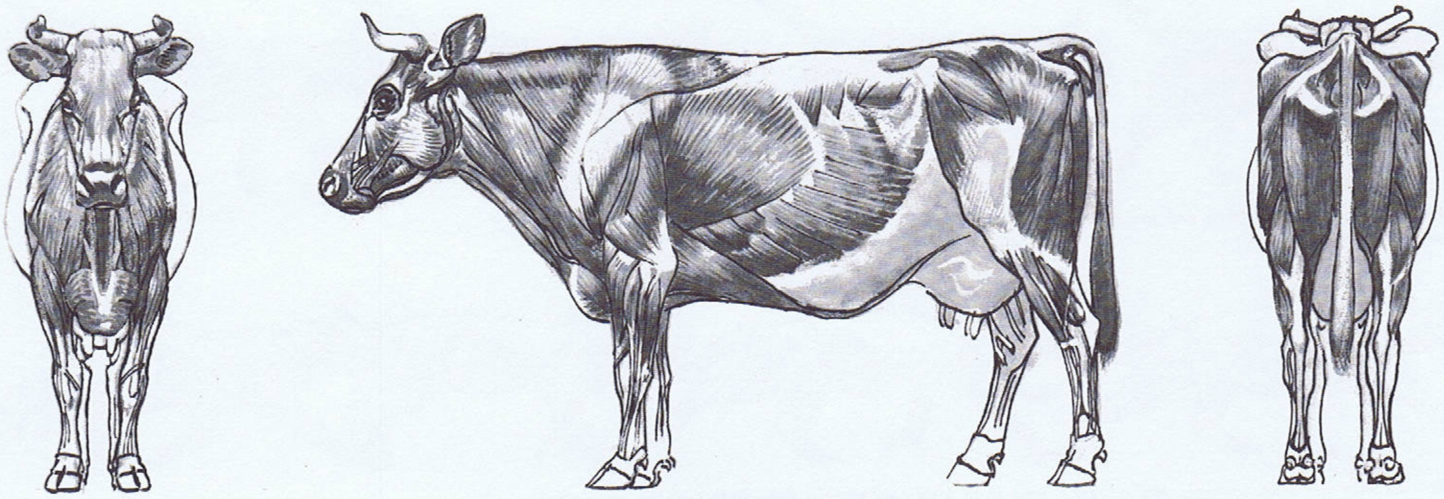
The cow has a short neck, so normally it does not carry its head high. Except when the animal lifts it to express surprise, the head is usually held slightly below the line of the back. The horns grow out of a bony ridge at the top of the skull. Like other members of the ox family, the cow has noticeable skin folds beneath the neck and a brisket.


Bones are very prominent in the hindquarters
Heavy body, straight back
Short straight neck tapering to head
Skin folds
Brisket
Leg joints similar to horse's
Hoofs are cloven

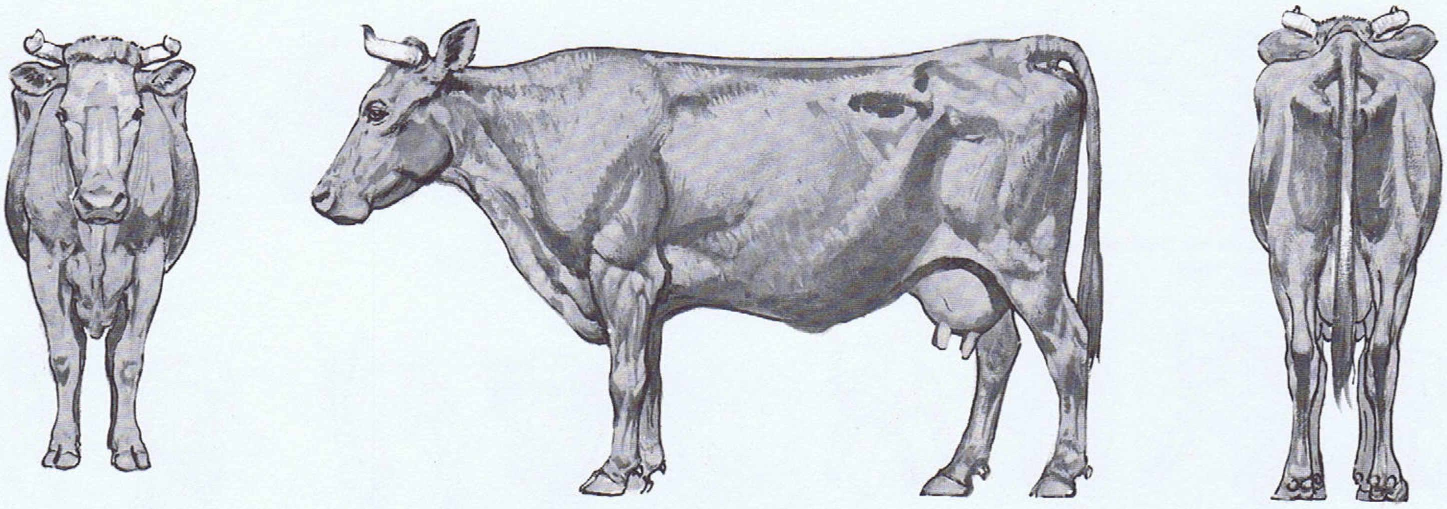
To block in the cow: Use the same procedure you did with the horse, changing the proportions as described in the accompanying text.



Drawing the head: The method here is similar to the one used in drawing the horse's head. However, the muzzle is much larger and definitely squarish, and the upper lips hang down at the sides.



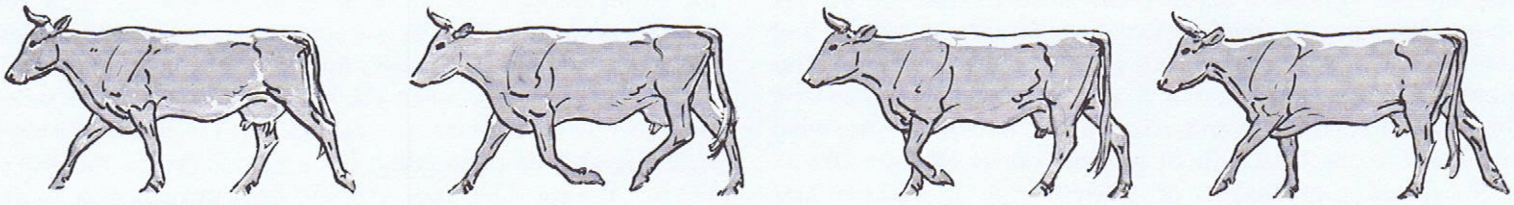
The muscles of the cow



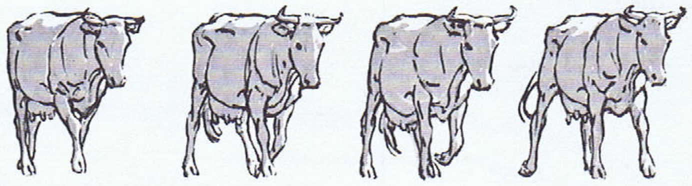
The bony structure is more prominent in the cow than in most other animals.

Gaits of the cow

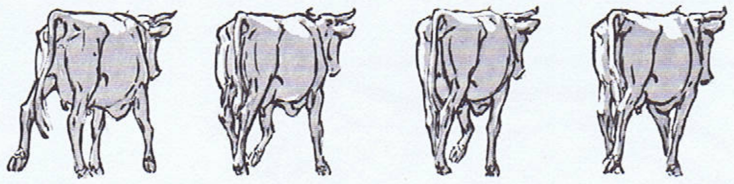
A study of these charts will show you that the cow does not raise its feet as high as the horse does when walking or running. This is a characteristic to keep in mind when drawing the cow in motion. Sometimes you may wish to exaggerate this action slightly. If you draw a cow with its feet as high as a trotter's, you will have a gay, perky-looking animal.



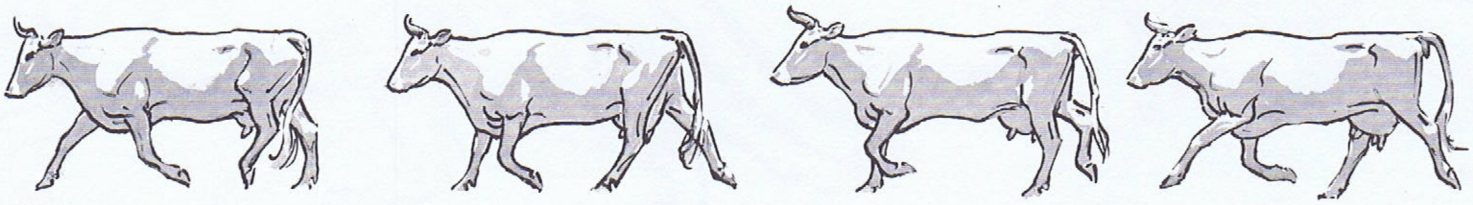
Walk – side view



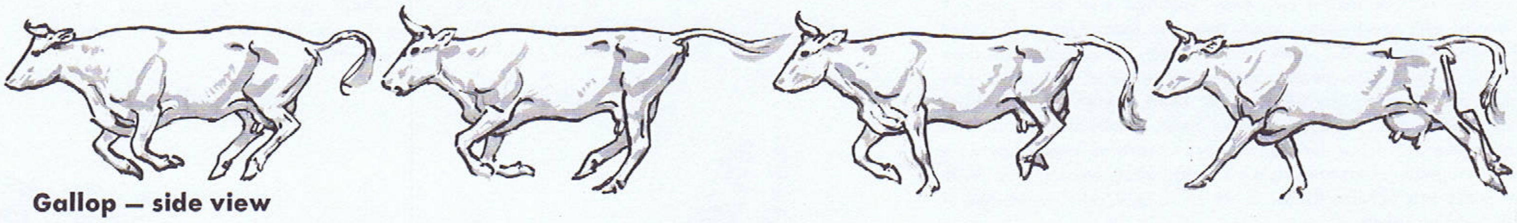
Walk – front view



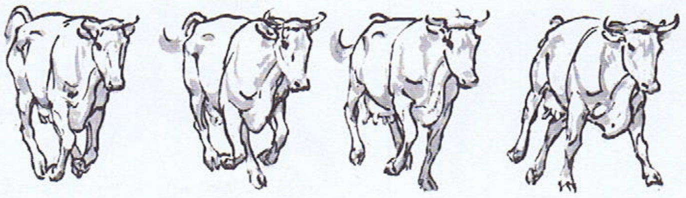
Walk – rear view



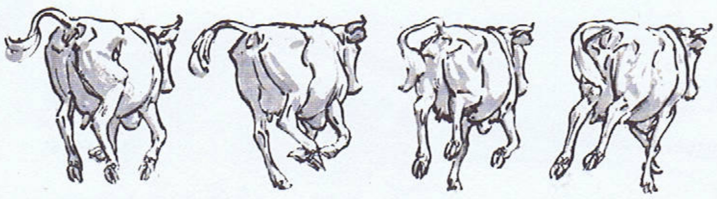
Trot



Gallop – side view



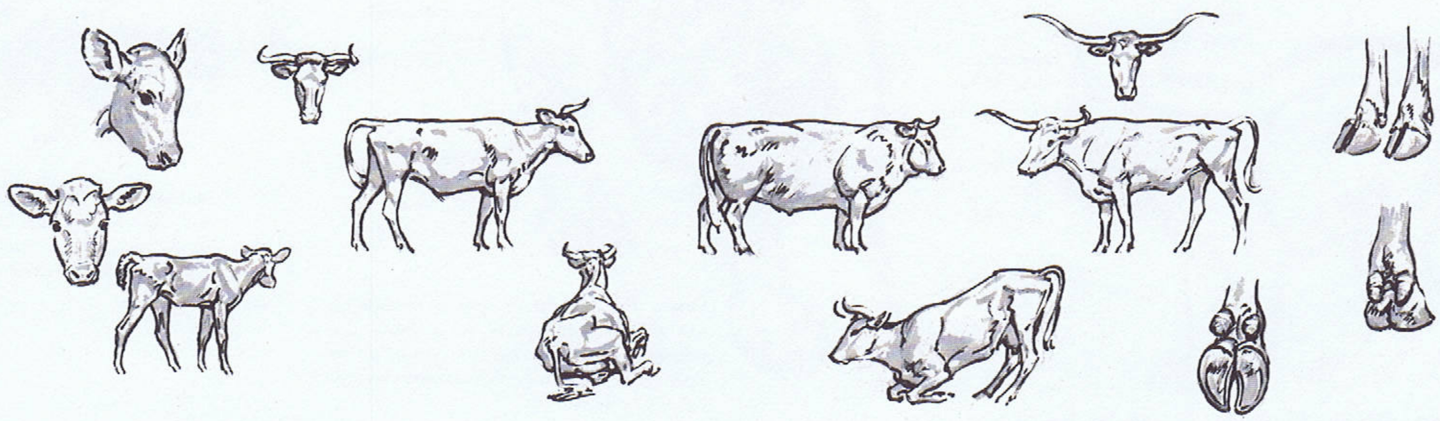
Gallop – front view



Gallop – rear view

You learn to draw by drawing

Sketch from life whenever you can. Cattle are ideal subjects, as they move around less than most other animals. If live cattle are not available, draw those you see in photographs in magazines and books and on television. Note the differences in various types of cattle. The calf has a small body and long legs – the bull is sturdy and compact. Draw the animals in all positions – grazing, lying down, getting up. Make studies of details like heads and hoofs. See – observe – remember.



Getting acquainted with the animal kingdom

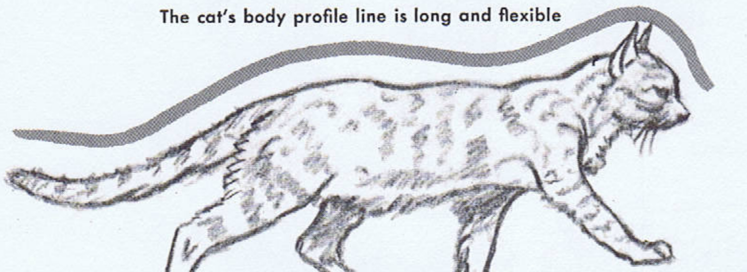
So far in this lesson we have concentrated on learning how to draw four basic animals – the horse, dog, cat, and cow. Now you will see how to use your knowledge of these four animals to draw a wide range of other animals – the deer, fox, giraffe, lion, or even such creatures as alligators and seals.

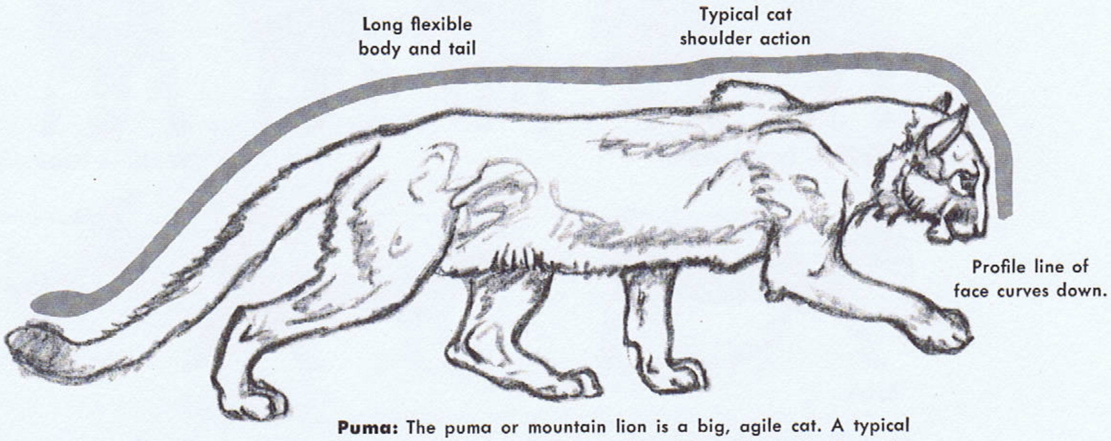
Most of these other animals resemble one of our basic four. For example, the deer is similar to the horse, the fox is like the dog, the lion is really a big cat. Therefore, to start, we will set up four basic groups, one for each of our four basic animals, and place in each group the animals most like the basic one. This grouping is not scientific, but it will show you how to analyze the physical appearance and action of an animal – to use what you know of the basic animal to draw others that are like it.

No grouping or analysis of different types, no matter how helpful it may be, can ever take the place of careful, intelligent observation and research. Every kind of animal has its unique features, and you will need to study your animals in life and in reference pictures. What we show you here is the key to understanding the animals so you can draw them convincingly, even in positions that are not pictured in your scrap file or encyclopedia, or books about animals.

When you study an animal, take particular note of the profile line of its body and of its head. This will help you to get down the animal's characteristic shape quickly. Here we show these lines in gray. The features we point out are the type of detail you must train yourself to look for.

One further point: when you draw an animal, don't concentrate merely on its outward appearance. Try to understand its structure and its personality, too – why it moves and behaves the way it does. This approach will help you not only to draw the animal accurately, but to capture its character and spirit as a unique living thing.

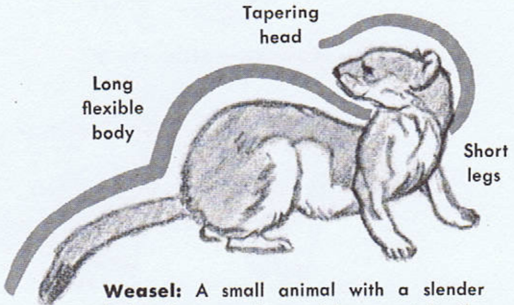

The cat's body profile line is long and flexible


Long flexible body and tail
Typical cat shoulder action
Profile line of face curves down.

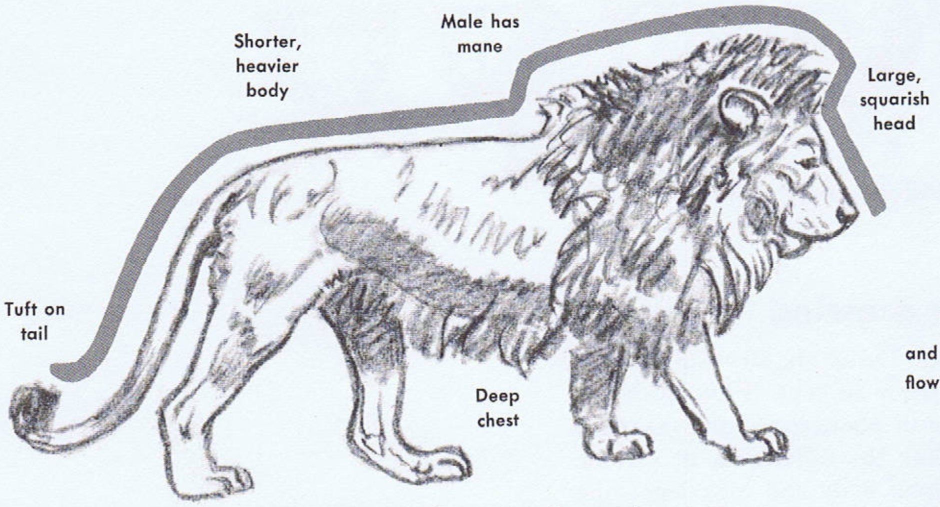
Puma: The puma or mountain lion is a big, agile cat. A typical hunter, it stalks its prey, then springs into action, attacking with its powerful forelegs and teeth.

Cat group

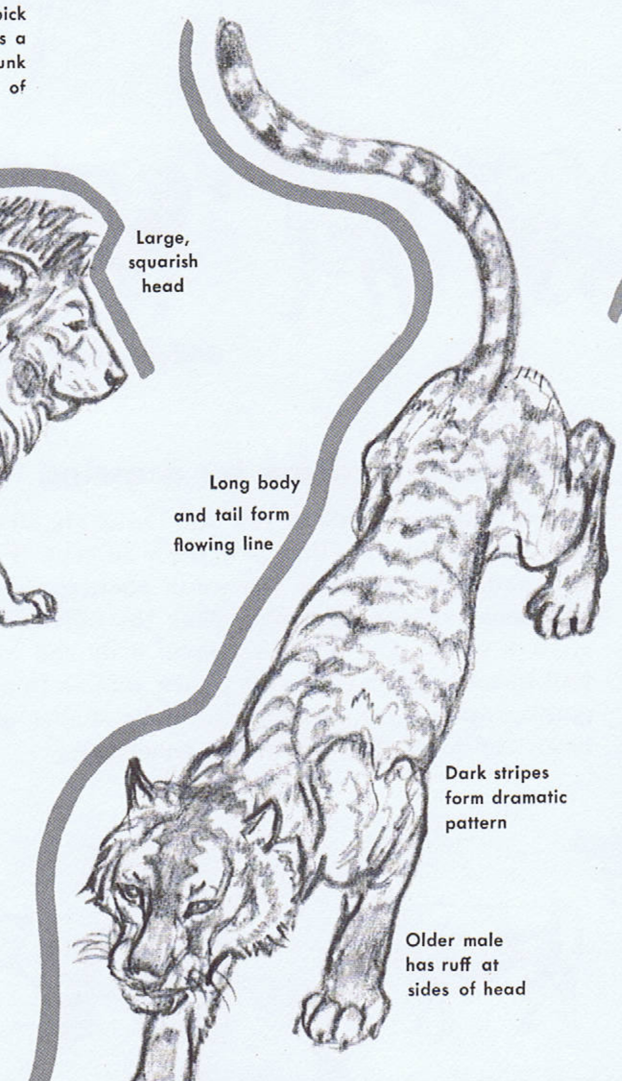
The animals in this group are the real hunters of the animal kingdom. They are well equipped for the hunt – they have knifelike teeth and powerful front legs, armed with sharp claws which they can extend or draw in at will. Stealth, surprise attack, and, except for the lion, concealment are their native habits. With their long, flexible bodies, no wider at any point than the head, they pass through any opening the head can enter. Their back paws step just where their front paws have been, enabling them to pick their way on their padded feet through the underbrush as soundlessly as a shadow. There are many small animals such as the otter, weasel, and skunk that are not really cats but are similar in structure, and your knowledge of cats will help you draw them.


Tapering head
Long flexible body
Short legs

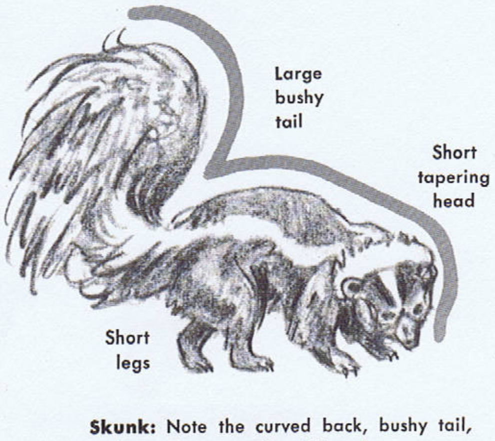
Weasel: A small animal with a slender body, the weasel resembles a cat in the way it is built and moves. Note how flexible its entire body is – how the back arches up and the body twists around.


Shorter, heavier body
Male has mane
Large, squarish head
Tuft on tail
Deep chest

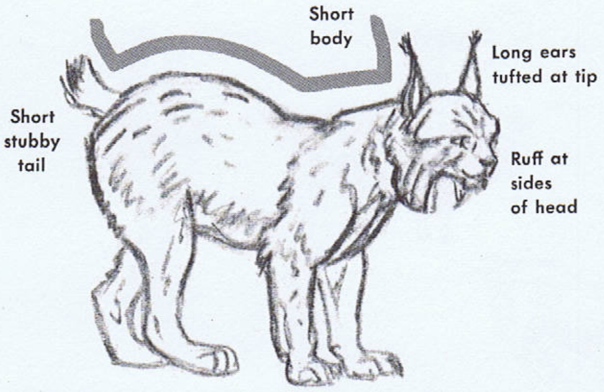
Lion: The "king of the beasts" does not crouch so much nor is it so secretive in its ways as other cats. It is very powerful – a slap from its forepaw will break a zebra's neck. The mane is present only in adult males.


Long body and tail form flowing line
Dark stripes form dramatic pattern
Older male has ruff at sides of head

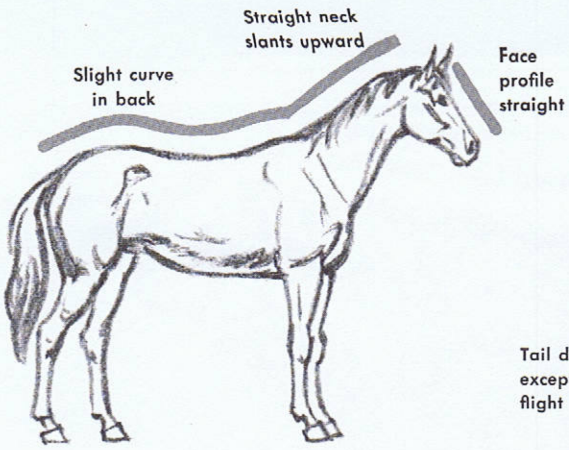
Tiger: This big cat of Asia is remarkably like the domestic cat in its structure and movement. This view shows a typical catlike stalking action with fluid movement throughout the body and tail.

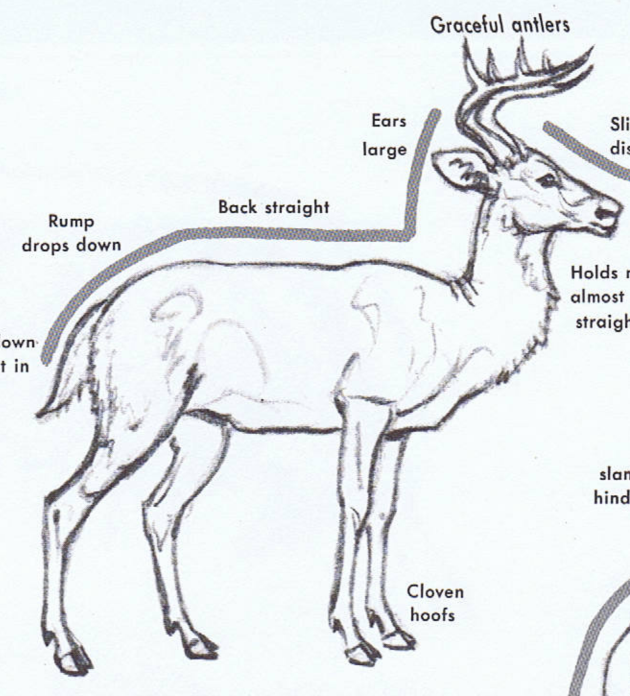

Large bushy tail
Short tapering head
Short legs

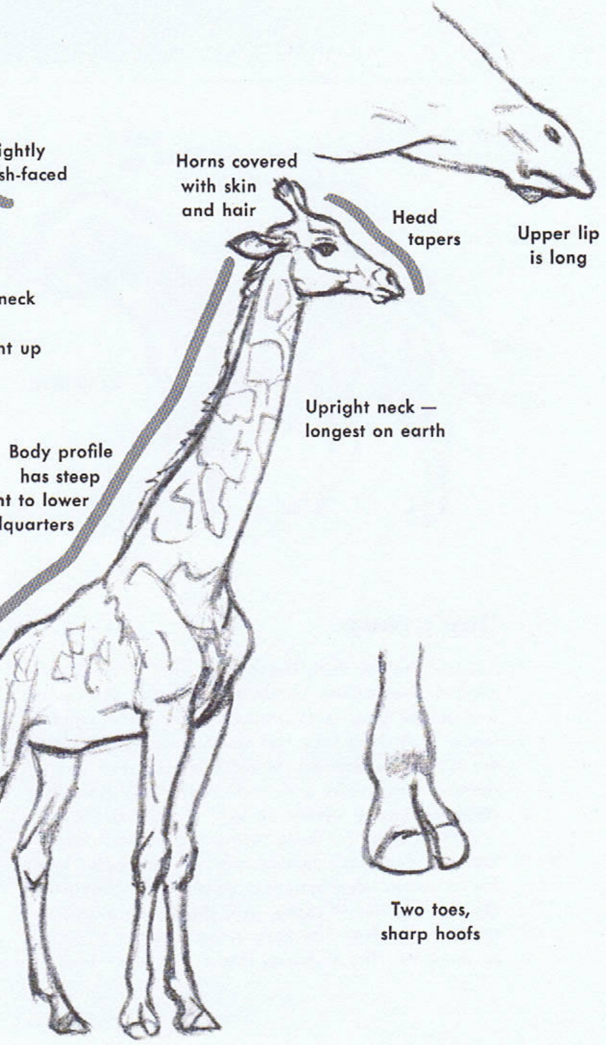
Skunk: Note the curved back, bushy tail, and tapering muzzle. Although not every skunk has stripes, showing stripes in your drawing helps to identify the animal.


Short body
Long ears tufted at tip
Short stubby tail
Ruff at sides of head

Lynx: This cat, with its short body and long rear legs, is less graceful than most others. Its large feet are useful on snow.


Straight neck slants upward
Slight curve in back
Face profile straight


Graceful antlers
Ears large
Slightly dish-faced
Back straight
Rump drops down
Holds neck almost straight up
Tail down except in flight
Cloven hoofs

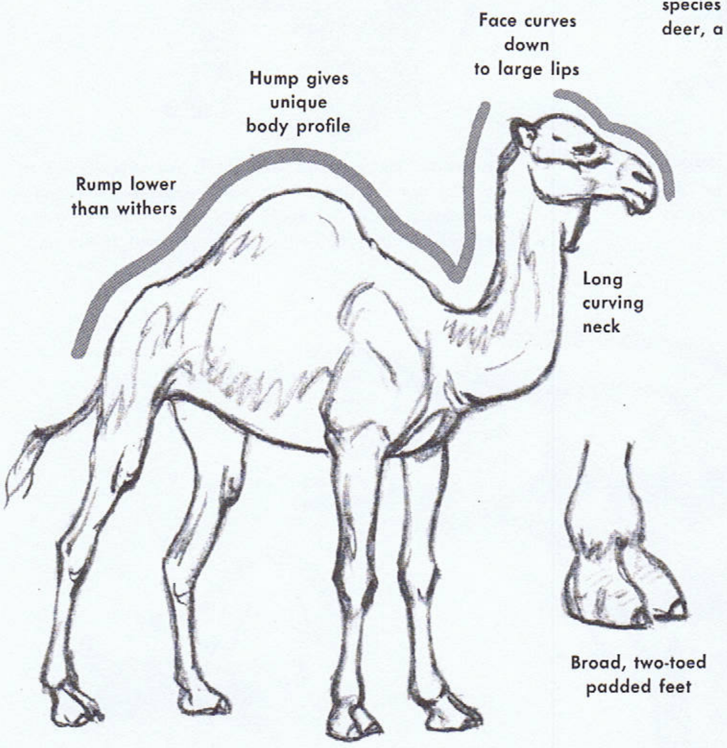

Horns covered with skin and hair
Head tapers
Upper lip is long
Upright neck — longest on earth
Body profile has steep slant to lower hindquarters
Two toes, sharp hoofs

Horse group

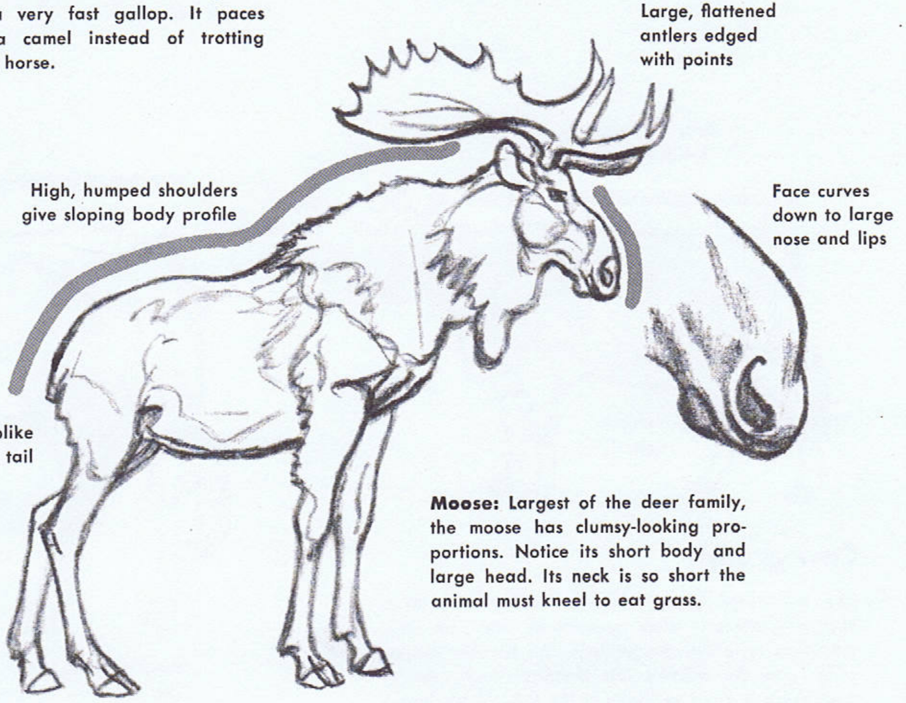
Grazing animals with long legs, the creatures in this group are built to travel great distances in search of food. Their heads are long and equipped with teeth that can grind the foliage, grass, and grain they eat. Note how much alike these animals are in shoulder and hip construction and also that their legs are thin, bony, and jointed just like those of the horse.

Deer: This typical pose tells us much about the nature of the deer. The animal holds its head high, alert for danger, its strong rear legs ready to propel it into instant flight. Usually only the male has horns, which it sheds and renews each year. The species shown is the Virginia or white-tailed deer, a common American kind.

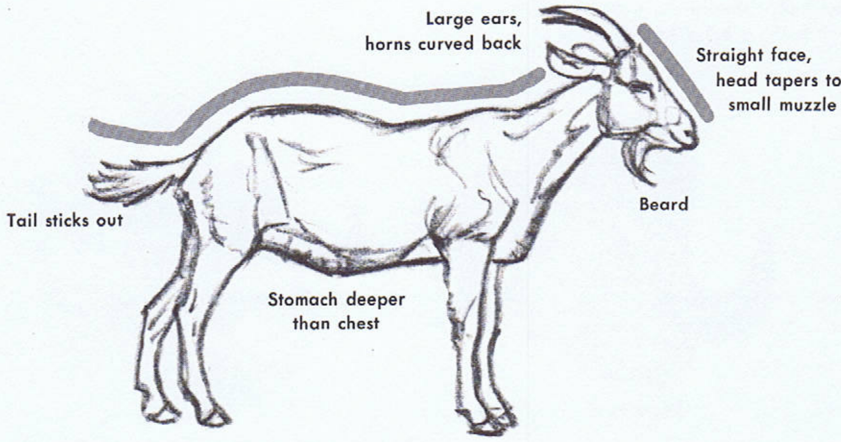
Giraffe: With its long neck and legs and its short body, the giraffe is a real caricature in proportions. It looks awkward when running but has a very fast gallop. It paces like a camel instead of trotting like a horse.


Face curves down to large lips
Hump gives unique body profile
Rump lower than withers
Long curving neck
Broad, two-toed padded feet

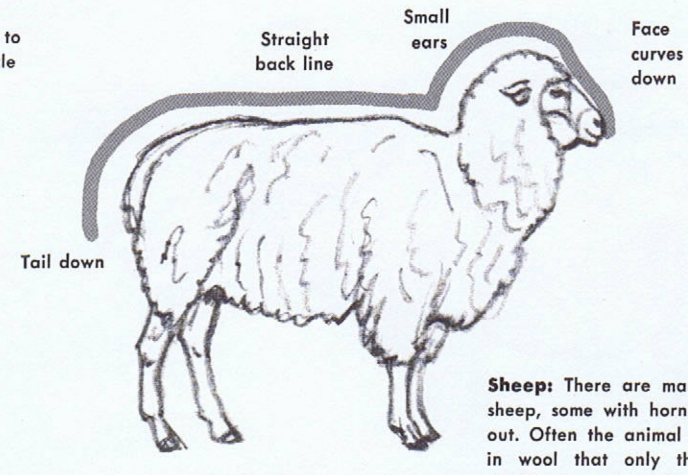
Camel: With its long knobby legs and broad, padded feet, the camel appears built for desert travel. It has a haughty, superior look. The animal we show you here is the Arabian camel, which has one hump. The Bactrian camel has two humps and is heavier.


Large, flattened antlers edged with points
High, humped shoulders give sloping body profile
Face curves down to large nose and lips
Stumplike tail

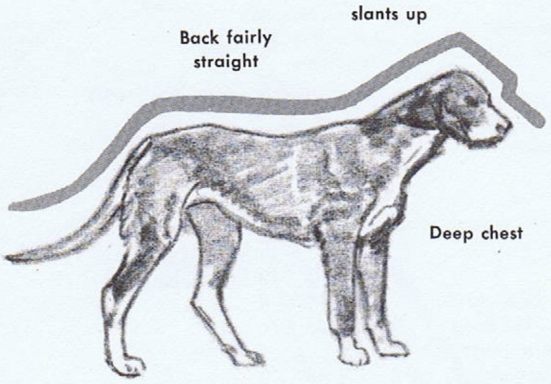
Moose: Largest of the deer family, the moose has clumsy-looking proportions. Notice its short body and large head. Its neck is so short the animal must kneel to eat grass.

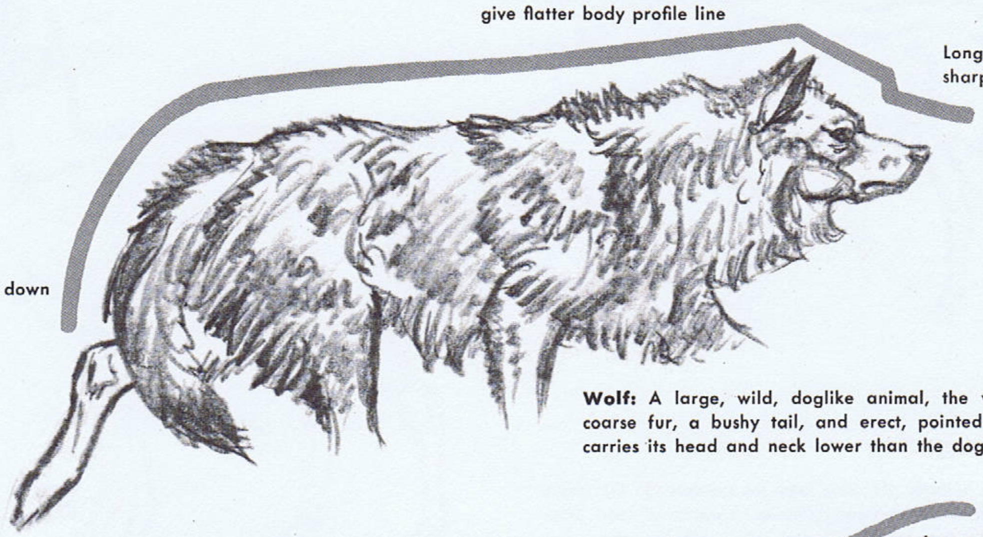

Large ears, horns curved back
Straight face, head tapers to small muzzle
Beard
Tail sticks out
Stomach deeper than chest

Goat: This animal is much like the horse in shape, except for the heavy rear half.


Small ears
Straight back line
Face curves down
Tail down

Sheep: There are many breeds of sheep, some with horns, some without. Often the animal is so clothed in wool that only the face and sticklike lower legs show.


Back fairly straight
Neck slants up
Step-down at brow
Deep chest

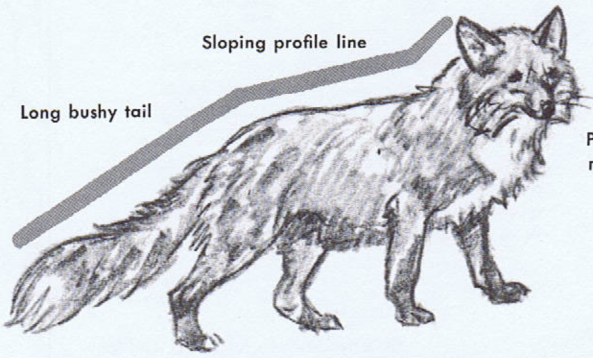

Head and neck, carried low, give flatter body profile line
Long face, sharp muzzle
Tail down

Wolf: A large, wild, doglike animal, the wolf has coarse fur, a bushy tail, and erect, pointed ears. It carries its head and neck lower than the dog does.

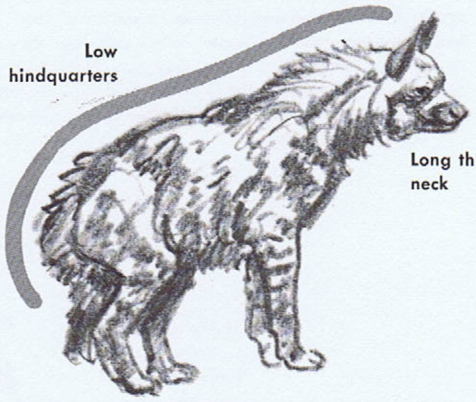
Dog group

Animals like the wolf, fox, hyena, and coyote show a marked resemblance to the dog. All are meat eaters and follow their prey through their keen sense of smell. Their long legs and good lung capacity meet the two prime demands of the chase — speed and endurance. They strike with teeth and strong jaws, their forepaws having almost no part in making the kill.

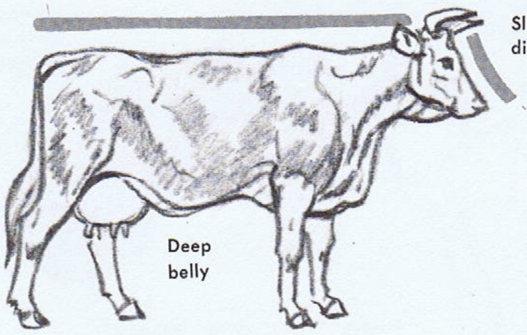
Although, as we have mentioned before, different types of dogs vary considerably, we are again using the "average" dog here as a standard for comparison. On the dog shown above, note the square proportion of body and legs, the deep chest, and the step-down at the brow. These shapes give a "doglike" look.


Sloping profile line
Long bushy tail
Pointed muzzle

Fox: This sly, clever fellow looks much like a long-haired dog. The fox is smaller than the wolf and has triangular ears that remind us of the cat's.

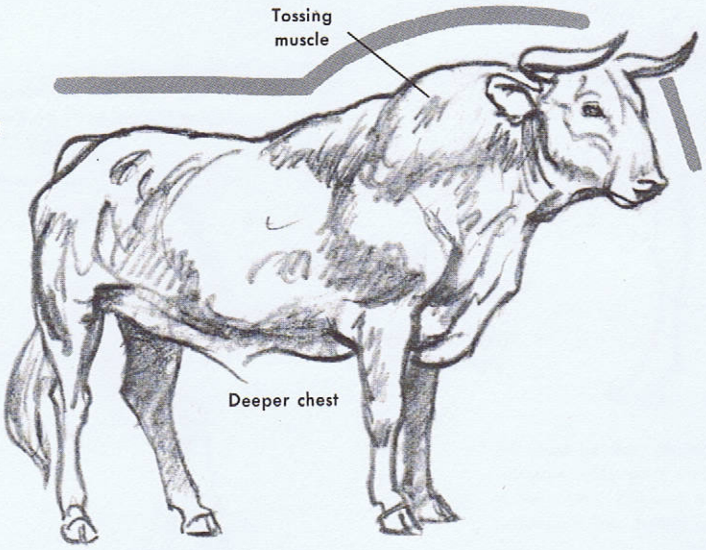

Low hindquarters
Long thick neck

Hyena: This repulsive creature is not actually kin to a dog but resembles it in basic structure. A notable difference is in the short rear legs, which give the animal its unusual body profile. Its coat is rough.

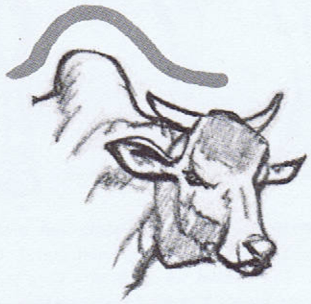

Body and neck form fairly straight line
Slightly dish-faced
Deep belly

Cow group

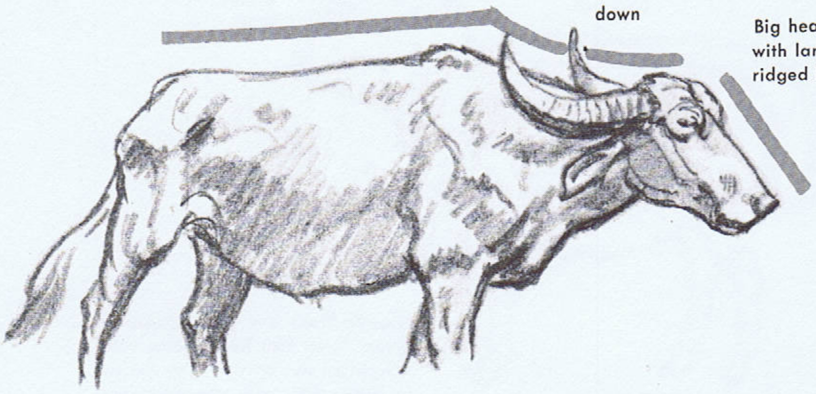
Like the horse group, these animals are grazers. Physically, there is much resemblance, too. The main difference is in the shorter legs and heavier bodies, which give the animals less mobility. From type to type, there is great variation in the form of the horns.


Tossing muscle
Smooth, vicious horns
Face generally straighter
Deeper chest

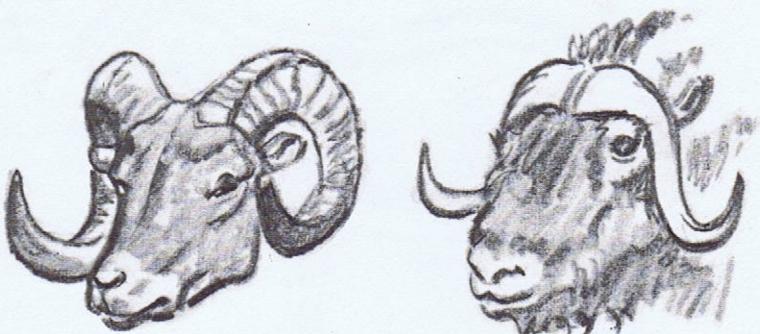
Bull: Seemingly built for attack, the bull has massive shoulder and neck muscles. Compare it with the cow. Notice how bulky the bull is toward the front — while the cow, with its deep belly, is bulky toward the rear.



Zebu: This Brahma bull has a large hump above the shoulders.


Straight back
Neck curves down
Big head with large, ridged horns

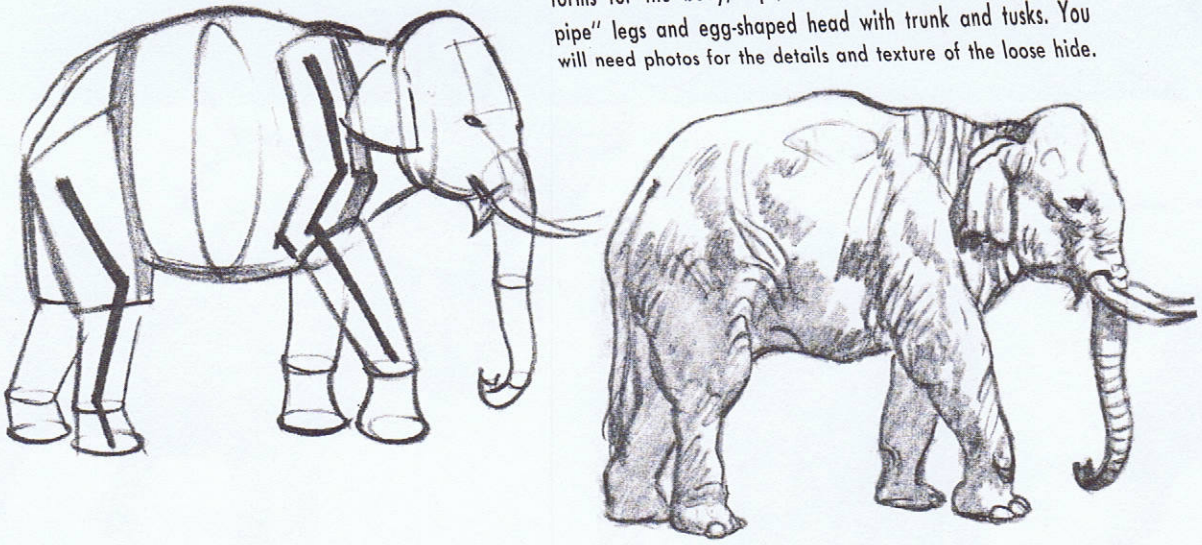
Water buffalo: This powerfully built ox, used as a draft animal in Asia, is quite similar in structure to the cow and bull but is bigger. Its large head seems weighed down by its big horns.

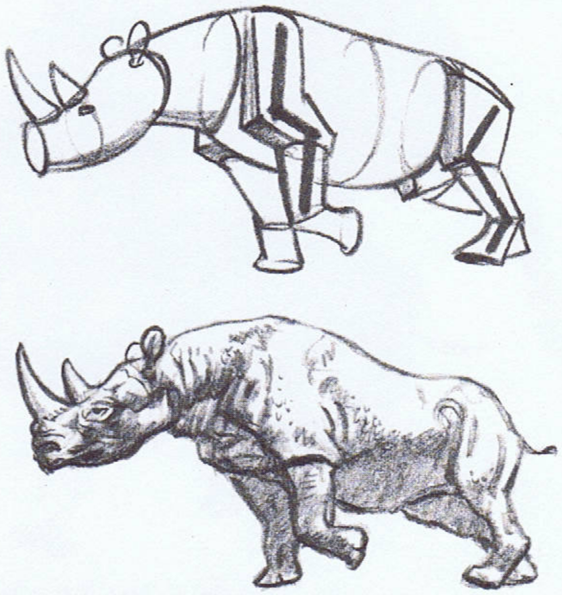


Horns

The variety of horns in this group and the sheep and goats is almost limitless. Some horns are curving, others are twisted, spiral, or straight. Here we see the magnificent spiral horns of the Rocky Mountain bighorn sheep contrasted with the musk ox's broad-based horns, which curve down along its jaws. The horns are often the most distinguishing characteristic of the animal.

Elephant: To block in the elephant, use the basic animal forms for the body, hips, and shoulders—add the "stove-pipe" legs and egg-shaped head with trunk and tusks. You will need photos for the details and texture of the loose hide.



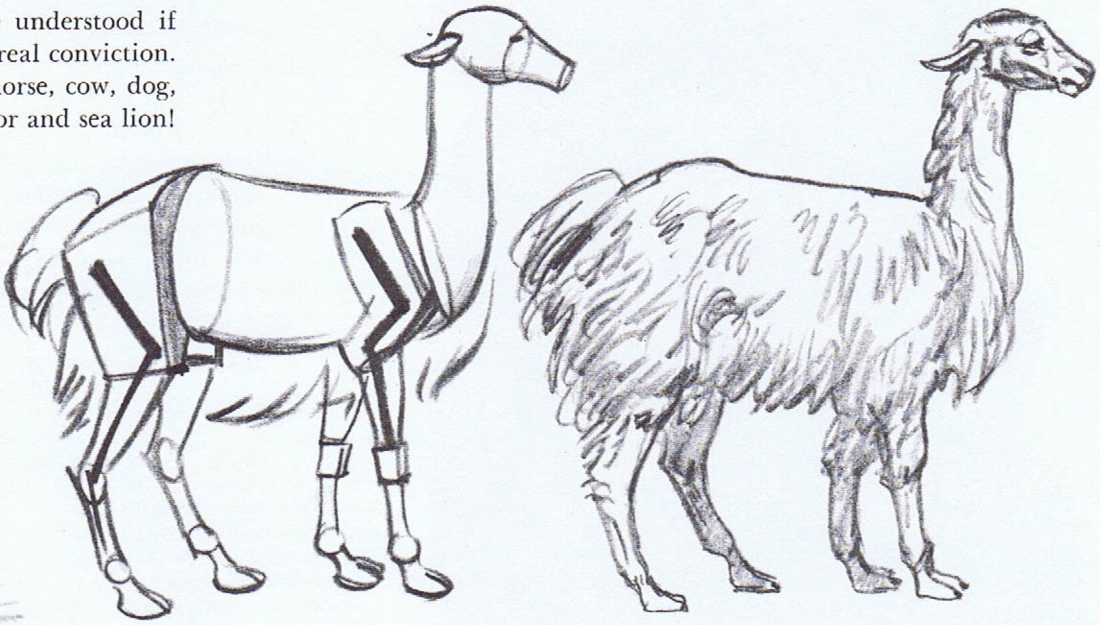


Rhinoceros: Although different in proportions, the rhino is similar to the elephant in most of its basic forms. Its legs seem quite stubby, but the animal trots and gallops much like a horse.

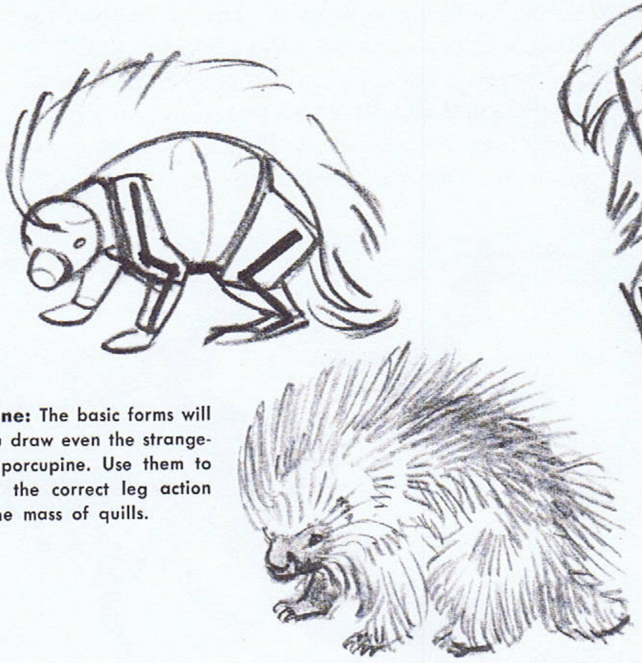
Don't let hide or hair fool you!

Although many of these animals would be difficult to fit into our four groups, all are basically similar to them in their bone and muscle framework. Your knowledge of the four basic animal groups will help you draw these animals, even though some are covered with heavy hide, like the hippo and rhino, or with quills, like the porcupine, or with long hair, like the llama.

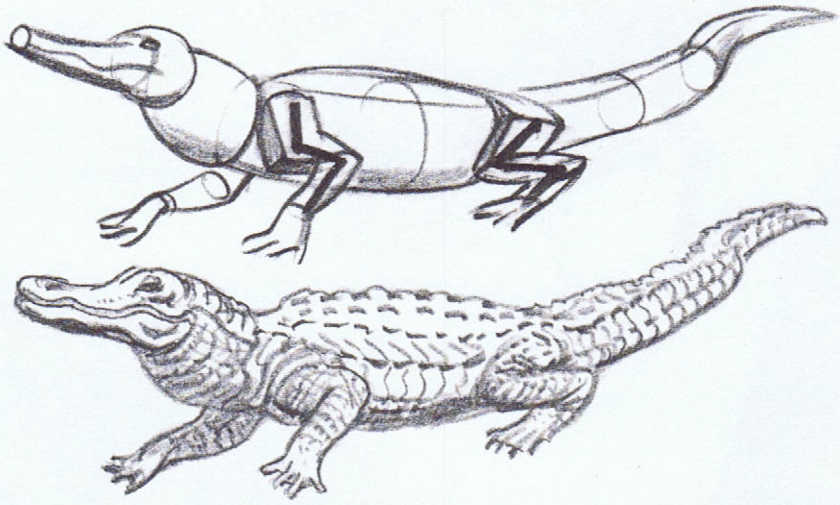
Whenever you draw an animal, besides considering its outside appearance, pay attention to the way the shoulder blades and leg bones work. (We have indicated these with black lines on the diagrams.) This action, which is much the same for all animals, controls their movement and must be understood if your drawing is to have a sense of life and carry real conviction. See how the same basic forms we used for the horse, cow, dog, and cat are used here to block in even the alligator and sea lion!



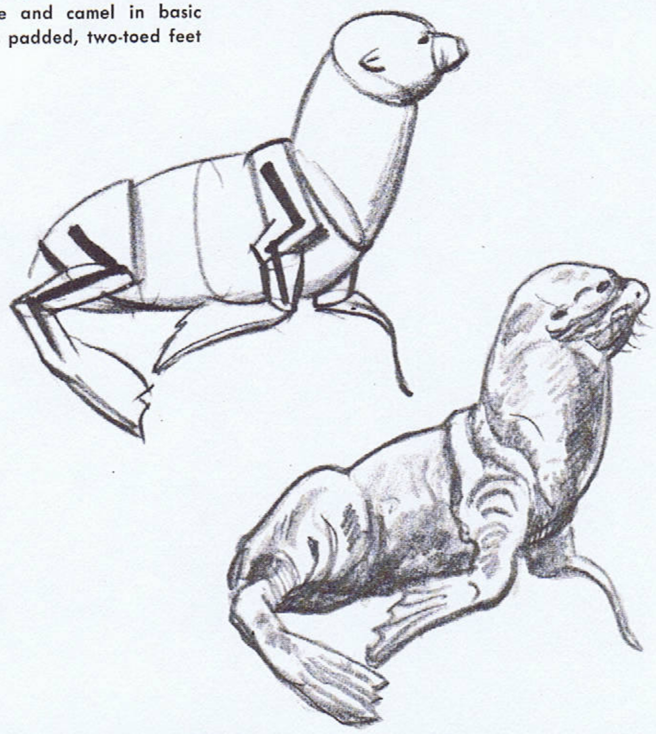
Llama: Under its long hair the llama is much like the horse and camel in basic structure. It also has padded, two-toed feet like the camel.



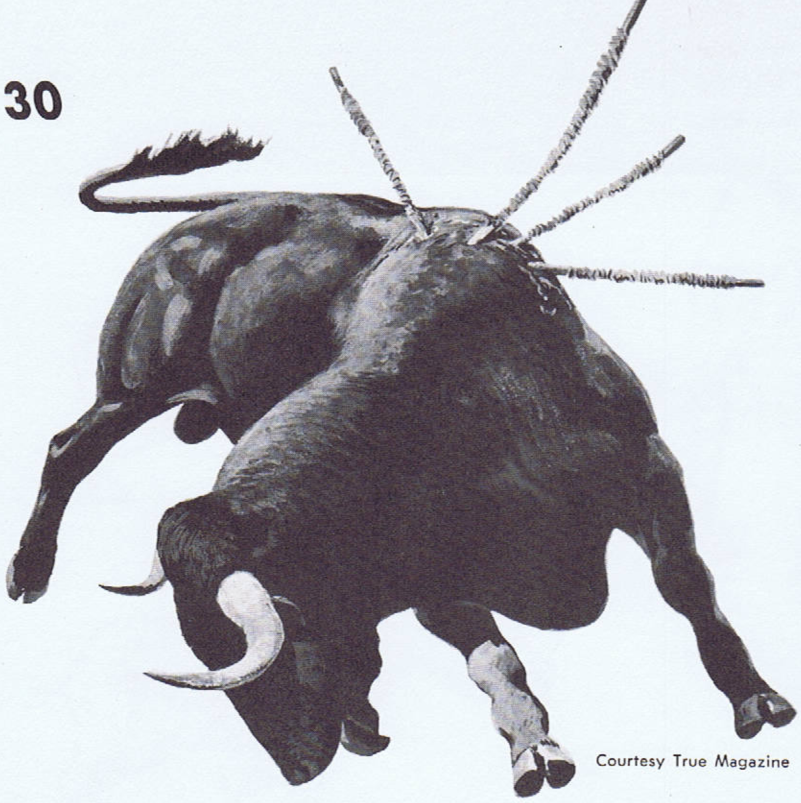
Porcupine: The basic forms will help you draw even the strange-looking porcupine. Use them to establish the correct leg action under the mass of quills.



Alligator: All of the basic forms are lengthened in the alligator, except the short legs. Notice how clearly we see the shoulder, elbow, wrist, and knee joints and the webbed fingers and toes.



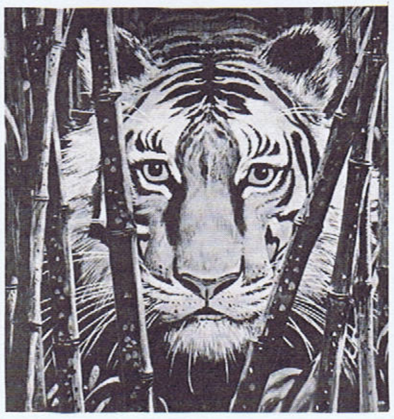
Sea lion: A close look shows that the sea lion, like other seals and walruses, has much the same basic structure as the land animals, although its "hands" and "feet" are webbed.



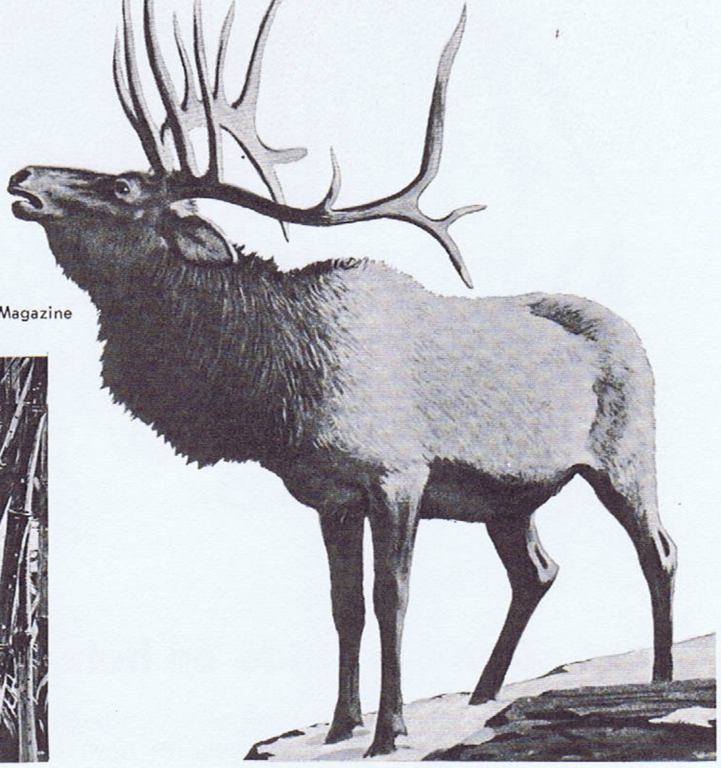
Courtesy True Magazine

The fighting bull of Spain is a symbol of death. In him are contrasted strength and beauty of movement — and dark menace.

Courtesy True Magazine



The mysterious, almost hypnotic stare of the tiger is forcefully expressed here.

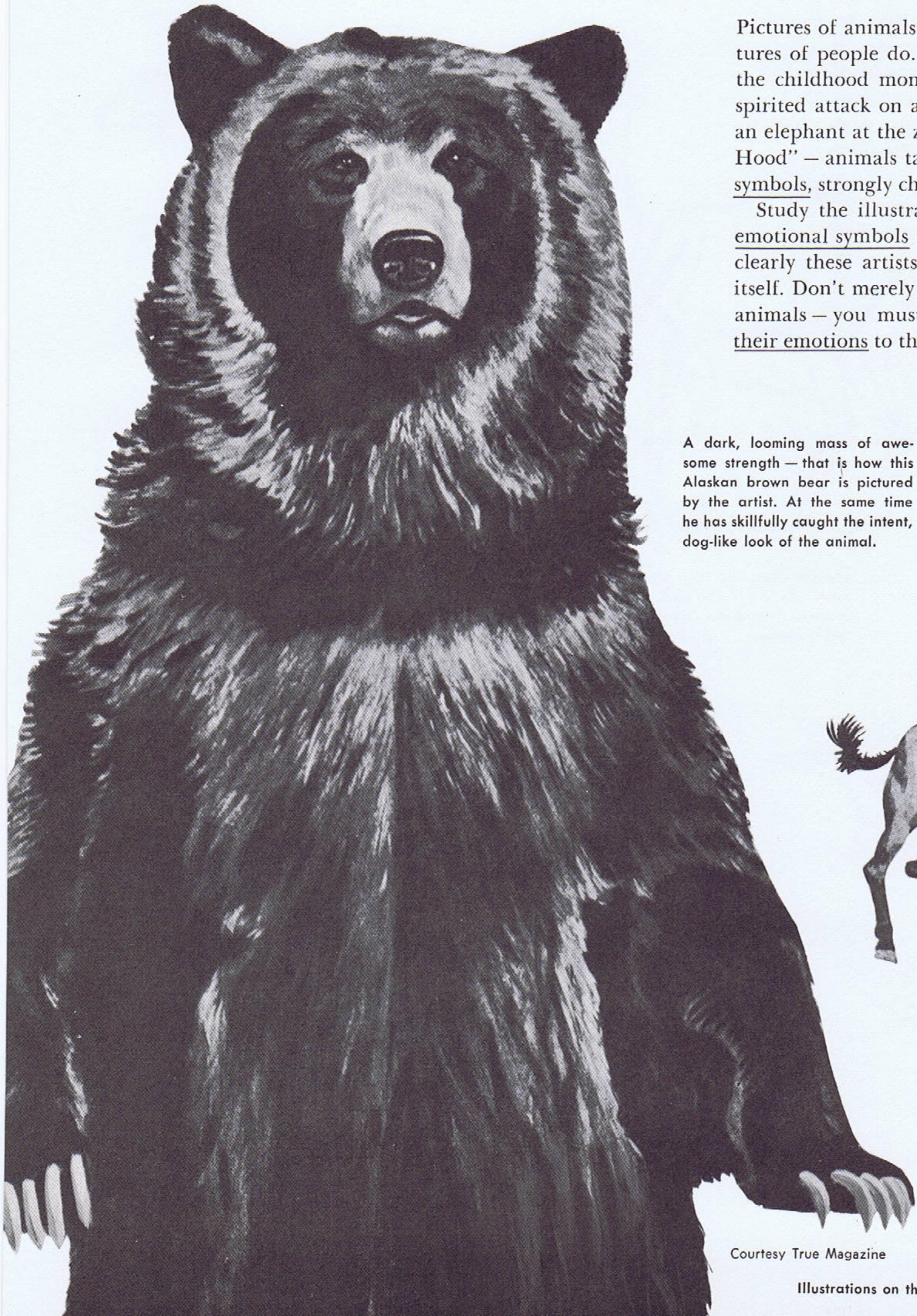


As this splendid bull elk bugles his ringing challenge, we sense his strong, muscular maleness — his readiness to meet all comers.

Animal pictures with real meaning

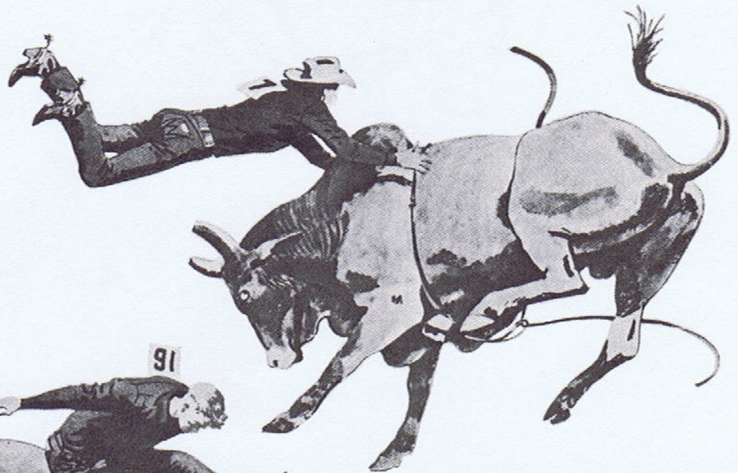
Pictures of animals can stir many of the same emotions in us that pictures of people do. Often the impact of the animal is stronger. From the childhood moment when we are first amused by a kitten's high-spirited attack on a ball of yarn — awed by the towering gray bulk of an elephant at the zoo — or terrified by the wolf in "Little Red Riding Hood" — animals take on a deep, inner meaning for us. They become symbols, strongly charged with the electricity of the emotions.

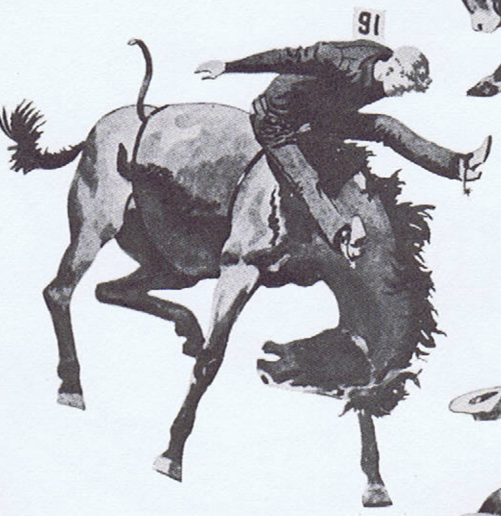
Study the illustrations here and see how the artists use animals as emotional symbols to create a response in the viewer. Notice, too, how clearly these artists express the personality or feelings of the animal itself. Don't merely catalog factual details when you draw and paint animals — you must respond to them emotionally and communicate their emotions to the viewer to bring your animals to life.



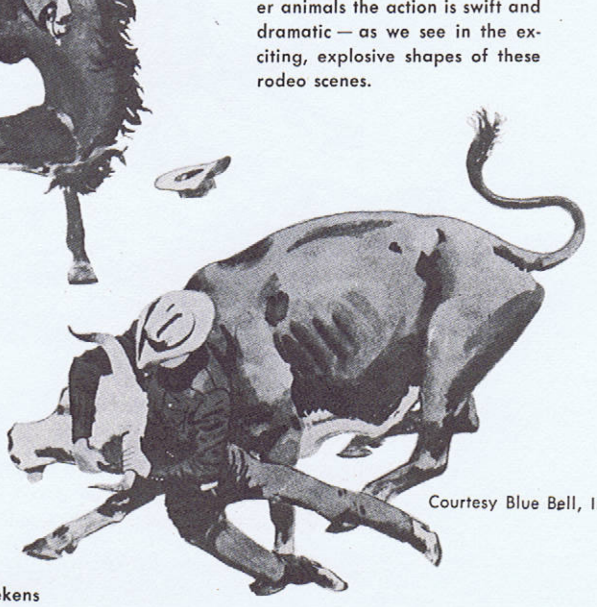
A dark, looming mass of awesome strength — that is how this Alaskan brown bear is pictured by the artist. At the same time he has skillfully caught the intent, dog-like look of the animal.

Courtesy True Magazine



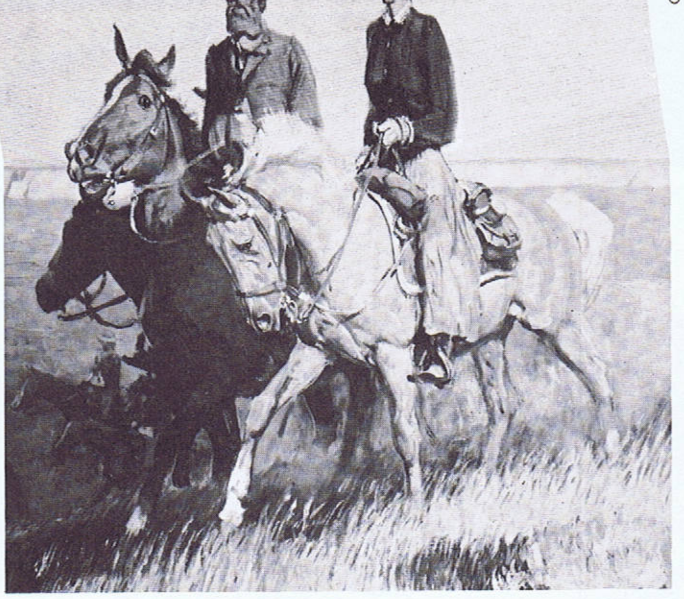


When man matches his skill and muscle against the stronger, faster animals the action is swift and dramatic — as we see in the exciting, explosive shapes of these rodeo scenes.



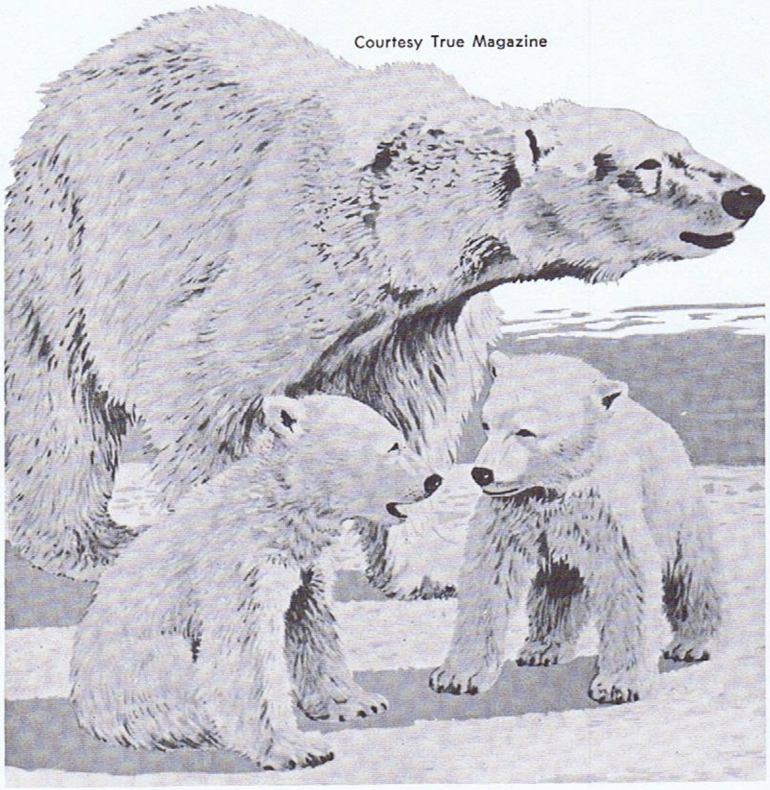
Courtesy Blue Bell, Inc.

Illustrations on this page by Fred Ludekens



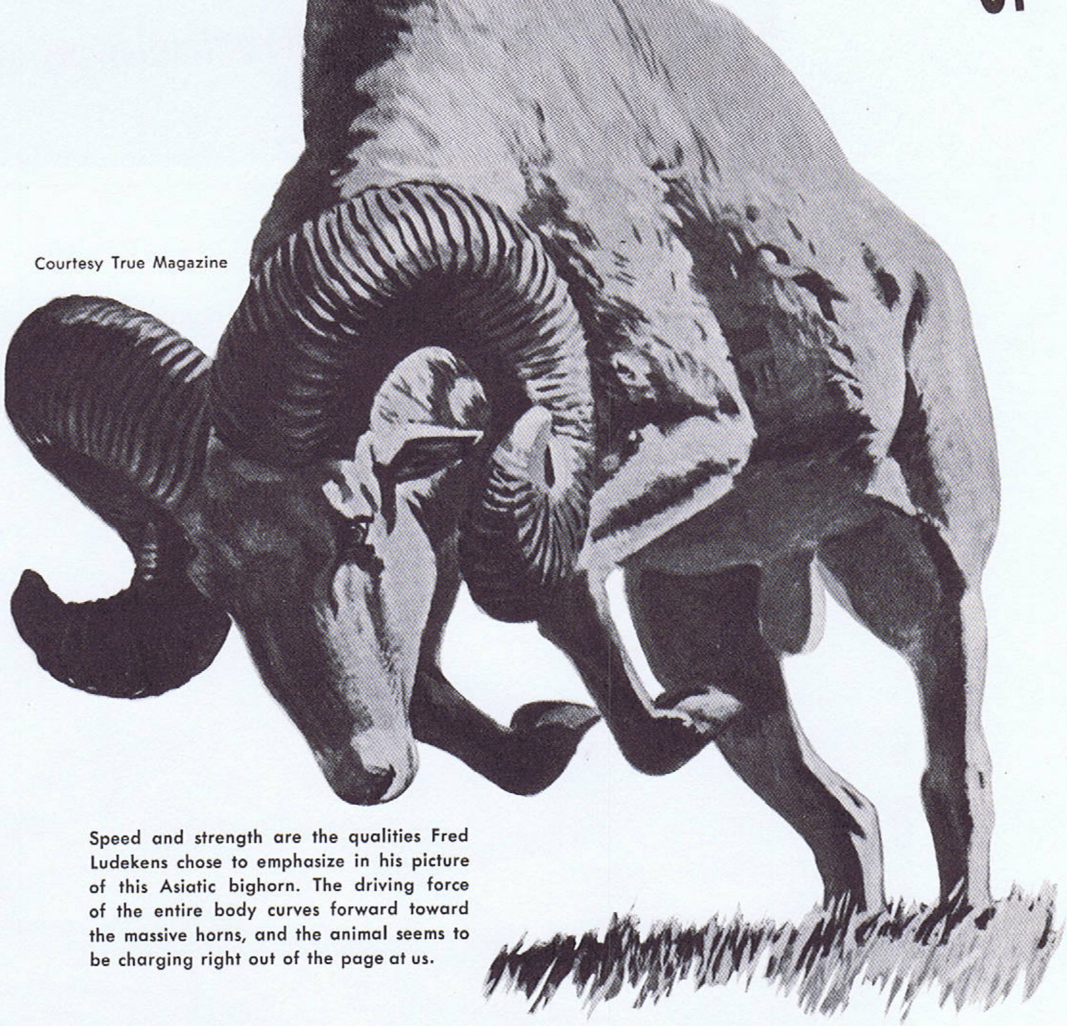
The character of the horse — spirited and energetic, yet obedient — is beautifully captured in this illustration by Harold Von Schmidt.

Courtesy True Magazine

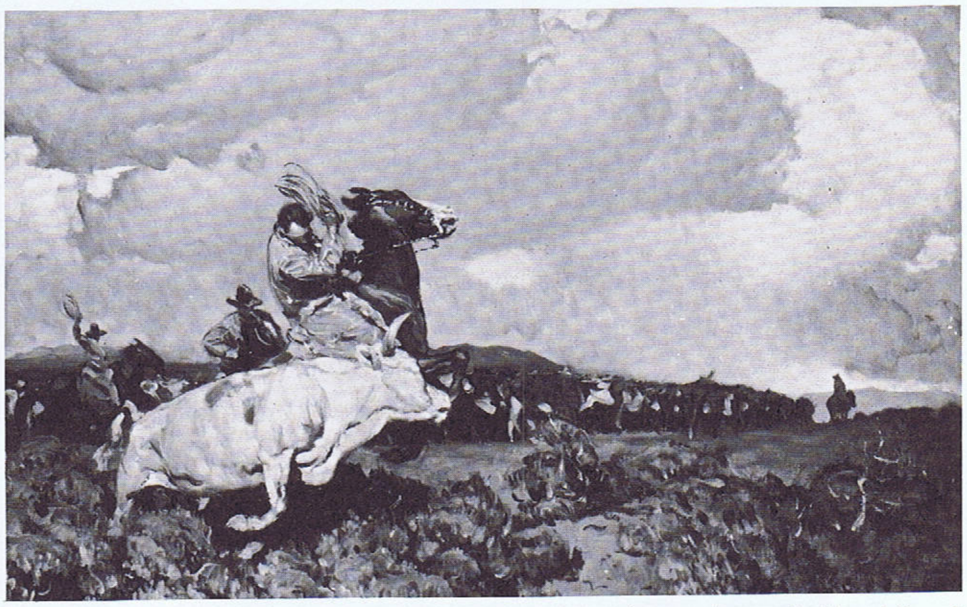


This female polar bear symbolizes mother love as she stands protectively over her two cubs and sniffs the cold air for signs of danger or food in this Ludekens painting.

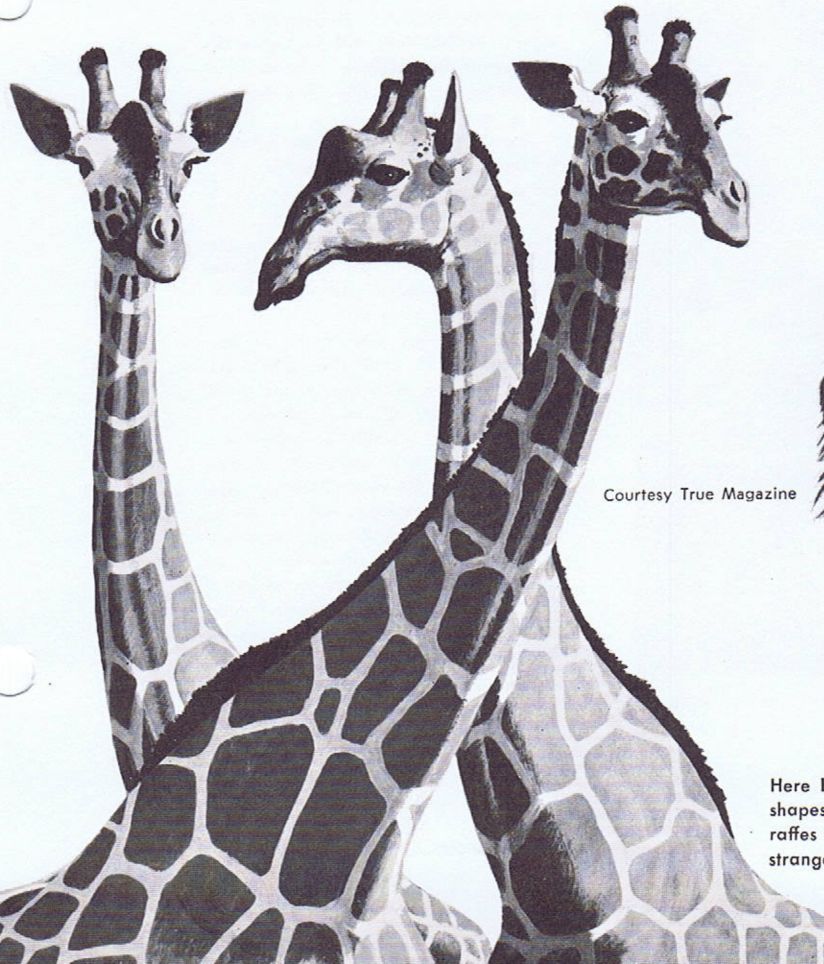
Courtesy True Magazine



Speed and strength are the qualities Fred Ludekens chose to emphasize in his picture of this Asiatic bighorn. The driving force of the entire body curves forward toward the massive horns, and the animal seems to be charging right out of the page at us.

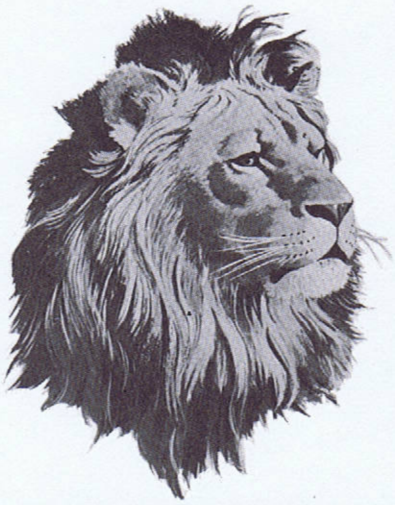


Harold Von Schmidt communicates dramatically the tensions of man, beast and nature in this painting of cowboys rounding up cattle before an approaching storm.



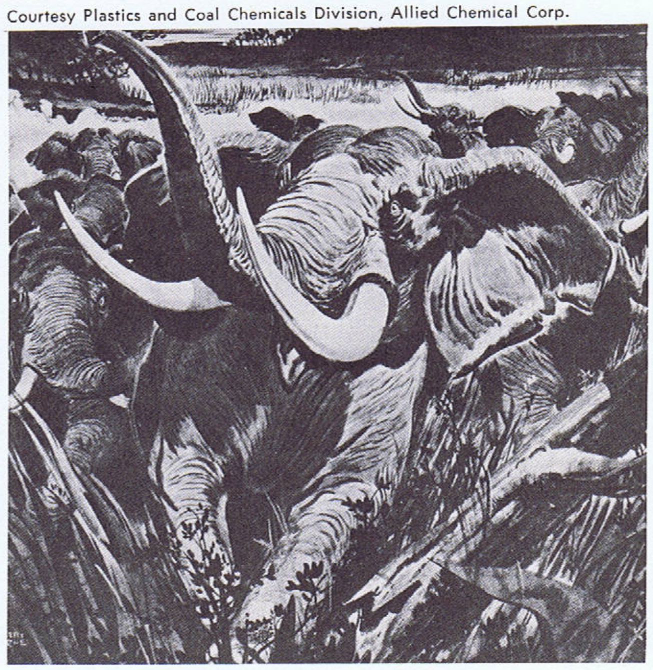
Courtesy True Magazine

Here Ludekens uses the exotic shapes of these towering giraffes to evoke a feeling of a strange, untamed world.

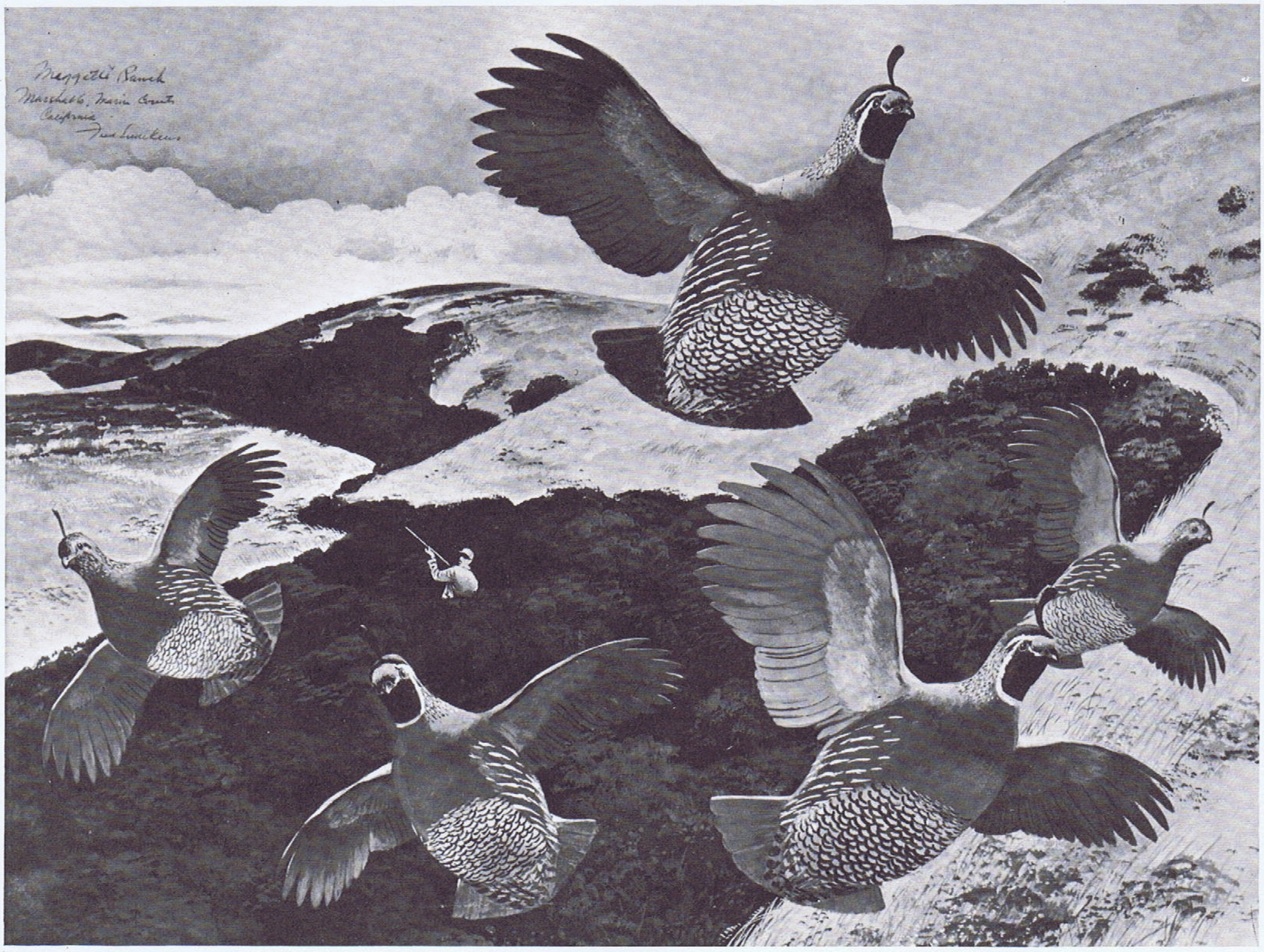


This lordly lion, painted by Fred Ludekens, is very much the classic symbol of unchallenged superiority.

Courtesy Plastics and Coal Chemicals Division, Allied Chemical Corp.

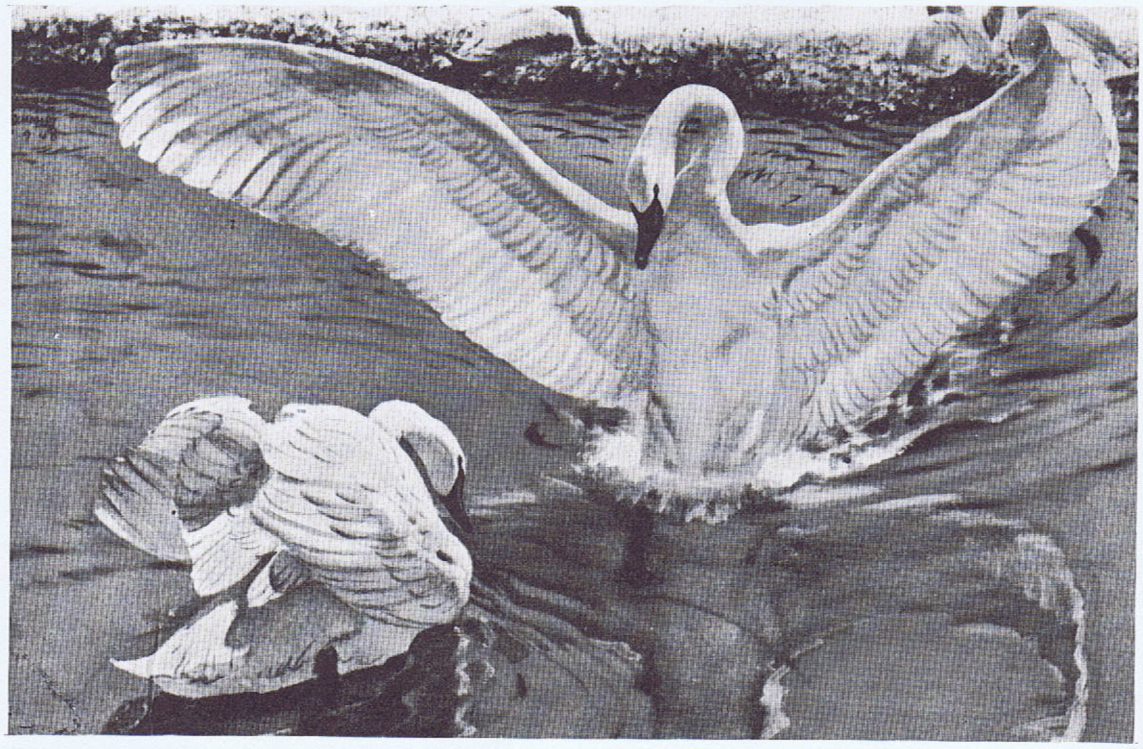


In this picture by Albert Dorne we cannot help but feel the mad terror and the thundering, irresistible force of the stampeding elephant herd.



FRED LUDEKENS

Courtesy True Magazine



HAROLD VON SCHMIDT

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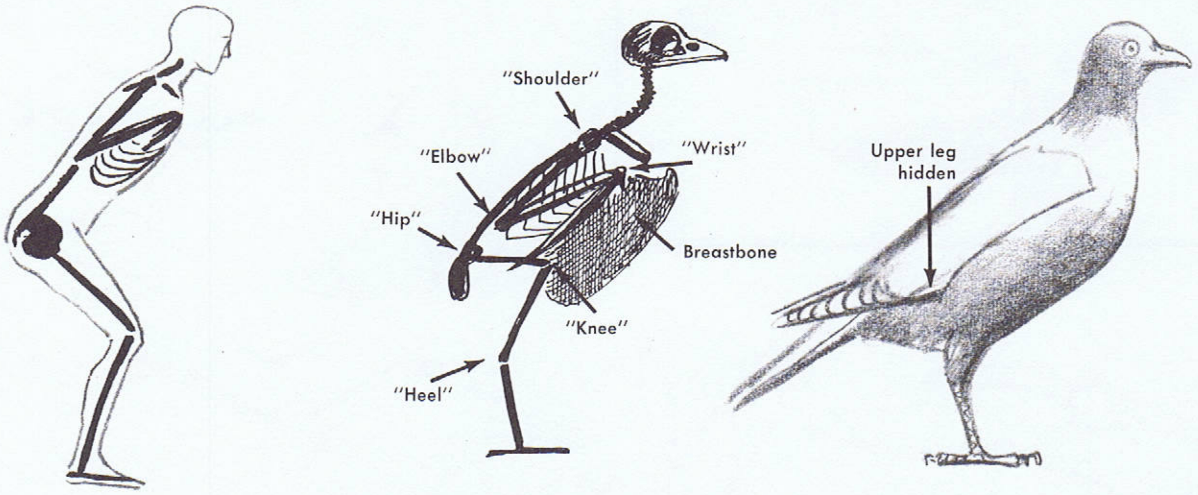
Birds offer magnificent material for the artist. By thoroughly exploiting their unique characteristics of movement and design you can create pictures that are striking compositions and produce a direct emotional response. The two examples on this page show how this can be done.

The California quail in the painting by Fred Ludekens were studied from life on a California ranch. They convey a sense of unruffled and purposeful flight from danger. Notice, too, how carefully Ludekens has controlled them from the viewpoint of design and composition. The five birds have been arranged in an irregular ring around the hunter, who, despite his small size, cannot be overlooked. The markings on the birds are both convincing and decorative.

Harold Von Schmidt has given his swans a quality of grace and poetry which it would be very difficult to capture in a photograph. All the same, there is great authenticity to the details of form, texture, and movement.

When you paint birds or animals, think of them as having almost human strengths and weaknesses and strive to capture these qualities in your pictures. It will give them greater expressiveness and meaning.



Man and bird are surprisingly alike in their skeleton structure.

The bird

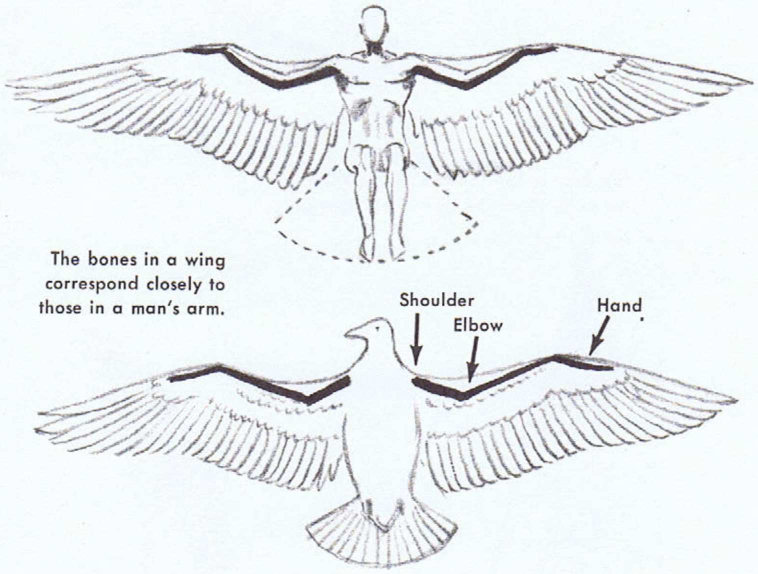
The bird, with its feathery coat and gift of flight, seems a far different creature from man. Yet, although it is not as much like him as the four-footed animals are, it has many of the same parts that he does.

Take the bird's wings, for example. In their bony structure they are quite similar to our arms. If you will put your hand to your upper chest and bend your wrist down, as in the figure above, the bones in your arm will actually be in the same position as the bones in the folded wing. Or try holding your arms out, as in the winged figure at the right. Now you can see even more easily how your arm bones correspond to the bones of the wing.

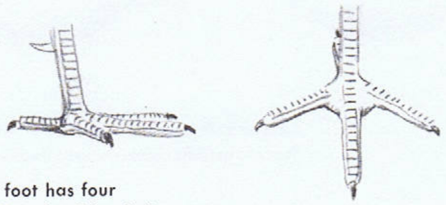
Like a man's legs, the legs of a bird have a "hip," "knee," and "heel." However, the bird is closer to most of the four-footed animals in its posture: it stands on its toes with its heel up from the ground.

Carefully examine the bird's skeleton above and you will see where the wing joins at the shoulder and where the leg joins at the hip. This latter point is difficult to observe on the living bird because the feathers cover the upper leg from hip to knee, so that the leg appears to start at the knee. The bird has a large breastbone, shaped somewhat like the keel of a boat, to which its well-developed flight muscles are attached.

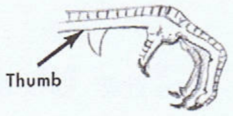
Although different species vary in their proportions, you can still use basic forms to draw the birds. These forms can be changed and adapted to fit whatever type of bird you draw.



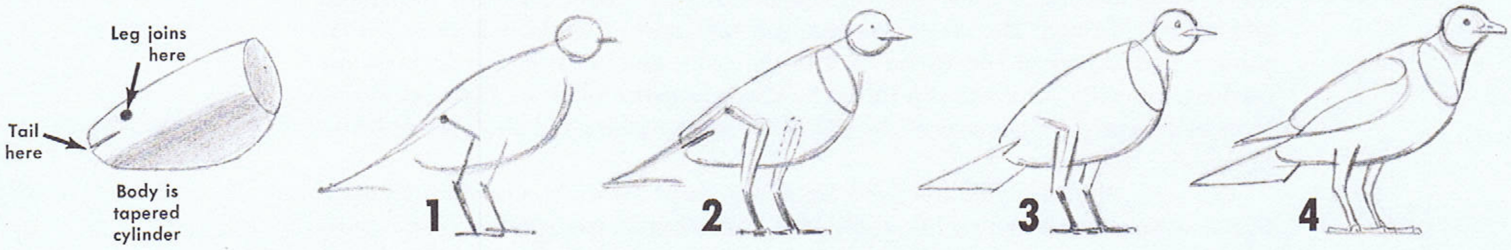
The bones in a wing correspond closely to those in a man's arm.



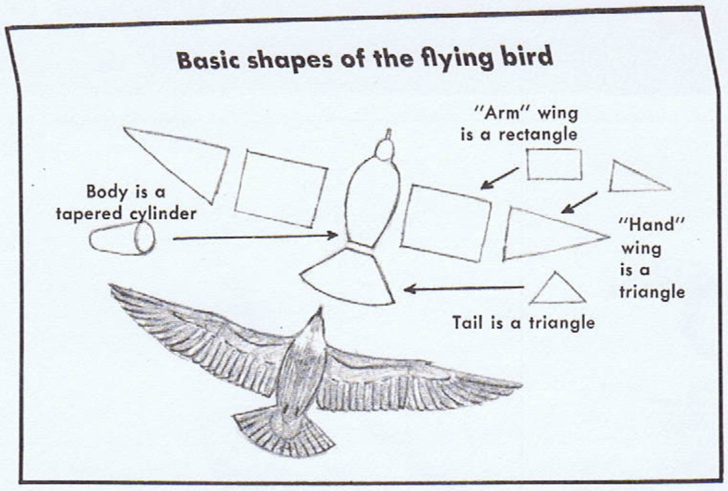
The foot has four "fingers" and a "thumb."

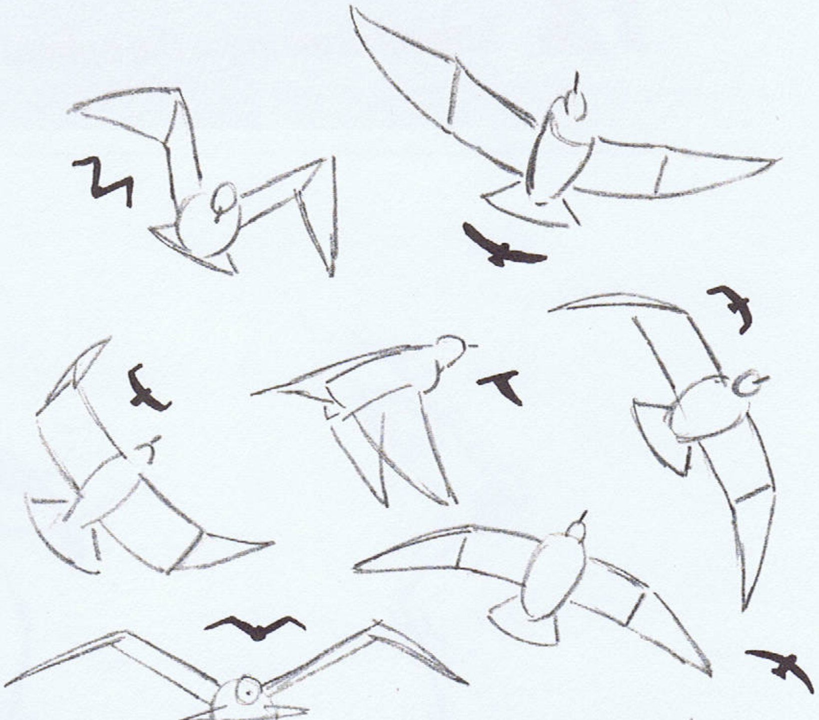


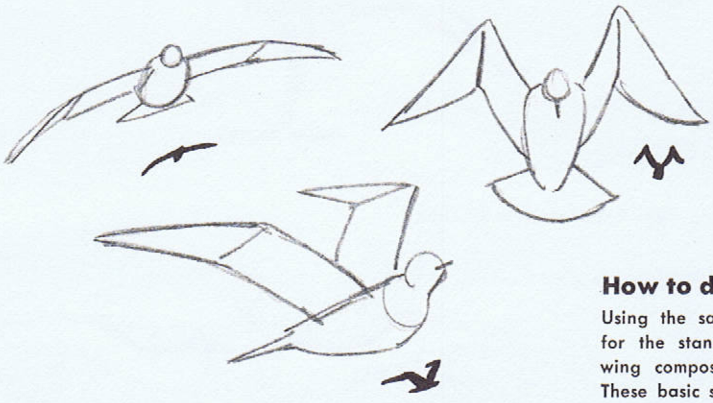
How to draw the standing bird

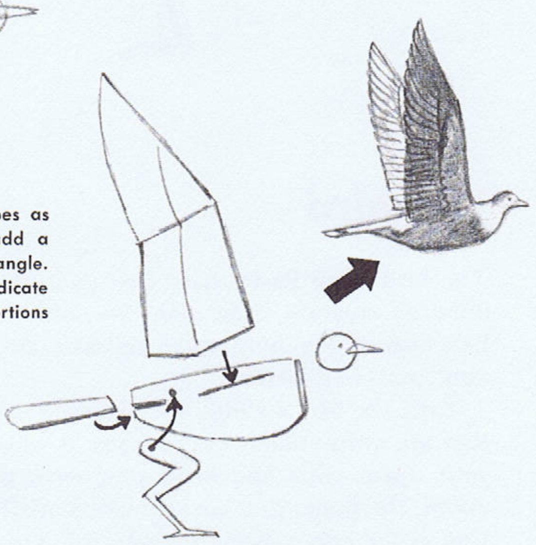


First sketch the general position and shape, then build the simple basic forms as shown. Note the tapered cylinder of the body bulging at the chest.


Basic shapes of the flying bird
"Arm" wing is a rectangle
Body is a tapered cylinder
"Hand" wing is a triangle
Tail is a triangle



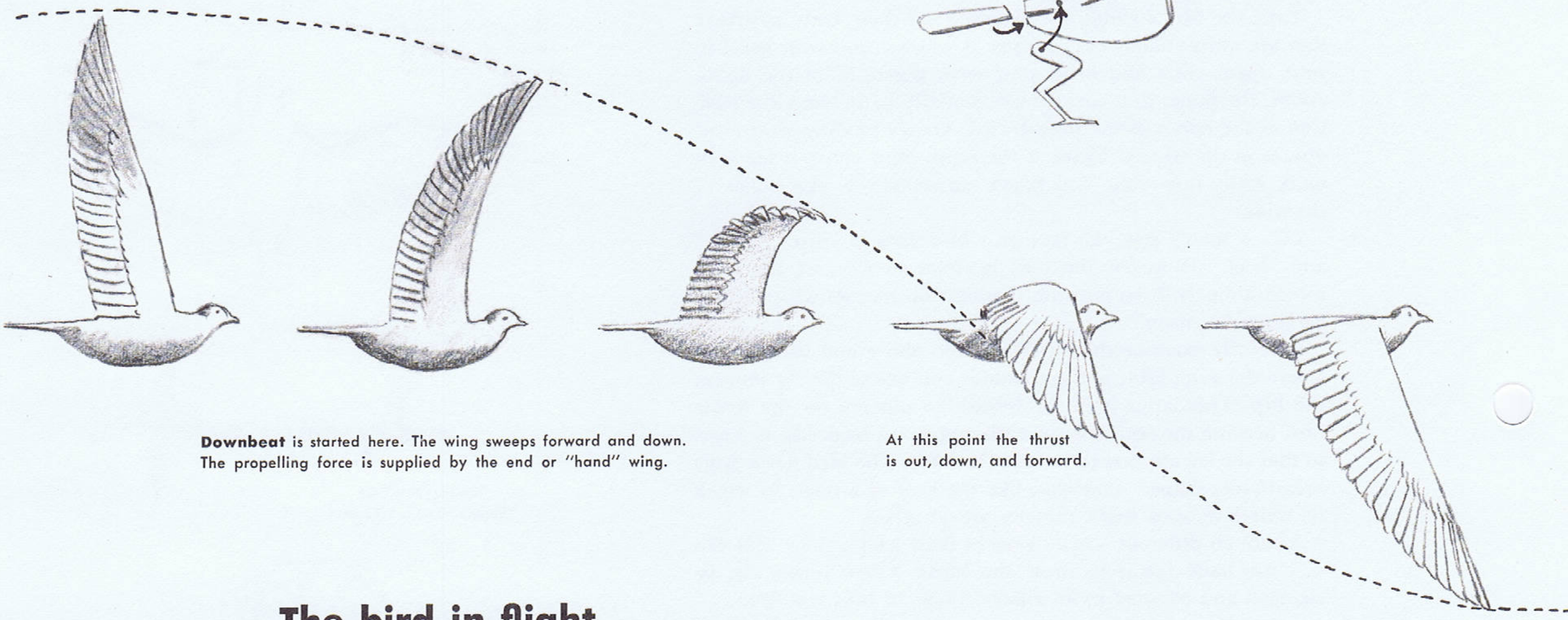




How to draw the bird in flight

Using the same basic head and body shapes as for the standing bird, on each side we add a wing composed of a rectangle and a triangle. These basic shapes, changed slightly, can indicate many different positions of flight. The proportions will vary with the type of bird.

The broken line follows the position of the wing tip as the bird moves forward.



Downbeat is started here. The wing sweeps forward and down. The propelling force is supplied by the end or "hand" wing.

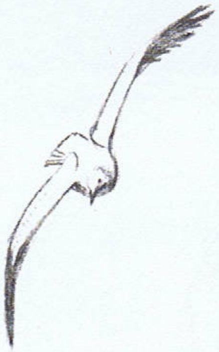
At this point the thrust is out, down, and forward.

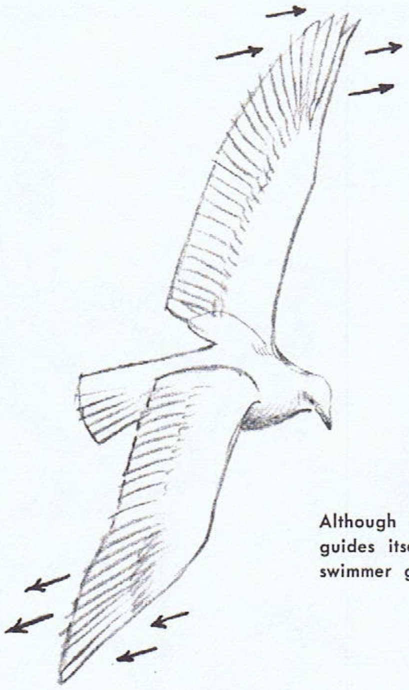
The bird in flight

The basic flying action for all birds is the same. The wing moves forward and down, then back and up, the way your arm does when you swim the crawl stroke. With its feathers closed, the wing "bites" into the air just as your hand does in the water when the fingers are closed. At the end of your stroke you turn your hand and raise it through the water to minimize resistance. The bird does a similar thing – at the end of the stroke it lifts the wing and separates and turns the feathers, allowing the air to slip through. The bird gains its lift or flight-sustaining force by creating a vacuum over the top of the wing, causing the air pressure below to thrust it upward.

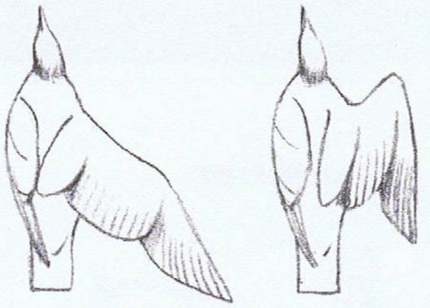
Although all birds fly in much the same way, there are differences in the details of the movements. The tiny humming bird, for example, beats its wings as rapidly as two hundred times a second, while the long-winged pelican beats them only one or two times a second.

In flight the legs extend straight back. The tail is in a relaxed, horizontal position except when brought into use to help control the direction of flight.



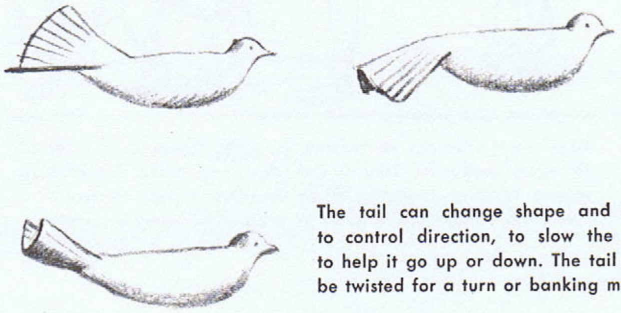


Although the tail is also used, the bird guides itself mostly with its wings as a swimmer guides himself with his arms.

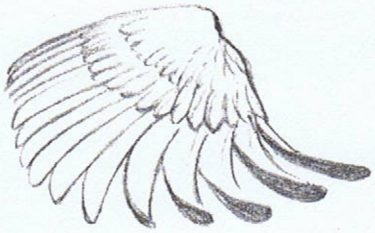


How a bird folds its wings

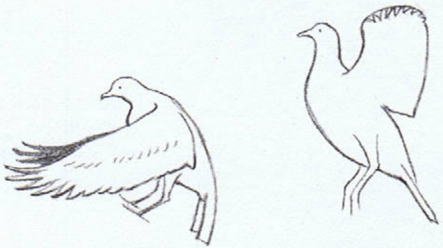
The wing is moved back and up at the start of the action. Each outer section fits under the next section going toward the body.



The tail can change shape and be used to control direction, to slow the bird, or to help it go up or down. The tail can also be twisted for a turn or banking movement.



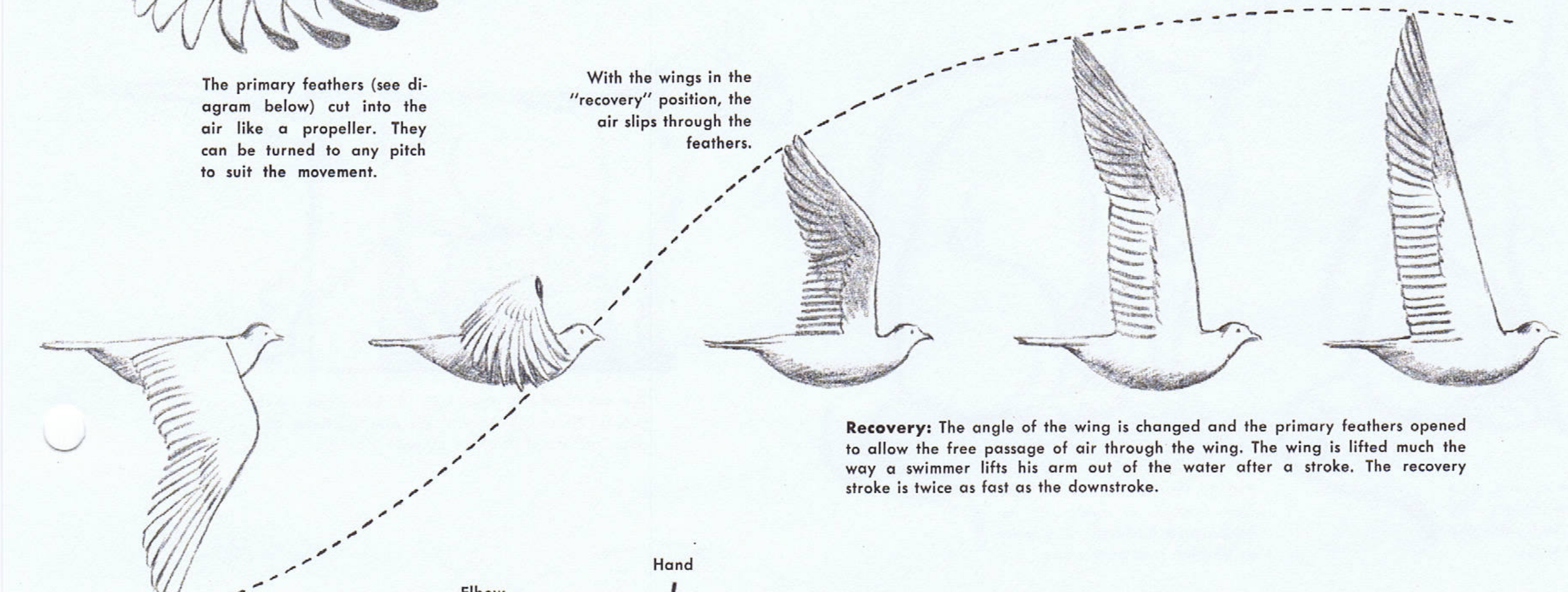
The primary feathers (see diagram below) cut into the air like a propeller. They can be turned to any pitch to suit the movement.



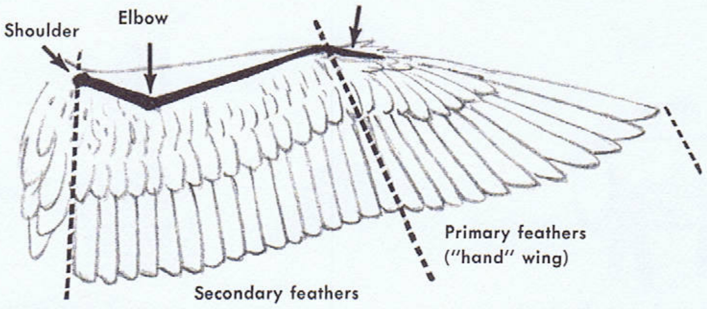
Landing

Climbing

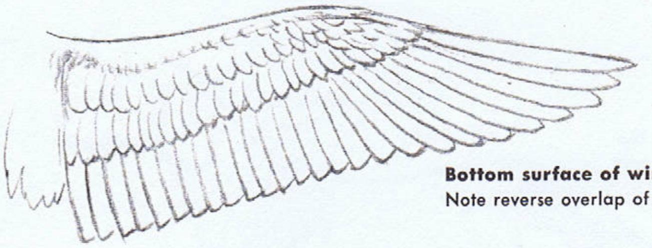
With the wings in the "recovery" position, the air slips through the feathers.



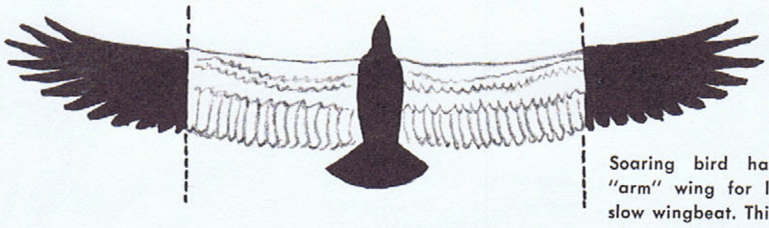
Recovery: The angle of the wing is changed and the primary feathers opened to allow the free passage of air through the wing. The wing is lifted much the way a swimmer lifts his arm out of the water after a stroke. The recovery stroke is twice as fast as the downstroke.


Hand
Elbow
Shoulder
Primary feathers ("hand" wing)
Secondary feathers ("arm" wing)

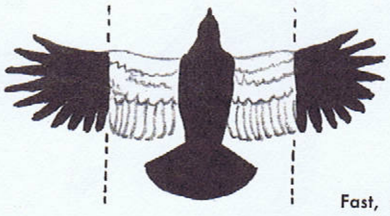
Top surface of wing: Note direction of overlap of feathers.



Bottom surface of wing: Note reverse overlap of feathers.

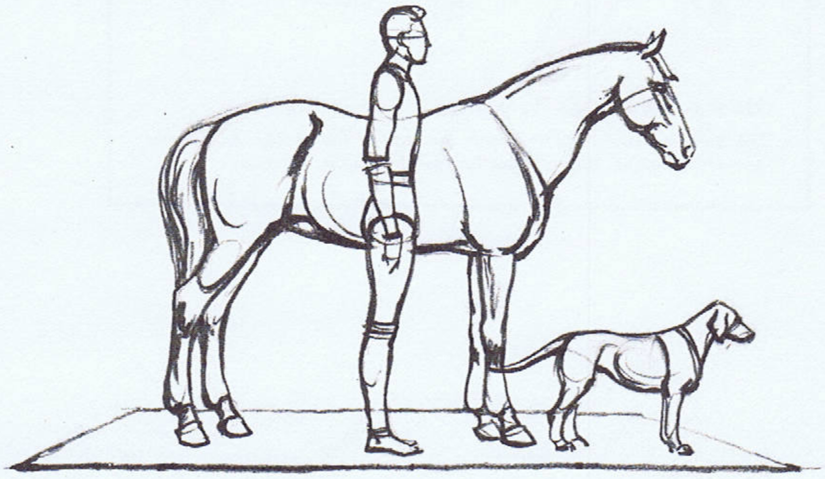


Soaring bird has a long "arm" wing for lift, and a slow wingbeat. This is typical of such birds as the eagle, gull, albatross, etc.

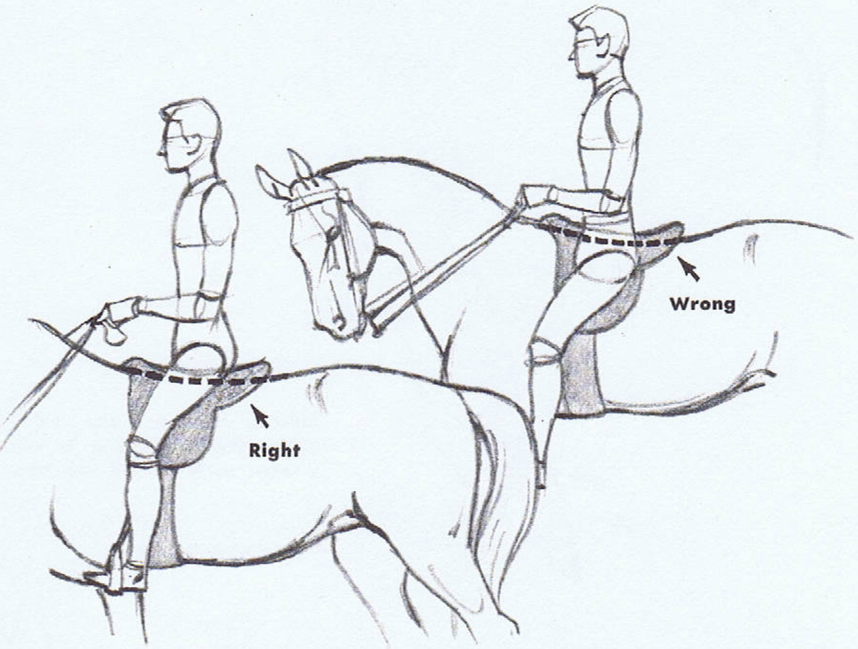


Fast, short flyer can make quick getaway with action of "hand" wing and rapid wingbeats. Grouse and pheasant are birds of this kind.

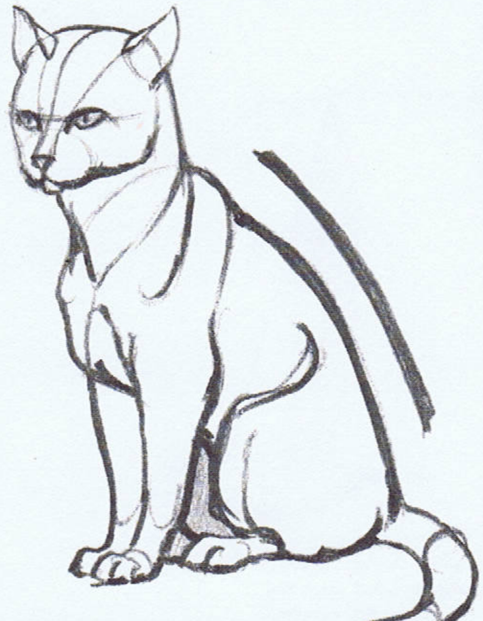
Things to remember



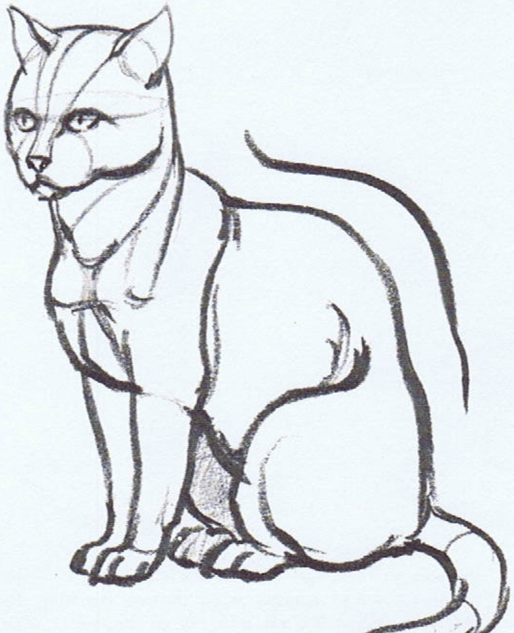
Keep your drawings of animals in scale. Although animals of the same species do vary in size, the comparative size of each species remains constant. When drawing a man alongside a horse, don't make him a giant or a pigmy — unless he is one.



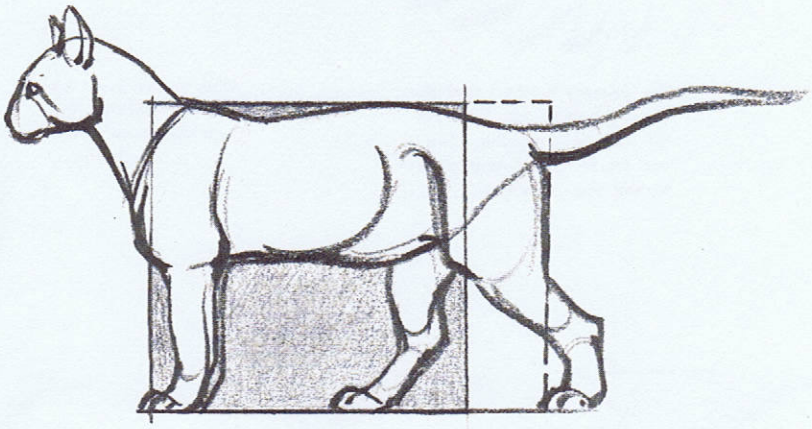
Draw the rider so that he rests on the saddle, not in the horse. "Draw through" the horse's back and saddle to get the placement right.



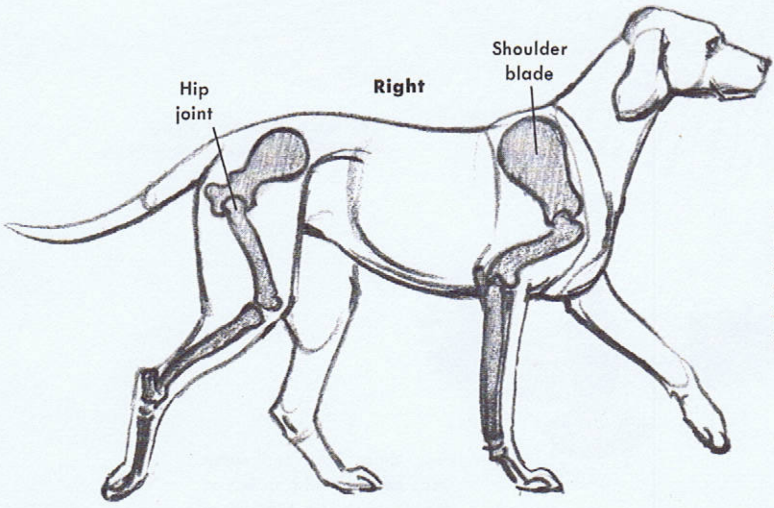
Wrong: Don't draw the cat's back too short and straight. This makes the animal look more like a dog rather than a cat.

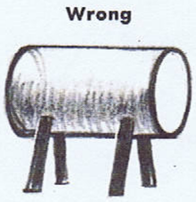


Right: The cat's body is long (see diagram at right) and its back arches decidedly in a seated position such as this one.

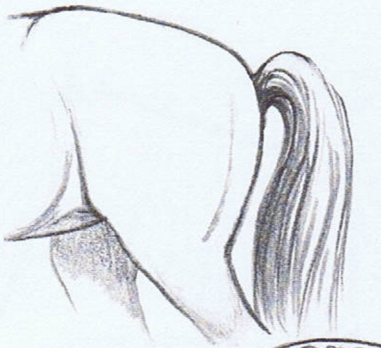


The cat's body is quite long in comparison to its height. Unlike the body of the average horse and dog, it does not fit into a square.

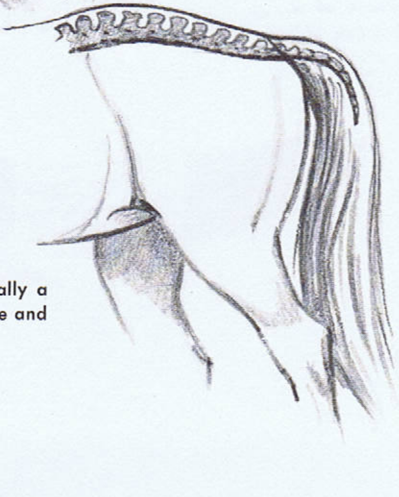




In all four-legged animals, the leg motion starts at the hip joint and shoulder blade, where the body is supported. An animal's legs do not stop at the bottom of its body like supports under a barrel.



Wrong: The tail is not just a clump of hairs merely "tacked on."



Right: The tail is actually a continuation of the spine and flows smoothly from it.

FAMOUS ARTISTS COURSE
Student work
Lesson 12
Animal drawing -- the animal in action

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

Lesson 12 introduces you to an exciting and important subject -- how to draw animals and birds. You will approach this subject with greater confidence if you (1) note the many anatomical similarities they share with man and (2) use the helpful basic-form method in tackling this new subject, with its many types and variations.

Here are some specific practice suggestions that will help you get the most from this lesson:

1. After you have carefully read and studied the text, put to use the things you have learned. Make as many sketches of animals as you can. Draw from live animals if possible -- a zoo or a farm is a wonderful reference source and so, of course, are pets of your own.

Museums of natural history offer another kind of opportunity for careful, detailed study. They are especially helpful because they often show skeletons alongside of the mounted animals. Photos of animals in hunting and fishing and natural history magazines furnish good reference -- so do the special magazines on dogs and horses. Television westerns offer you a good chance to study horses in action.

2. Make simple but accurate side-view drawings of the horse, cow, dog and cat to impress on your mind the differences in proportion of these four basic types of animals.

3. As you study pages 8 through 15, make many drawings of the horse -- its basic form and proportions, its structural details and its action. Do the same thing for the dog on pages 16 through 19, the cat on pages 20 through 23 and the cow on pages 24 and 25.

4. Draw other animals in these four basic groups, such as those you see on pages 26, 27 and 28.

5. Finally, study pages 32 through 35 on birds and see how well you can draw them both at rest and in flight.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Draw a side view of a horse and dog walking together from right to left. This should be a careful pencil drawing that shows us what you have learned about the construction, proportions and action of these animals. Review the leg positions in the walking sequences at the top of pages 14 and 19. Make an over-all drawing about 6 inches high on an 11 x 14-inch sheet of visualizing paper or white drawing paper. Draw only the horse and dog -- do not add any background, but be sure your drawing clearly conveys the impression that the animals are walking on a solid, flat ground plane. You may suggest a small portion of the ground, as is done on pages 5 and 9. If you use reference material that can be mailed conveniently send it along with this drawing.

Mark this drawing and reference material -- ASSIGNMENT 1.

ASSIGNMENT 2. Trace the drawing done for Assignment 1 on a sheet of 11 x 14-inch paper or illustration board and render it in either ink, transparent wash or opaque. Mark this drawing -- ASSIGNMENT 2.

ASSIGNMENT 3. Make a pencil drawing of a cat. The cat can be drawn in any view -- front, side or back -- and in any pose you wish. It can be shown walking, jumping, huddling to eat, crouching to play, rearing back in defense. You may include one or two small objects, if you like, to help explain the action. Try to capture the appropriate sense of suppleness, silence, frozen attention, or flashing action. Present the animal solidly in three dimensions and suggest essential detail and the texture of the fur. If it is convenient for you to work directly from a cat, do so. If not, work from a picture of a cat taken from your file, and send the picture in with your assignment. Make the longest dimension of your drawing about 7 inches. Do it on an 11 x 14-inch sheet of visualizing paper or white drawing paper.

Mark this drawing and reference material -- ASSIGNMENT 3.

We shall look for three major things in judging your drawings:

(over, please)

-- How soundly you draw the structure of your animals.
-- How well you proportion them.
-- How convincing and lifelike you make their action.

Mark this drawing and reference material -- ASSIGNMENT 3.

IMPORTANT: Be sure to letter your name, address, and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

Your lesson carton should contain:

✓ Check before mailing

Assignment 1
Reference material for Assignment 1
Assignment 2
Assignment 3
Reference material for Assignment 3
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.

Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

The human family— creating people of all types

Lesson 13

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

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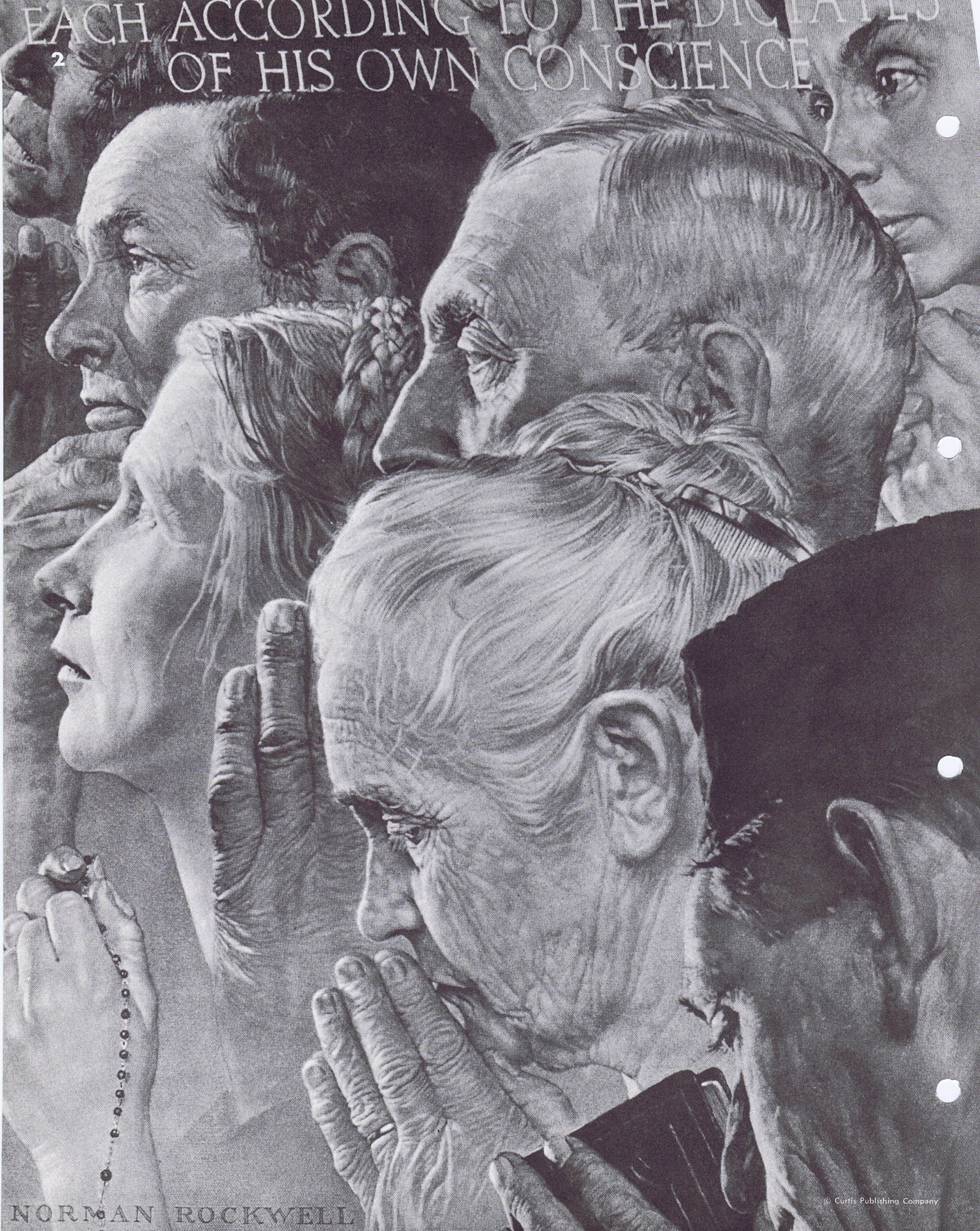
EACH ACCORDING TO THE DICTATES
OF HIS OWN CONSCIENCE
NORMAN ROCKWELL

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The human family— creating people of all types

The human face has long challenged the artist's creative powers. Its ability to convey a visual message makes it the foremost means of communication in the graphic arts. Its powers of expression are so infinite that the artist, throughout history, has constantly used the face to interpret to mankind the inner meanings of life – the emotions and aspirations of the human family.

Man is not merely a marvelous physical and biological wonder. Always remember that this incredible structure houses an inner man – with human and spiritual values. We know this inner man – who or what he is – through his words and deeds, but, most important, we know him through his face, for man's face is the mirror of his spirit and character.

In earlier lessons we studied how to draw heads and figures – how to show the face reacting in different expressions, and how to draw the figure in the remarkable actions it is capable of. Now we will go deeper and learn to interpret the real meaning of people – the unique character of each person – the personality that identifies him as an individual. We shall see how he reacts toward other people and all the aspects of life that he faces daily – and we shall learn how to express these things in our drawings and paintings.

As an artist, you must be aware of the human qualities in people. Before drawing a human being, ask yourself how he feels – what he is thinking. To the degree that you learn to "feel with" the people you draw and paint, your pictures will increase in conviction – they will communicate to the viewer and make him, in turn, feel that they are real.

Throughout your daily life, as you talk with people, watch television, look at newspapers, magazines, or movies, and record in your mind and on your sketch pad the things you have observed about people, don't study just their looks, features, or unusual physical differences. But note and remember their mannerisms and habits – how they hold their cigarettes – how they sit and stand – what they do with their hands when they talk – and the hundred and one personal idiosyncrasies and facial expressions they have. The illustrator must never settle for people who look alike, who merely stand about, or go through stereotyped actions. Henry James, the noted writer, once said, "Try to be one of the people on whom nothing is lost." This is another way of saying: See – observe – remember.

In your pictures you must not merely create types – you must create individuals within these types. Two men may both look like doctors, but each will have his own personal characteristics and mannerisms. One person will burst into tears at bad news – another will seem only to clamp his lips tighter. One girl will comb her hair and apply lipstick in public, while another will be embarrassed at the thought. It is traits like these that stamp people as individuals. You must stimulate your observation to see these things – not just what makes a type, but, deeper than this, a unique human personality.

Norman Rockwell says that you must either like the character you are drawing or dislike him – but, if you are to portray him with conviction, so that he will really communicate to the viewer, you cannot be indifferent to him. He must be real to you before he can be real to anyone else. As you portray a character, you must feel love, hate, or humor much more intensely than you expect it to be felt by the people who see your picture. Otherwise you may not project your feeling strongly enough to make it reach them.

To make your characters ring true, you must, in a sense, climb right into your picture and identify yourself with each one. Without this self-identification, the people in your pictures will be drawn so that they are merely near one another and going through trivial facial contortions and actions, rather than responding to one another in a lifelike way. To the extent that you can capture real feeling, your pictures will be convincing to the viewer, will relate to things that he himself has seen, felt, or imagined about other people. He will feel a sense of immediacy – and a compelling desire to know more about your characters and the situation in which they find themselves.

Today, more than ever, you must avoid the type cliché – the unoriginal, undistinctive figure or head. Photography has made tremendous strides, and can portray people with wonderful expressiveness. Still, as an artist, you have a very great advantage on your side. The camera is subject to the fixed image and character of the model, but you are free to select or reject, emphasize or minimize whatever you must to distill the telling characteristics that make your subjects interesting and convincing individuals.

Remember, as you work on this most important lesson, that people are not just things, to be drawn as mere figures – they are living creatures, endlessly complex, with souls and aspirations. Through your intelligent and sensitive interpretation, you can reveal them as real human beings, richly endowed with feeling and personality – characters that every viewer can identify himself with and respond to.

Life class in your own home

At no time in history has the art student or professional artist had so unique an opportunity to observe the human family in all its fascinating variety. No matter where you live, right in your own home you can see and study types and characters from all over the world – on the screen of your television set.

A sketch pad, a pencil, a comfortable chair – and you are ready to begin your life class. Seated before your set, you can make quick sketches and notes of the actions and characteristics of the hundreds of actors and personalities who parade before you, in every conceivable role and activity. You can observe the emotions and conflicts of people – the dramatic or subtle gesture – the drape of clothes – the attitudes of characters of every type as they sit, stand, and move about. All are there, in incredible diversity, to be observed, sketched, and remembered.

Frenchman

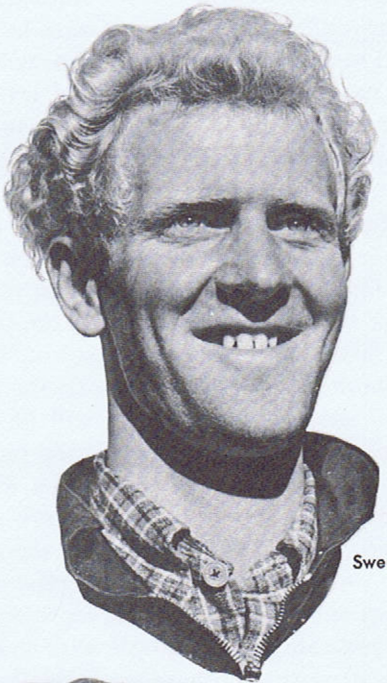
Balinese

Czechoslovakian

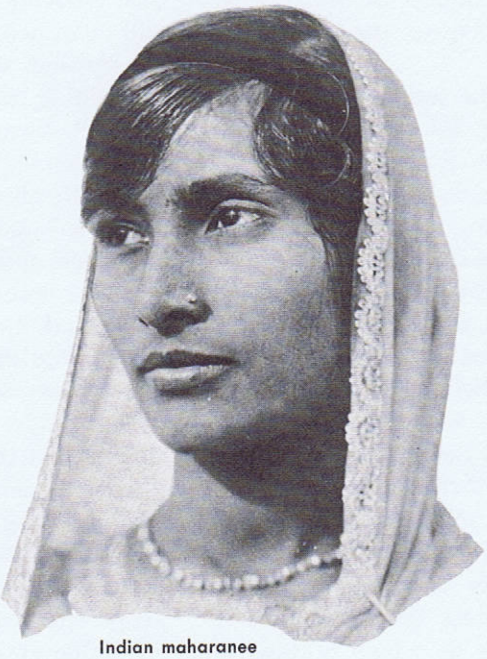
People around the world

Balinese, Eskimo, Spanish, Scandinavian, African, Indian, Arabian, Dutch, Chinese — the faces of the nations and tribes of mankind form a mosaic that is rich, colorful, and endlessly different. Some faces are broad and dusky, with beautiful, exotic features. Some have slanted eyes and thin, straggly mustaches, or large, massive features, so immobile that they seem carved out of granite. There are clean-limbed blond giants and squat pygmies in the human family, and in between there are countless other kinds of people in exciting variety.

Not all members of the same nation or tribe look alike, but we have been taught to associate a certain build, head structure, and cast of features, as well as certain gestures and costumes, with various national types. There is a type that looks like a Frenchman, another like a Britisher, others like Swedes, Irishmen,



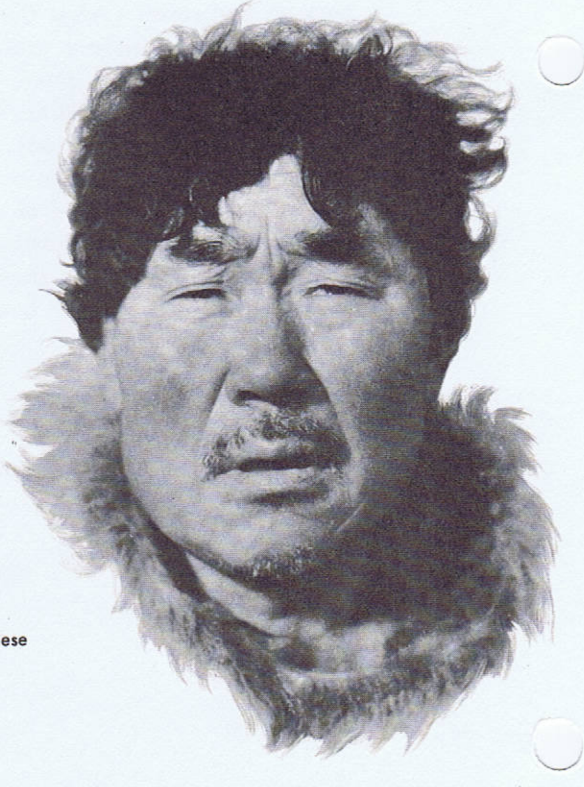
Swede



Indian maharanee

American Indian

Chinese



Eskimo

Dutch

Mongoloid (USSR)

Japanese

African (West Nigeria)

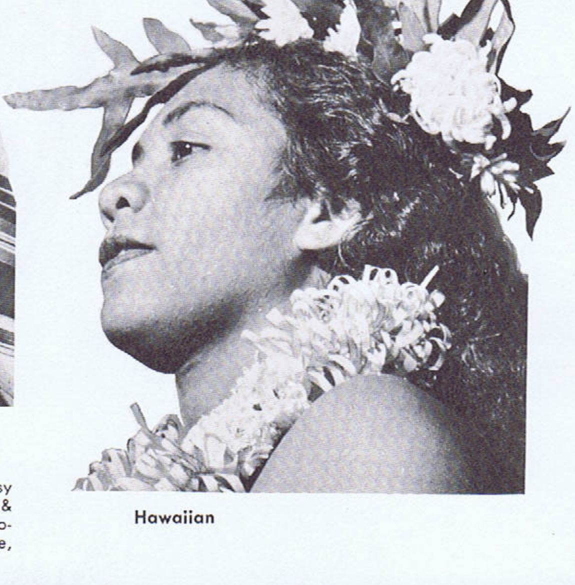
Japanese, etc. You will often find it useful, when you draw people of different lands, to give them the basic characteristics of their nationality. The national type, clearly identified, helps the viewer to respond more quickly to the character you are portraying.

Within each national group there are many varied types and personalities – the same differences of character that you find among the people you have lived with all your life. The Chinese philosopher, for instance, is no more like the coolie than the American college professor is like the truck driver. The aristocrat, the common man, the young girl, the old woman, the intellectual, the laborer – in every land each is an individual type. Always find out all you can about these types and characterize them distinctly when you draw the members of the different national groups.

Bornean

Spanish

Arab



Hawaiian

African (Kenya)

PICTURE CREDITS: Frenchman, Spanish – Courtesy Réalités; Swede – Courtesy Swedish National Travel Office; Indian maharanee – Courtesy Underwood & Underwood; Arab – Courtesy American Museum of Natural History; Czechoslovakian, Balinese, American Indian, Chinese, Eskimo, Mongoloid, Japanese, Africans, Bornean, Hawaiian – Courtesy Free Lance Photographers Guild.

ALBERT DORNE

Typecasting: characters as symbols – and as real people

Typecasting is the essence of good illustration. Just as the movie or television director chooses certain actors for certain roles because they look the part, the illustrator must create characters that clearly and unmistakably represent the types in the story.

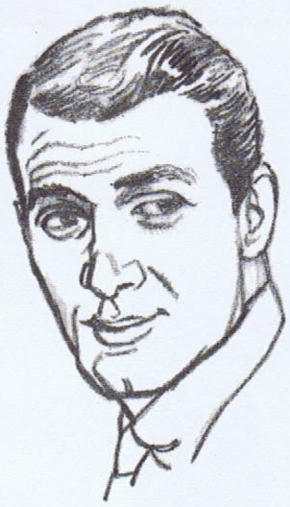
Virtually every character belongs to a basic human type of some sort. We have seen that the public quickly recognizes national types; it also can readily identify the features or mannerisms that go to make up each broad human type. The hero, the heroine, and the villain – the law breaker and the law maker – the good woman and the bad woman – the industrialist and the laborer – the charwoman and the rich dowager – the list of such types is endless, and so are their variations. You have only to close your eyes and think of a type, and his image begins to form in your mind.

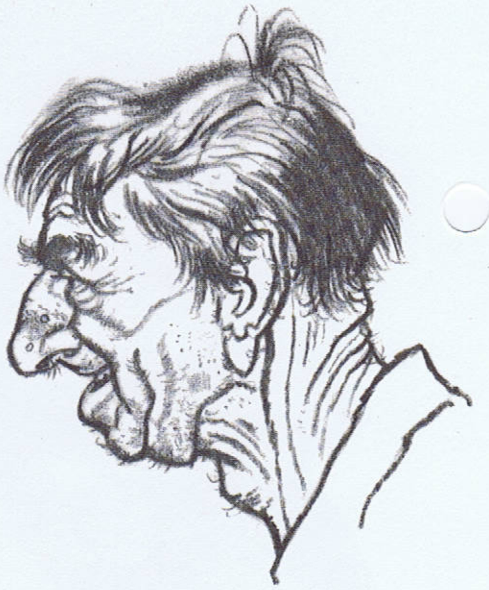
In real life, of course, people do not fall into such neat categories. The shy, poetic-looking person may turn out to be a homicidal maniac – and the big, tough killer type may actually be the shy, gentle intellectual. The handsome, distinguished-looking man with the air of a captain of industry will often prove to be a naive, unimportant person – while the little man with the round, pink face can be the shrewd, hard-bitten industrialist. In selecting types for an illustration, however, you must disregard such contradictions. The character you draw must be a good, recognizable example of the type or your message will be confused.

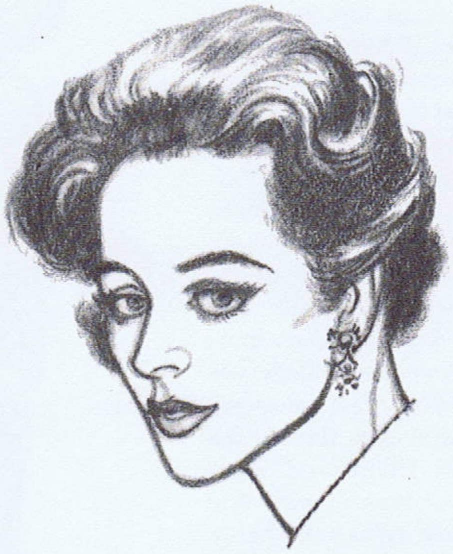
On these two pages you see a number of characters. Each represents a certain type or a variation of a type. They are symbols that immediately tell the viewer the kind of person he is looking at. At the same time, each is something more – a carefully studied characterization of a real human being.

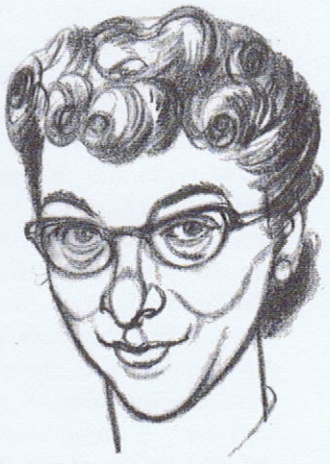
It is important to use types in your illustrations, for the purpose of quick communication. Be careful, however, to keep your types from becoming stereotypes or clichés – dull, unimaginative repetitions of the same kind of face. You must explore all the possibilities for interpreting a type and project yourself into your characters so intimately that you can express their personalities and their emotions. Only when you give each of your characters his own unique individuality – set him apart from all other people of the same general type – will he come to life as a convincing person in your drawing.

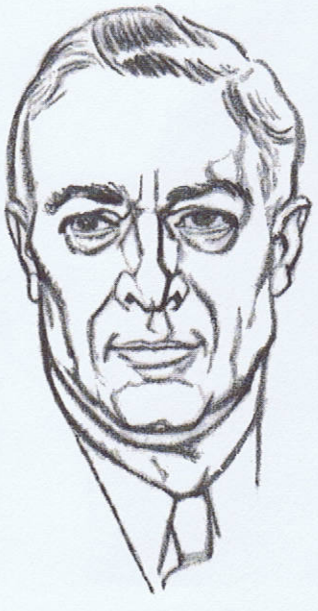
See – Observe – Remember

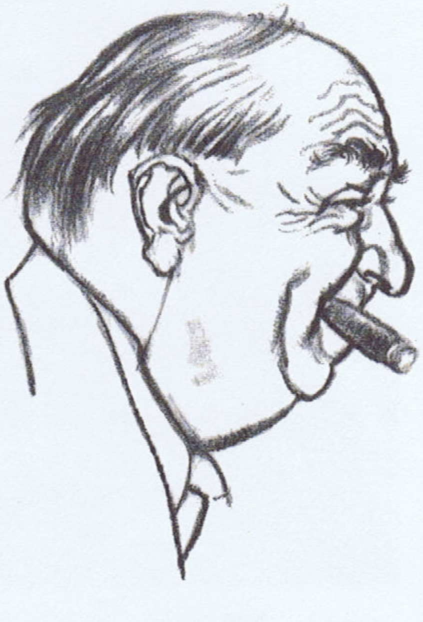

Hero
Young executive
Actor

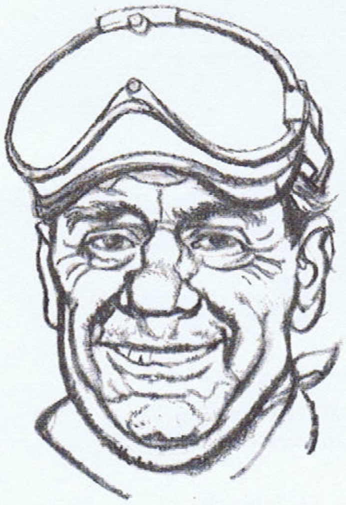

Mountaineer
Sharecropper
Village character


Heroine
Career woman
Society girl

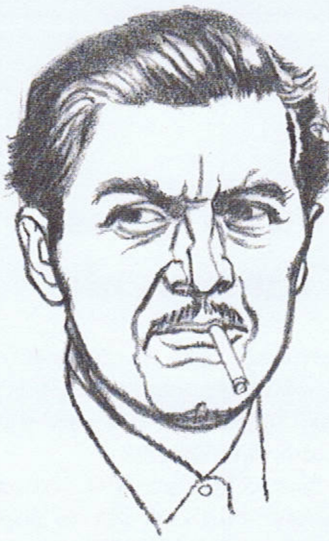

Schoolteacher
Spinster
Librarian


Business executive
Statesman
Surgeon

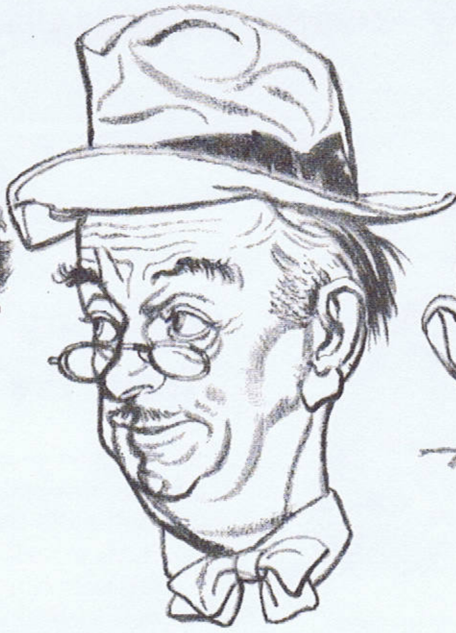

Rotarian
Traveling salesman
Businessman



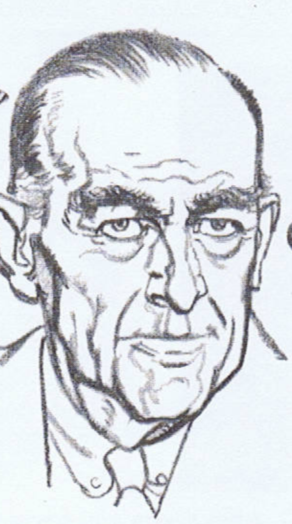
Skilled laborer
Truck driver
Construction worker



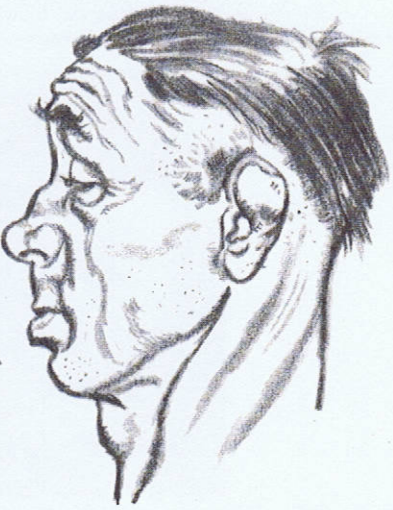
Villain
Confidence man
Gambler



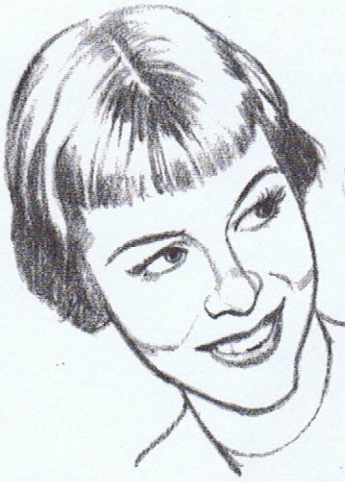
Bird watcher
Bachelor
Schoolteacher



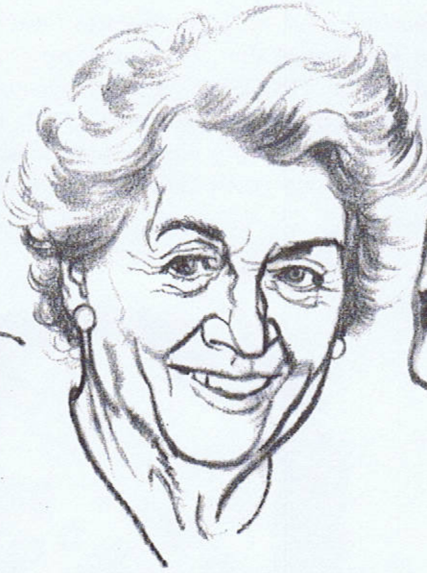
Editor
Judge
Educator



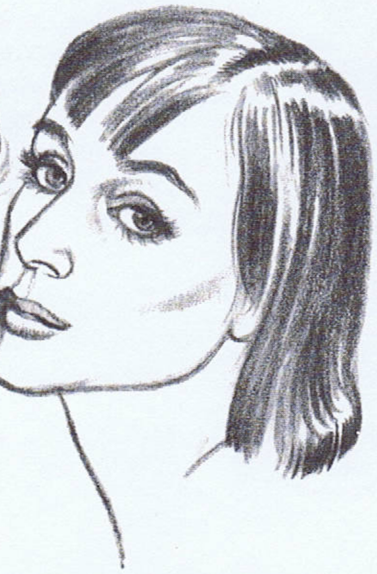
Stevedore
Farm hand
Fighter



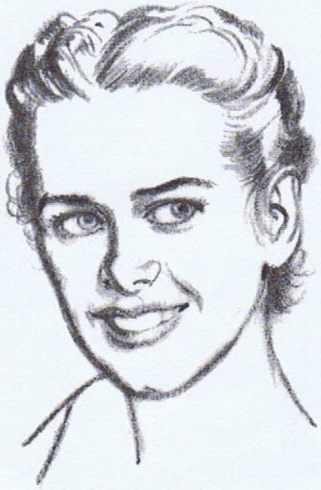
College girl
Stenographer
Receptionist



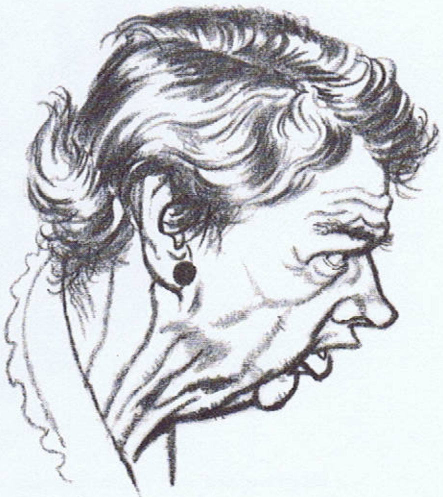
Mother-in-law
Grandmother
Clubwoman



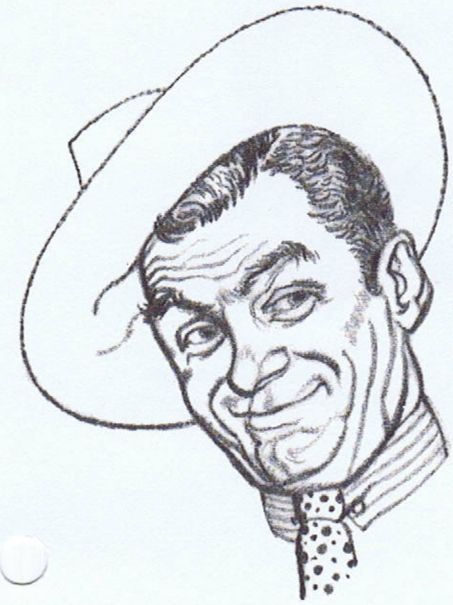
Glamour girl
Literary type
Actress



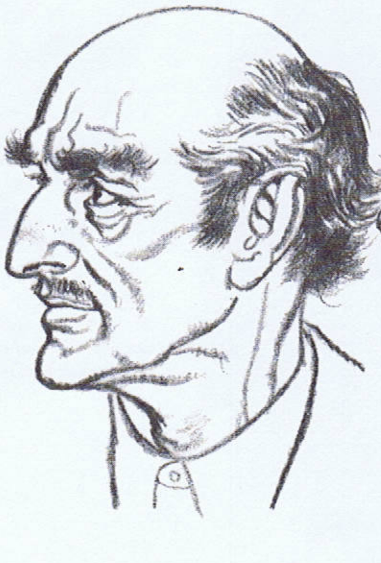
Athletic type
Career girl
Young matron



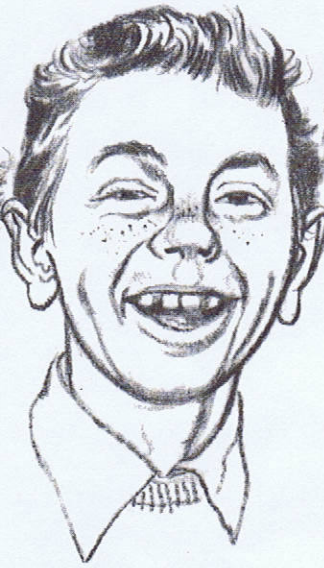
Gossip
Charwoman
Housekeeper



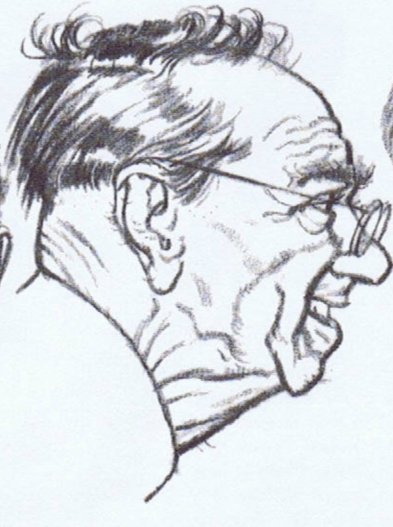
Confidence man
Sideshow barker
Circus shill



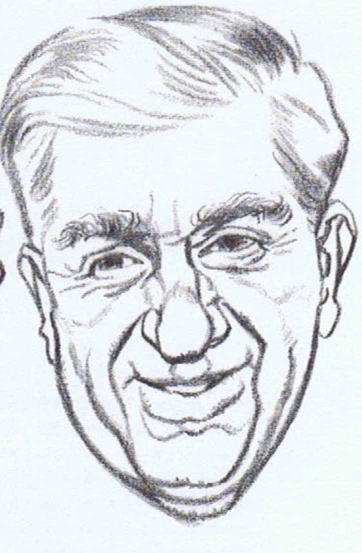
Magician
Undercover agent
Villain



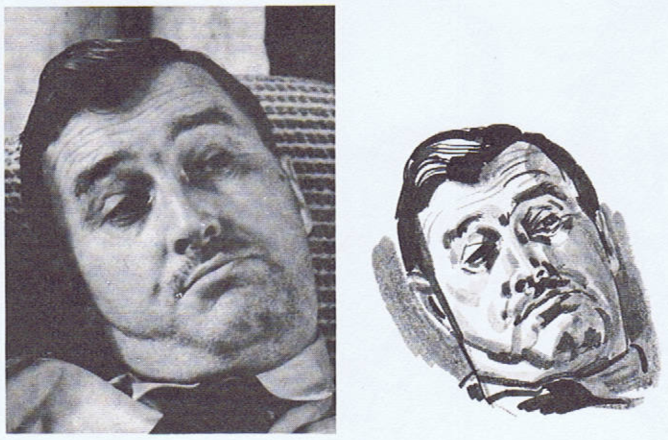
Kid brother
Schoolboy
Newsboy



Storekeeper
Barber
Bookkeeper



Politician
Industrialist
Father



Using a photo of himself, Robert Fawcett first does a rather straight self-portrait. Fawcett poses for many of the people in his pictures, but often changes his characterization, as he shows below.

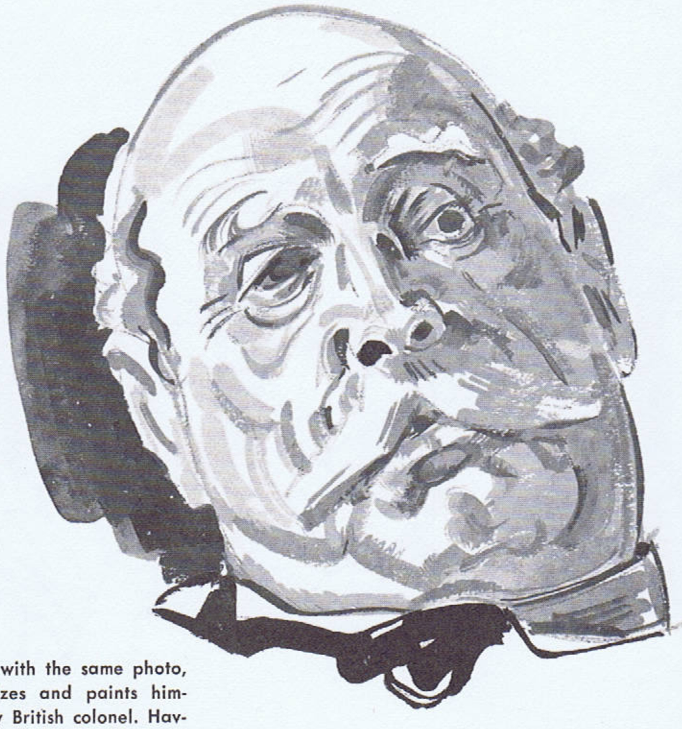
Creating many types from the same model

R.F.

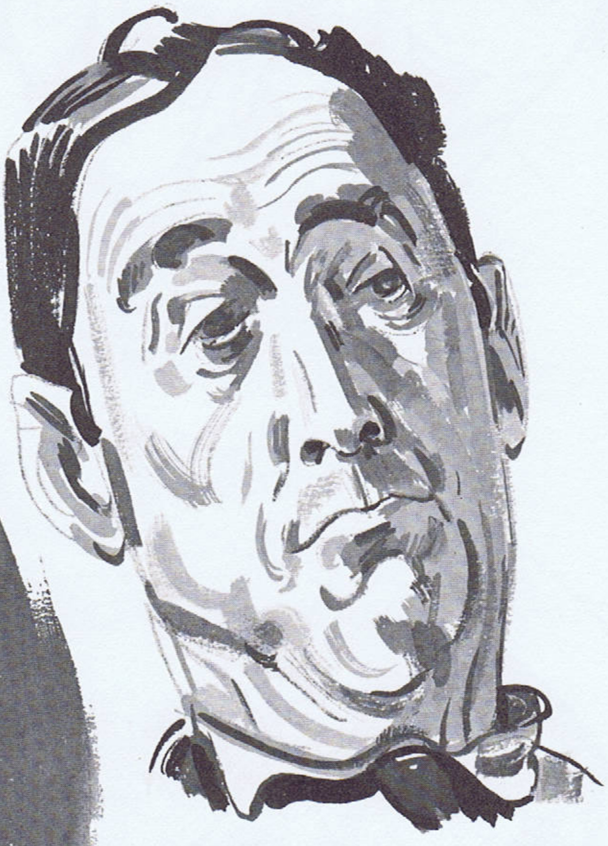
It is a good practice to study the faces you see every day and note the distinctive features that give each type its individuality. You must also learn to get what you need for your pictures from available models and photographs.

Naturally it is best to find a model that looks like the character you wish to draw. This isn't always possible, however, particularly in a small community. What you must do then is get the most suitable model or photographic reference you can — and use your knowledge and imagination to improvise. With experience, you can learn to develop many different characters from a single model, as Robert Fawcett shows in the two demonstrations here.

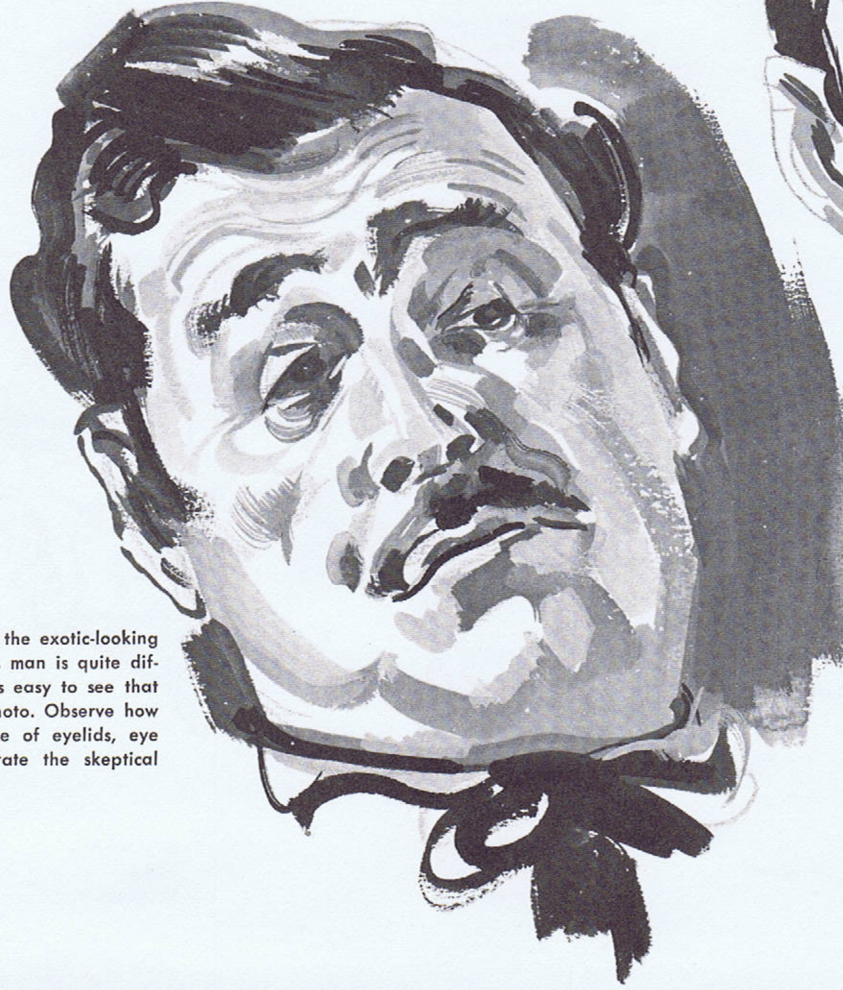
Carefully compare each of Fawcett's drawings with the photograph on which he based it. See how he has changed the head shape or emphasized some of the features to create the character he wants. You will notice that, no matter how much he exaggerates or changes, he still makes use of the structural information, lighting, and expression in his model. You can, of course, take further liberties, but using your model or photograph this way will help you create really believable, convincing people.



Now, working with the same photo, Fawcett visualizes and paints himself as a portly British colonel. Having a definite character in mind before he starts, he consults the photo merely for facts of construction, expression, and lighting.

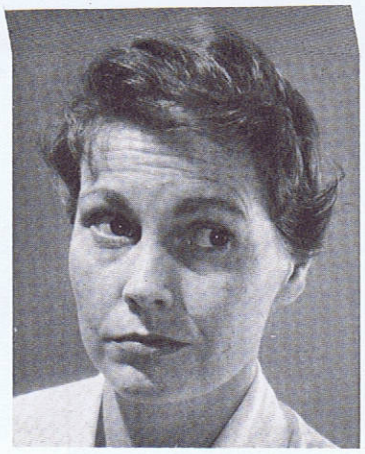


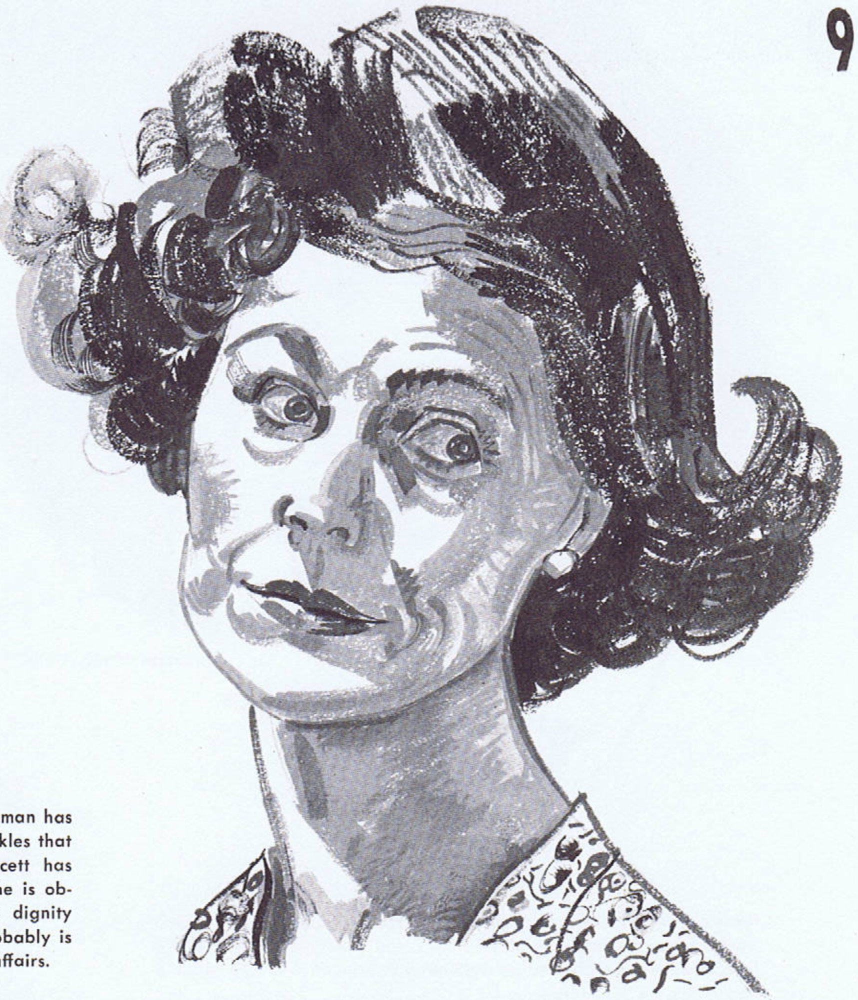
This is basically the same face as before, but the length of the head has been exaggerated and the neck narrowed. This could be a bartender, a western character, or an English butler.



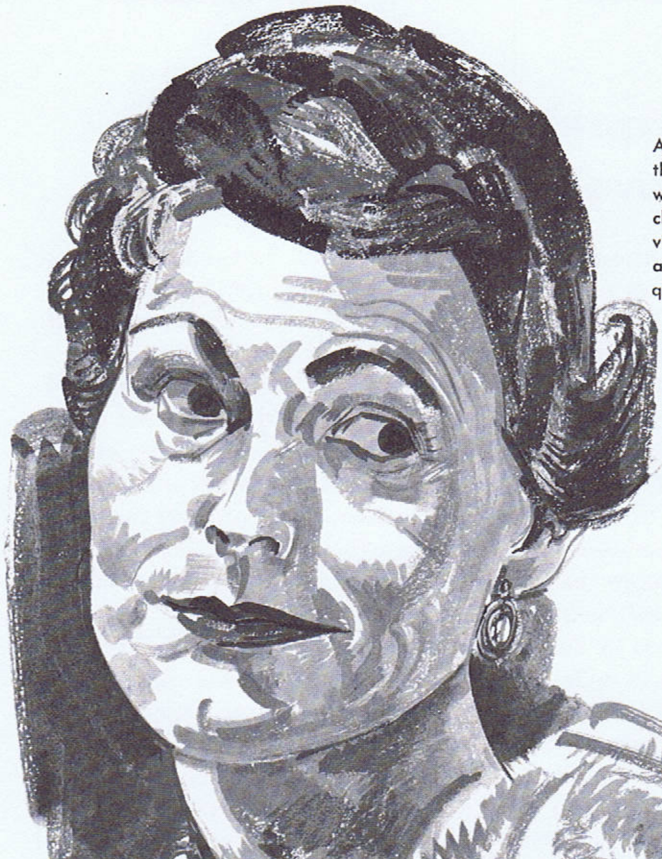
Here Fawcett has drawn one of the exotic-looking characters he is so fond of. This man is quite different from the colonel, but it is easy to see that both derive from the original photo. Observe how the artist has used the structure of eyelids, eye sockets, and mouth to exaggerate the skeptical expression in the snapshot.

Here Fawcett starts with this photograph of a housewife — but see what a wide range of characters he develops from it! Even though you are creating characters quite different from your model, they will usually be much more convincing than when you draw from memory. Pictures based on memory images alone tend to become clichés.

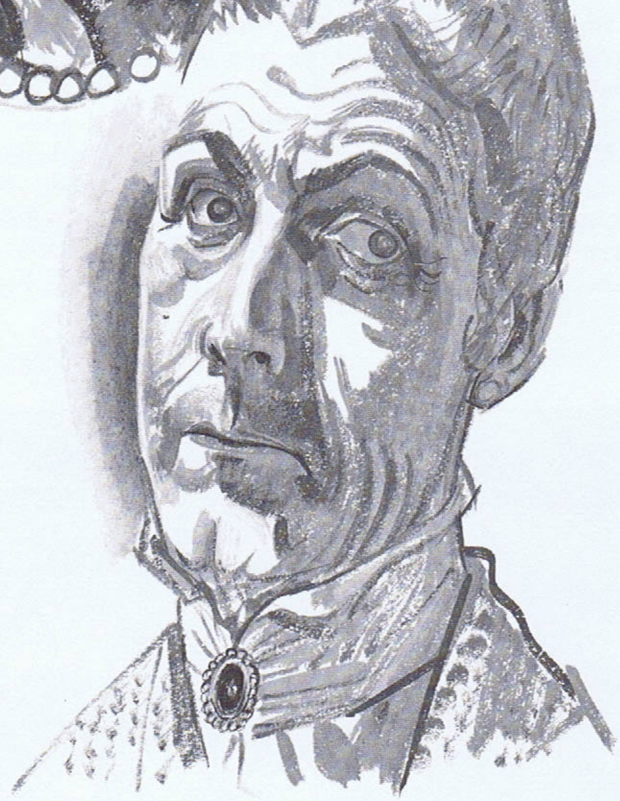




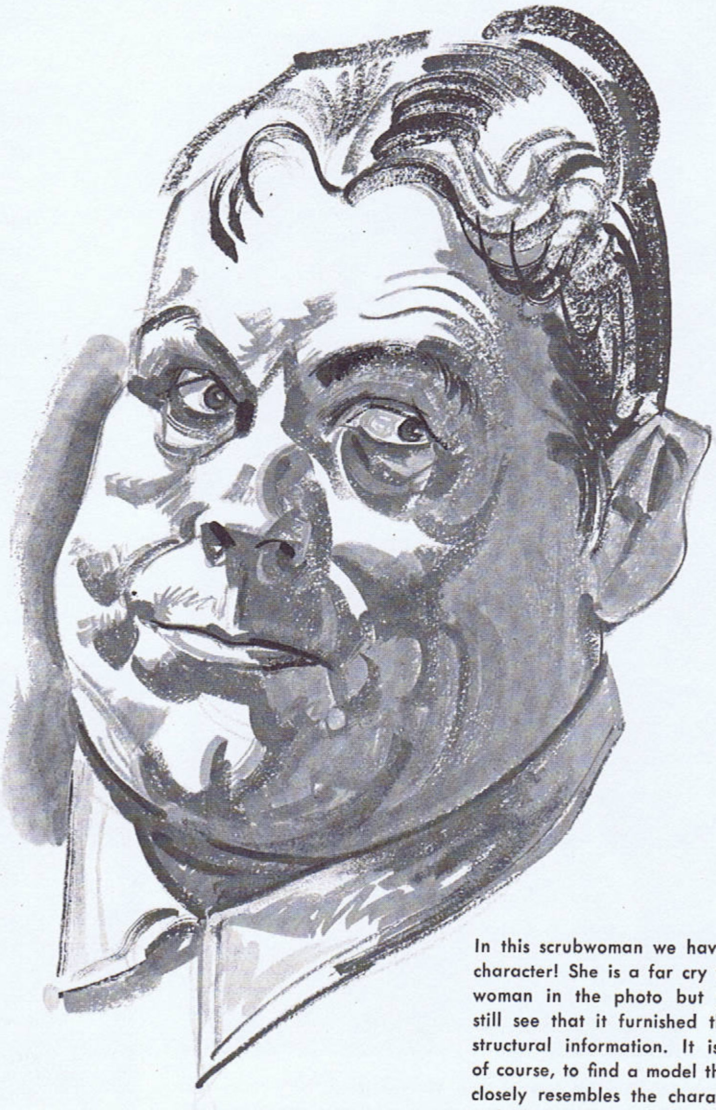
In this drawing Fawcett has created a woman on the brink of a nervous breakdown. Her children are unruly, her husband is undependable, and she suspects the worst. Notice how the artist has exaggerated the twisted mouth, raised eyebrows, and disorderly hair to intensify the expression. He has also made her thinner and lengthened her neck to give her a more strained look.



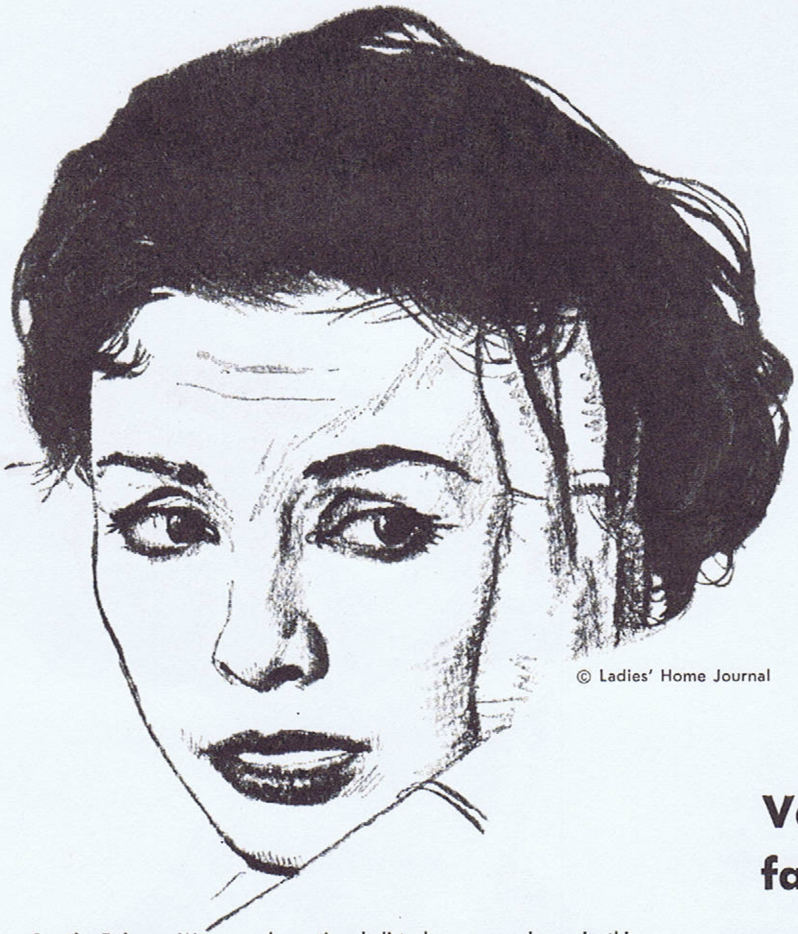
Although the face of this woman has the same structure and wrinkles that we see in the photo, Fawcett has changed her personality. She is obviously a person of some dignity and social standing and probably is quite active in community affairs.



To create this elderly lady, Fawcett has lengthened the head considerably, added wrinkles where the flesh sags around the jaw, made the lips thinner, and changed the hair and costume. Although this face is quite different from the one in the photo, it clearly derives from it in structure and expression as well as light and shadow pattern.



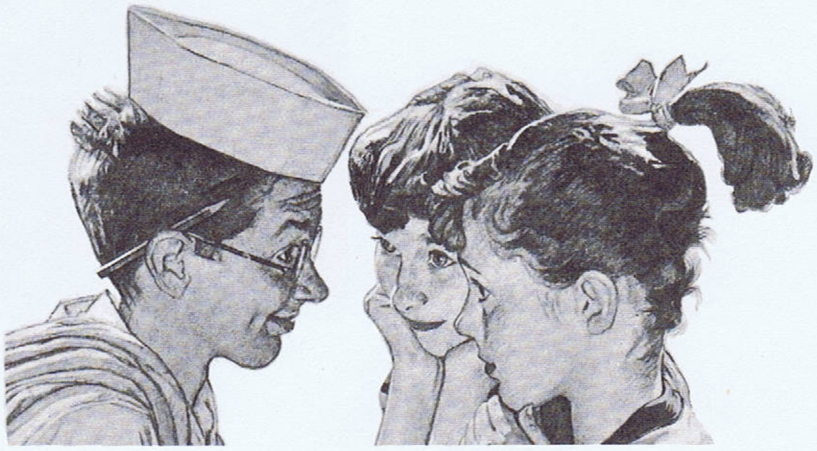
In this scrubwoman we have a real character! She is a far cry from the woman in the photo but you can still see that it furnished the basic structural information. It is better, of course, to find a model that more closely resembles the character you wish to portray, but — as this demonstration shows — through exaggeration and invention you can create many characters from one model.



© Ladies' Home Journal

Austin Briggs: Worry and emotional disturbance are shown in this drawing by the expression of the eyes and mouth and the wrinkled forehead. The hand pressing against the side of the face adds a strong feeling of tension.

Norman Rockwell: The touching old story that two are company but three's a crowd is quickly and appealingly told by the expressions on these three young faces.



Variety in expression – faces that have meaning

Faces are the center of attraction in all human-interest, story-telling pictures. With their endless variety of individual characteristics and degrees of emotional communication, it is the faces of the characters in your picture which tell the story you wish to express.

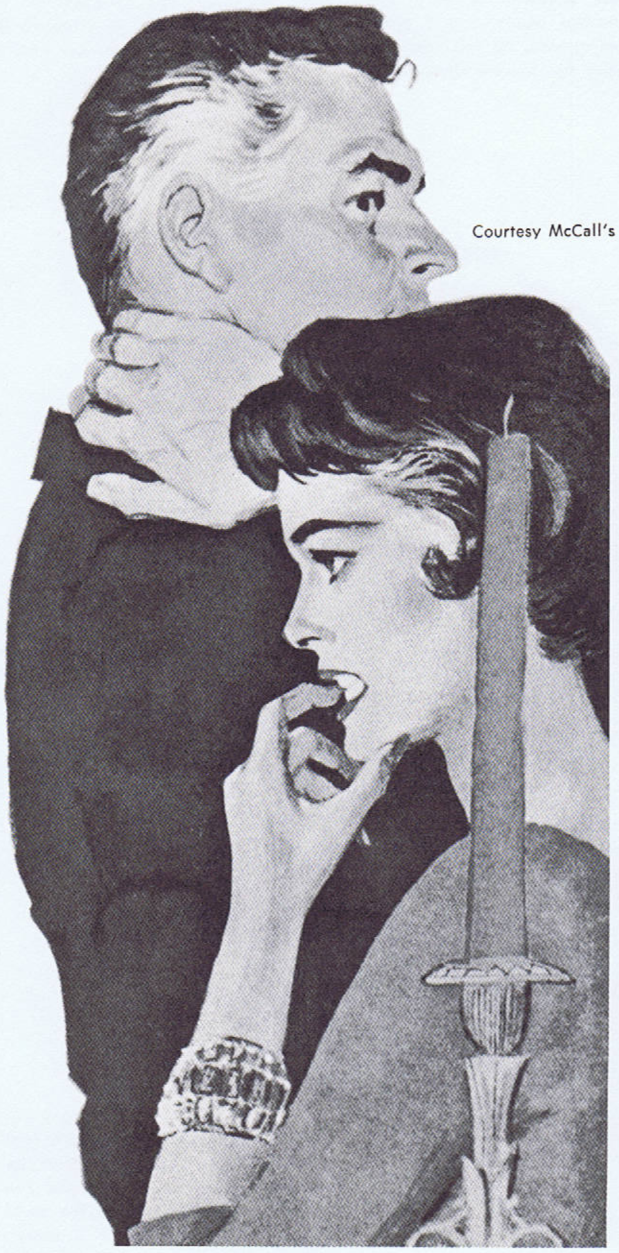
The face is a marvelous vehicle for interpreting character and emotion. It can reveal the thoughts, feelings, hopes, and fears of people – the whole exciting drama of human experience. A face drawn with convincing expression and sensitivity can stop and intrigue the viewer. It can stir his imagination, and make him want to know more about the character. And the opposite is just as true. No matter how well drawn the head may be, if it lacks expression it is little more than a dummy's head or a puppet's – and the response of the viewer will be indifferent.

Not all expressions, to be convincing, have to be exaggerated. They can range from the merest twinkle of an eye, the quiver of a mouth, and sensitive contemplation, to the extreme contortion of fear or rage, to uninhibited joy and the deepest despair.

The artist, just like the actor or director, must not only observe and remember how people show their emotions but he must learn to "feel with" the character he is portraying. When you do this with conviction, you will probably find yourself unconsciously going through the same facial actions you are trying to draw. You will be frowning, smiling, pursing your lips, raising and lowering your eyebrows. As you draw a squint-eyed killer you will find your eyes narrowing and your lips clamping shut. As you draw a worried child your eyes will widen and your eyebrows will rise.

Study carefully each of the faces on these two pages and try to experience the emotions they show. Remember, you can make the viewer love or hate your characters, or laugh and cry with them. But first you must love or hate your characters or laugh and cry with them yourself.

Courtesy McCall's



Al Parker: Adults often repress their feelings, and their facial expressions can be quite subtle. They forget their hands, however, and frequently reveal their emotions with them. In this strained situation the man's hand involuntarily goes to the back of his neck, where the muscles are tensing, and the woman bites her fingernail.

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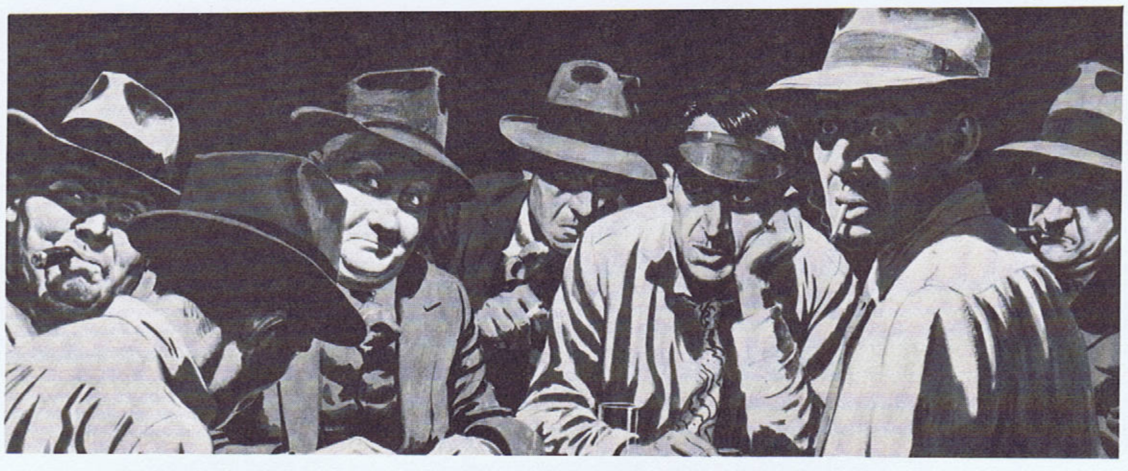
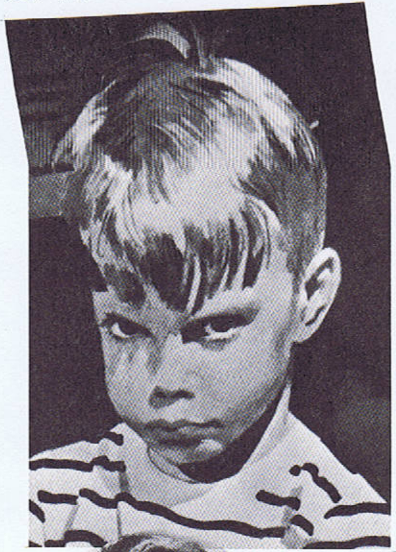
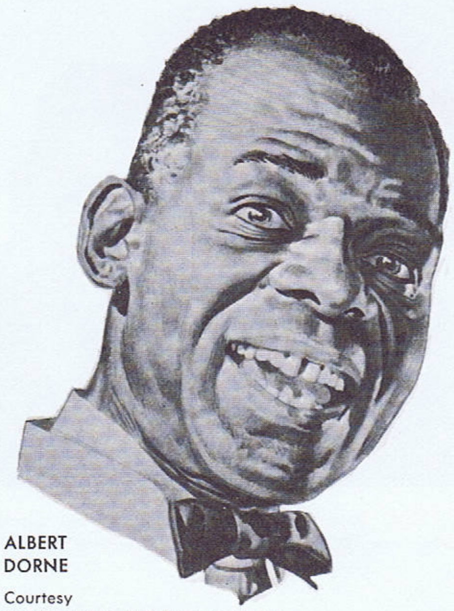


Fred Ludekens: People everywhere have much the same emotions, but they may express them quite differently. These are gamblers surprised by a sudden intrusion. Study the variety of expressions – suspicious, frightened, brooding, sinister – as each man reacts according to his own personality.

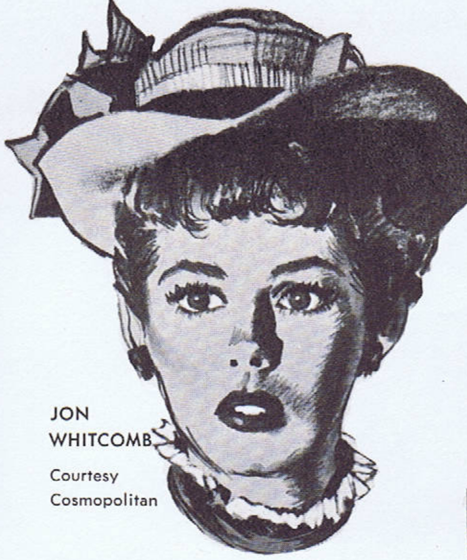
JON WHITCOMB Courtesy McCall's





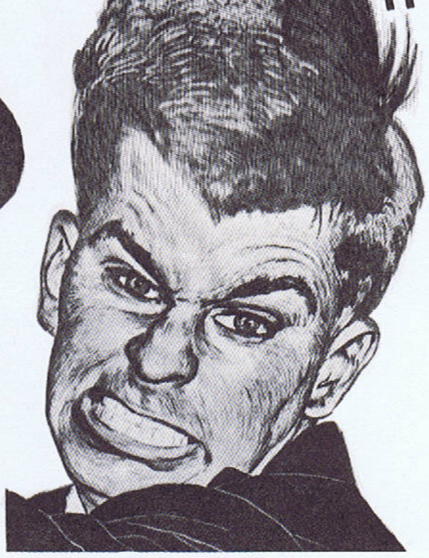
ALBERT DORNE

Courtesy
Goodyear Tire & Rubber Company

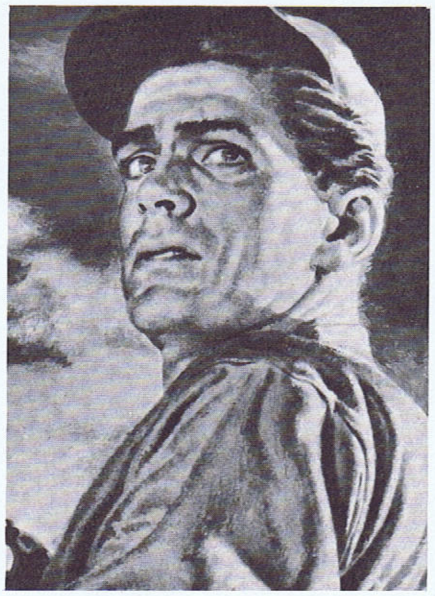


JON WHITCOMB

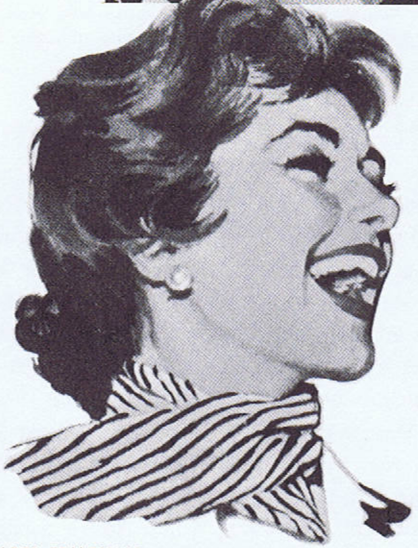
Courtesy
Cosmopolitan



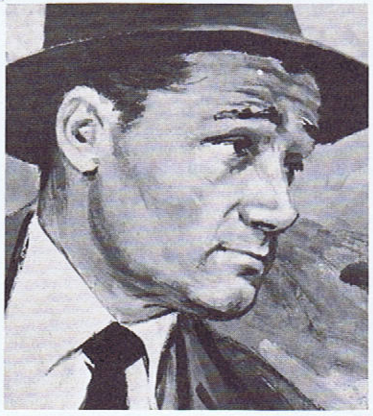
AL PARKER Courtesy Cosmopolitan



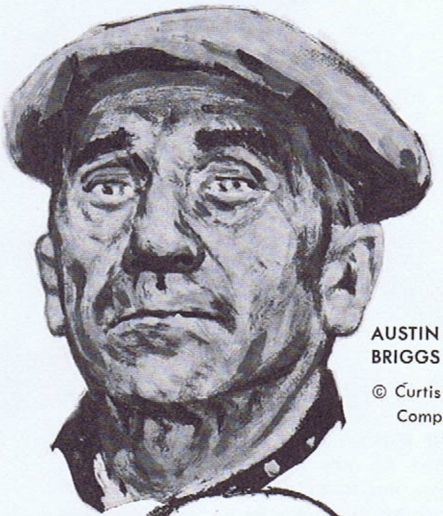
ALBERT DORNE Courtesy Cosmopolitan



ARPI ERMOYAN Courtesy American Airlines, Inc.



AUSTIN BRIGGS © Curtis Publishing Company



AUSTIN BRIGGS

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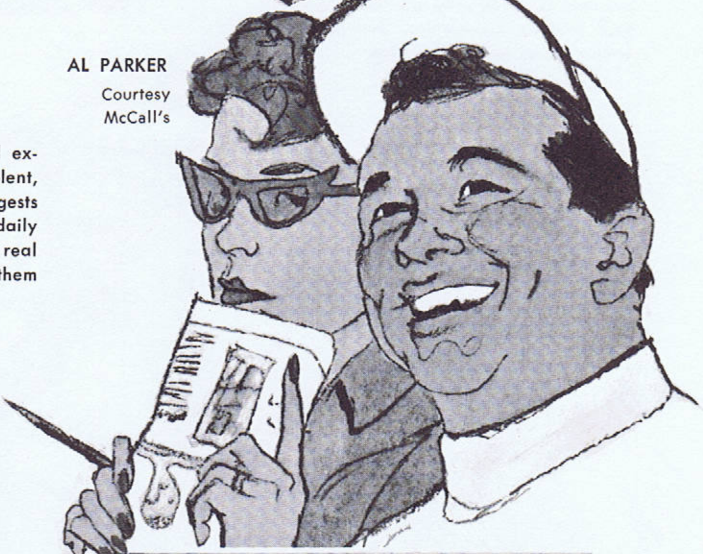
AL PARKER

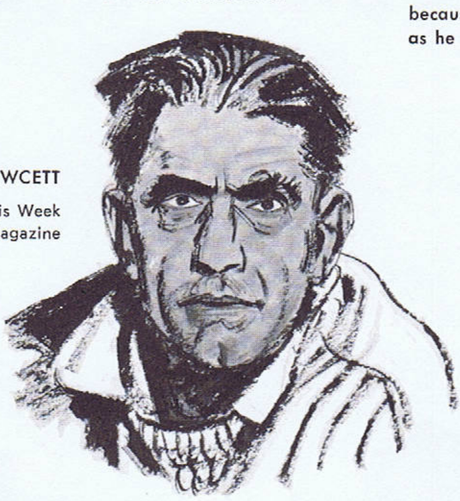
Courtesy McCall's



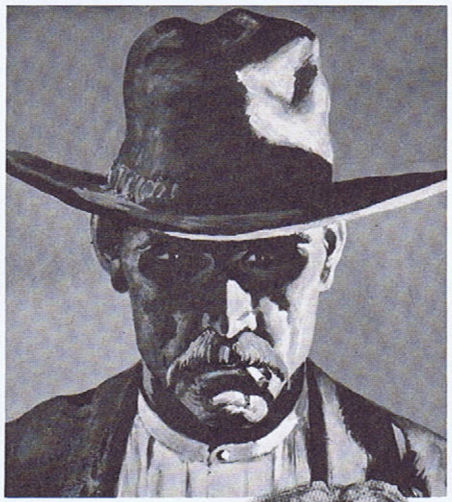
These are not merely well-drawn heads — they are convincing and expressive, too. Each face communicates an *emotion*, in some cases violent, in others quite sensitive and subtle. Notice that each face also suggests a *type* of person and that you can even imagine something of his daily life and past experiences by studying his face. These people look real because each artist felt they *were* real and identified himself with them as he made his picture.

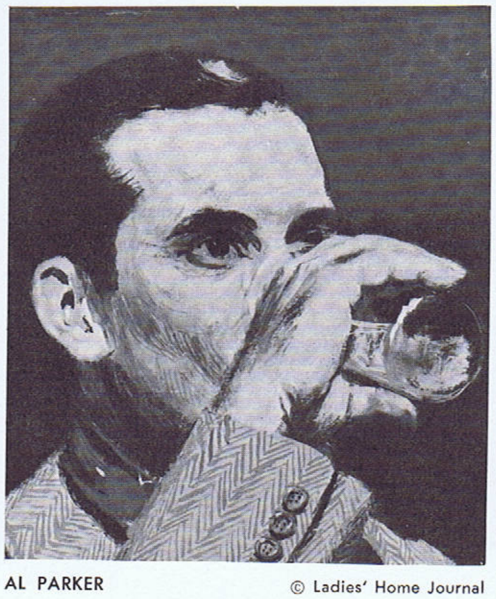
ROBERT FAWCETT

Courtesy This Week Magazine

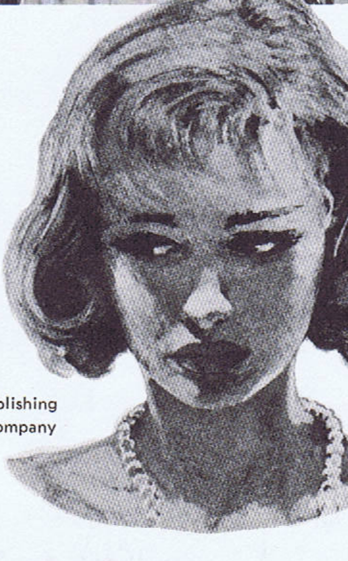


FRED LUDEKENS © Curtis Publishing Company





AL PARKER © Ladies' Home Journal



AUSTIN BRIGGS

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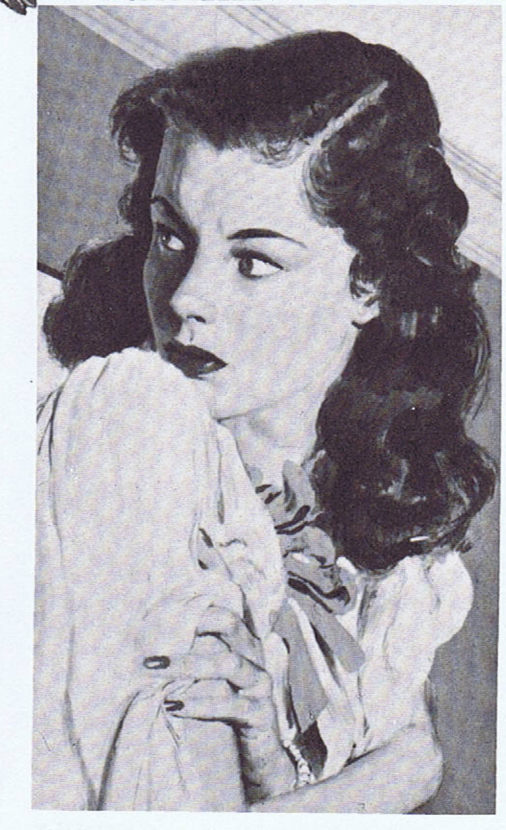
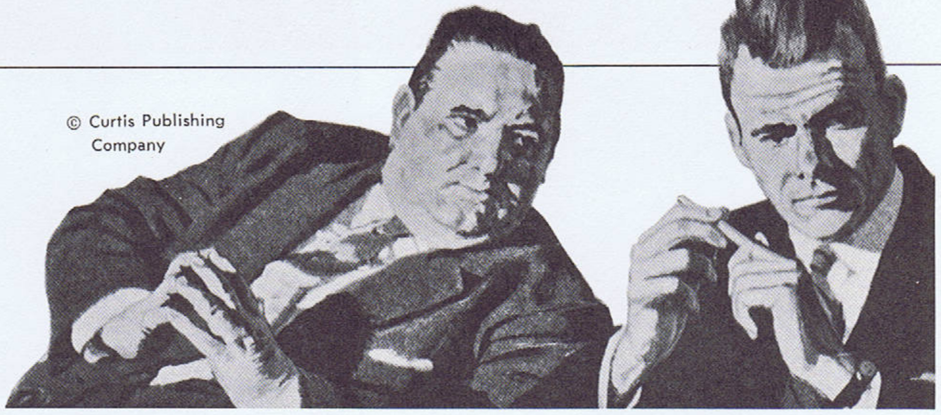


AL PARKER © Ladies' Home Journal



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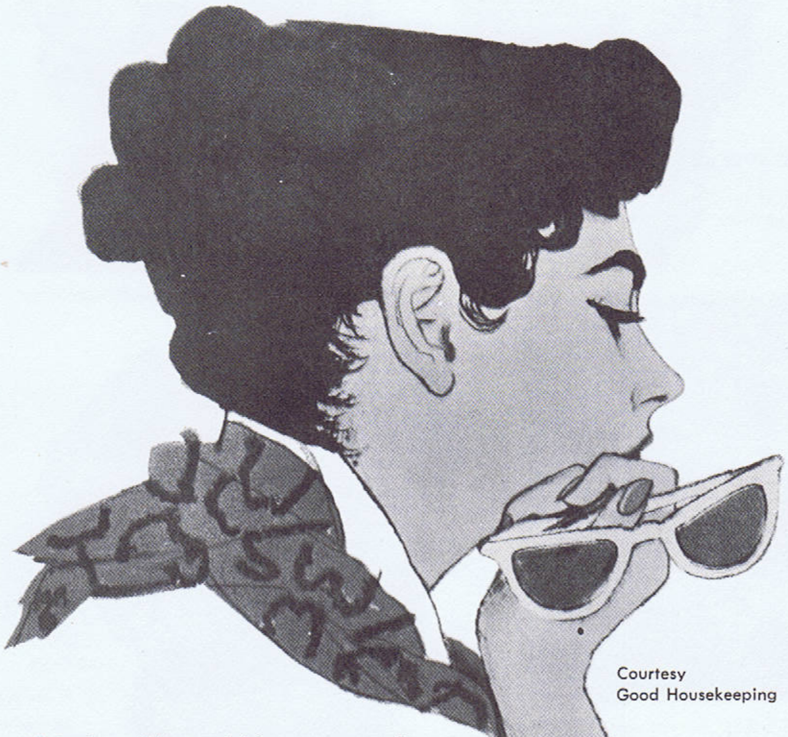
Austin Briggs: These two men are responding intently to the same situation, but each in his own manner — one leans back and presses his fingertips together while the other leans forward and twirls a pencil.



Courtesy Good Housekeeping

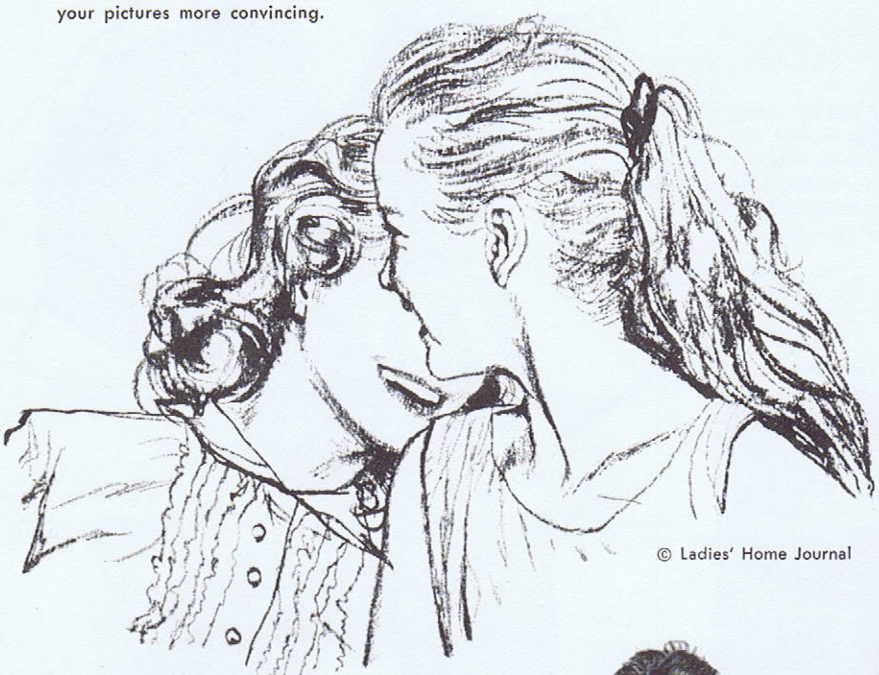
Al Parker: What could be more natural than the way this young lady leans her chin against her hand and holds her sunglasses? Be constantly on the lookout for such realistic mannerisms. They will make your pictures more convincing.

Attitudes, mannerisms, and gestures

If you look closely at the people around you, you will see that they seldom stand with their weight squarely on both feet or sit bolt upright with their eyes straight forward. Yet this is the way the beginner is likely to draw people. He is so concerned with trying to get them down "correctly" that he often makes them look stilted or posed. Real people are quite different. Given a room with a hundred people in it, no two will have the same precise attitude, whether standing or sitting. Every single person will assume a posture that is unique to him — no matter how subtle or momentary it may be.

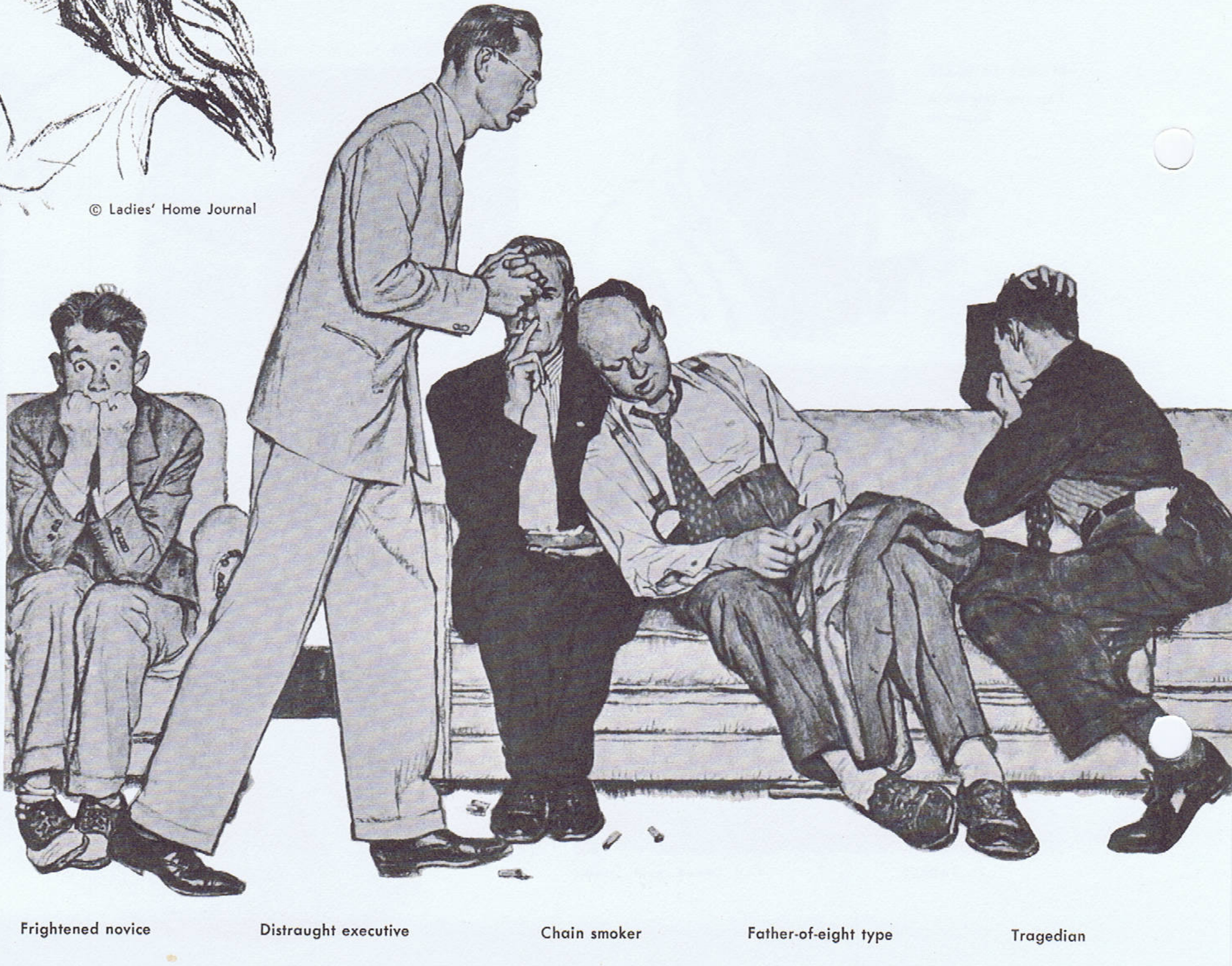
As you watch the people in a restaurant, at a party, a political rally, or on the TV screen, you will notice that every person has his own individual mannerisms. The way a man holds a cigarette, constantly takes off and puts on his glasses, or pulls his ear or lower lip — these are the characteristics that help to typify personality, that make real people. The thoughtful chin-scratcher, the hair twirler, the sloucher, the self-conscious one, the man who irritatingly flicks imaginary lint from his lapel while talking to you — observe these people and others like them closely. All have mannerisms that can give the candid, unposed "slice of life" quality to a picture.

Your pictures will grow in interest and your characters in reality to the degree that you observe keenly and sensitively — and make perceptive use of your observations.

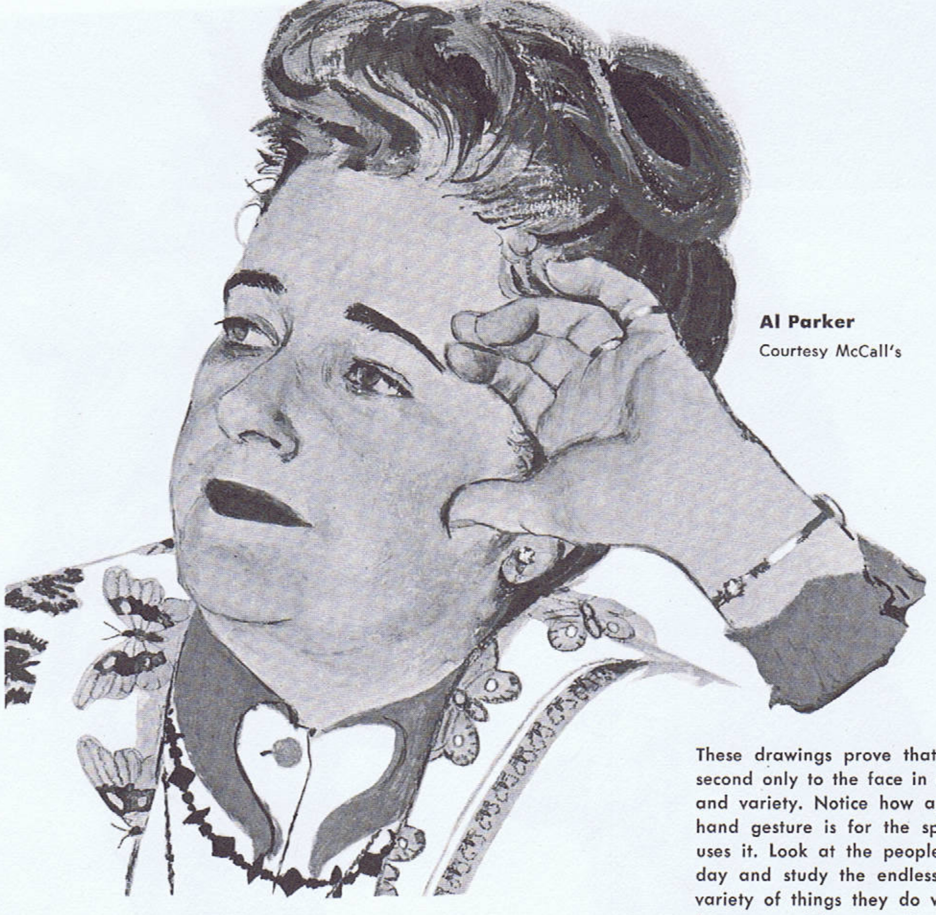


© Ladies' Home Journal

Austin Briggs: Lovely "unposed" attitudes like this one of two young sisters make Austin Briggs' drawings fresh and believable. Remember, you don't have to show the entire face to tell the story — just a mouth or an eye can often be more effective and intriguing.



Norman Rockwell: In this scene in a maternity waiting room, we see that no two people react in exactly the same way to a given situation. Much of Norman Rockwell's popularity is due to his uncanny ability to observe and portray the differences in people's behavior. His pictures are full of the real-life attitudes and mannerisms we see around us every day — and can readily identify ourselves with.

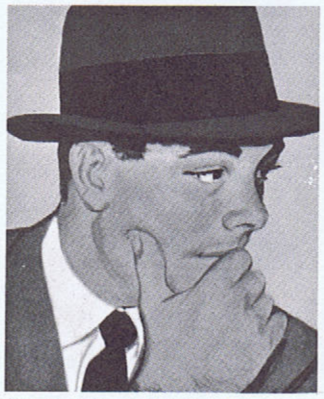


Al Parker

Courtesy McCall's

These drawings prove that the hands are second only to the face in creating interest and variety. Notice how appropriate each hand gesture is for the specific type that uses it. Look at the people you see every day and study the endless and intriguing variety of things they do with their hands from moment to moment.

Al Parker



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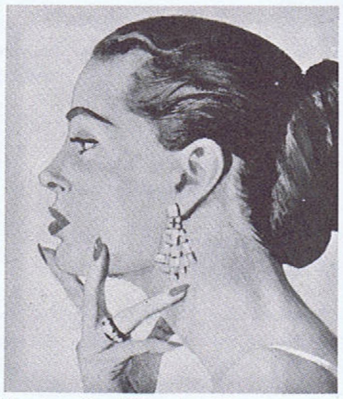
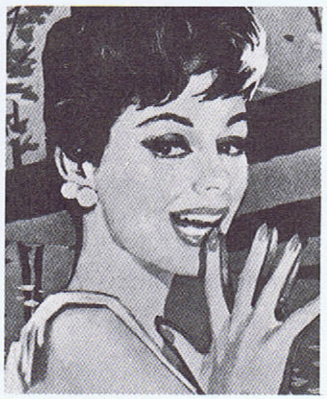
Al Parker

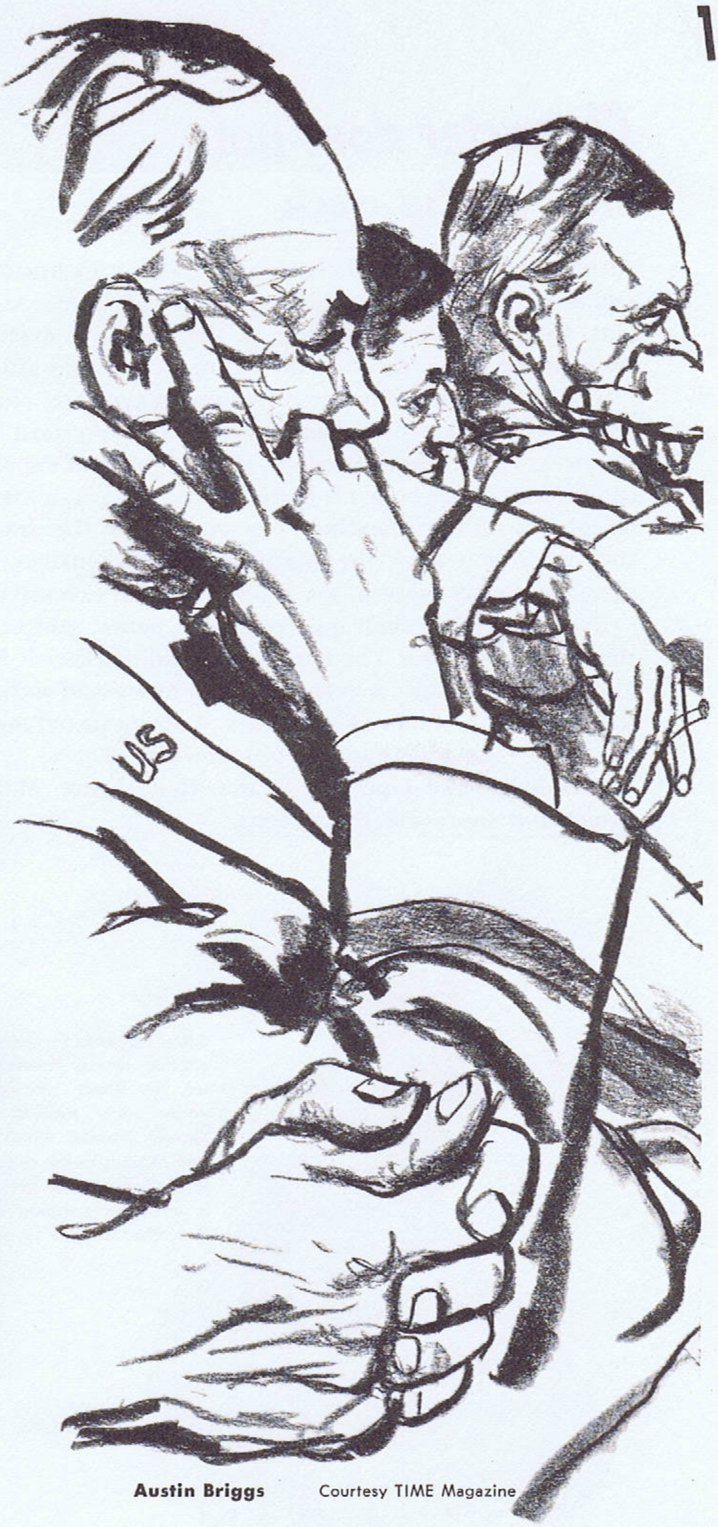


Courtesy Good Housekeeping

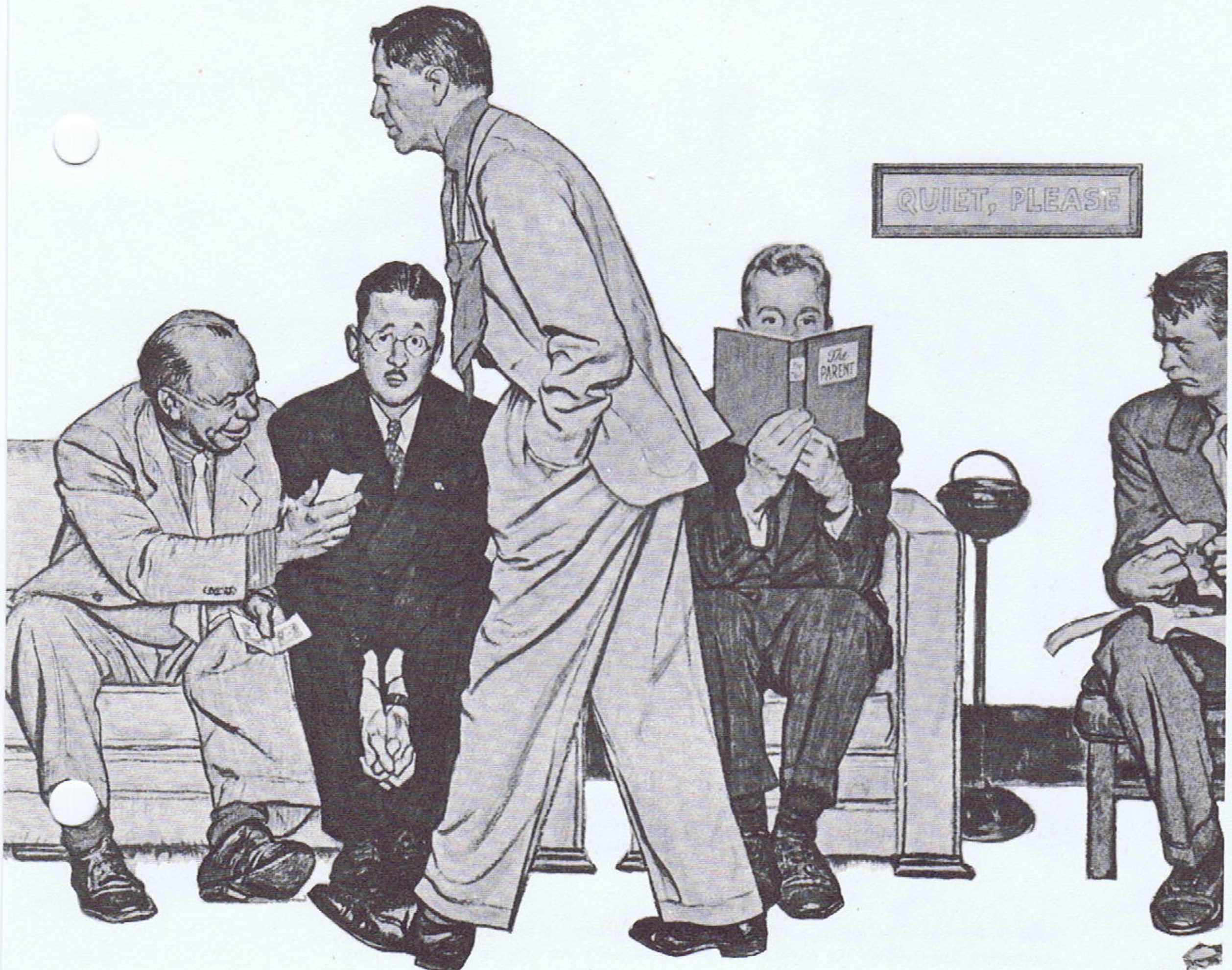
Jon Whitcomb



Courtesy Redbook



Austin Briggs Courtesy TIME Magazine



Hearty-salesman type

Believer in the worst

Pacer

The earnest-parent type

Magazine shredder

© Curtis Publishing Company

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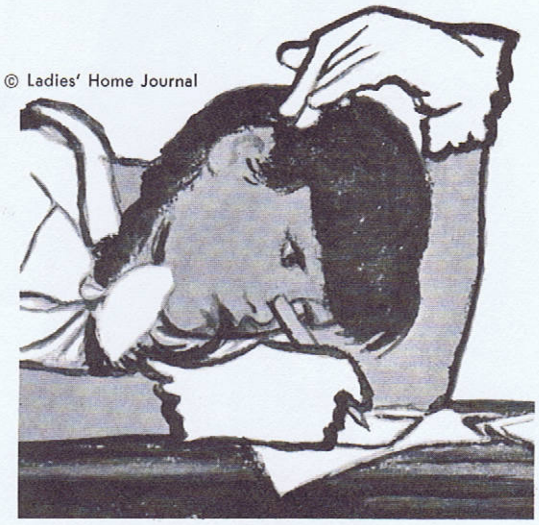


Al Parker: This little girl's teacher certainly never taught her to write in this position — but it makes an infinitely more interesting picture than the standard writing position.

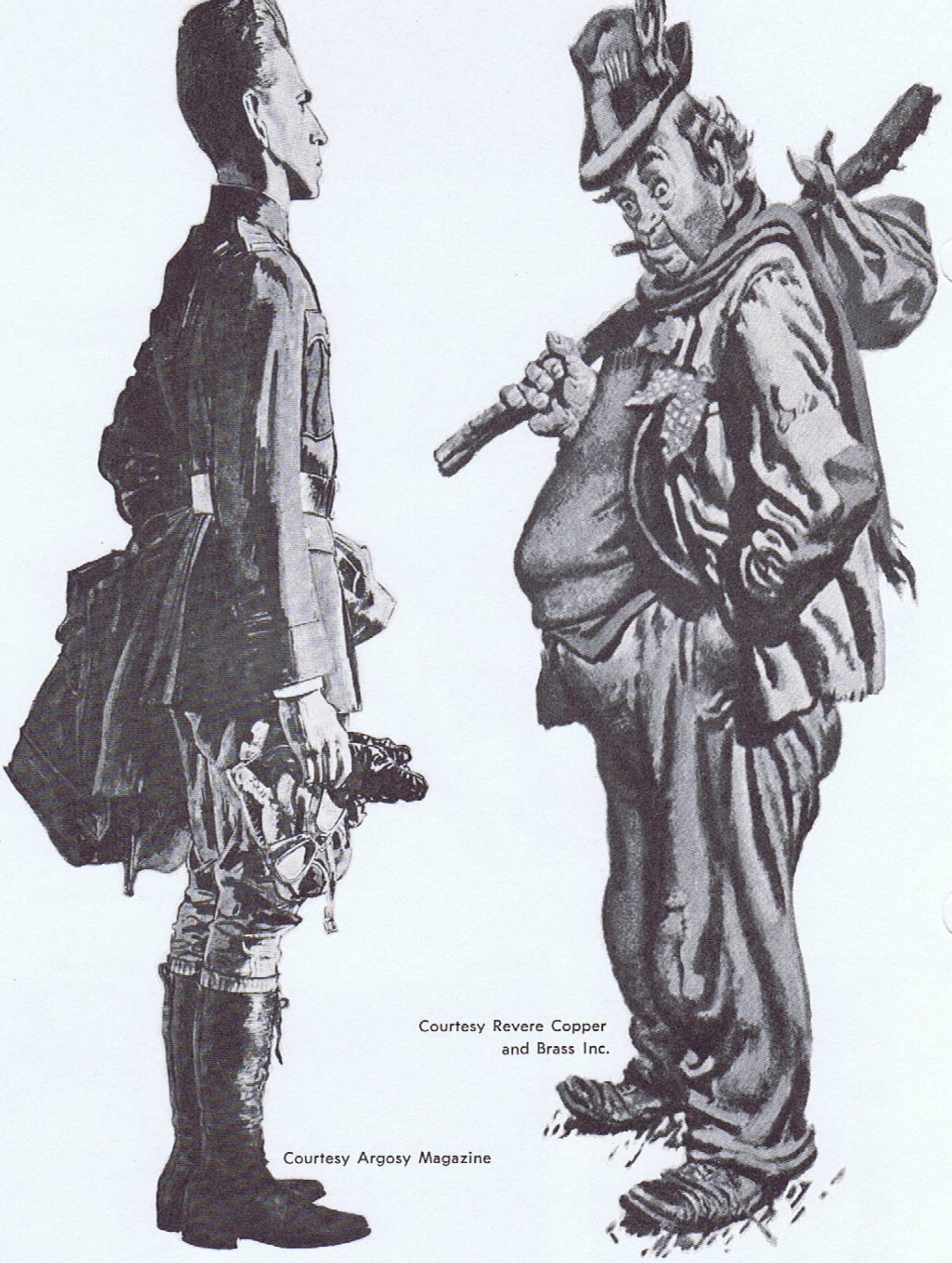
Character does not stop at the neck

Although the face is the center of attraction in human-interest and storytelling pictures, the rest of the body is also very important. Character does not stop at the neck – it extends down through the figure, through the entire gesture and attitude.

The entire figure must be consistent in type and character. A general is a general from head to toe – and you must draw him that way. He will have his share of emotions and expressions, of course, but throughout his body he will react in a manner that reveals his military bearing. You must show the same consistency when you draw the dowager, the truck driver, the teenager, the society matron, the tramp, and the executive.

Even when you show just part of a figure, you can suggest the whole character. The hand can reveal whether it belongs to a king or a peasant. A rear view of a figure can show whether the person is a scholar or an athlete. A shoe can tell much about the social class and character of its owner.

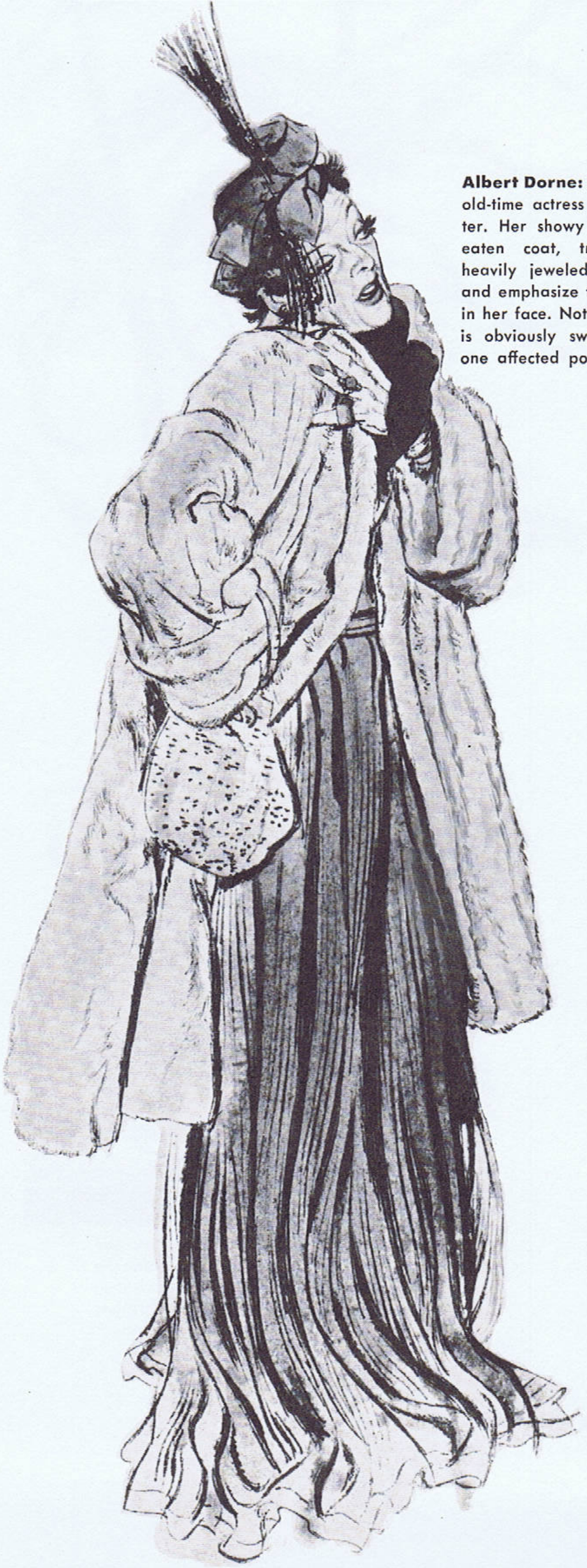
Personality and type take in the whole figure. Make it consistent and expressive throughout.



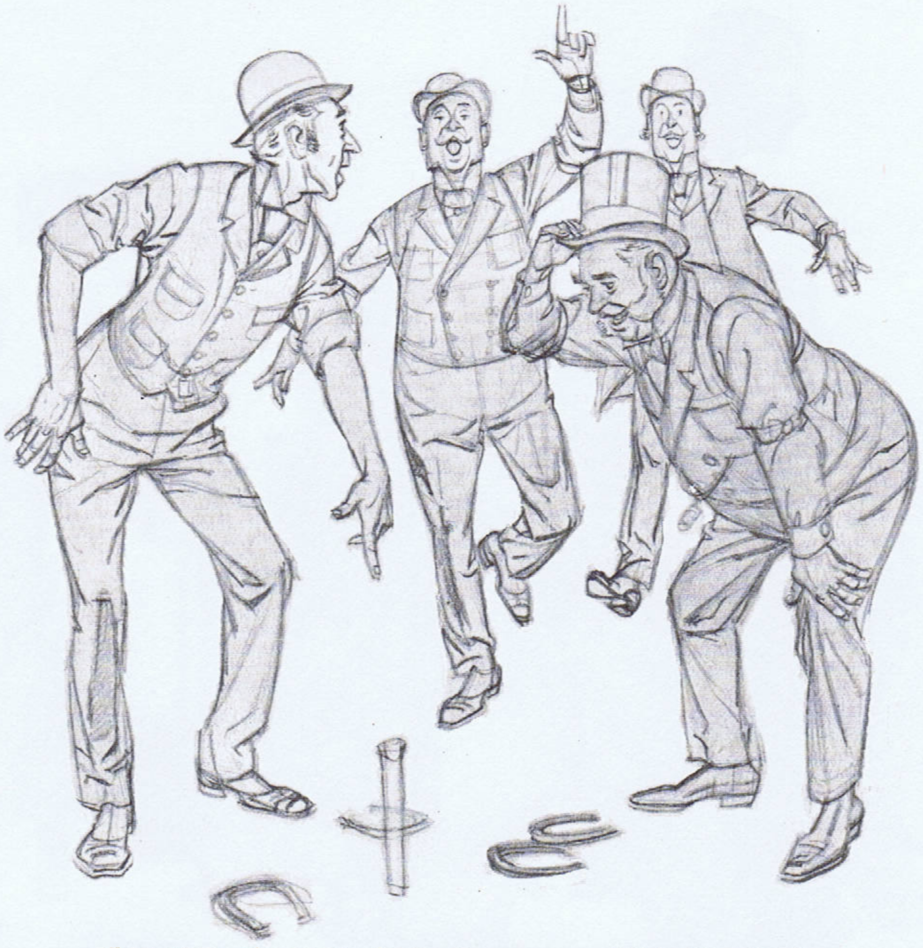
Courtesy Argosy Magazine

Courtesy Revere Copper and Brass Inc.

Robert Fawcett *(left)* — **Albert Dorne** *(right)*: These two characters seem to have very little in common — but they do share the quality of being consistent as characters. The flying officer, with his tailored uniform, polished boots, and "at attention" posture, is a soldier from head to toe; the tramp, from his ragged haircut to his hand-me-down clothes and shoes, is every inch a knight of the road.

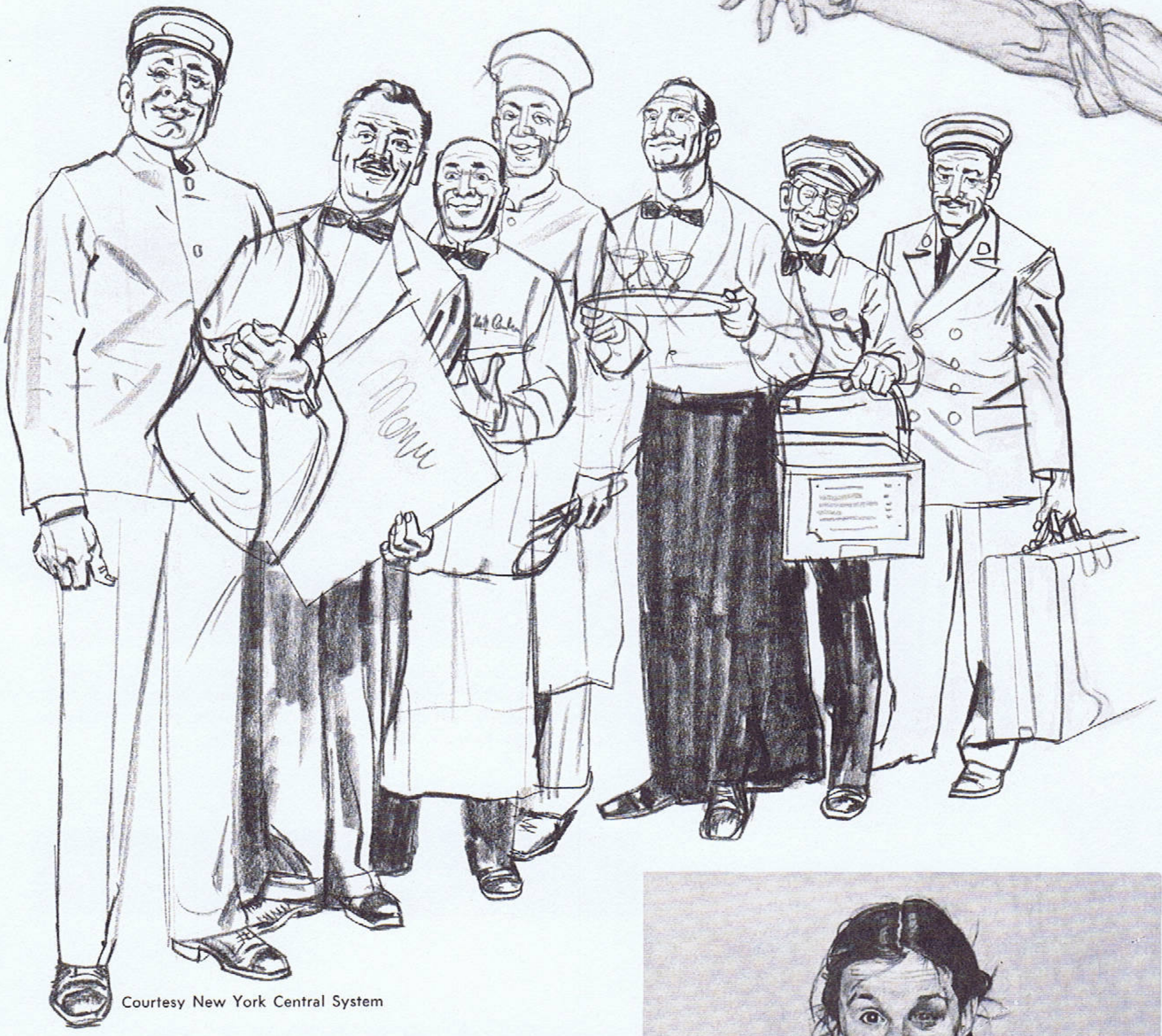


Albert Dorne: Everything about this old-time actress smacks of the theater. Her showy hat, flowing, moth-eaten coat, trailing gown, and heavily jeweled hands all support and emphasize the character we see in her face. Notice her attitude. She is obviously swishing around from one affected pose to another.

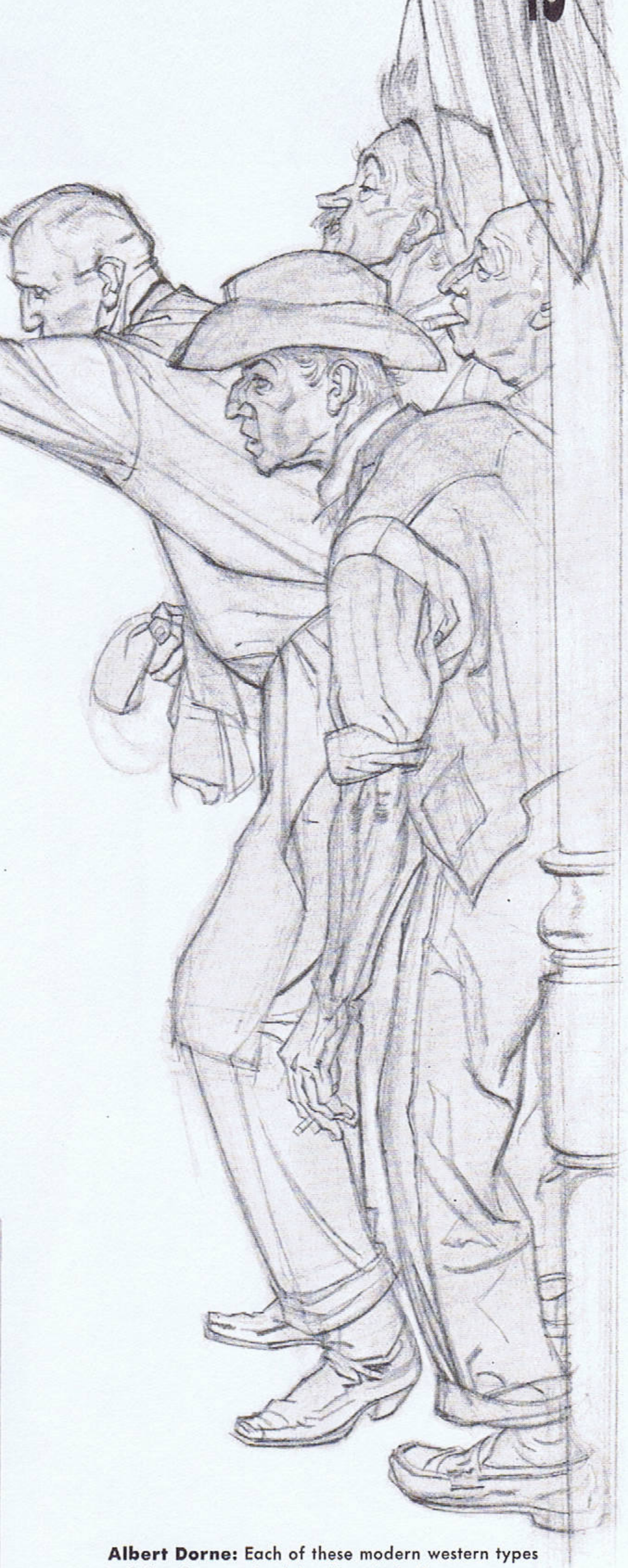


Albert Dorne: This amusing drawing shows a group of high-spirited Victorian characters. They reflect the period of the Gay Nineties not only in their sideburns, their winged collars, narrow pants, and high-buttoned shoes, but also in their attitudes and mannerisms. A group of men nowadays would hardly behave with quite such exaggerated animation.

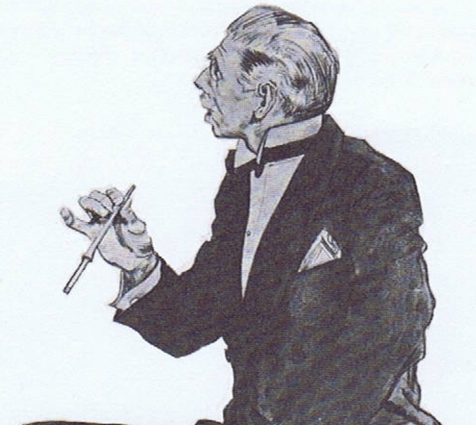
Austin Briggs: Study this group of railroad employees and see how each figure reflects the man's personality and duties — the porter, neat, competent, and friendly, with a pillow in his arm — the steward with his menu, the waiters with their white jackets and trays, the chef with cooking utensils — the sandwich vendor and the redcap with their wrinkled clothing and heavy loads.



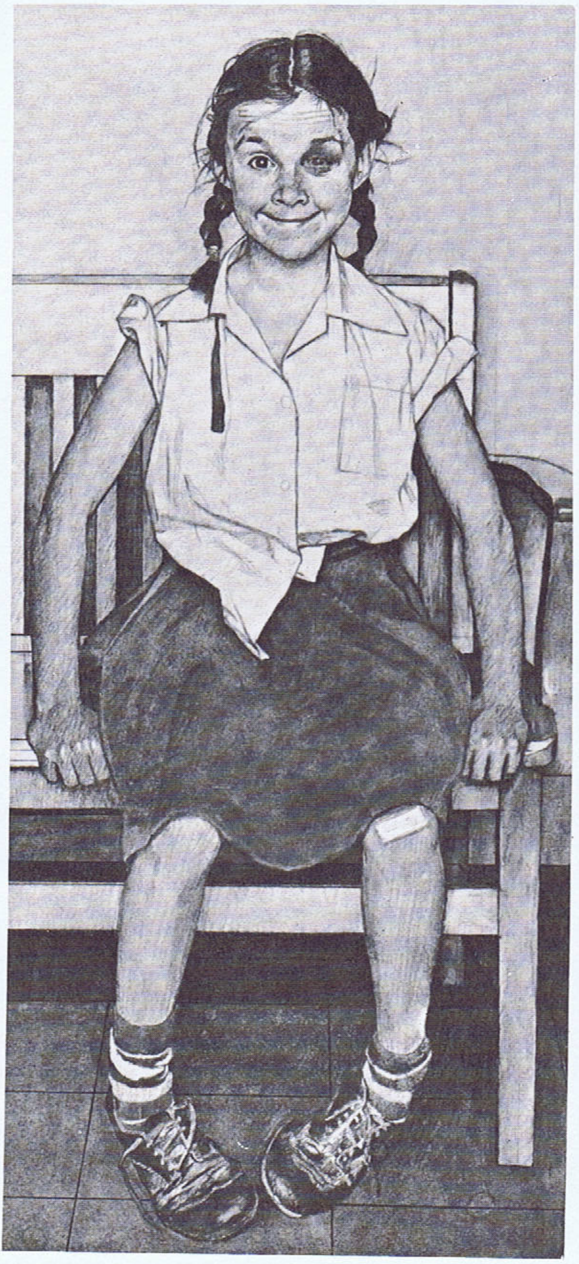
Courtesy New York Central System



Albert Dorne: Each of these modern western types is fully characterized by his physical appearance, manner, and clothing. The barman, the figure at the left, has close-cropped hair and is appropriately wearing an apron and high-heeled boots. The near character has on a typical western hat, an unpressed vest and jeans, and worn loafers. All we can see of the other two is their heads, but these instantly identify the types.

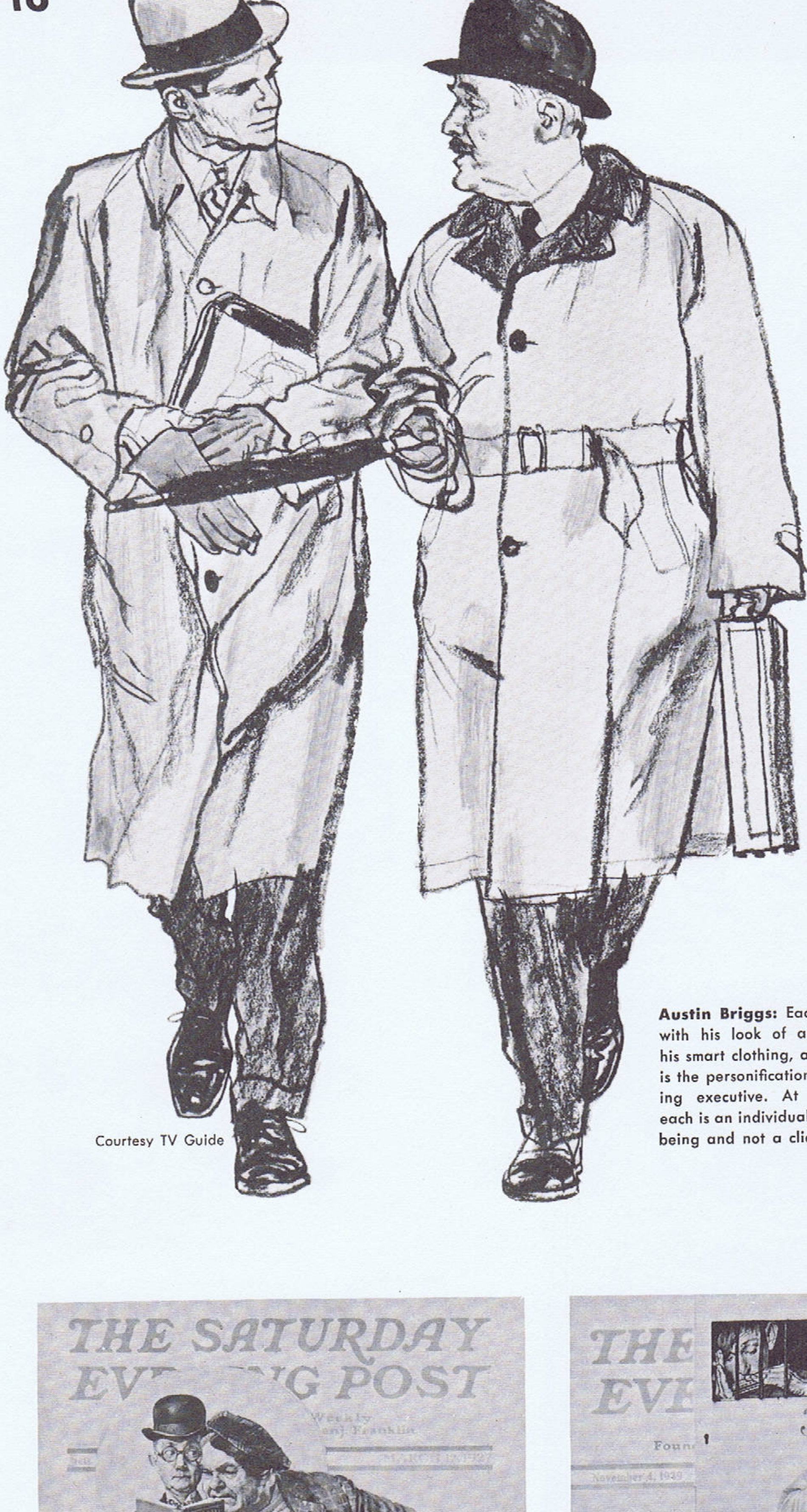


Robert Fawcett: This sophisticated Englishman is a model of elegance — and he knows it. Note how his monocle, his neatly combed hair, his evening clothes, and the way he holds his cigarette holder all help to round out the characterization. Even his pose is in keeping. He perches like a fine, proud bird and cocks his head to one side.



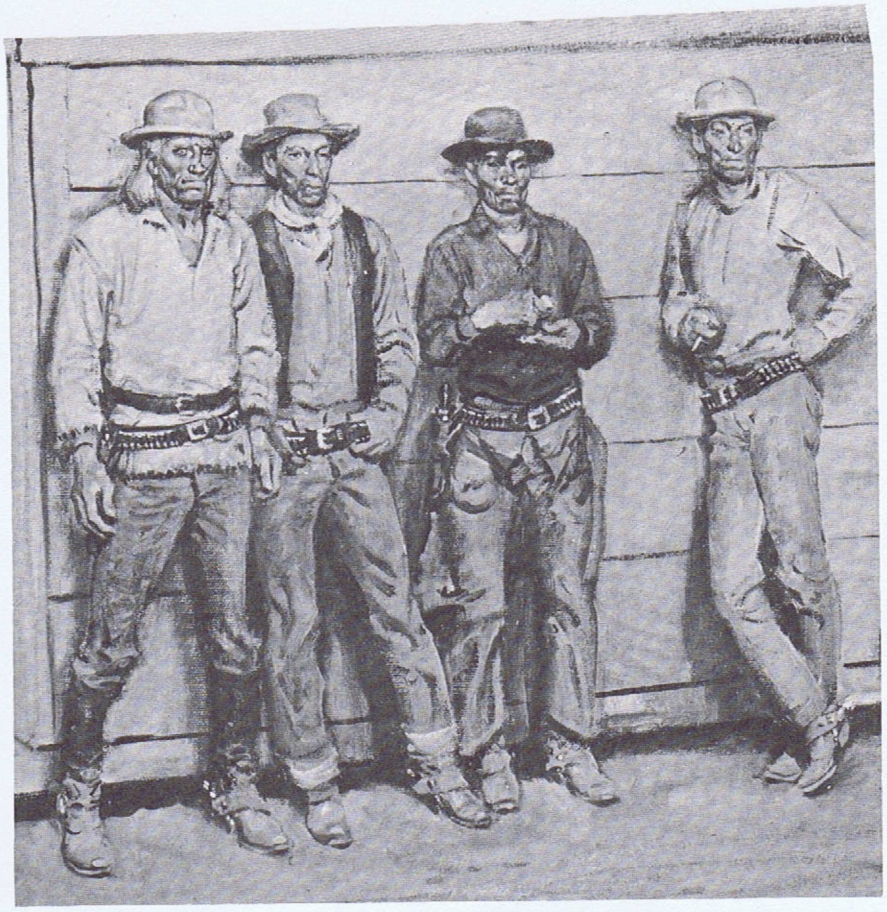
Norman Rockwell: From her wild hair and black eye down to her straying shirttail, sloppy socks, and untied shoes, this little tomboy is true to type. The bandage on her knee shows that she gets into one scrape after another, and her attitude tells us that she enjoys it, too.

© Curtis Publishing Company



Courtesy TV Guide

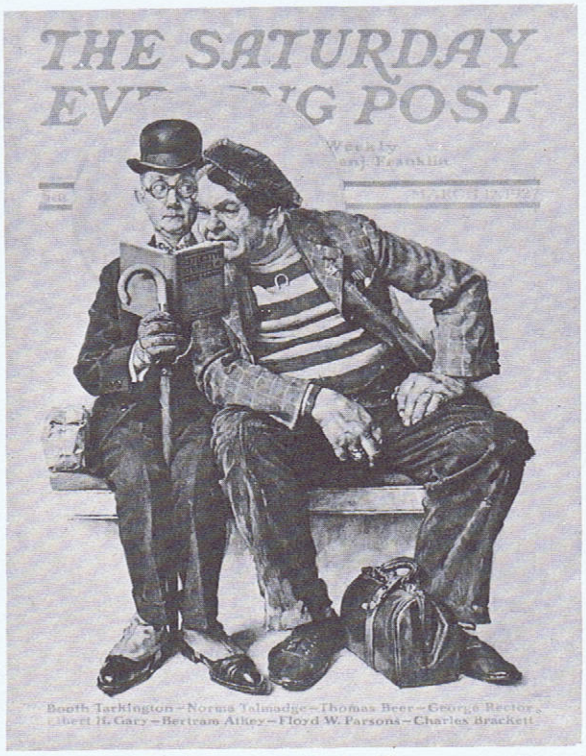
Austin Briggs: Each of these men, with his look of alert competence, his smart clothing, and his briefcase, is the personification of the advertising executive. At the same time each is an individual — a real human being and not a cliché.



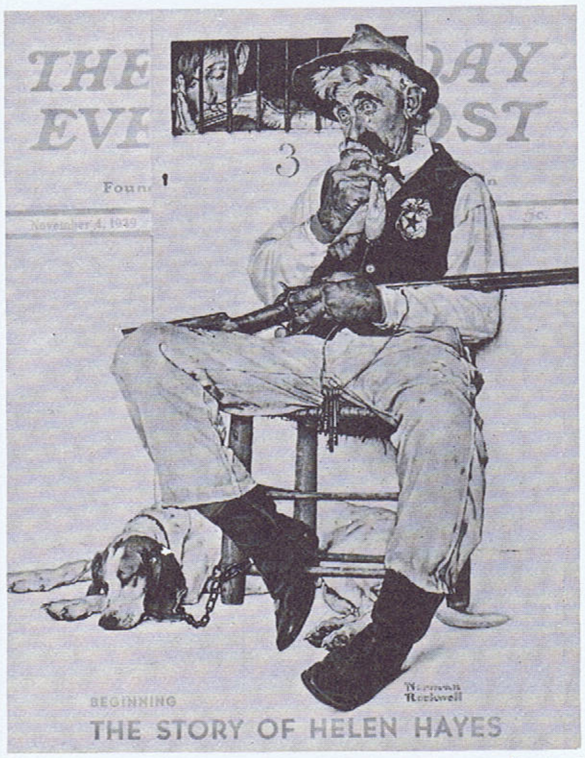
Harold Von Schmidt: Nothing is neat and tidy about these rugged characters of the Old Southwest. Their battered faces and gnarled hands record the tough life they lead. They have slept in their clothing many times and you can sense that they smell of horses, tobacco, sweat, and campfires. Their high-heeled boots cause them to stand differently from other men.

Carry your sketchbook — use it!

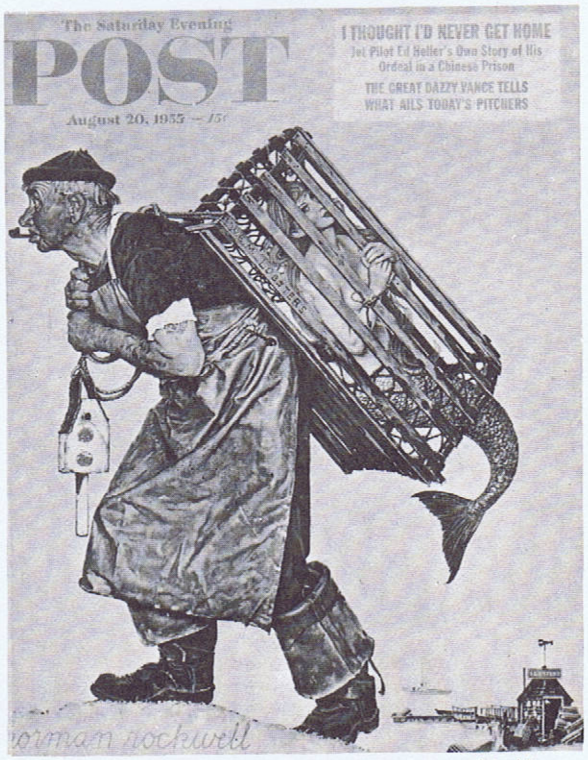
Norman Rockwell: These *Saturday Evening Post* covers are good examples of Norman Rockwell's ability to relate the head to the entire body in order to create characters that are consistent in every sense. This is one of the things that have made his covers so popular and appealing throughout the years. In these pictures the humor is heightened by the contrast between the completely believable characters and the amusing situations in which they are shown.


THE SATURDAY EVENING POST
Booth Tarkington—Norma Talmadge—Thomas Beer—George Rector
Elbert H. Gary—Bertram Atkey—Floyd W. Parsons—Charles Brackett

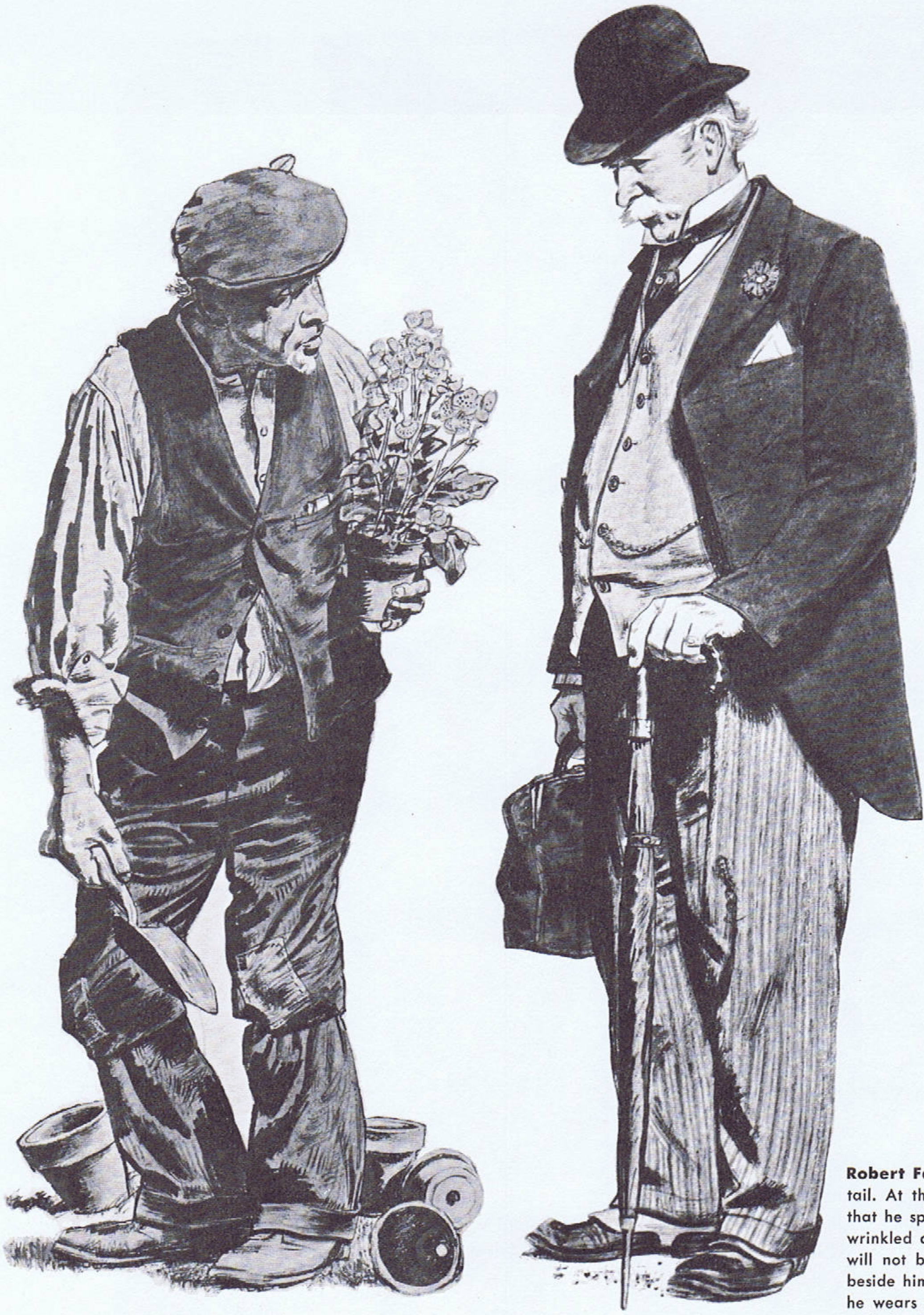
Here Rockwell contrasts two completely different types. The one with the umbrella is timid and conservative, from his squarely placed derby right down to his spats. The other is completely uncouth both in dress and behavior.

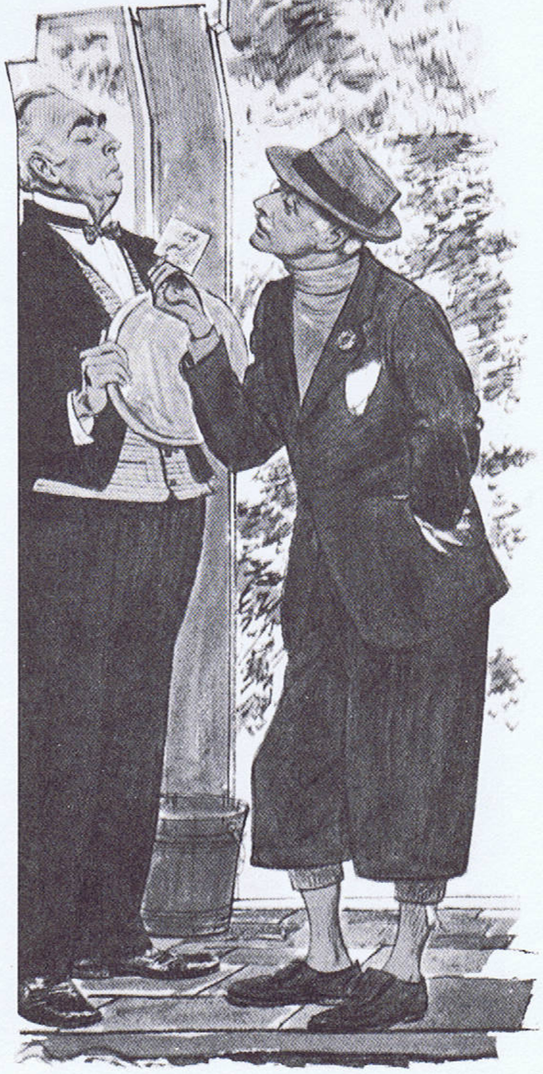

THE SATURDAY EVENING POST
November 4, 1939
BEGINNING
THE STORY OF HELEN HAYES
Norman Rockwell

This man's unpressed clothing, worn hat, rough boots, unbrushed hair, and droopy mustache stamp him as a rustic character. His badge, keys, and gun complete the picture of an old-time sheriff.


The Saturday Evening
POST
August 20, 1955 — 15¢
I THOUGHT I'D NEVER GET HOME
Jet Pilot Ed Heller's Own Story of His Ordeal in a Chinese Prison
THE GREAT DAZZY VANCE TELLS WHAT AILS TODAY'S PITCHERS
Norman Rockwell

It may be that no lobster man ever caught a mermaid in his pot, but Rockwell almost convinces us that this one did. This fanciful situation is made all the more striking because the lobster fisherman is so authentic, from his wool sea cap to his hip boots.

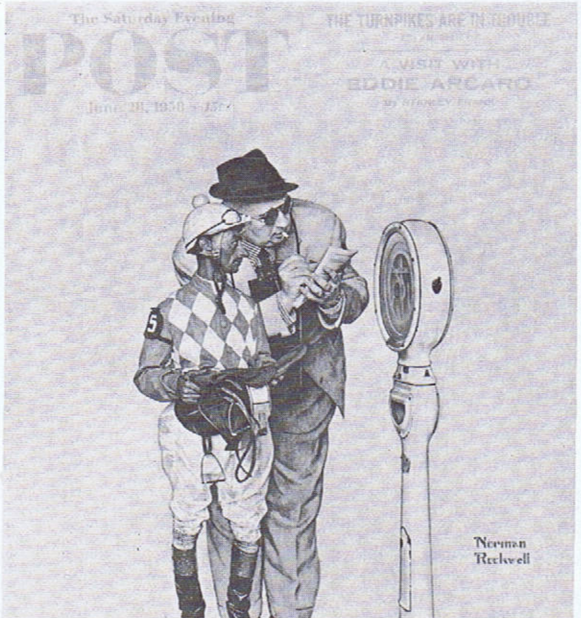




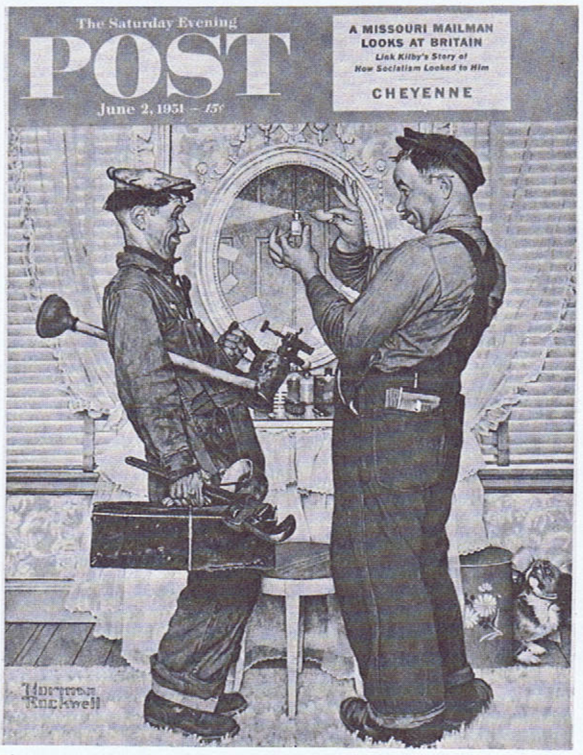
Robert Fawcett: This pompous butler raises himself to the full height of his dignity as he blocks the entrance to an unwelcome caller. The visitor is consistently dressed as he thinks the English country dandy should be, with turtleneck sweater, knickers, and socks. A monocle, wispy mustache, and buttonhole flower complete this amusing but convincing character.

Robert Fawcett: Each of these figures is fully characterized down to the last detail. At the left you see the stooped gardener, whose clothing and posture show that he spends most of his time kneeling or bending over — his corduroy pants are wrinkled and patched at the knees, and his vest is unbuttoned at the bottom so it will not bind him as he leans forward. Quite another type is the country doctor beside him. Somewhat pompous and self-important in his unpressed rural elegance, he wears a derby, winged collar, cutaway coat, and spats. The flower in his buttonhole gives the final touch.

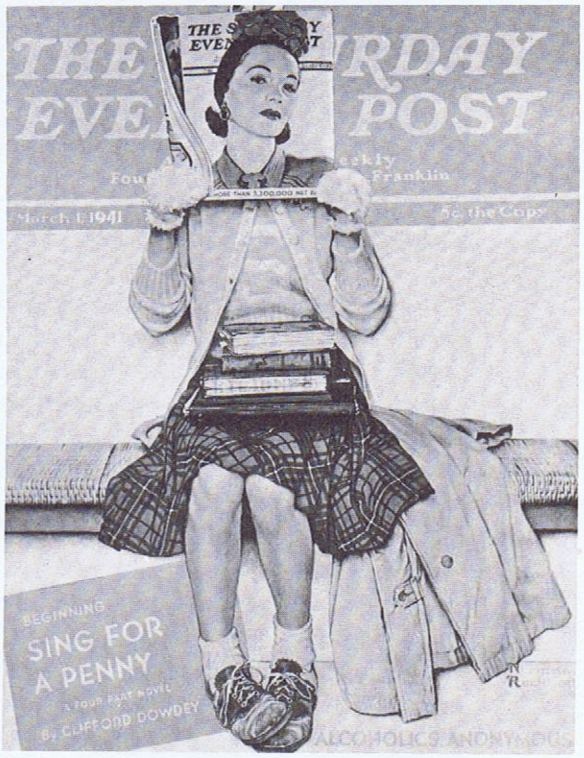
Saturday Evening Post covers © The Curtis Publishing Company


The Saturday Evening
POST
THE TURNPIKES ARE IN TROUBLE
A VISIT WITH EDDIE ARCARO
5
Norman Rockwell

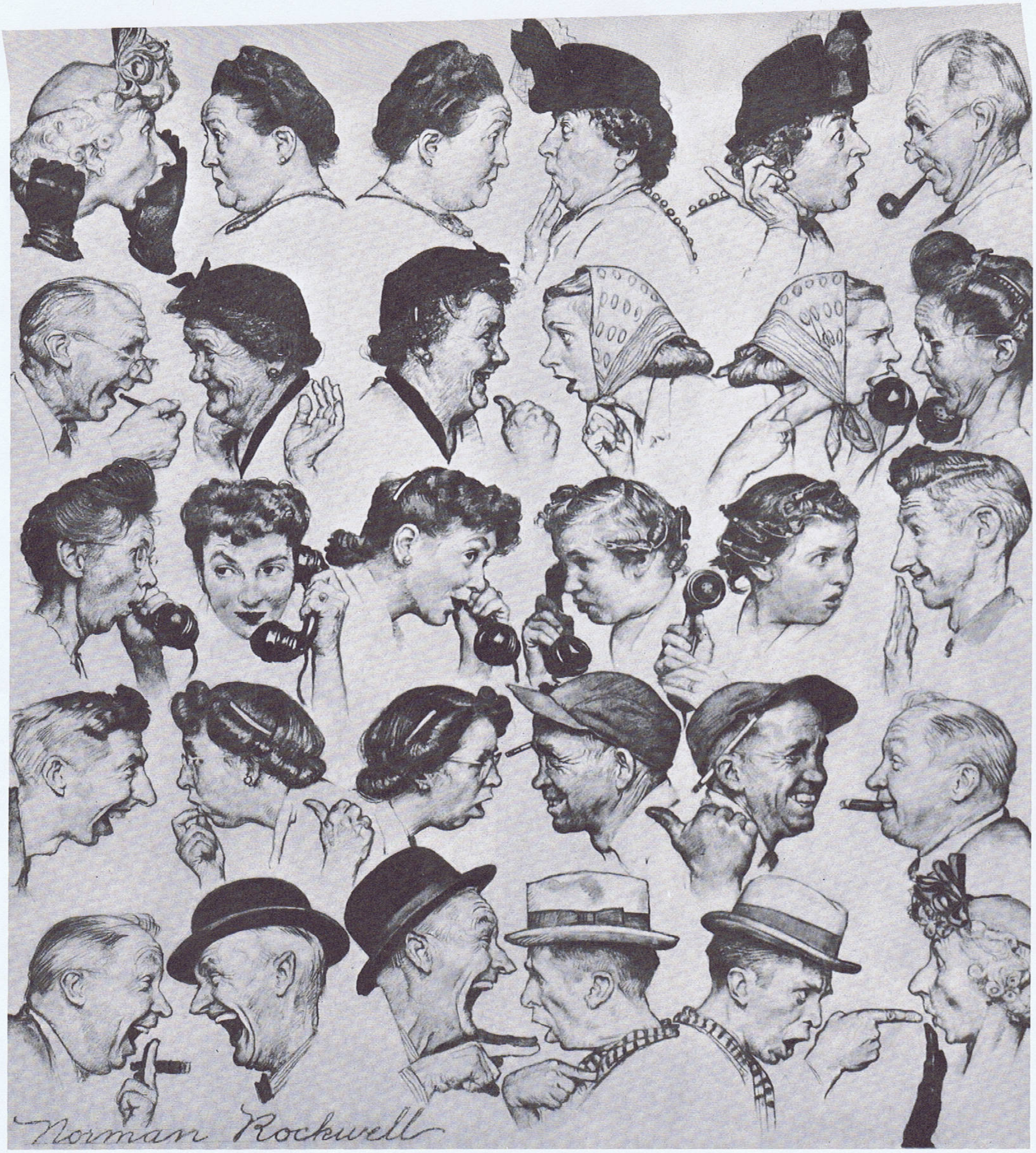
This jockey and the racetrack official checking his weight form an interesting, expressive contrast in body types. The jockey is small and wiry — a miniature man — while the bulky official towers over him like a giant. Each is perfectly costumed for his role.


The Saturday Evening
POST
June 2, 1951 — 15¢
A MISSOURI MAILMAN LOOKS AT BRITAIN
Link Kilby's Story of How Socialism Looked to Him
CHEYENNE
Norman Rockwell

These grimy workmen, with their wrinkled overalls, soiled caps, and work shoes, are in character from head to toe. Their mannerisms, too, as they clown with a perfume bottle, are consistent with their type.


THE SATURDAY EVENING POST
March 1, 1941
5c the Copy
BEGINNING SING FOR A PENNY
ALCOHOLICS ANONYMOUS

The ludicrousness of inconsistency in types is amusingly illustrated here as Rockwell shows what happens if the wrong head is put on the wrong body. Everything is right about this young girl except for the glamour girl's head on the magazine.



People must react to one another

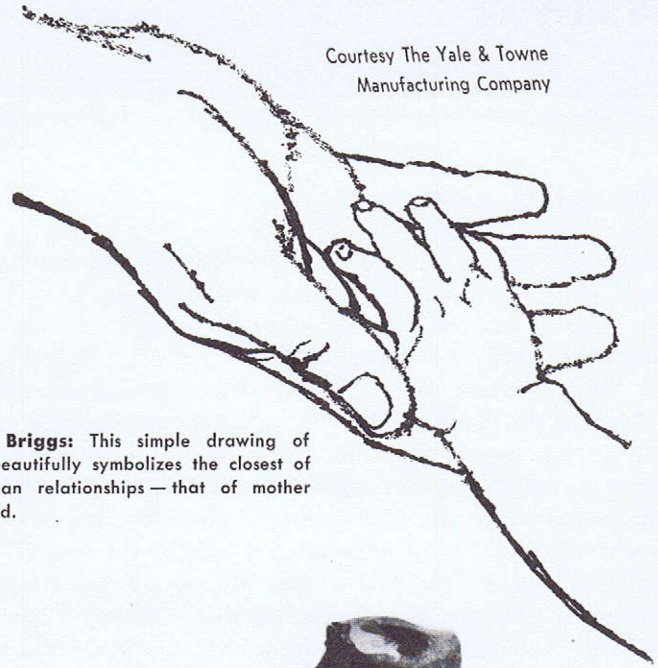
Man was not made for solitude and loneliness. We are born into the human family, and we spend our entire lives with other people. It is impossible for us to be indifferent to them – the ties are too strong, the associations too basic. Consciously or otherwise, we must react to other human beings. Our reaction may be physical, mental, or emotional. It may be casual, subtle, or powerful. It may be tender affection, open hate, or cold unconcern. But some response will be there. We cannot ignore it.

This reaction of person to person, which is so fundamental a part of real life, is just as important in pictures. The people in your illustrations must respond to one another. If they are involved in the same situation, they cannot be shown looking at one another with blank, impassive faces. They must reveal, by their expressions and gestures, how they feel about each other and what is happening. If one smiles, the other will smile back. If one looks sick, the other will show sympathy. Other reactions are possible, of course – but the expression or action of one character must influence the expression or action of the other.

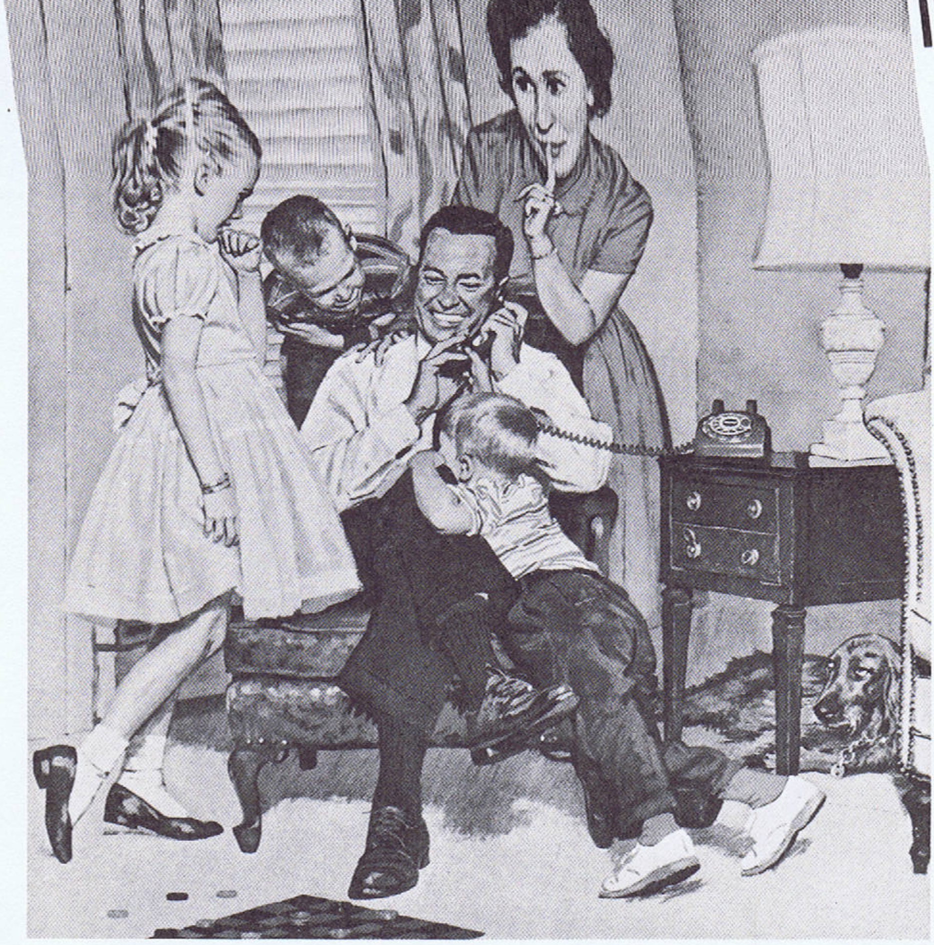
The viewer should not have to puzzle out the emotions and relations of your characters. Nor, as a rule, will a good illustration depend on a caption to explain it. The attitudes and feelings of your characters should be acted out so clearly that the viewer will understand and feel the picture situation at a glance.

Norman Rockwell's drawing above is a perfect instance of what we mean. In it, a gossip starts a rumor and it seems to travel through an entire community. Finally it reaches the man concerned, and he indignantly confronts the woman who began the whole thing. Study the reactions of these varied personalities to one another and the rumor, and note how perceptively the artist has related the right degree of expression to each individual type and character. Nobody is indifferent or expressionless – everybody reacts in a characteristic and convincing manner.

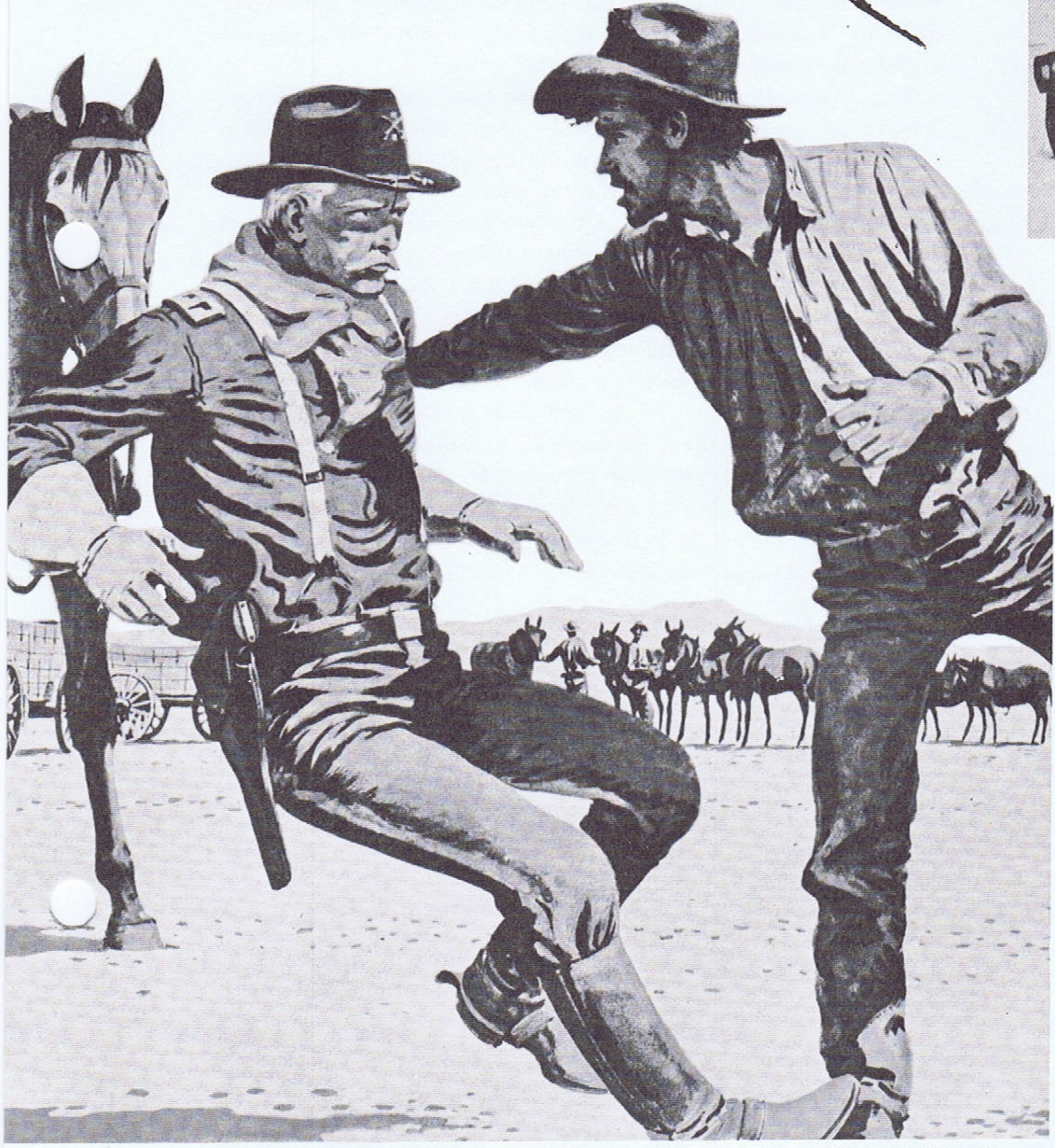
Courtesy The Yale & Towne Manufacturing Company



Austin Briggs: This simple drawing of hands beautifully symbolizes the closest of all human relationships — that of mother and child.



Austin Briggs: Dad is talking to Grandma on the telephone — and the rest of the family are reacting to the situation and to one another, each in his own highly individual way. Even though the dog is ignored, he is related to the group. Here we have not merely a well-arranged group of figures forming a unified composition, but a lively situation full of human response.



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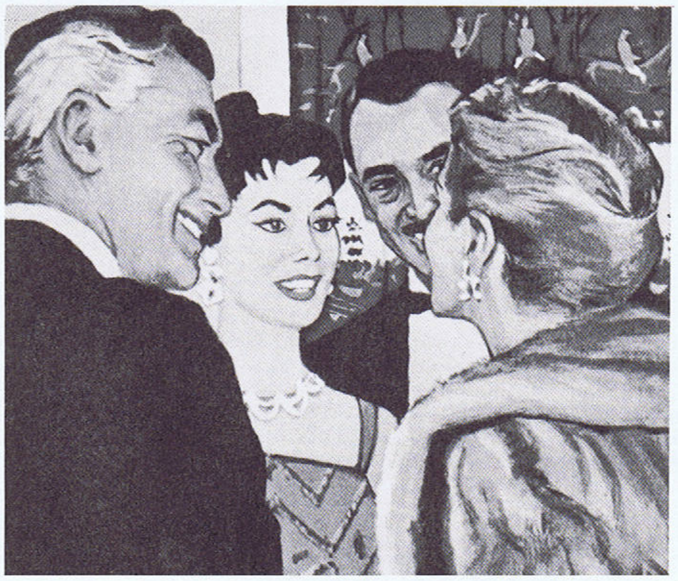
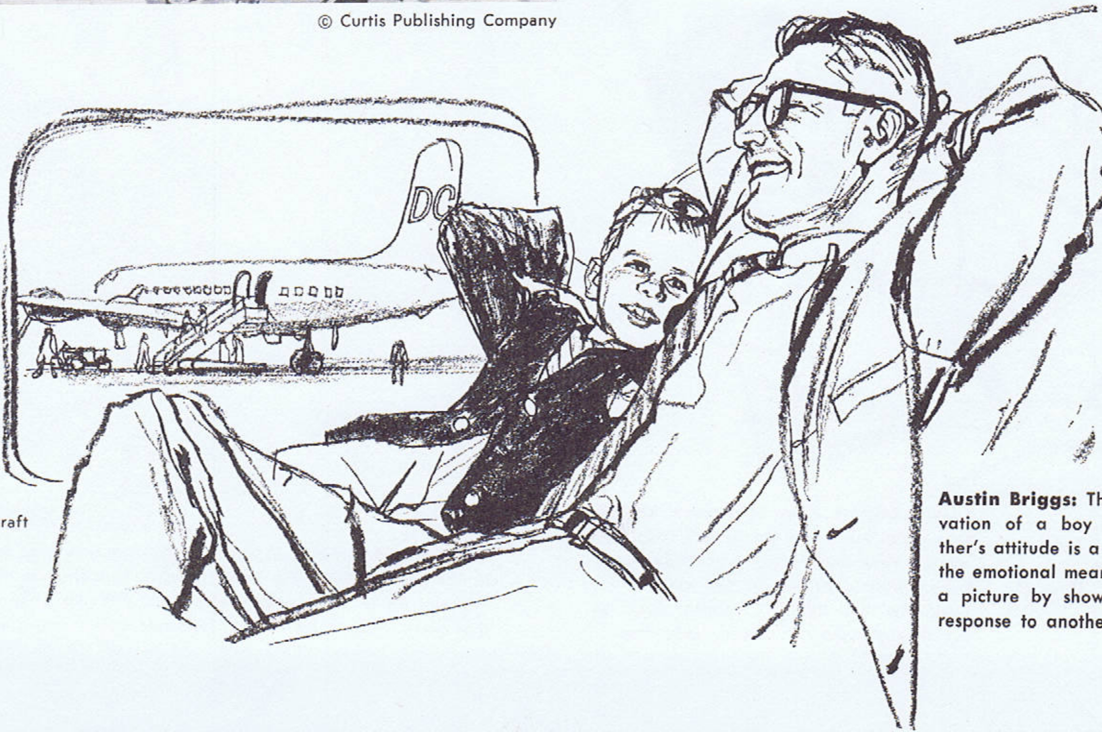
Fred Ludekens: Hostility is shown as this hot-headed cowboy catches the officer by surprise. We can sense the feelings of each man as they are communicated to us both by expressions and gestures. These characters exist, not only as individuals, but as two people violently reacting to one another.

Courtesy American Airlines, Inc.



Al Parker: Conversation relates this group. Even though we cannot see the face of the woman at the right, from the reactions of the other three we know she has just said something of interest.



Courtesy Douglas Aircraft

Austin Briggs: This intimate observation of a boy imitating his father's attitude is a good example of the emotional meaning you can give a picture by showing one person's response to another.

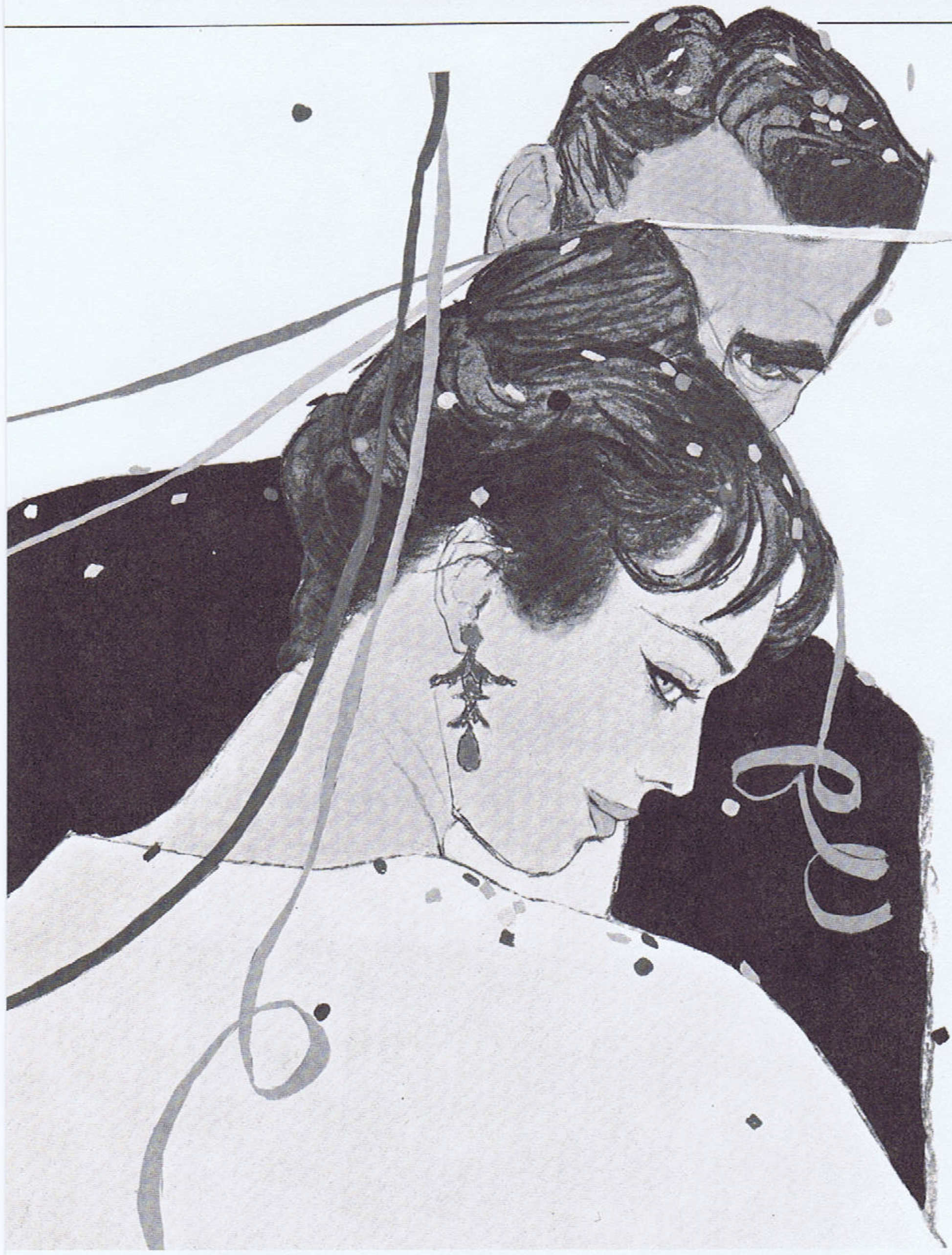
He and she

There will always be "popular illustration," and there will always be the attractive heroine and the handsome hero. Though the popular fashion in good looks may change, the deep-seated emotional need of average people to identify themselves with the visual symbols of love and romance remains constant.

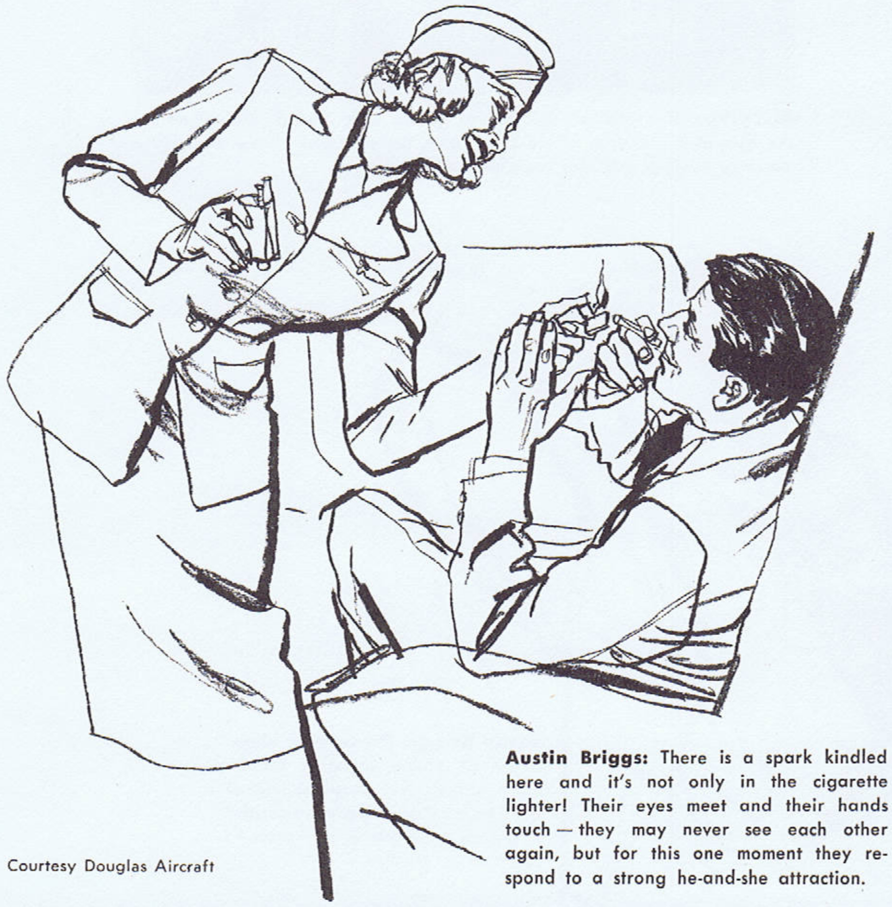
Look at the pictures in almost any popular magazine and you will quickly see the emphasis that is placed on romance. These pictures run the entire range of emotion, from the deeply felt kiss of passion to the violent lovers' quarrel – from the warm, rich companionship of husband and wife to the casual "spark" between passing strangers. Unless the story situation calls for something different, usually the heroine is featured more than the man. Neither must ever be shown in an attitude that viewers might find offensive.

The romantic illustration is a constant creative challenge, even to the most gifted and mature artist. Because it is used so much, you must always seek new, fresh ways to picture the boy-girl relationship. You must explore every possible approach to a given situation, theme, and setting – experiment with different poses, viewpoints and compositions until you develop your own unique variations on this old theme. Today's readers have almost "seen everything" – it takes something fresh and exciting to interest them in reading the story or the advertiser's message.

When you draw a romantic scene, remember that it is not enough to show men and women that are merely handsome. Your hero and heroine must never be good-looking, unconvincing stereotypes. They must be real people, with personality and character. Above all, they must be people who look capable of feeling the emotions they are supposed to be feeling, if you want them to attract and hold the viewer's attention.



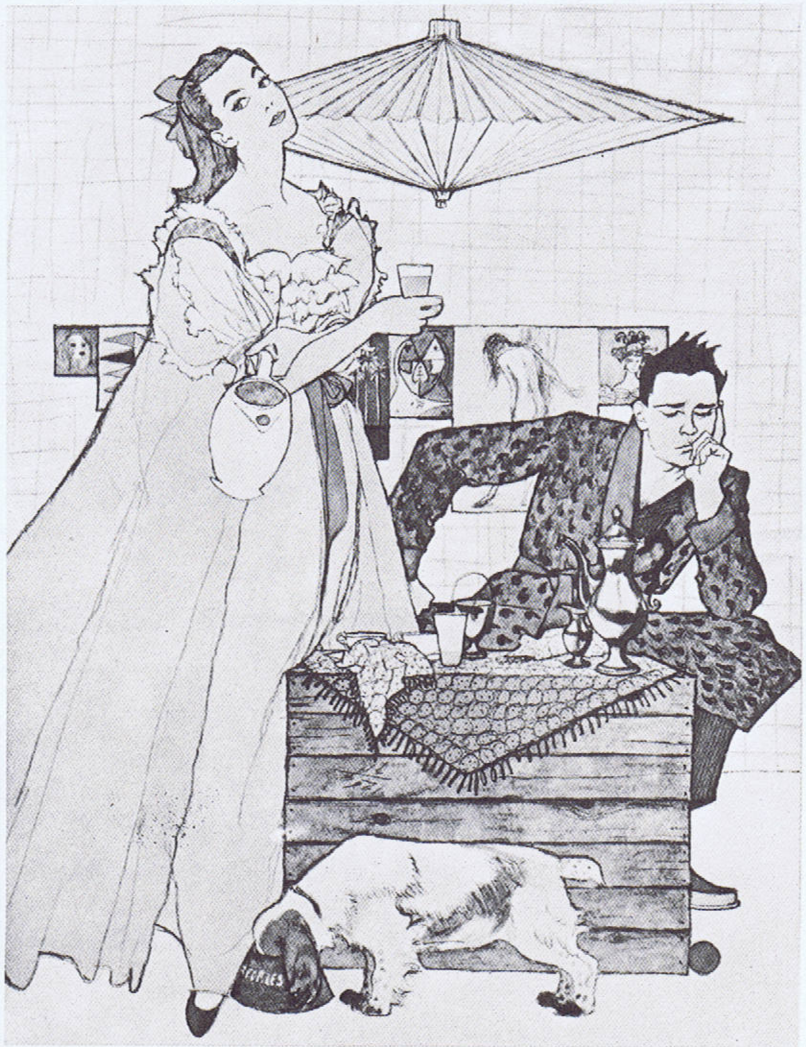
Al Parker: The expressions and attitudes of this couple show there is some unsolved problem between them. The woman is glancing away with an inscrutable smile, the man has an intense look. Absorbed in their problem, they are unconscious of the confetti and streamers that have fallen on them. Notice how little the artist shows of the man, and the small amount of detail he uses to establish the setting. This is a sophisticated, beautifully designed approach to a he-and-she situation.



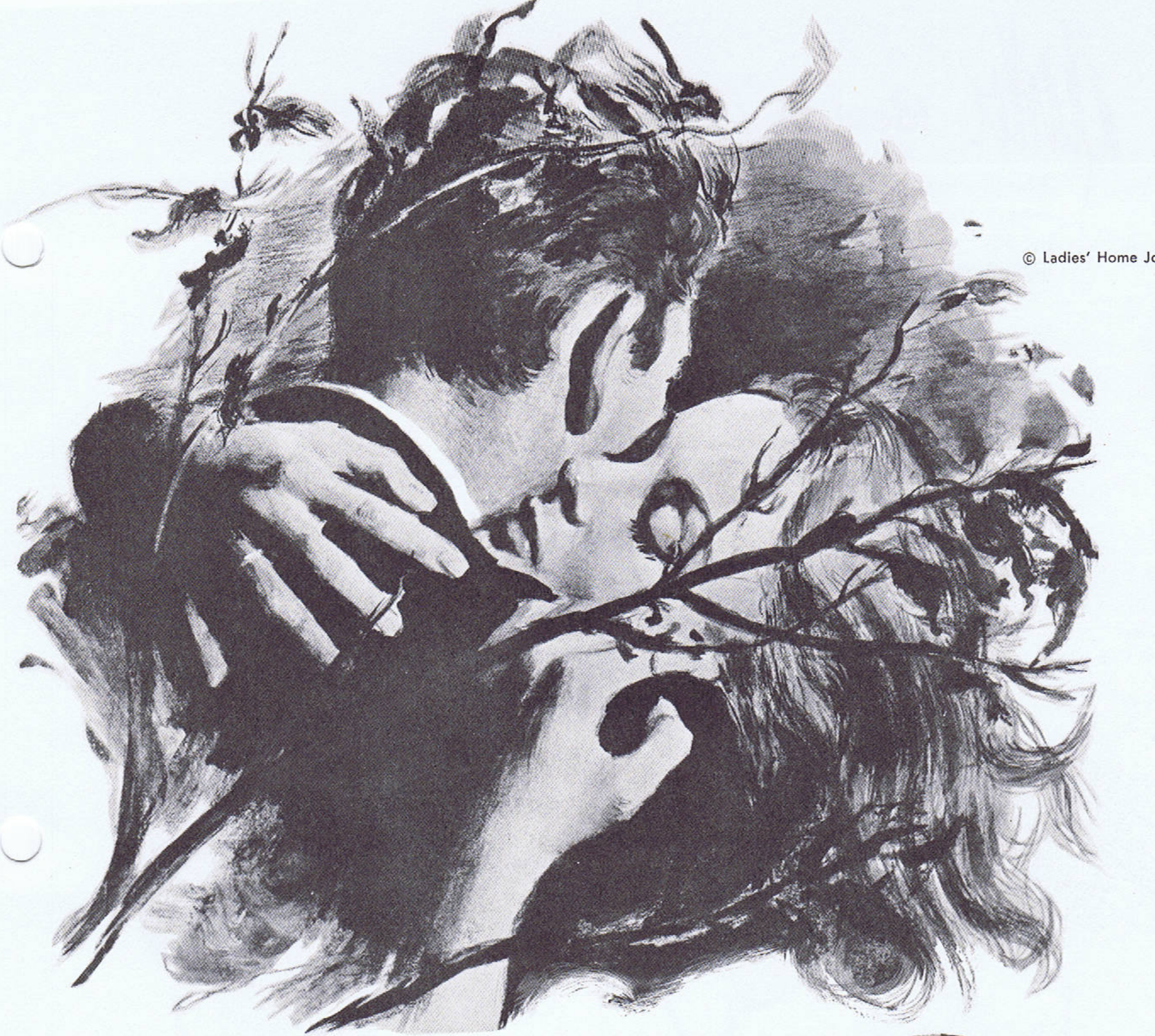
Courtesy Douglas Aircraft

Austin Briggs: There is a spark kindled here and it's not only in the cigarette lighter! Their eyes meet and their hands touch – they may never see each other again, but for this one moment they respond to a strong he-and-she attraction.

Courtesy Good Housekeeping



Al Parker: Interesting attitudes and props create an intriguing scene here. Daydreaming in her best negligee, the bride serves a breakfast of orange juice and coffee on a packing-crate table. This arouses very little enthusiasm in the groom. The artist is telling us that many adjustments have to be made before this is a smoothly running household.



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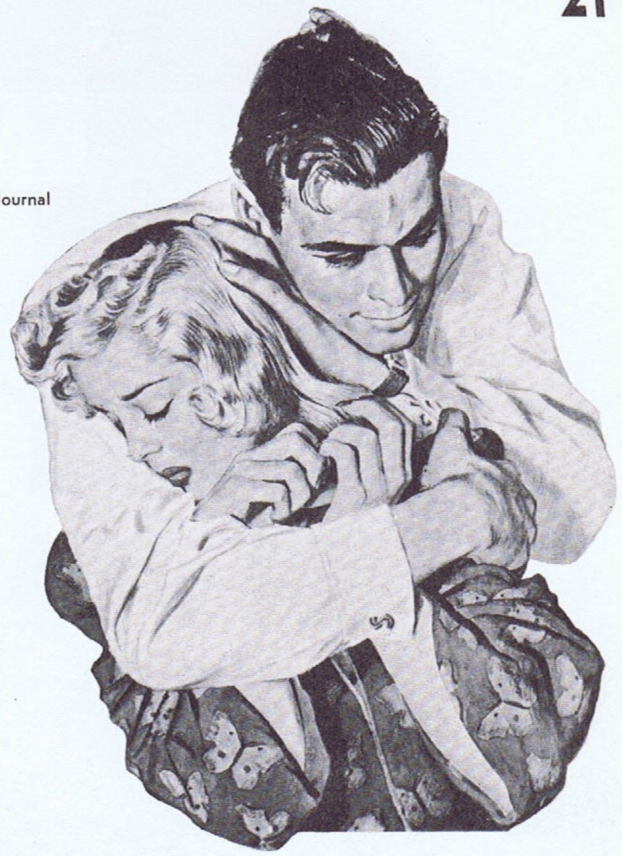
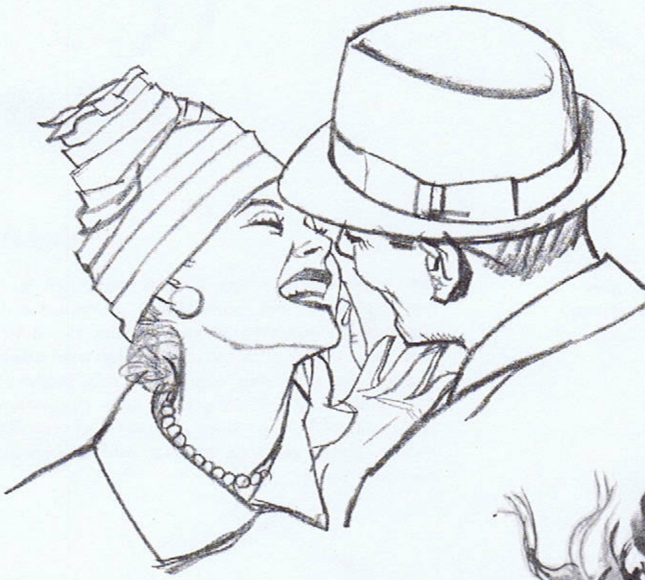


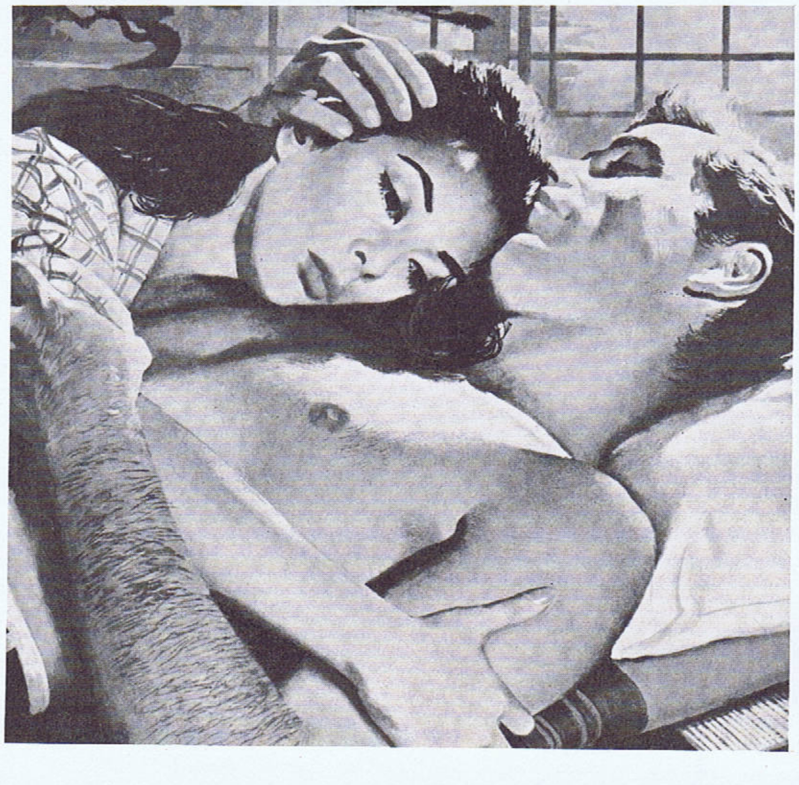
Al Parker: This one shows a husband trying to comfort his sobbing wife. The caption reads: "He stroked her hair and she thought, 'Thank heaven he doesn't pat me.'" Note how the arms and hands help to tell the story.

Al Parker: They are lost in each other's arms. The girl's lovely profile is featured, but we sense that the man is handsome even though we see only a part of his head and his broad shoulder. A wind-blown branch adds atmosphere and gives variety to the composition, keeping it from being just another picture of an embrace.

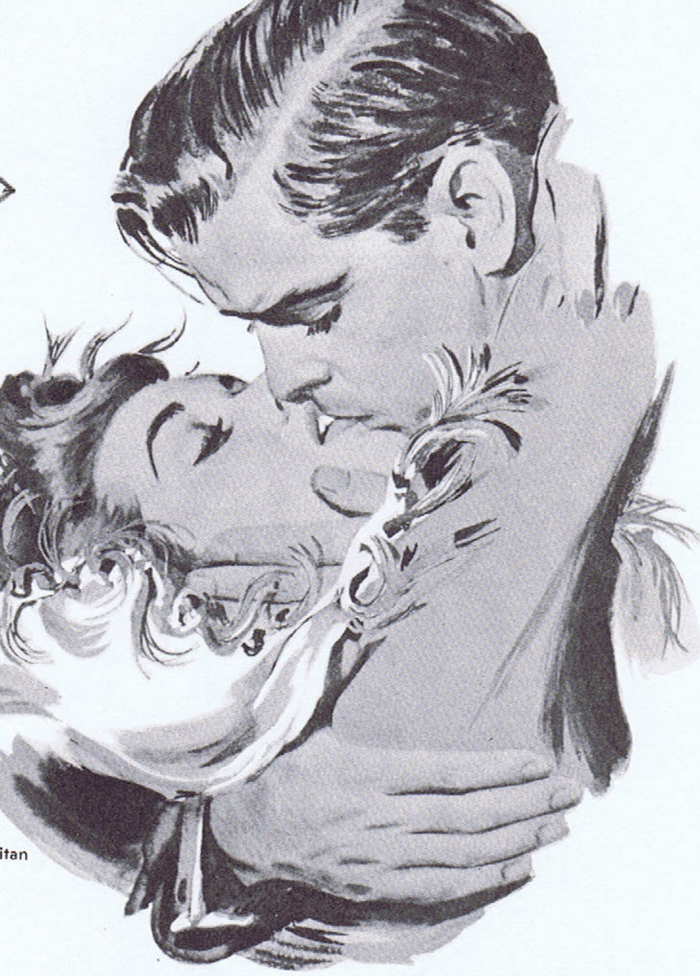


Austin Briggs: The moment before the kiss — their heads tilt, and each touches the other's face tenderly. Their expressions and attitudes reveal their close relationship.

Courtesy McCall's

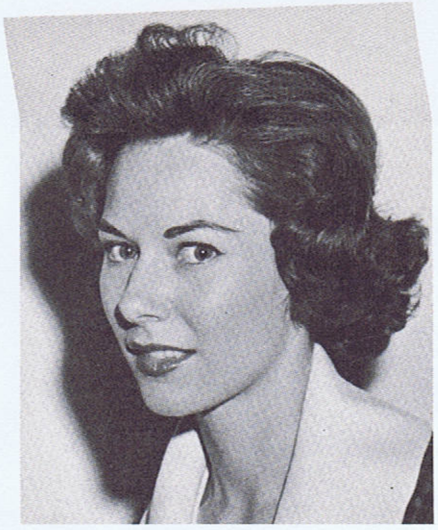


Jon Whitcomb: In this scene the artist shows still another in the endless series of variations on the embrace that keep romance from becoming stereotyped in pictures. Here the young lovers are in a timeless world of their own — a world of quiet tenderness.



Courtesy Cosmopolitan

Al Parker: As the caption explains it, "Dunc crushed her hard against him and kissed her lips till they hurt." Note the individual touches Parker has given this picture. The fringe on the girl's scarf is fluttering to accentuate the emotion, and the arms of each are wrapped around the other, with the man's fingers caressing her cheeks.



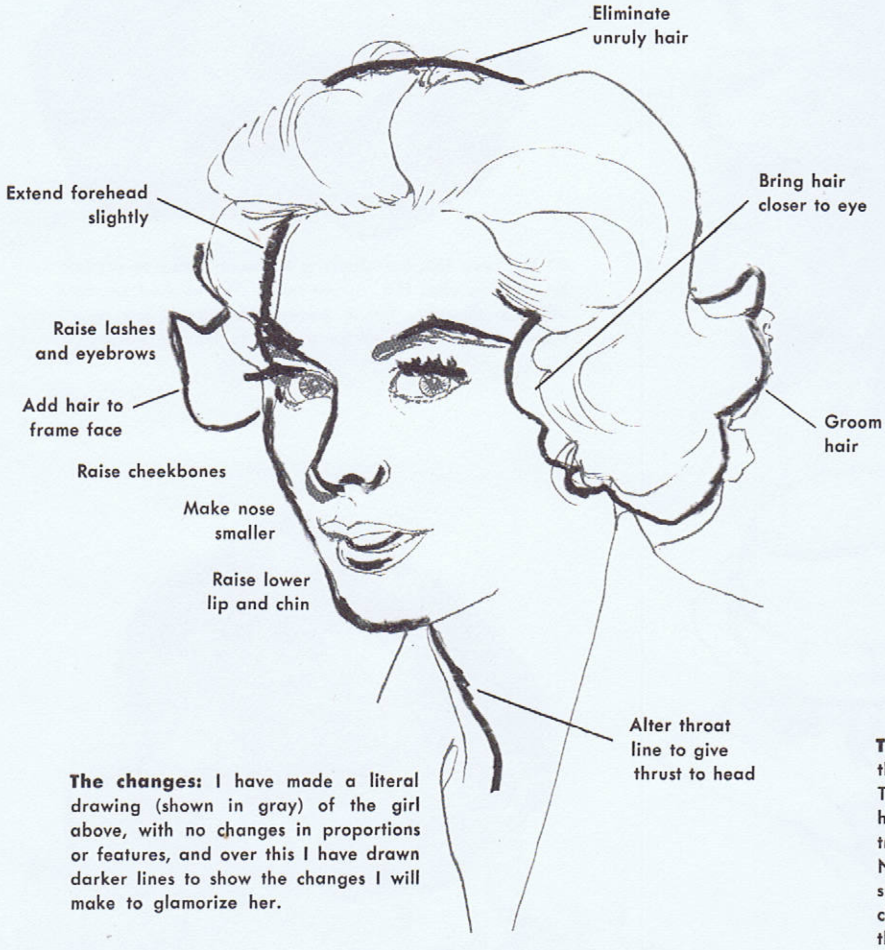
This photo shows my model as she really is, a good-looking young lady. I gave her bad lighting to distort her features — the better to demonstrate by.

Idealizing men and women

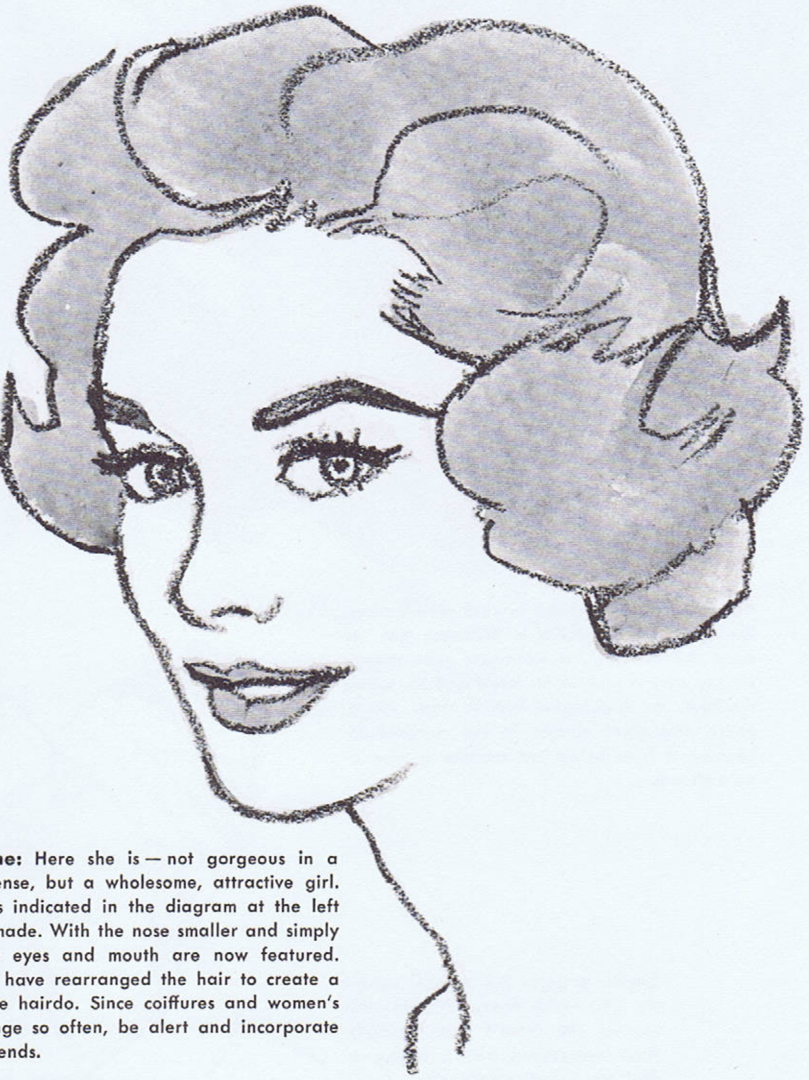
The practice of idealizing the human face is as old as art itself. Essentially, it has always been a matter of creating a likeness of a person and at the same time making him more attractive — without destroying those unique characteristics which make him that person.

Idealizing your characters is a very important part of making a popular illustration. Here the considerations are quite special. You are drawing for a popular market, and you must create the attractive and exciting types that enjoy the popularity of the moment. You usually have to make them good looking if they are to be the hero and heroine — but you must also give them character and individuality.

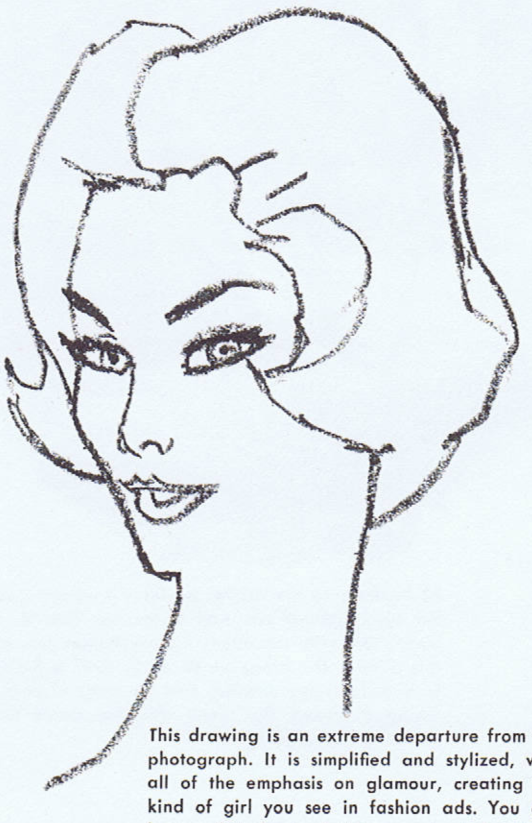
On these two pages I show you the principles I follow in idealizing the face to different degrees. I also give you do's and don'ts to keep in mind when you interpret good-looking people.



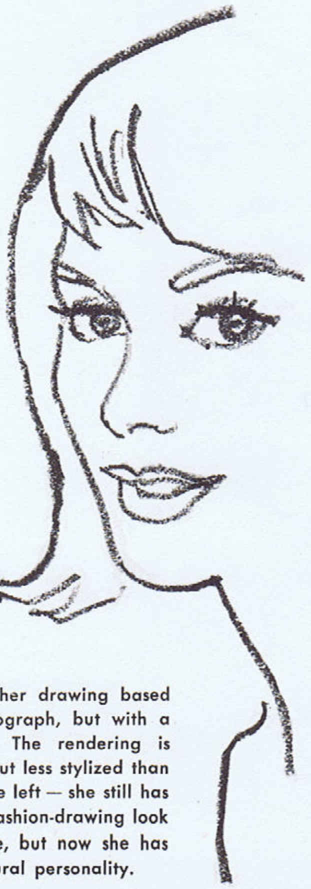
The changes: I have made a literal drawing (shown in gray) of the girl above, with no changes in proportions or features, and over this I have drawn darker lines to show the changes I will make to glamorize her.



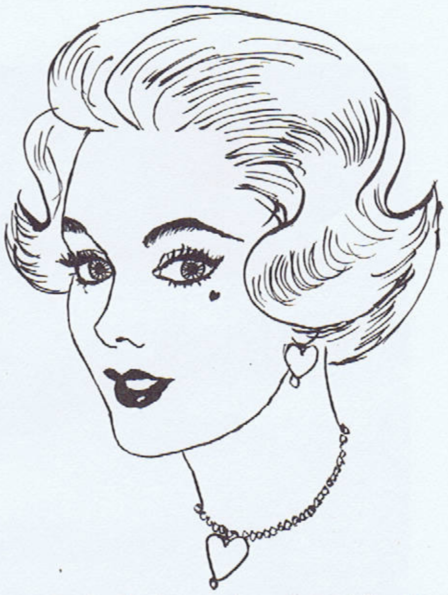
The heroine: Here she is — not gorgeous in a theatrical sense, but a wholesome, attractive girl. The changes indicated in the diagram at the left have been made. With the nose smaller and simply treated, the eyes and mouth are now featured. Note that I have rearranged the hair to create a smart, simple hairdo. Since coiffures and women's clothes change so often, be alert and incorporate the latest trends.



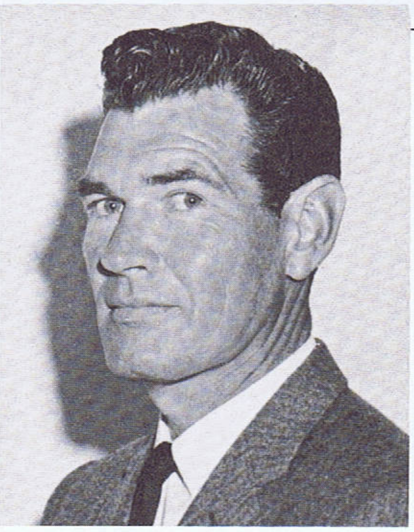
This drawing is an extreme departure from the photograph. It is simplified and stylized, with all of the emphasis on glamour, creating the kind of girl you see in fashion ads. You can learn a lot about what to accentuate by studying the elegant, poised girls in these ads.



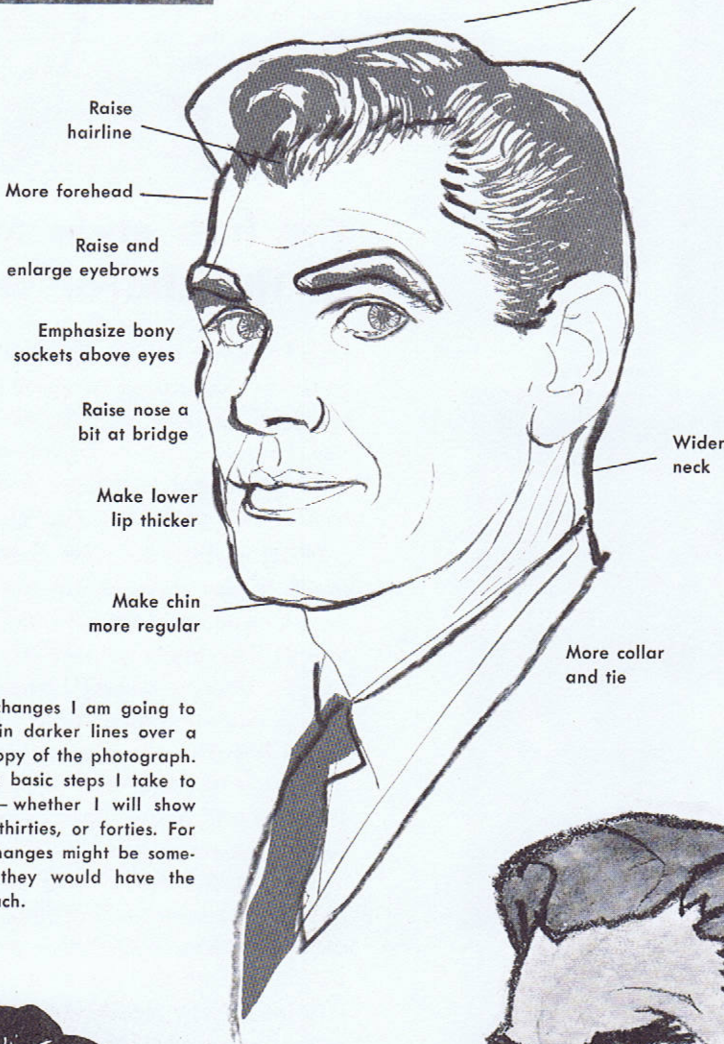
Here is another drawing based on the photograph, but with a new hairdo. The rendering is very simple but less stylized than the one at the left — she still has a bit of the fashion-drawing look you see there, but now she has a warm, natural personality.



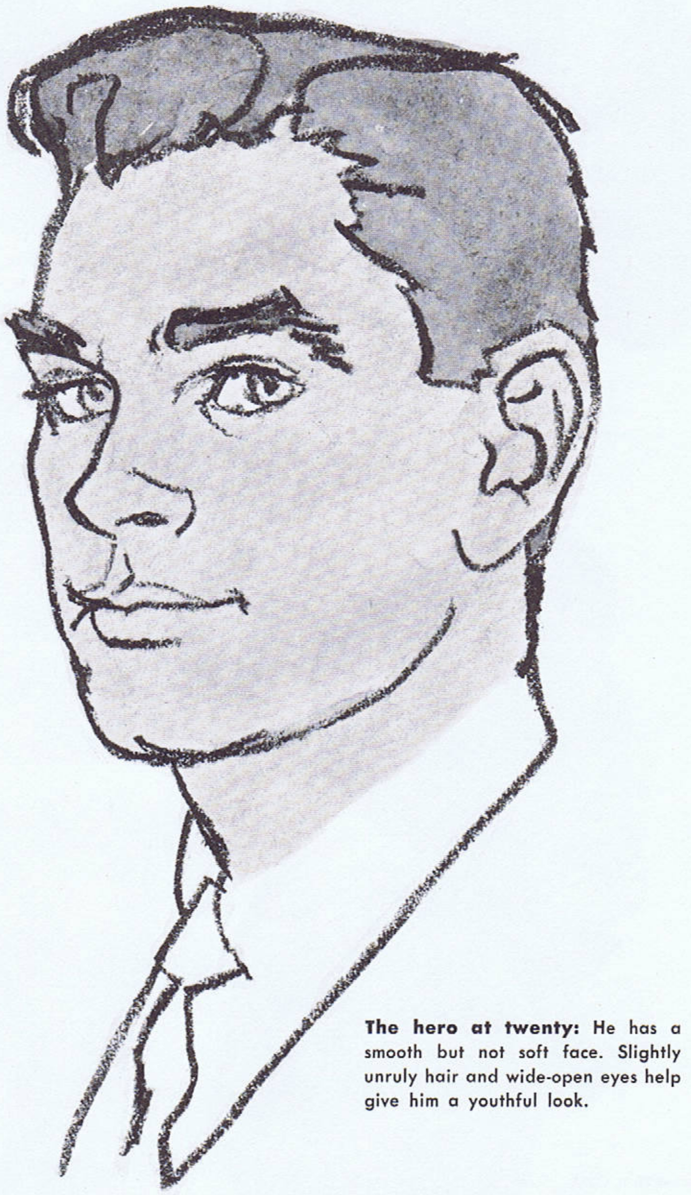
Don't: Beginners often draw their girls with a sugary prettiness and too much makeup, and weigh them down with elaborate accessories. The slick, meaningless lines used here don't make hair. Notice that while the lines of the hair are kept at a minimum in the larger drawing above, they follow the direction of the model's hair and create a convincing hairdo.



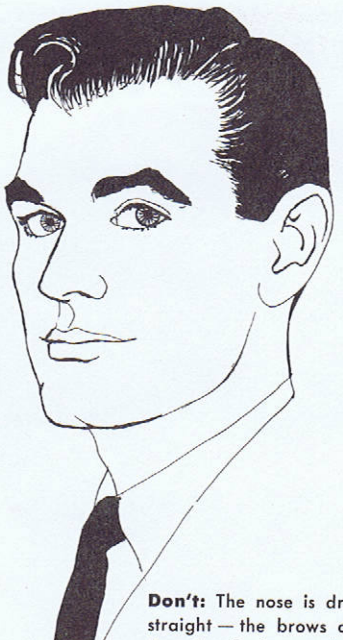
My male model is thirty-five years old and quite a good-looking fellow — but changes are needed if he is to look like a hero.


Add hair
Raise hairline
More forehead
Raise and enlarge eyebrows
Emphasize bony sockets above eyes
Raise nose a bit at bridge
Make lower lip thicker
Make chin more regular
Widen neck
More collar and tie

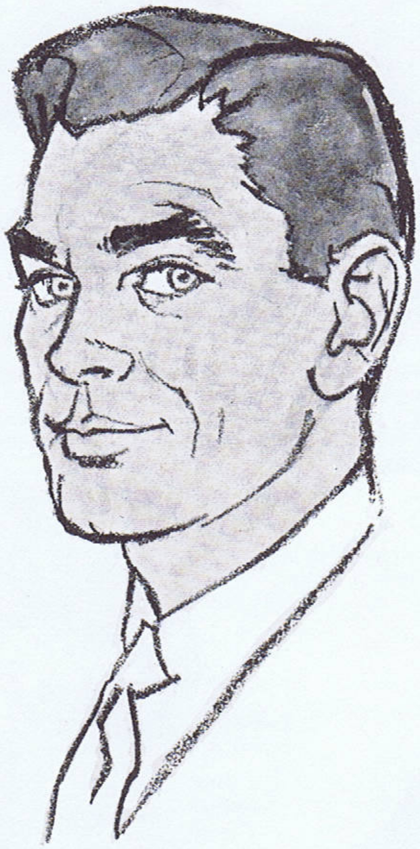
The changes: The changes I am going to make are indicated in darker lines over a drawing which is a copy of the photograph. These lines show the basic steps I take to idealize this model — whether I will show him in his twenties, thirties, or forties. For another model the changes might be somewhat different, but they would have the same general approach.



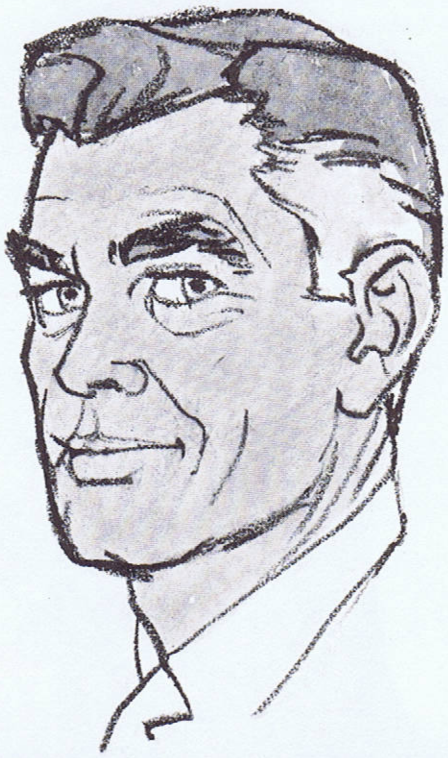
The hero at twenty: He has a smooth but not soft face. Slightly unruly hair and wide-open eyes help give him a youthful look.



Don't: The nose is drawn too smooth and straight — the brows are "trimmed up" so that they look pasted on, and all character lines have been left out. The delicate lines used are out of place on a man's head. All of this gives an unconvincing, waxworks image of a man.



The hero at thirty: A fold in the flesh here and there and a wrinkle or two add ten years to his age. His hair is less unruly and he also has a more experienced, knowing look (made by tapering the eye a bit).



The hero at fifty: He is still athletic, with erect posture and a keen eye. I have played up the wrinkles in the model and added a few more. His hair has turned white at the temples but he still has all of it (I could have made his hairline recede a bit). While the hero's hair styles change, as do his clothes, one thing is sure — he has remained handsome. Handsome with a touch of homeliness — never pretty. Uneven features, say too long or short a nose, never interfere with a hero who projects a strong personality.

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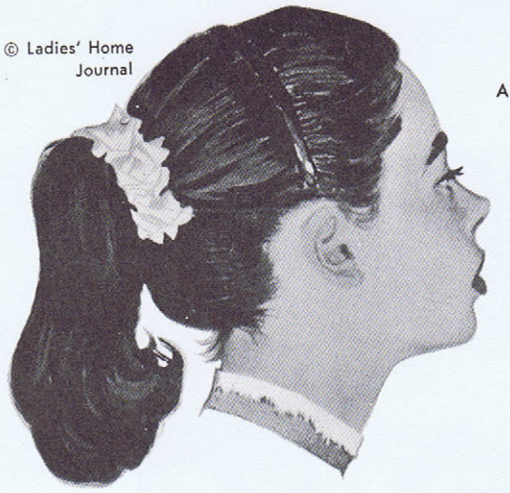
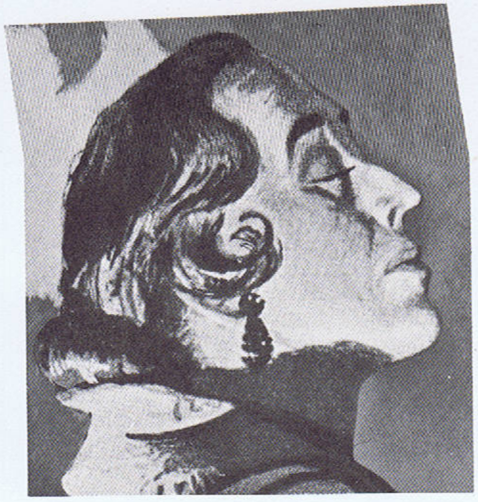
AL PARKER

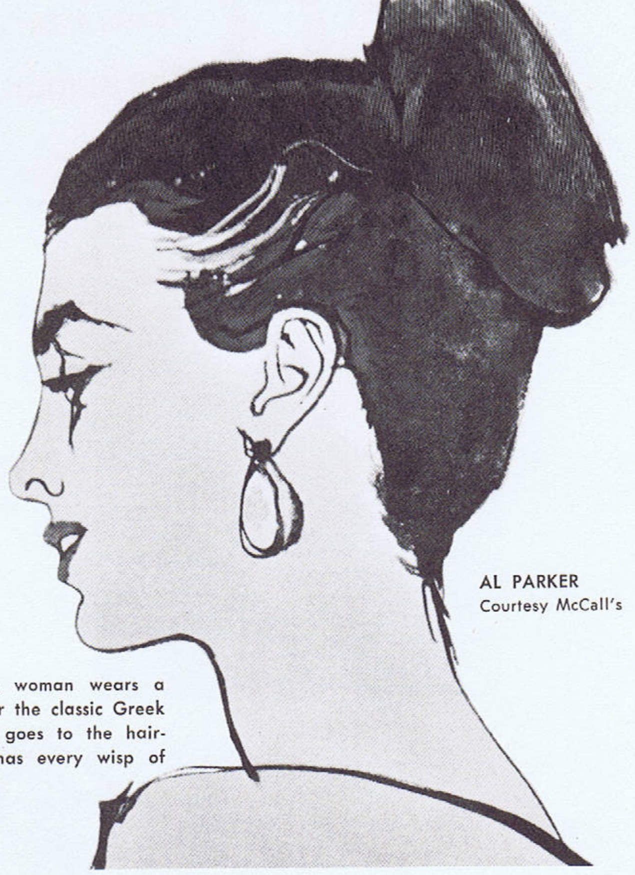


Youthful: The ponytail *(above)* and bangs and pigtails *(right)* are typical of youth.

Courtesy Good Housekeeping

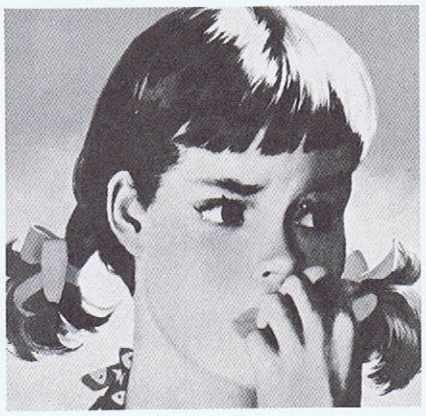


Exotic: Ringlets or "spit curls" help characterize this fortune teller. This type of hairdo is often worn by women artists, musicians, and other individualists who are indifferent to current fashions.

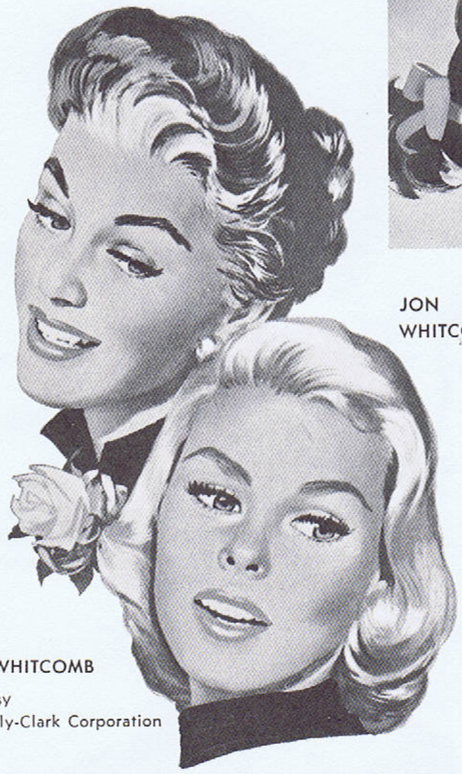


AL PARKER
Courtesy McCall's

Sophisticated: This woman wears a hairdo modeled after the classic Greek style. She probably goes to the hairdresser often and has every wisp of hair smartly placed.



Courtesy
Cosmopolitan

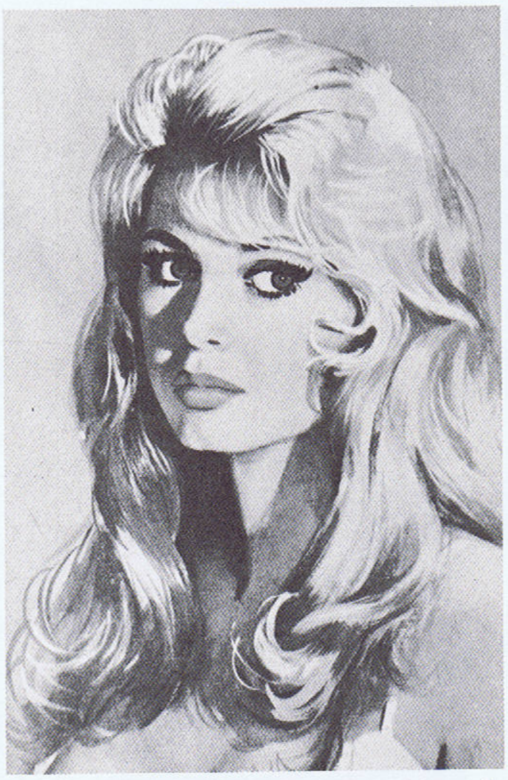


JON WHITCOMB

Courtesy
Kimberly-Clark Corporation

Mother and daughter: These are good examples of the right hairdo for the right age. The mother's graying hair is elegantly combed back and taken up in a knot at the back of her head — the daughter's long bobbed hairdo frames her face and gives her a fresh, open look.

JON
WHITCOMB



Undisciplined and seductive: Although this girl's hair may seem to be falling over her face, almost out of control, it is carefully and calculatingly arranged. She uses it to express abandon and defiance of convention, and to allure.

The hair style must fit the character

Hairdos have held a significant place in history since the beginning of recorded time. Each era has had its own hair styles — and so has each social class within it. By the way they wore their hair one could recognize king and commoner, soldier and priest, peasant girl or courtesan.

What people do with their hair still reveals much about them. Hair style can suggest age, status, type, personality, and character. It can tell us whether a person is prim, sophisticated, simple, unconventional, untidy, or many other things. Some women merely tie their hair back to get it out of the way, while others spend endless hours working with it to get a desired effect. In these and many other cases, the hair helps reveal the personality.

Vogues in hairdos come and go with the fashion of the moment. You must constantly observe who wears what hair style — and not be satisfied to picture merely the one that is currently popular. Always use the hairdo that fits the character and helps portray the type of person you are showing.

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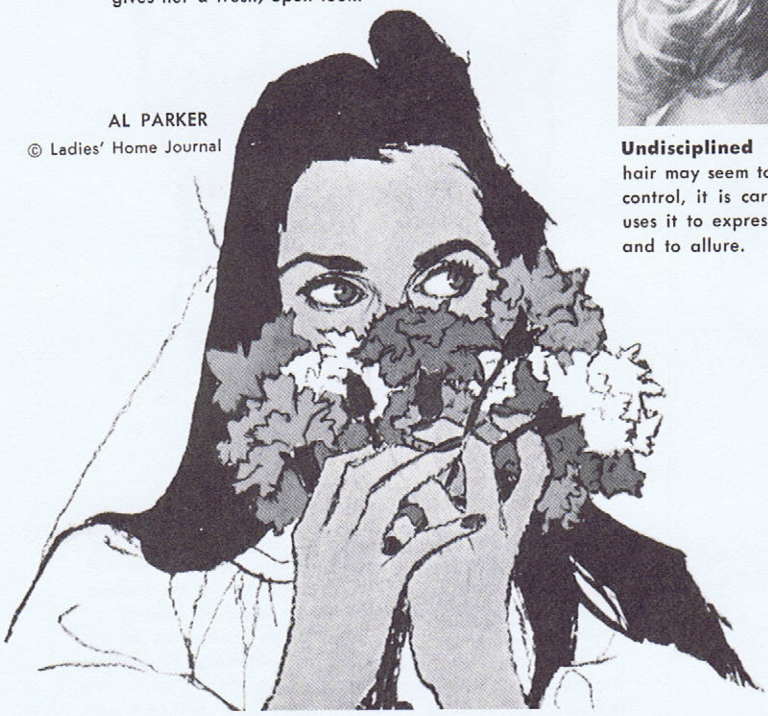

Composing with hair: Hair can be used effectively as a compositional element in a picture. While this girl's hair is consistent with her situation — she is sitting propped up in bed — it has been beautifully handled to give the drawing strong value contrast and design.

NORMAN
ROCKWELL

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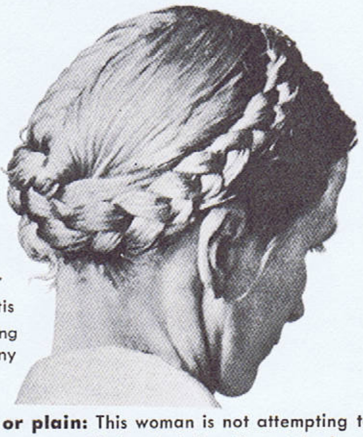
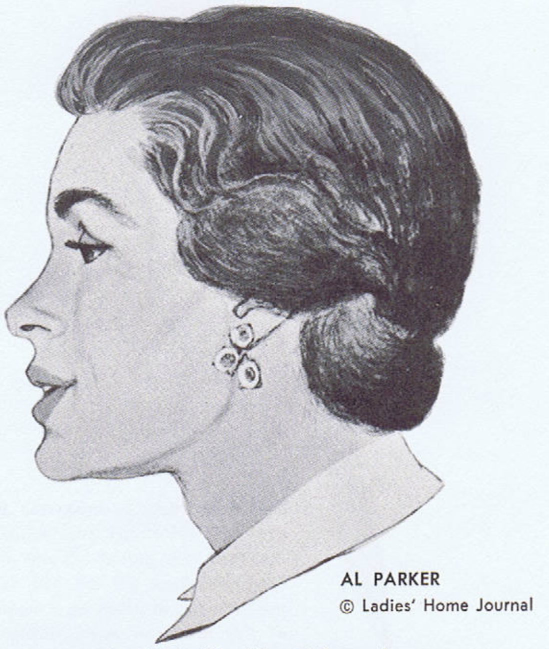


Severe or plain: This woman is not attempting to impress anyone with her hairdo. She might be a European — this hairdo is traditional in Europe — or she might be an American of simple tastes. She could also be a rigid type of person who lives according to her beliefs and expects others to, also.



AL PARKER
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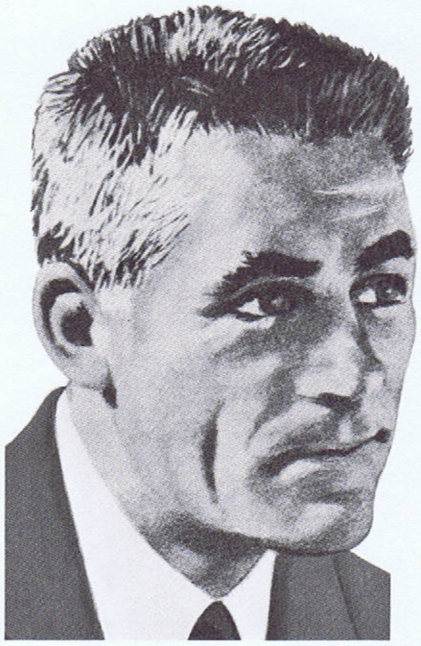
Matronly: This fashionable middle-aged woman arranges her hair with quiet good taste. What might be a very plain hairdo is made attractive by tasteful arrangement of the hair masses.

Courtesy McCall's



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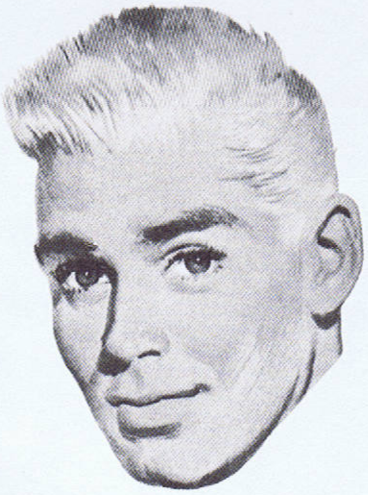
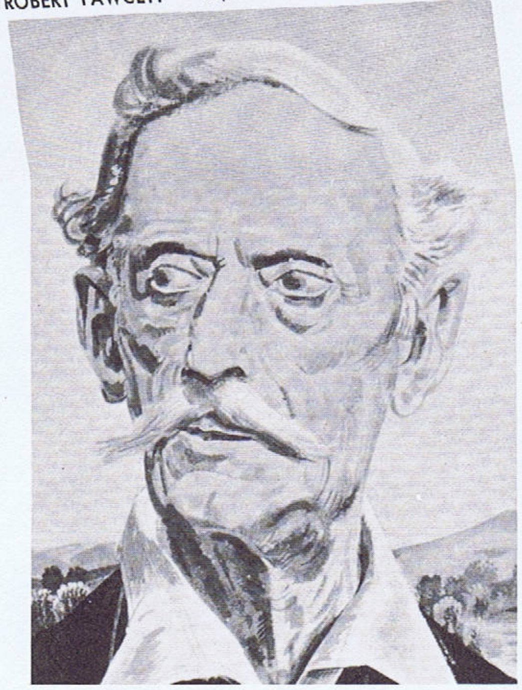


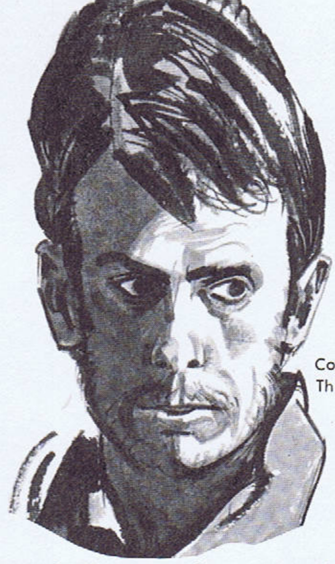
JON WHITCOMB

Youthful: Both of these haircuts are youthful in appearance although the man at the left is in his forties. Such a haircut, in an older man, may suggest he is determined to stay young. It is an appropriate choice for an attractive older man.

ROBERT FAWCETT



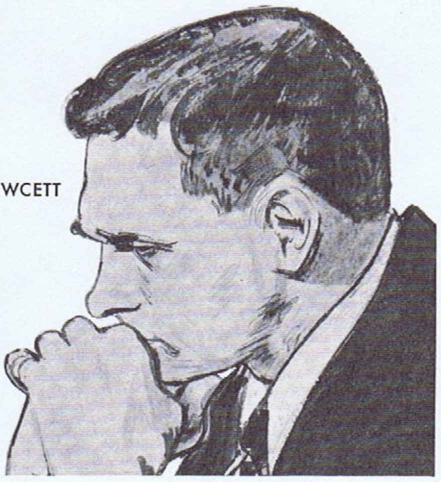
Aesthetic: The way this gentleman of the old school combs his hair gives him an air of elegance and distinction. He looks like a cultured, individualistic person, with a love of the past. He might be an elderly writer, artist, or actor.



Courtesy
This Week Magazine

Rough: There is no elegance or sophistication about this fellow. He combs his hair (and shaves) occasionally, but doesn't care whether or not it stays in place.

ROBERT FAWCETT

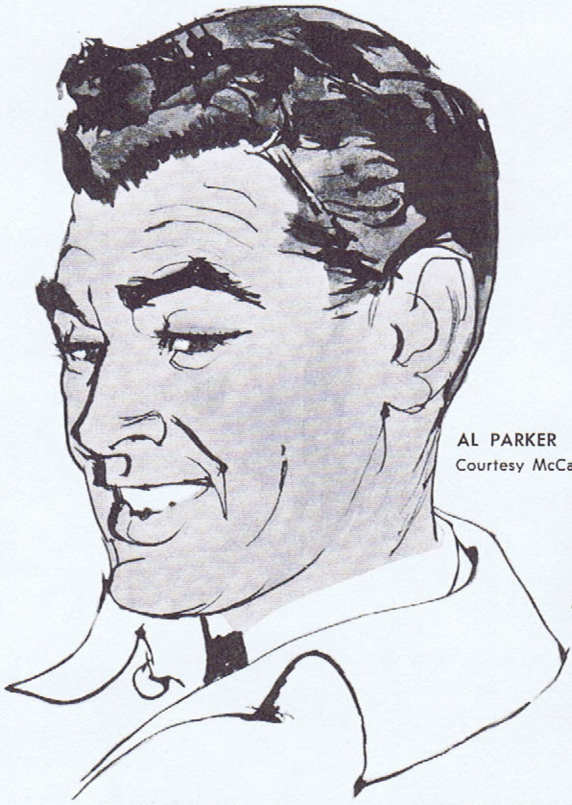


Executive: This junior executive prefers the short haircut of his college years. Being conservative in his tastes, he wears it a bit longer than do the two at the upper left.

At first glance men's hair styles might seem to lack the variety we find in those of women. The differences are there, however, although they are not usually so exaggerated. Between the extremes of the close-cropped hair of the youngster and the flowing mane of the musician there are many subtle gradations. These can be quite revealing.

Study the hair styles of the men around you and in the pictures here and look for these subtle differences. One man will be quite discriminating about having his hair cut precisely the way he wants it, while another will go to the barber only when it gets very shaggy. As you observe these types and others, you will see just how far the proper choice of hair style can go in helping you depict the exact character and personality.

As you look at the pictures on these two pages, imagine what would happen if you switched hair styles around to different heads. You would actually create entirely different characters. In some cases the change would be so absurd that it would be laughable or even quite disturbing.



AL PARKER
Courtesy McCall's

Fashionable: Here is a young man who likes his hair long enough to brush it for a certain effect. It is always well-trimmed, however — never shaggy around his ears or the back of his neck.

AL PARKER
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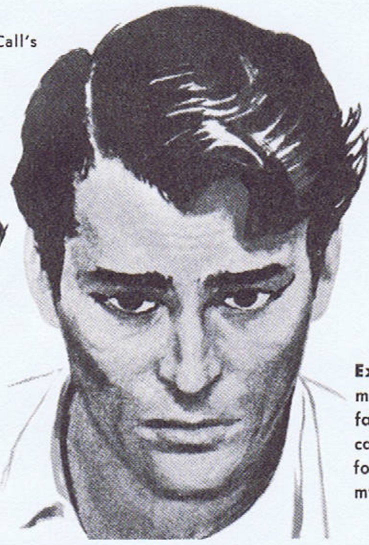
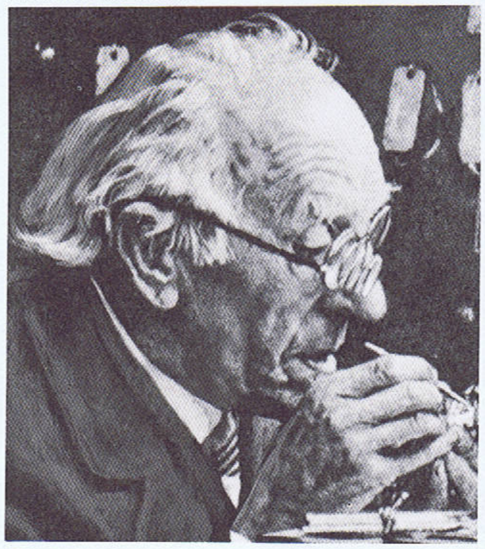


Exotic: This attractive young man has a serious, sensitive face. The mass of wavy hair casting a shadow over his forehead adds a note of mystery to his somber stare.

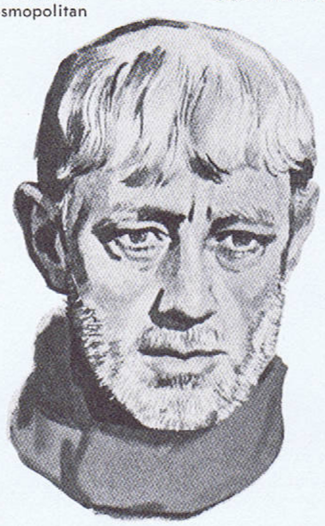
NORMAN ROCKWELL



Elderly: This aging craftsman doesn't have much hair to cut — so what he does have isn't cut too often.

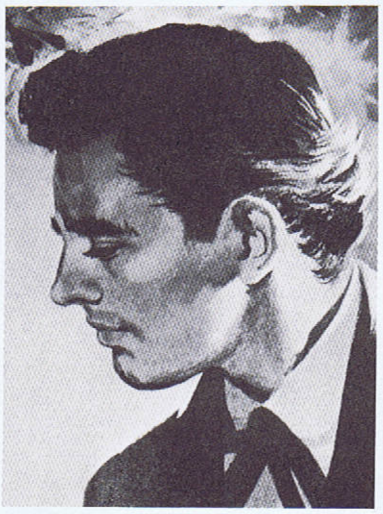
Courtesy of The Watchmakers of Switzerland

Courtesy
Cosmopolitan

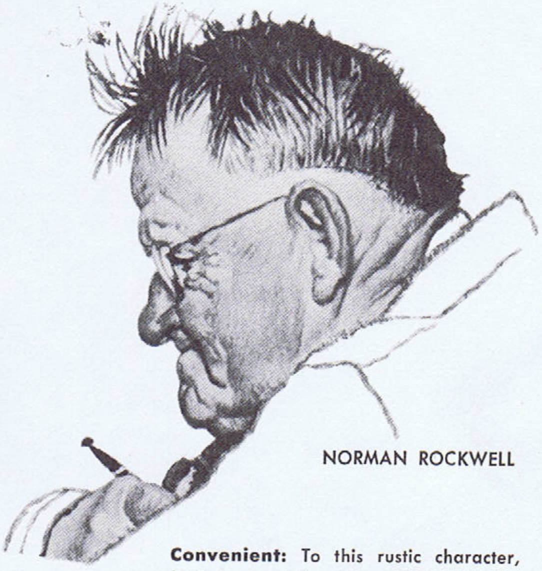


Bohemian: That this artist is unconventional and indifferent to society is made very clear by his long hair and beard. He will trim them when they get in his way, and not before.

JON WHITCOMB

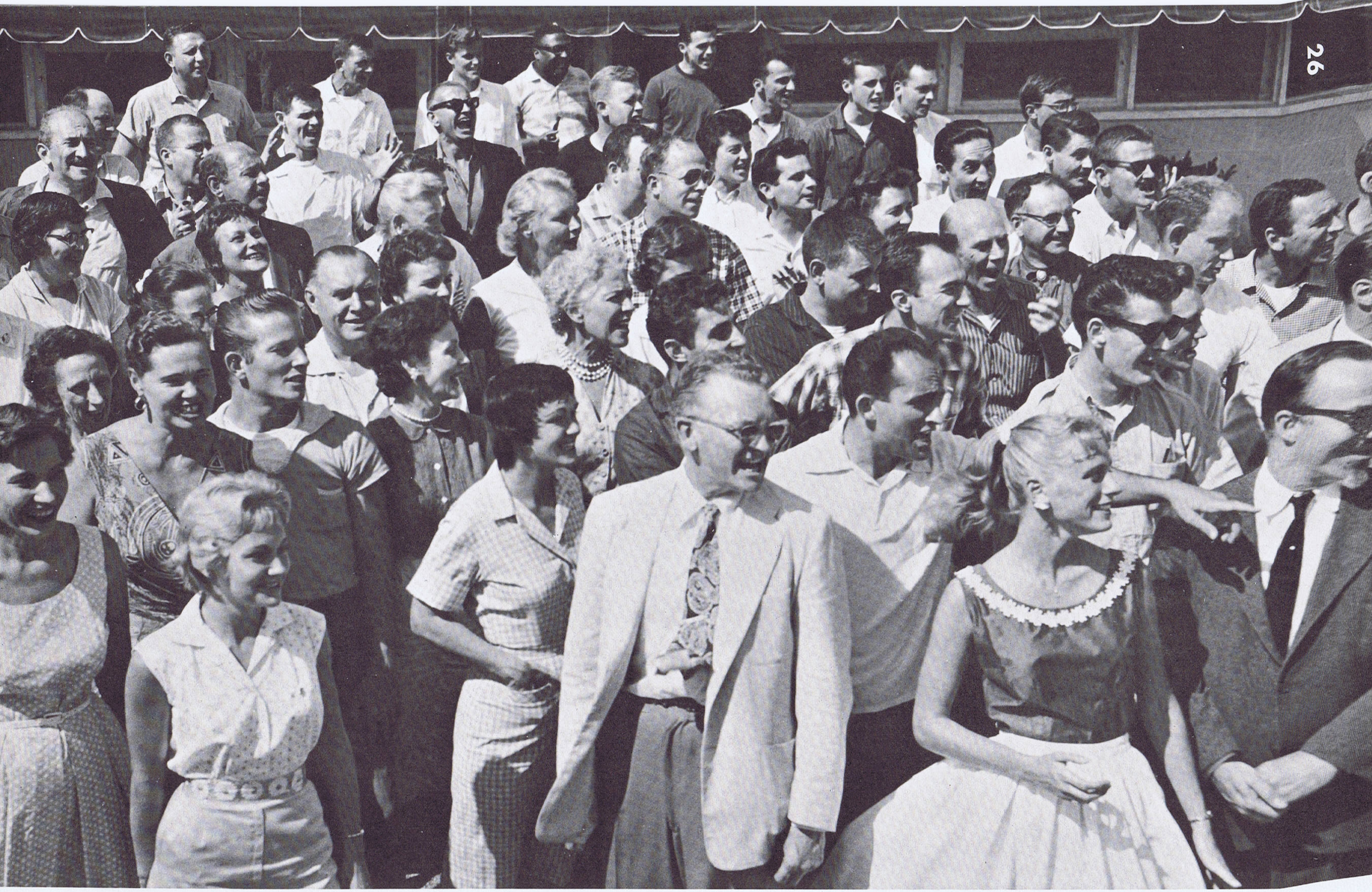


Romantic: Hair like this reflects the romantic style of the last century. It is well suited to the popular image of a poet, artist, or musician, particularly the Don Juan type.



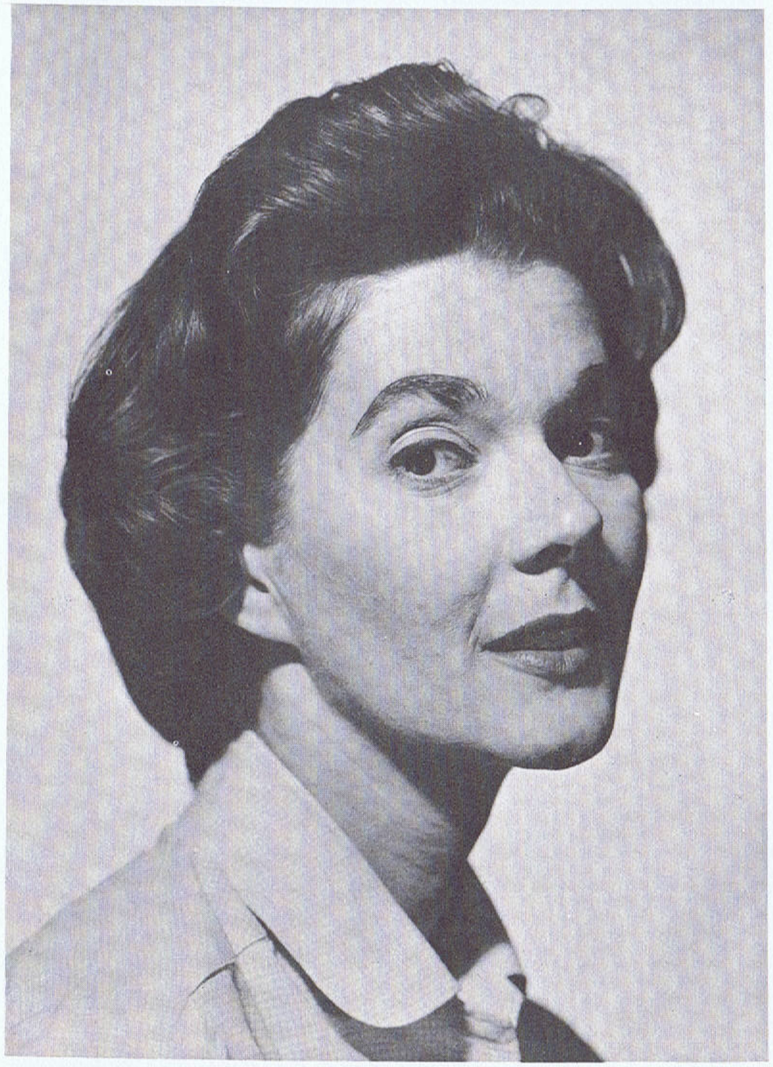
NORMAN ROCKWELL

Convenient: To this rustic character, hair is something to control with the least possible bother. His wife probably trims it with clippers from the mail-order house while he grumbles with impatience and squirms in his chair.



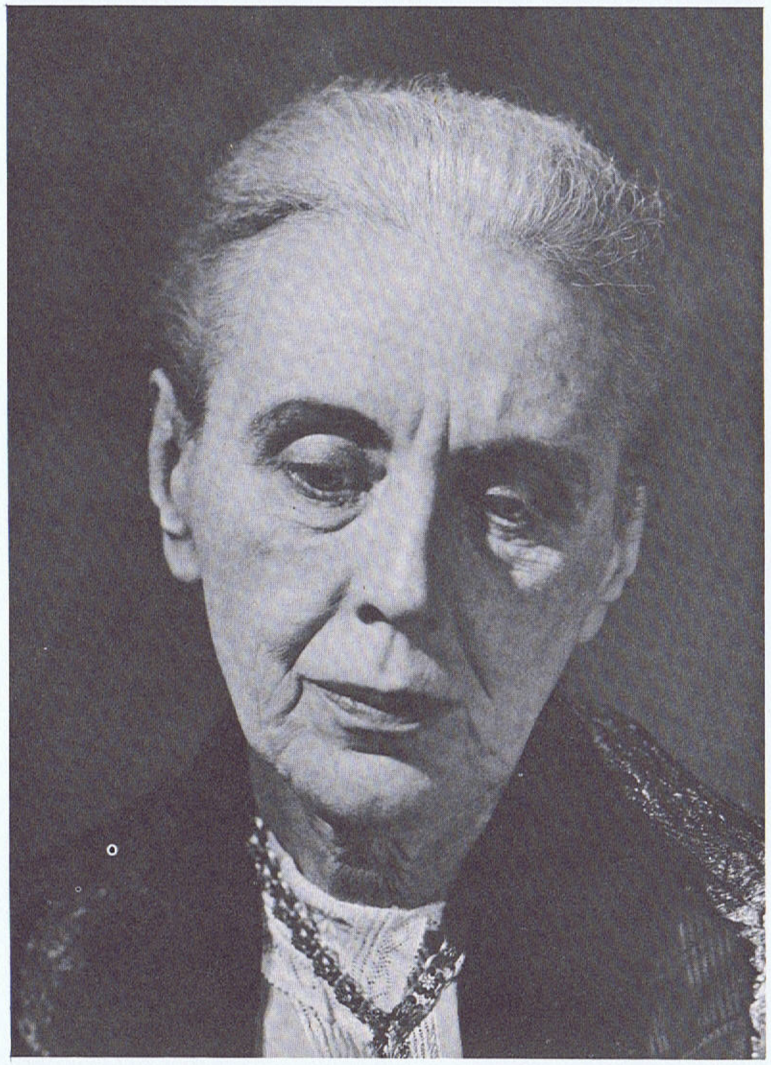
The human family — each member an individual

Outside this picture something is happening, and every face is reacting to it. Some howl, laugh gently, or merely smile — others look puzzled, mildly curious, or even angry. Each reacts to the same situation but reveals his emotion in his own individual way. Many, by their reactions, give us an insight into the type of people they are — whether they are gentle or forceful, reserved or outgoing, self-conscious or relaxed. When you portray the members of the human family, always show them behaving in a manner that is true to type — and, at the same time, give them the convincing expressions and gestures that make each an individual human being with his own unique personality.



A

Courtesy Ewing Galloway



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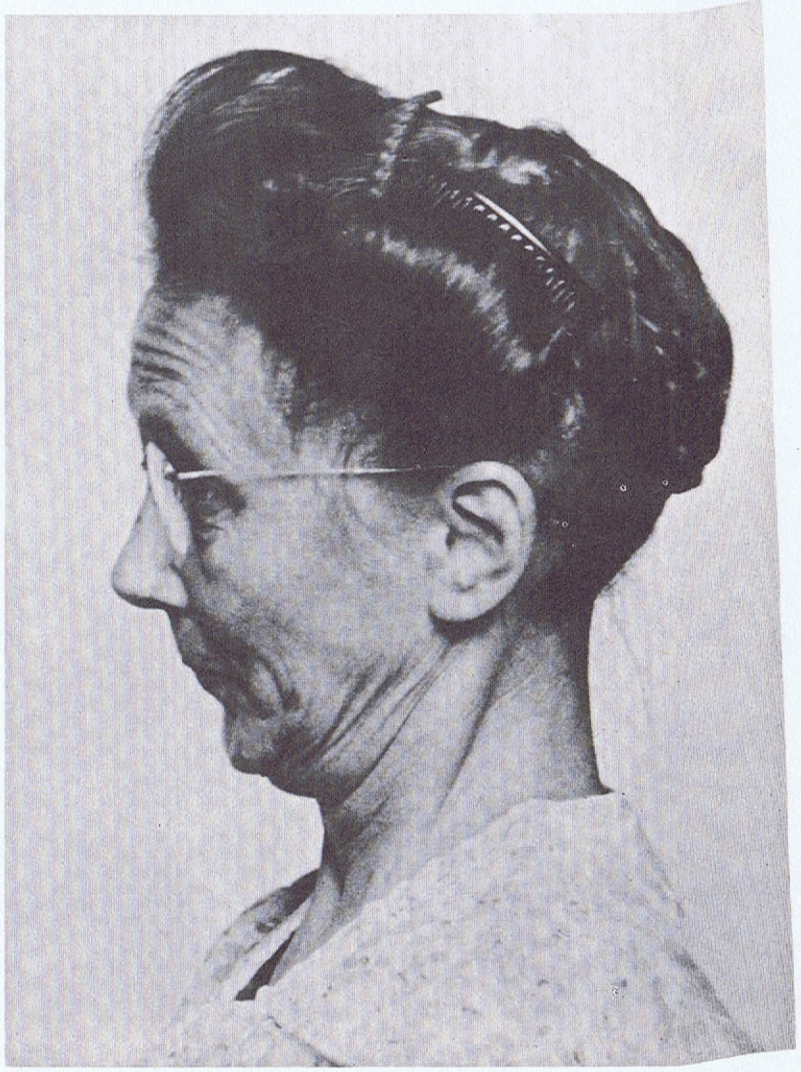
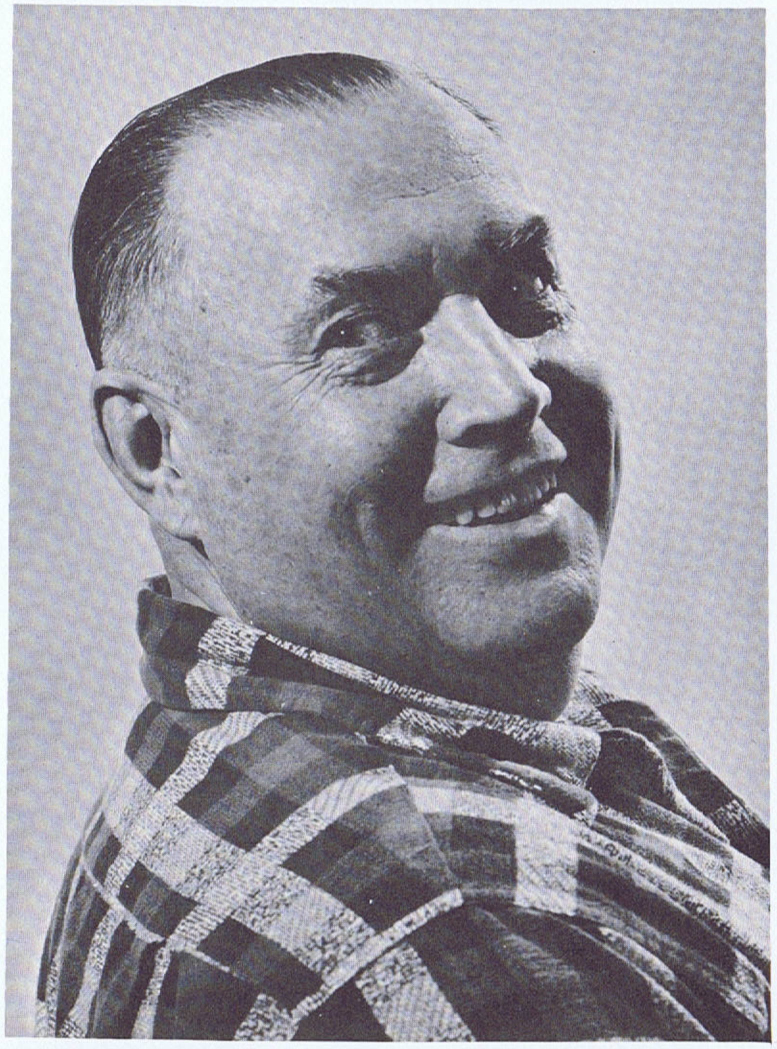


C

Assignment photographs

Plate 2



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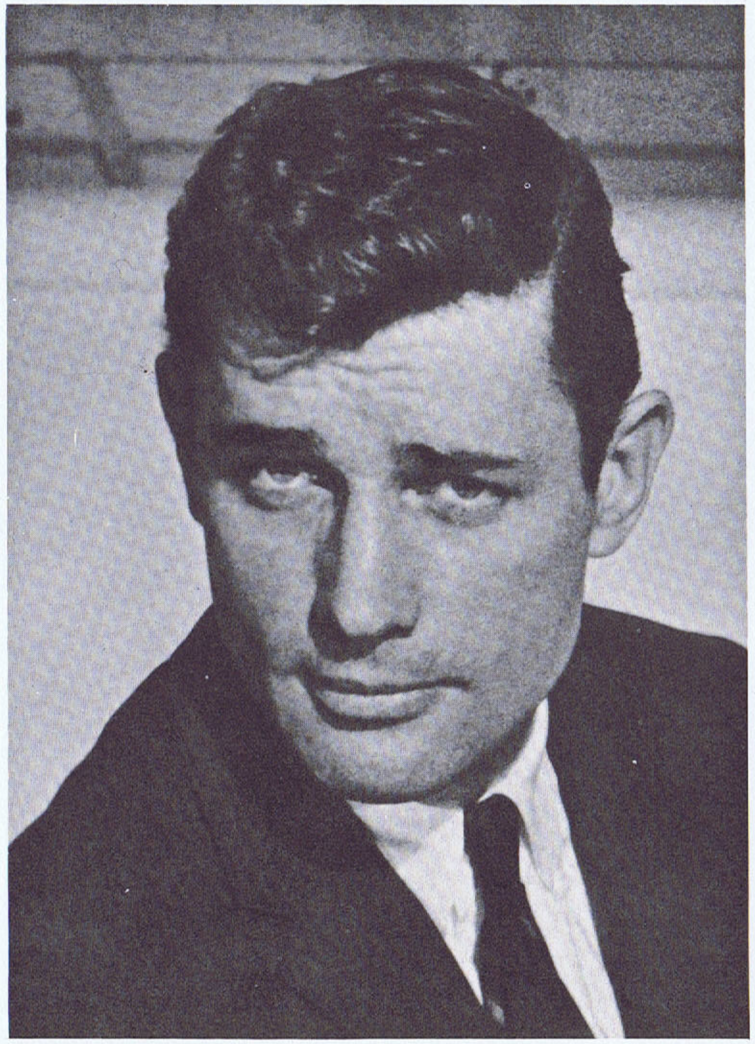

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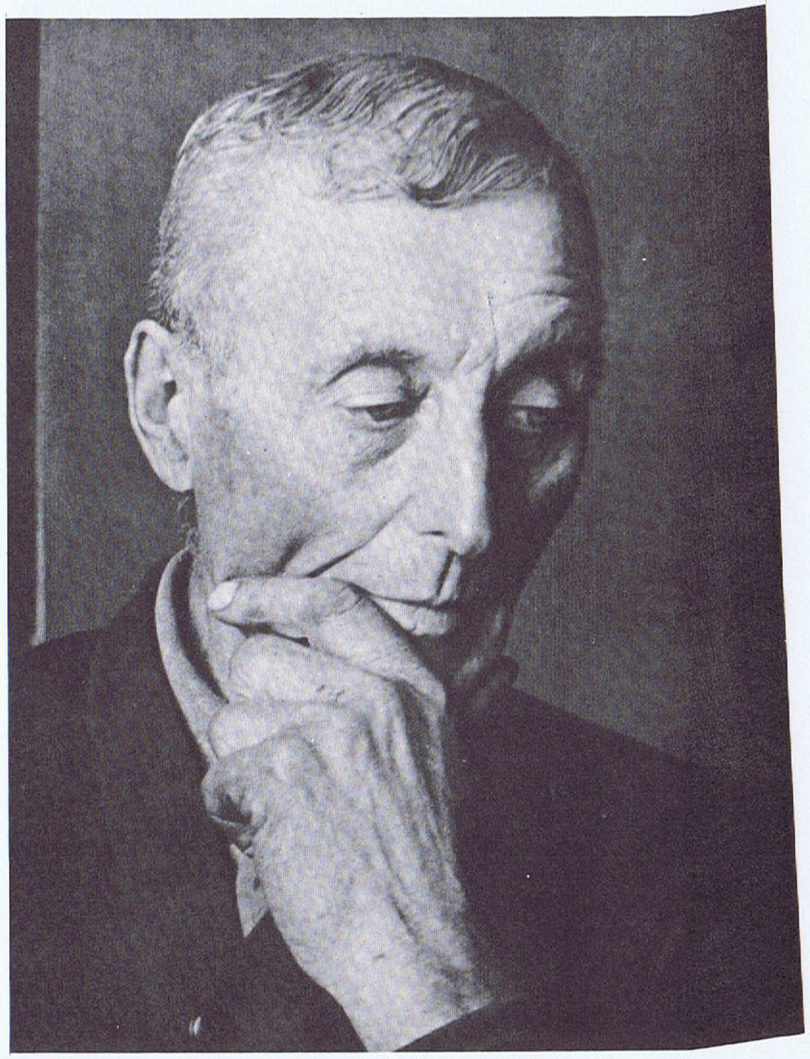

C

FAMOUS ARTISTS COURSE
Student work
Lesson 13
The human family -- creating people of all types

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

Our aim in this lesson is to get you to think of the people in your pictures as real human beings -- each one an individual personality in his mannerisms and gestures as well as his appearance. Working with this point of view, you can create interesting and convincing people that bring to your pictures an emotional quality -- a real feeling of life.

Here are some study and practice suggestions that will help you get a firm grasp on this subject:

1. Make drawings of people belonging to different types as Albert Dorne does on pages 6 and 7. Work to get real expression and feeling in each person you draw. If you have trouble in the actual drawing of heads, hands or figures, review Lessons 5 and 6. Each time you study them you will learn and remember something new.

2. Find some good photographs of average heads -- then, create different characters from them, using the approach that Robert Fawcett demonstrates on pages 8 and 9.

3. Experiment with glamorizing men and women from photos as Al Parker explains on pages 22 and 23.

4. At the end of the lesson there are two plates of photos for you to use in your practice work and lesson assignments. Working with pencil on tracing or visualizing paper, create the following different character types from these models on Plates 1 and 2.

PLATE 1

Photo A - A heroine of 18 and a sophisticated woman of 35.
Photo B - A hard-working farm woman and a kind, sensitive nurse.
Photo C - A scrubwoman and a rich aristocrat.

PLATE 2

Photo A - A rough lumberjack and a business executive on vacation.
Photo B - A hero of 20 and the same man at 45.
Photo C - A worried sharecropper and a dignified judge.

Before you begin to draw, you should do two things. First, carefully analyze the characteristics of the model -- the structure of the head and features as well as the expression. Second, visualize the type you want and decide which of the model's characteristics should be emphasized to create this type. Feel free to make changes in proportions and shapes just as Robert Fawcett and Al Parker did in their demonstrations, but base each drawing on the characteristics you see in the model and keep the head in the same position.

Draw these heads about the same size as the photographs. Don't merely copy the tones in the photo -- change or emphasize these tones to bring out the characteristic forms of each type.

There are many sources that will furnish you ideas and inspiration for creating these various characters -- from the photos on Plates 1 and 2, photos from your scrap file, people you've known, characters you've seen in the movies and on TV, etc.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Select two of the types you created from the assignment photos (one woman and one man), following the instructions above. Cut these drawings out and mount them on an 11 x 14-inch sheet of drawing paper. Print under each head the type of character it represents.

These heads should show real personality and expression and be definite types. At the same time we want to see that you have really used the basic facial structure and unique characteristics in each model to create your own real, convincing people -- not just dummies and not copies of drawings in the lesson text.

Mark this sheet -- ASSIGNMENT 1.

ASSIGNMENT 2. Illustrate the following situation. Whether you show a close-up view or full figures, be sure that the people domi-

(over, please)

nate the picture. If you show any background objects or areas, keep them secondary in importance. What we want you to concentrate on is the appropriate characterization, expression and gestures of the people and their reaction to one another.

The Story Situation: A young man, a college junior, has a summer job as lifeguard at a resort hotel. One of the guests at the hotel is a lovely blonde of eighteen who falls in love with the handsome lifeguard. All is going well until a striking, well-poised brunette in her mid-twenties arrives at the resort and decides to amuse herself by seeing how quickly she can break up the developing romance.

Use ink, wash, or opaque for your rendering. Make your picture approximately 9 x 12 inches (it can be either vertical or horizontal) on an 11 x 14-inch illustration board. Your picture may be done with a background or may be a vignette.

Mark this drawing -- ASSIGNMENT 2.

In criticizing your assignments we will be chiefly concerned with:

- -- The soundness of your drawing.
- -- How well you have expressed the character and feelings of the different people.

IMPORTANT: Be sure to letter your name, address, and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

Check
before mailing

Your lesson carton should contain:

Assignment 1
Assignment 2
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.

Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Advanced pictorial composition

Lesson 14

Albert Dorne
Fred Ludekens
Norman Rockwell
Al Parker
Ben Stahl
Stevan Dohanos
Jon Whitcomb
Robert Fawcett
Peter Helck
George Giusti
Austin Briggs
Harold Von Schmidt

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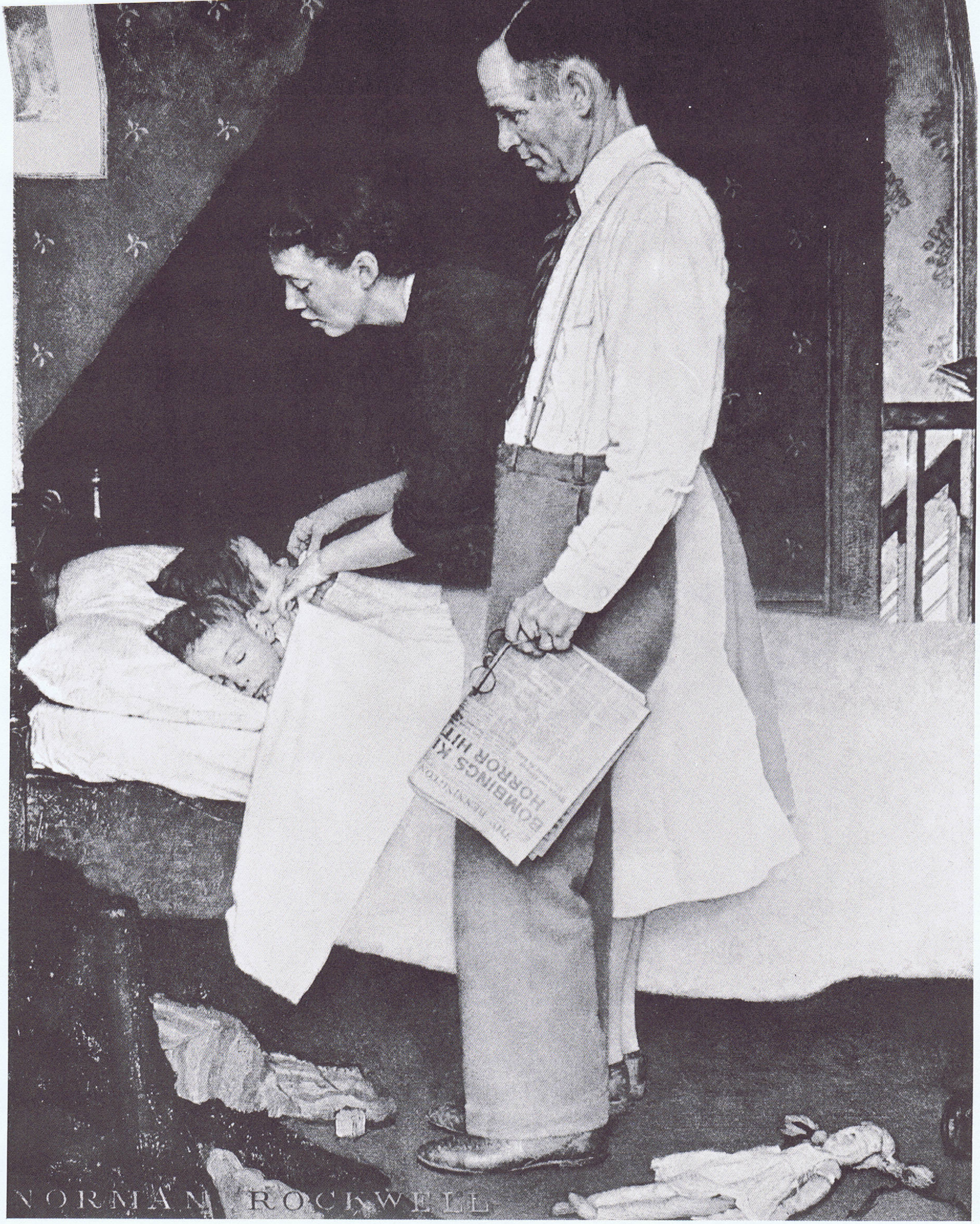

BOMBINGS K
HORROR HIT
NORMAN ROCKWELL

The meaning of this lesson is well summed up in this painting. In it Norman Rockwell gives us far more than accurate drawing and good composition — he communicates feeling. Emotion, strongly felt and sensitively expressed, gives greater impact and conviction to any picture.

Advanced pictorial composition

The history of success in art is the history of men and women who were able to project their feelings into their paintings — to make pictures that were a record not only of things seen but also of things felt. The Spanish artist Goya, for example, long ago made paintings and etchings of war and its gruesome carnage which mirrored his profound feelings of horror so faithfully that these pictures still move us deeply today. The great paintings of Christ by El Greco, Rembrandt, Leonardo da Vinci, and other old masters are far more than reverent pictures of a religious subject — they are made luminous and holy by the extraordinary feeling with which the artists painted them. Standing before a picture by Vincent van Gogh — whether it be a portrait of a French peasant with baleful, hypnotic eyes, or a picture of a night sky in which each star is a whirling, incandescent storm and each tree a strangely mobile, passionate shape — we cannot help but respond to the burning emotion that the artist experienced for his subjects. All of these pictures have deeper meaning for us because of the feeling the artist poured into them.

The illustrator is not free to give expression to his feelings to the same degree as the gallery painter. Still, he must have real feelings and attitudes toward his subjects and he must reveal them in his work. When Al Parker paints a story illustration showing young lovers embracing, there is a warmth, a sense of closeness in it that Parker can put there only because he identifies with his subject as he paints it. A picture by Stevan Dohanos of a shoe repairman, a fire hydrant, or a box of groceries carries a special conviction because he brings great curiosity and interest to anything he paints. Norman Rockwell owes more than a little of his tremendous reputation to his remarkable ability to communicate his feelings to others through his pictures. We look at his work and feel the joy of the small boy on receiving his first puppy — the shyness of the boy and girl at their first dance — the surprise and respect of the hardened, worldly big-city characters as they see an old lady and a child saying grace in a cafeteria. Rockwell feels deeply what he paints and he knows how to make us feel it, too.

As artists, we must remember that nothing — people, places, or things — is without its feeling or its atmosphere. Everything arouses a response of some kind within us, and suggesting this response in our picture will make it more expressive and believable. The solitude of a lonely beach, the gentle lapping of waves against the shore, the piercing cry of gulls — there are ways of evoking all these things in a picture, as we shall learn in this lesson. The jostling of a big-city crowd, the roar of motors, the squeal of brakes, the smell of fire, or the delicate fragrance of a flower — there are ways of capturing or communicating all these sensations in a drawing or painting.

To show feeling in a picture is, in part, a matter of technical skill. The smooth or rough way we apply our paints or pen strokes, the darkness or lightness of our values, the softness or crispness of edges, the harmony or clash of colors — all of the things that communicate feeling call for skillful handling of the tool and the medium.

To compose our pictures effectively also requires knowledge. We must learn, through study and trial and error, how to arrange forms in the picture area, how to use directional line to group these forms and lead the viewer's attention to the center of interest, how to use value to emphasize the important and subdue the unimportant. To do all of these things takes real experience and a knowledge of the rules — but it takes sensitivity as well. At any point in the making of a piece of art, feeling — the feeling of the artist for his subject, for his medium, and for the emotions and attitudes of the public, which he wants to influence — is of fundamental importance.

So it takes something more than technical skill in drawing and a sound knowledge of composition to succeed as an artist. And this "something more" is the quality we have been stressing here — sensitivity, feeling. The artist must respond to his picture subject physically and emotionally. He must reach out for it with all his senses — touch, scent, hearing, perhaps even taste — and show in his picture what his senses have discovered. He must reach out for his subject with his inner feelings, too — and make his picture reveal to the viewer what the subject means to him in emotional terms. He must make the viewer feel what he has felt.

Only if the artist can project his sense impressions and his emotions into his work will he be able to give it the personal quality, sensitivity, and human feeling that have marked the best and greatest pictures of yesterday and today.

It will sometimes happen that we have to paint a place where we have never been, a building or an object that we have never seen except in a photo. Even so, we can pass along to the viewer the feeling of these things. Imagination is a potent substitute for actual experience. If, for example, we are faced with the problem of picturing a small town in the Old West, we can, in imagination — and that really means by drawing upon all the related experiences we have ever had — feel the dry heat of the sun beating down on the dusty thoroughfare, sniff the choking dust kicked up by a team of horses pulling a creaking stagecoach, and suggest these impressions in our picture.

As human beings, we react to the world around us and to our picture subjects with all of our senses, with a multitude of emotional associations and feelings, with our whole being. As artists, we must catch up these feelings — weave them sensitively into our composition, into our forms, our values and lines — so that the viewer, looking at our pictures, will find in them images that are deeply convincing and meaningful because they are painted with emotional truth.

The symbol and the picture

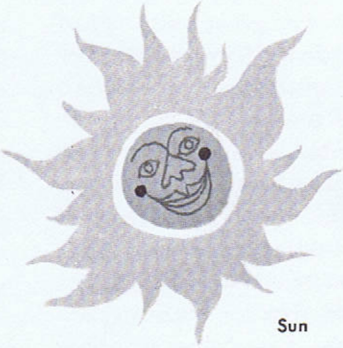
The main purpose of our pictures is to communicate. We have something we want to show to people – an idea, a situation, an emotion, an effect of color, a group of textures, an advertised product. A picture may be many different things, but primarily it is a pictorial message that the artist delivers to the public.

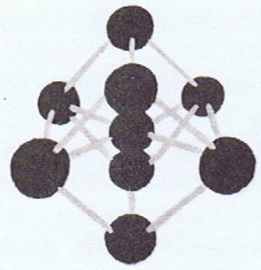
One of the most useful and effective ways to deliver our message is by means of a symbol. We are all thoroughly familiar with symbols. Gangling, bearded Uncle Sam, in his striped trousers, is a symbol of the United States – a pile of coins is a symbol of wealth or money – a six-shooter in a holster is a symbol of a western movie or story. Symbols surround us in just about every sphere of life.

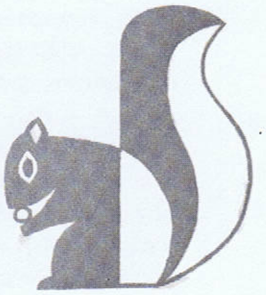
The symbol is a quick, easy means of conveying an idea which is sometimes large and complicated. We might think of the symbol as a sort of a shorthand for the larger thing it represents. Symbols are a quick bridge between people's sight and their understanding. Because symbols are so familiar and meaningful to all of us, they have great value to the artist in making pictures. This value isn't confined just to the ordinary use of a symbol as a symbol. Artistically, its most effective use is as an underlying theme or design for the picture.

Earlier we saw how symbols can express mood in figure drawings. Now we study the symbol in broader terms and see how it works in relation to composing the whole picture.

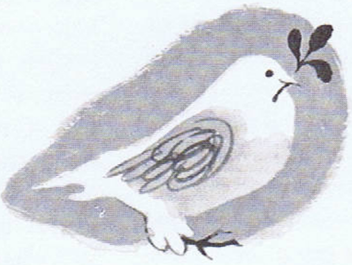
There are symbols which stand for the things themselves.

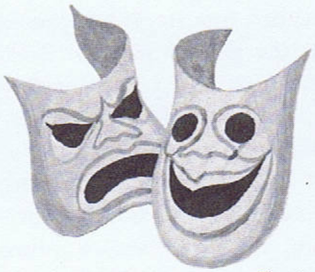

Sun


Molecule


Squirrel

There are symbols which represent other things.


Peace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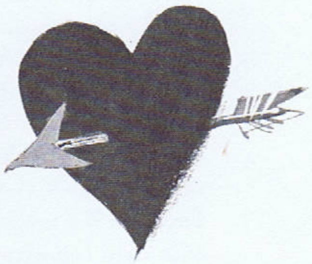
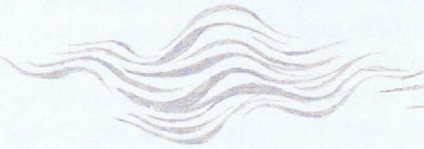
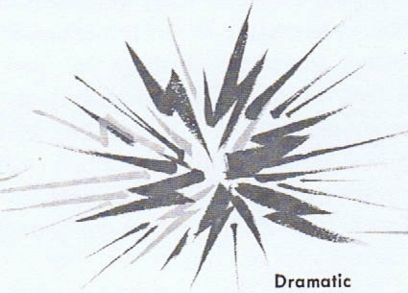
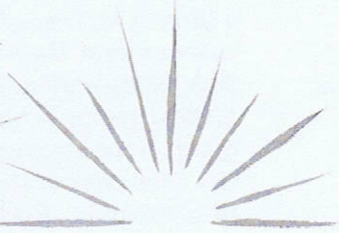

Love

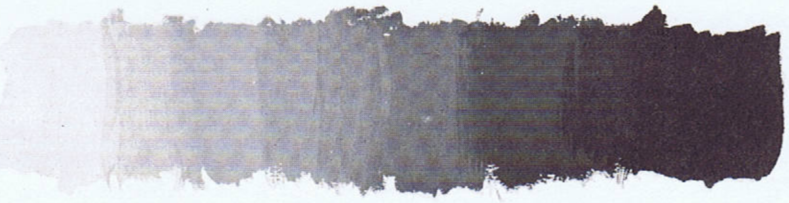
Some symbols describe feelings.


Sensuous


Dramatic


Happy

Light and dark are symbols, too.


Values express moods ranging from gaiety to gloom.

As the drawings above suggest, the first and most basic type of symbol is just a simplified version of an object. Here the symbol represents the object itself. Examples are the sun, the structure of a molecule, and the squirrel.

In the second group we can place the symbols which stand for other things or ideas. Examples are the dove of peace, the masks of tragedy or comedy, which represent the theater, and the heart, signifying love.

Another group are the symbols that describe feelings. The soft, flowing curve depicts sensuousness or rest. Explosive lines suggest drama and radiant, raylike lines symbolize cheer.

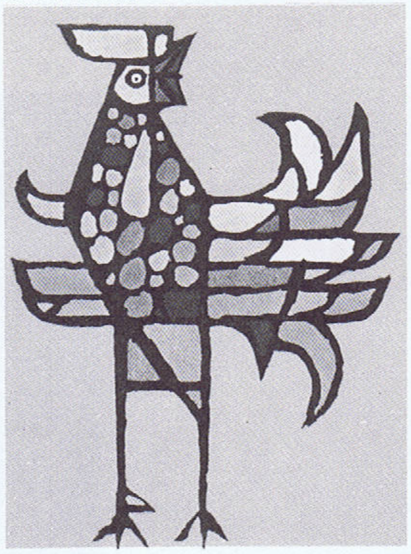
The tones of light and dark which we have represented here by a value bar are also important symbols. We've touched on value before, but in this lesson we will consider light and dark tones mainly as they suggest moods – ranging from light (happy) through gray (dull or sad) to black (gloomy or mysterious).

Using symbols in different ways

Direct symbol

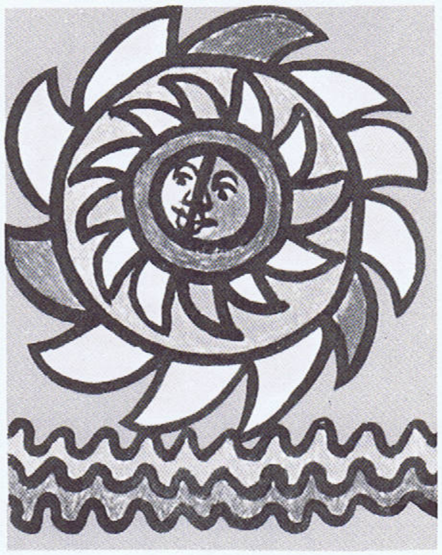
Here are two examples that fit into our group of symbols which stand for the thing itself. They are used singly and are highly stylized versions of the real object. Still, each symbol tells the whole story — it communicates quick, direct meaning to the viewer.

Courtesy Hastings House, Publishers, Inc.



Rooster

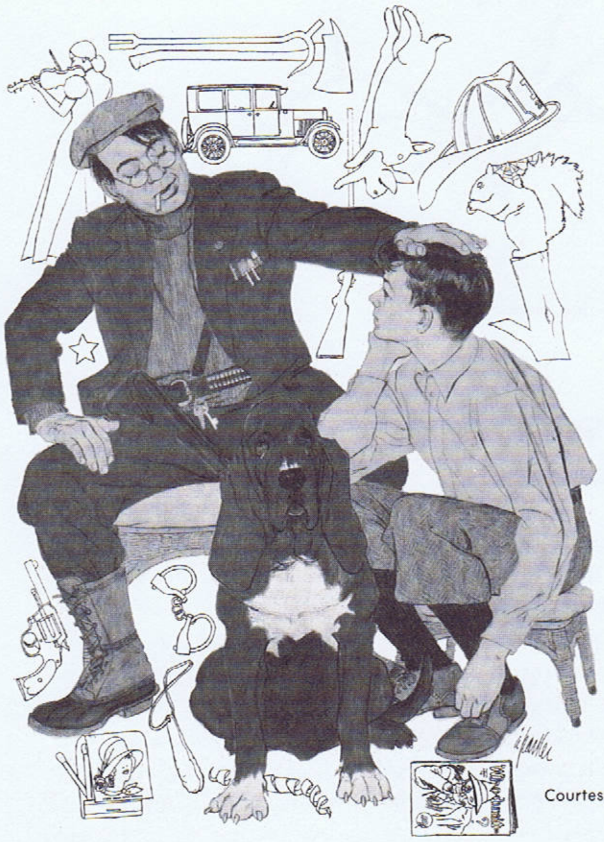
Courtesy Hastings House, Publishers, Inc.



Cogwheel

Symbolical

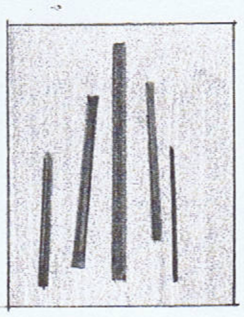
Here are realistic figures used in combination with symbols, which form a kind of background. Al Parker made this nostalgic illustration for a story about a boy who idolized his not-too-bright uncle. The uncle was a jack-of-all-trades, and the many different objects symbolize his background and versatility. For example, the rifle, rabbits, and mounted squirrel tell us that he is a skillful hunter, the fireman's hat that he is a fireman, and the revolver and handcuffs that he is a constable. The symbols are drawn merely as outlines in order to show that they are symbols and exist only in the mind of the boy.



Courtesy Cosmopolitan

Underlying symbolism

This world-famous painting is Norman Rockwell's conception of freedom of speech, one of the Rights of Man. Rockwell has carefully patterned his main character on the vertical symbol of dignity which we encountered in an earlier lesson and which is especially appropriate for this important subject. The artist has arranged the secondary figures so that they are all looking up at the main one, thus emphasizing his stature. To increase the sense of verticality, Rockwell has kept the background behind this figure clear and uncluttered. If he were standing in a somewhat casual position, the feeling of dignity would be completely missing. Always keep mood symbols in mind when you compose a picture.



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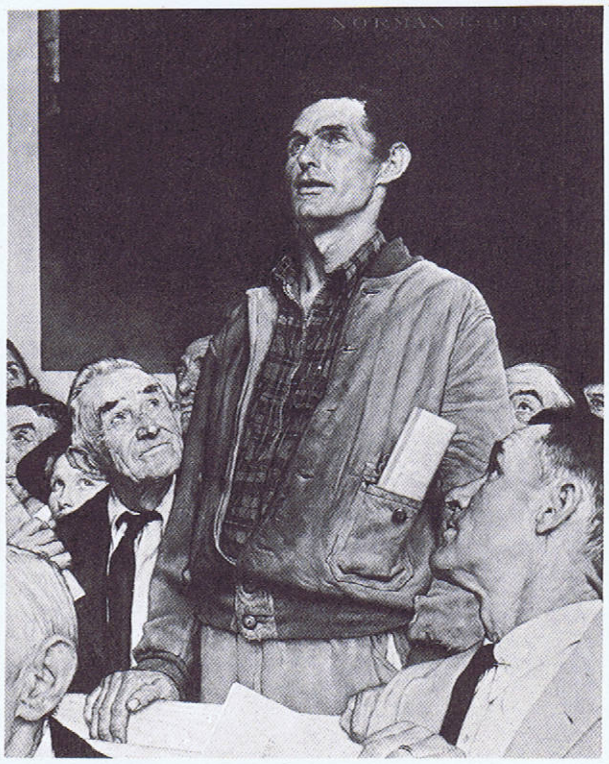
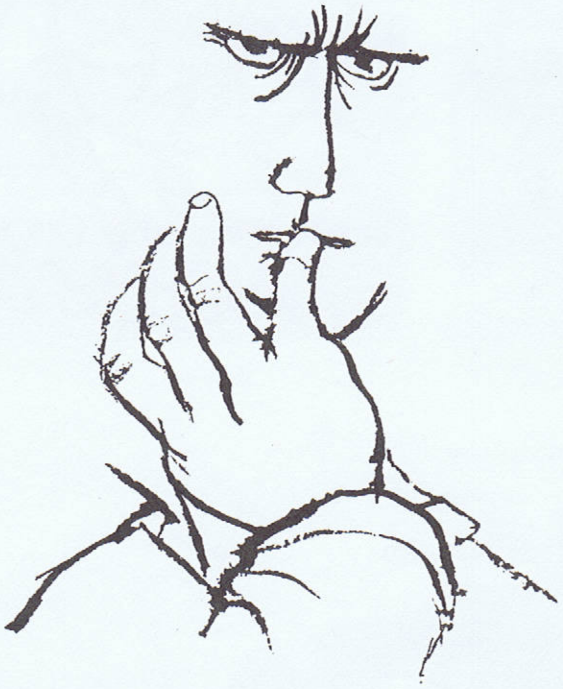




Hamlet — Ben Shahn Courtesy CBS-TV

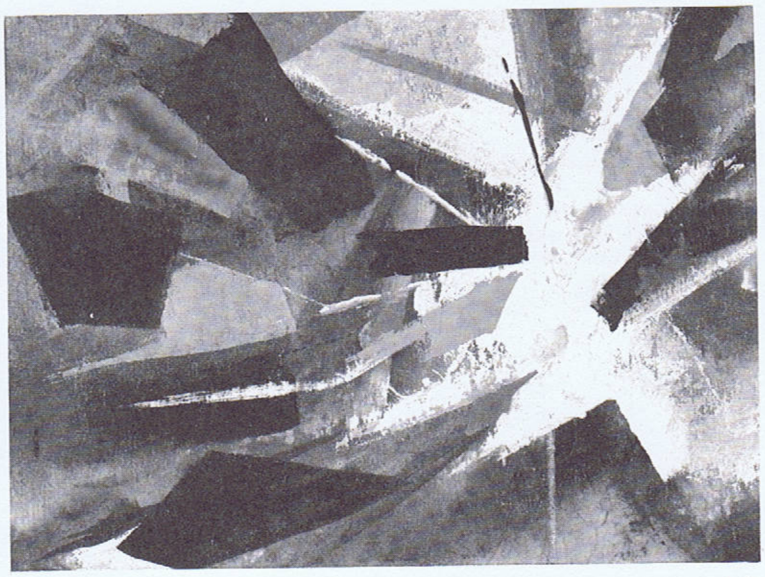
Communicating feeling in a picture

Most people suppose that the artist draws or paints just the appearance of his subject. The best artists, however, do more than that. They re-create the feeling of the subject as well. This emphasis on feeling is at the core of a whole school of painting which is very influential today — the expressionist school. The artists who belong to this group are chiefly concerned with putting down a record of their feelings or attitudes toward their subjects. Naturally, as artists who must keep an audience in mind, we will not go this far — but we will consider how to use feeling to make our pictures more expressive and convincing to others.

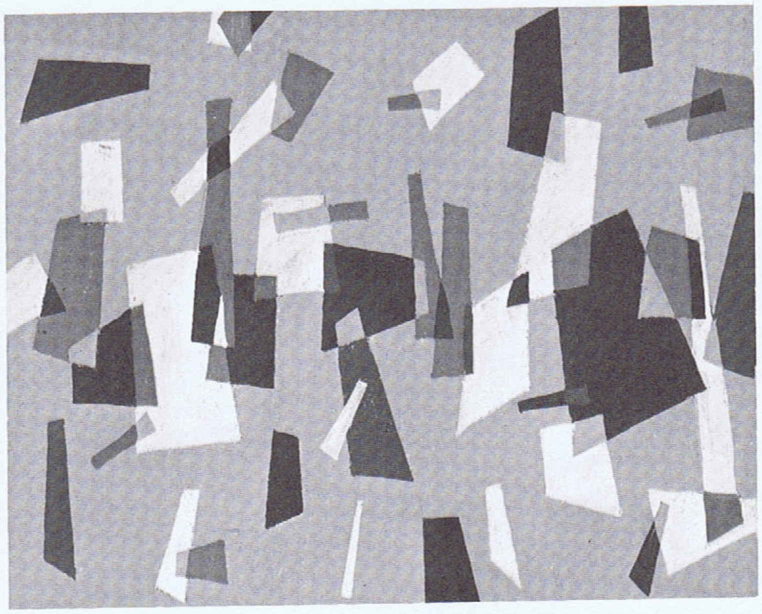
The total impression

When we look out at the world — look at the things around us which we plan to put into a picture — we do more than simply see them as a camera would. We experience the subject with all of our senses — with our senses of hearing, scent, touch. From the things our senses tell us we get a certain feeling about the subject, a total impression. For example, the subject may have not just the look, but also the feeling, of fragility or strength, grace or clumsiness. It is this total impression that we must try to get into our picture.

In the following pages we will consider how these sensations or feelings can be translated into visual terms — how they can be put down with pencil, pen, or brush. The effect of these feelings is important because it can add a really professional quality to our work. In fact, a picture which might be accurately drawn and reasonably well composed could still fail to communicate to the viewer or stir an emotion in him unless it did contain this very thing we are speaking of — the sense of the subject as well as its appearance.

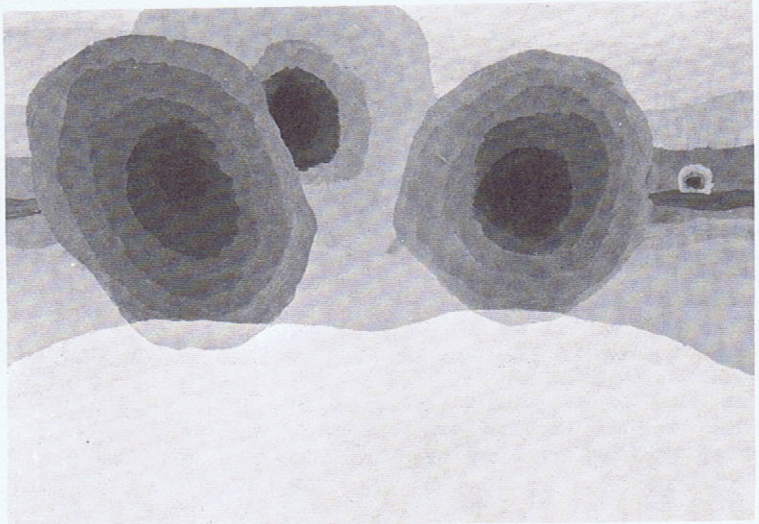


Explosive: This picture was made to suggest an atomic explosion. It gives us a feeling of tremendous blast and concussion.



Tinkling: Thin, brittle shapes have been carefully arranged in the picture space to suggest a sound of tinkling.

Arthur G. Dove Courtesy Colorado Springs Fine Arts Center



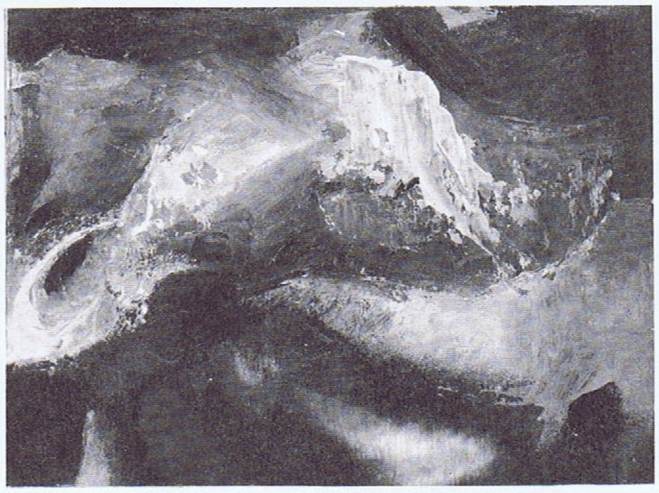
Foghorns: There is a feeling of depth to these forms — one that strongly suggests the loud, hoarse voices of foghorns.

At the same time that we search for the feeling of a subject, we must also be aware that our own inner feelings are equally important — that they in turn determine how the subject affects us.

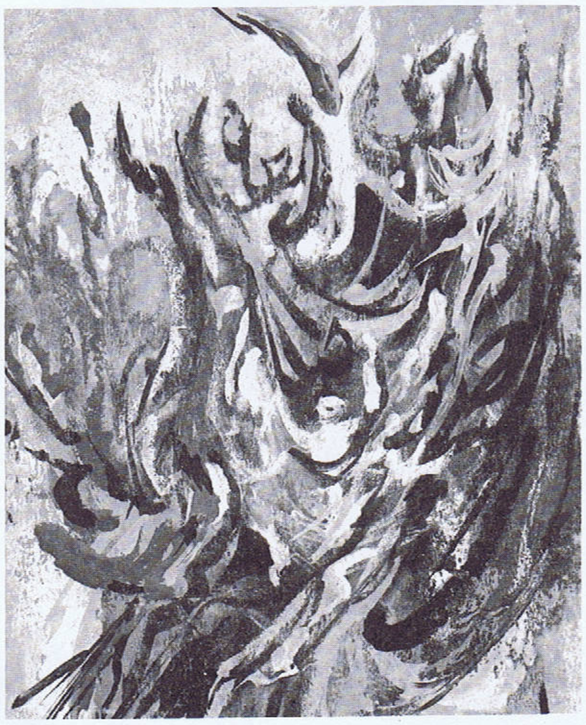
All of us, far from being impersonal machines, are, more accurately speaking, tangled bundles of nerves, sensitivities, desires, prejudices, hopes, fears, aspirations, affections, memories. Our eyes communicate the outside world to us more or less efficiently. But we can never look at any object without finding that a jangled chain of emotional and mental reactions has been set up inside us. Many of these reactions occur so deep within us that we are hardly conscious of them. Nevertheless, our attitude toward what we see is governed as much by what we bring to the object as by what the object brings to us. It is almost impossible to be completely detached and impersonal. Our underlying feelings project a definite mood over our surroundings, and at different times will make the same subject look good, bad, or indifferent to us. Our sympathy for the subject, our love or hatred for it — our attitude toward it — can sharpen our senses and help us wring everything we possibly can from it.

To create a truly expressive picture, the artist must be aware of all these things, both in himself and in his subject. Only then can he really focus on what is before him and see it as an artist — with an intense, unique appreciation that enables him to select what is special and discard what is not — to record his subject personally and creatively and communicate it to others.

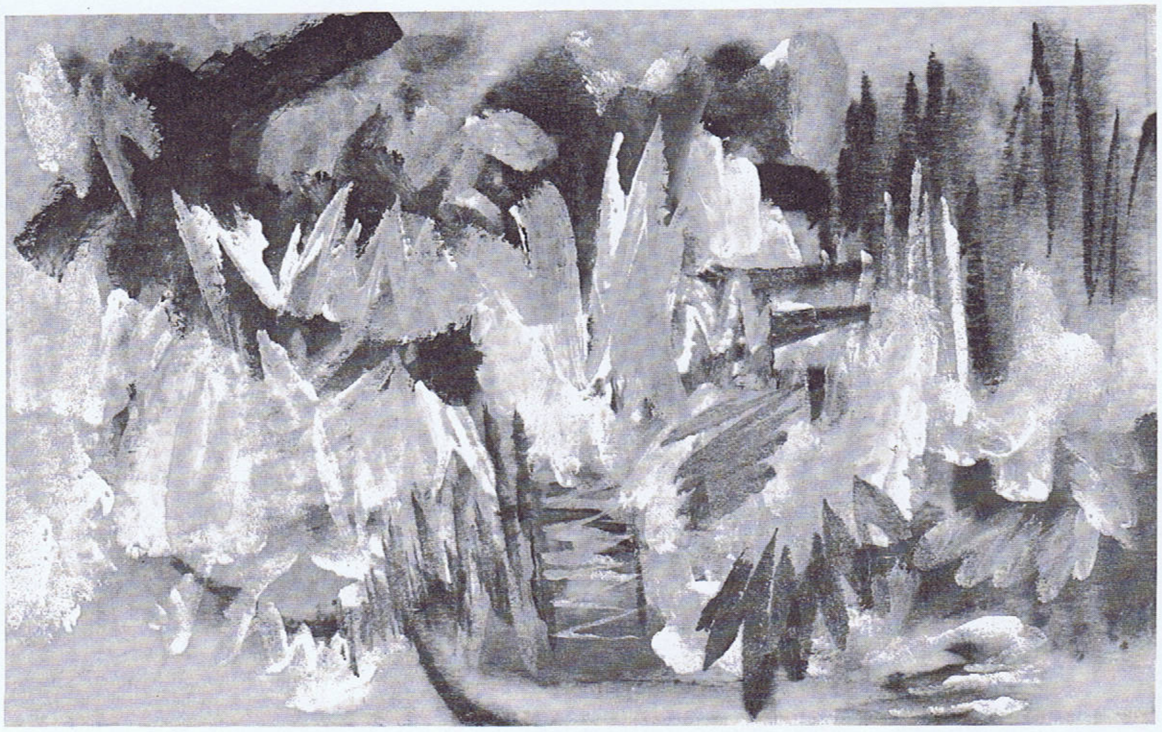
As a first step toward learning how to transfer the feel of something to the surface of our picture, let's examine the paintings on these two pages. Each expresses a sound or a fundamental feeling in visual form. Most of these pictures are immediate and natural mind-and-hand reactions, almost as direct and basic as laughing or crying. As you look at each picture, ask yourself what it suggests to you. The great likelihood is that your reaction will be close to the one the painter was trying to produce. These illustrations prove that feelings can really be put down in pictures.



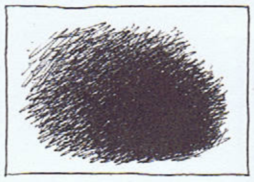
An ominous feeling

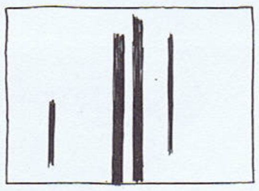


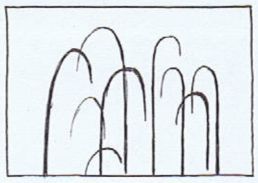
Excitement

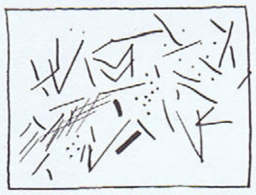


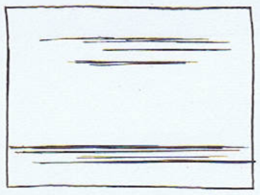
A nervous feeling

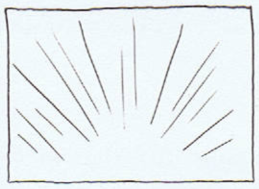

Mystery, gloom — low key

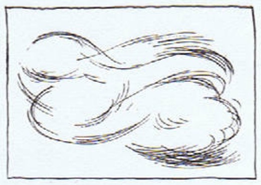

Classic dignity — awesome


Despairing, sad — depressed


Excited, frivolous, hysterical


Calm, silent, peaceful


Hopeful, happy, glad

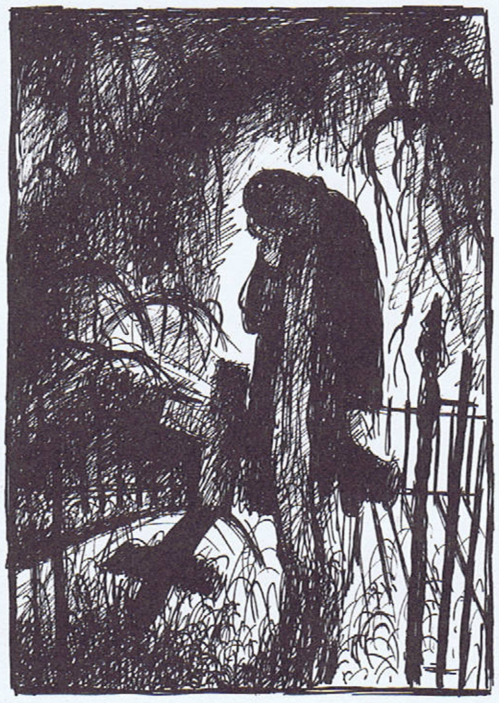

Soft, gentle, rhythmic

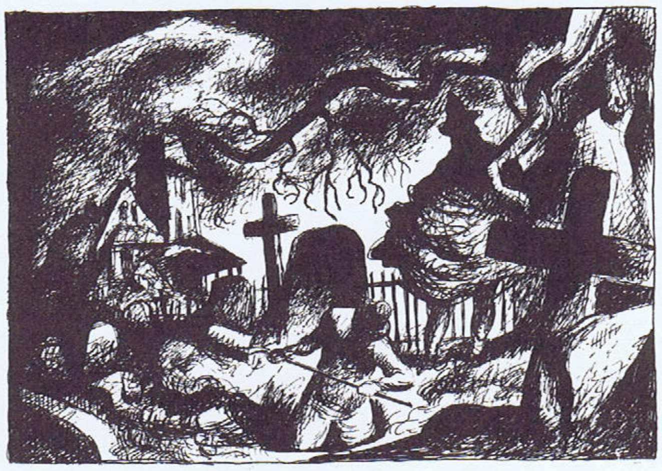
Mood in composition — Stahl

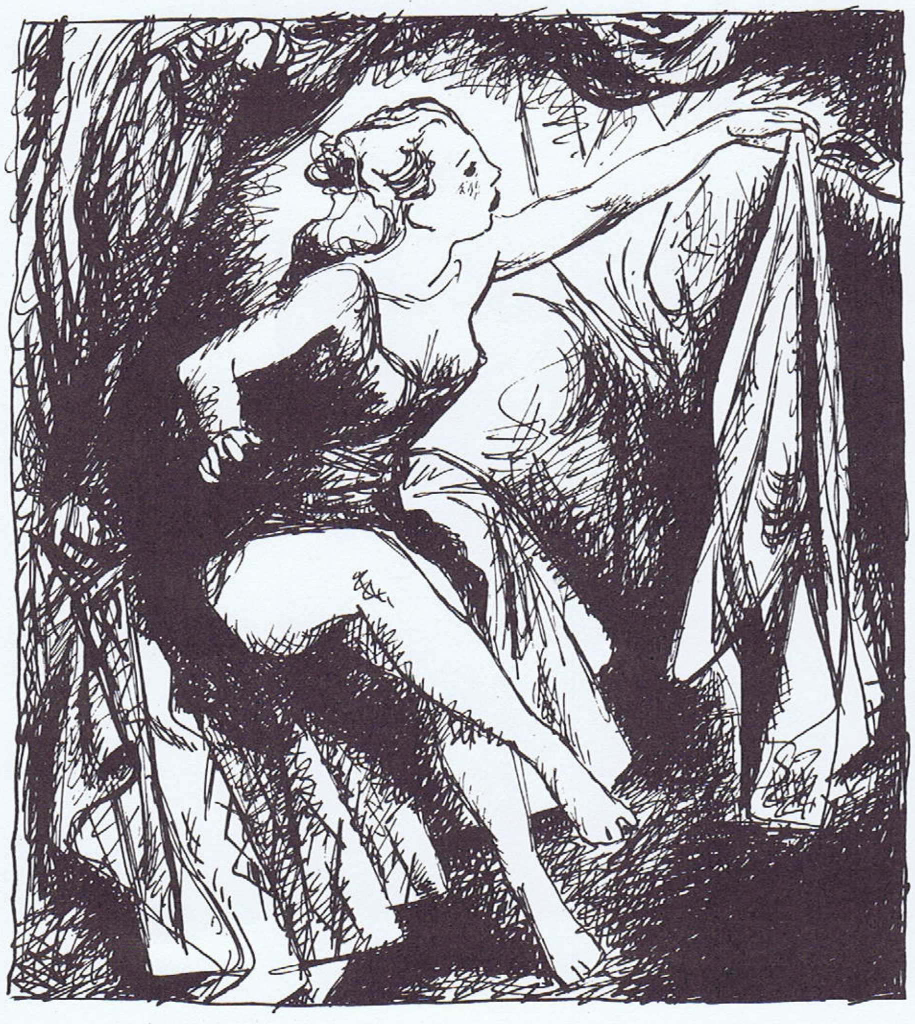
Above are a few of the basic symbols used to establish the mood or feeling of a picture. Many other elements besides these symbols are important in establishing a picture's mood. Color, tone, edges, the composition and the objects represented all contribute to a picture's mood. But the basic symbols shown here are starting points, and the effect they create in various mood pictures is easily seen and felt.

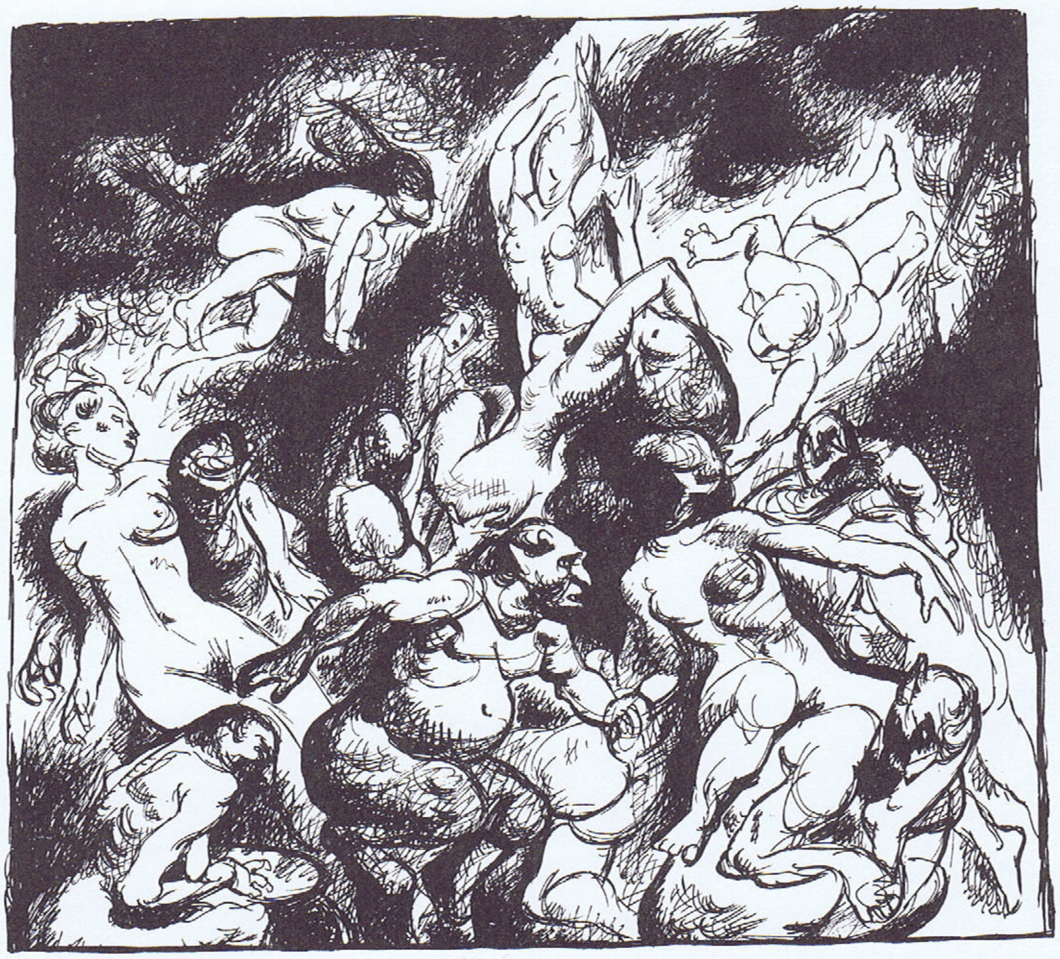
An illustration is a combination of a number of these mood symbols. An example of this can be found in the sketch called "Despair," in which we have the drooping forms of despair and sadness combined with the symbol of mystery. These symbols add to and heighten the story told by the action of the figure or figures in the illustration. The symbols establish the mood; the action, locale, and props tell the immediate story.

These symbols are not to be used like a chart. If you try to do this, you will become mechanical in your feeling toward mood. The diagrams above are merely a breakdown of the elements that create mood. As for myself, first I feel the mood of a story and then, through feeling and technique, I transfer that mood to the picture space with the aid of these symbols.

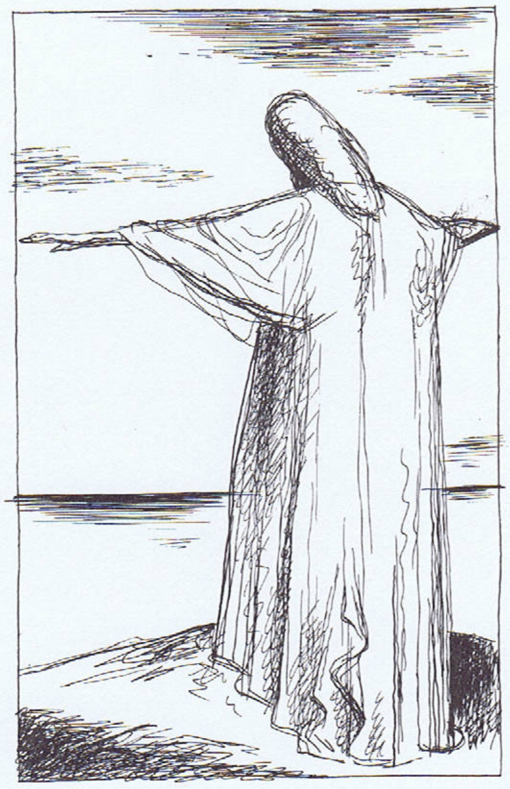

Despair—silence, gloom: In the accompanying text I have explained the elements which make this picture look unhappy. I would suggest that you look around you and see how many of these mood symbols you yourself can find — there are, literally, hundreds of them, with many variations.


Mystery—gloom, excitement: Besides containing various mood symbols, this drawing has an array of strange and weird shapes that wriggle and squirm in a revolting way. The scene, which shows grave robbers at work, demonstrates how one can use props in a picture to make more of the basic symbols. For example, the tree branches seem like clutching hands reaching down into the half-opened grave. Due to their wriggling nature, the branches appear to be moving, to be alive. In mysterious pictures of this sort the use of a black silhouette against light is tremendously effective.

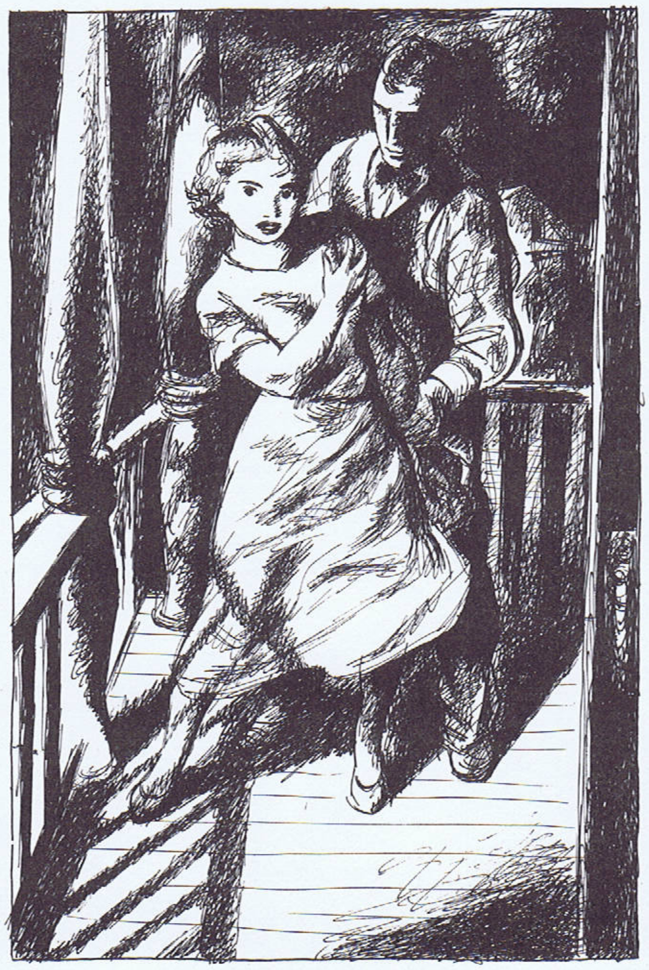

Sensuous—gentle, soft: Naturally, the subject matter of an intimate picture has much to do with the creation of an intimate mood. It is also necessary to use symbols of intimacy in connection with the subject matter in order to communicate the mood more quickly to the viewer. Here the mood is intimate and warm, and therefore all the forms must be soft and yielding except those few necessary straight and angular forms used for contrast. Soft, round forms appear softer and rounder when placed with angular forms.



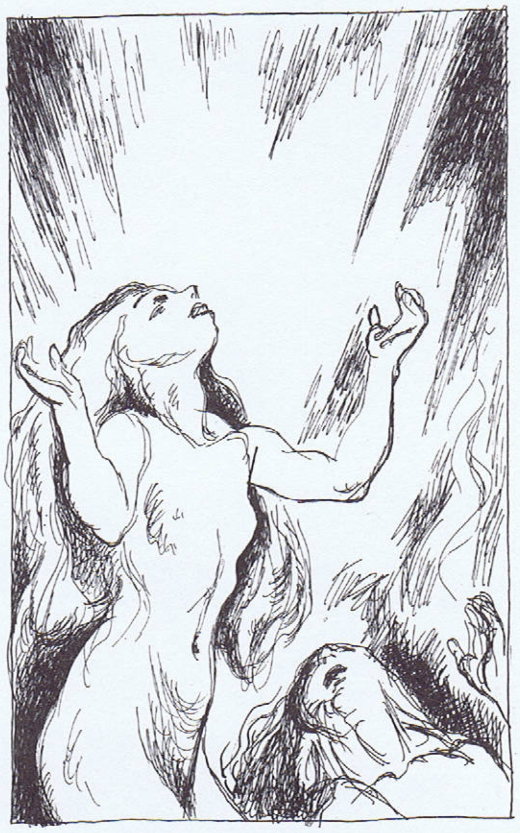
Excitement—mystery, hysteria: To attain this mood of excitement and hysteria we renounce any suggestion of order in a formal sense. Of course everything is really organized, but in a loose and pliable way. We find very few horizontals and verticals. Things appear jumbled and tossed around like straws in the wind. The forms squirm and twist. The element of mystery (dark) is used to weave wild, jagged patterns around the figures.



Calm, holy—dignified, silent: The calm serenity of this pen drawing is based on two mood symbols — the horizontal line and the vertical line. The horizontal indicates calmness, the vertical indicates dignity and greatness. All these meanings for the vertical and horizontal lines combine and contribute to a feeling of holiness in this picture.



Drama—mystery, excitement: In the case of the dramatic picture we must be careful not to carry things too far. Such a mistake will occur if we show our figures in gestures that are not logical. However, a facial expression can be exaggerated (things must be exaggerated) up to a point and still be in good taste. In fact, let your taste guide your exaggeration. You don't have to worry about exaggerating mood symbols, of course. They can be exaggerated extremely and still be sound. Note how the broken effect of light through the railing creates vibrant excitement and adds to the action of the figures. A picture is a dead thing unless we give it life and movement by the use of forms that throb and live.



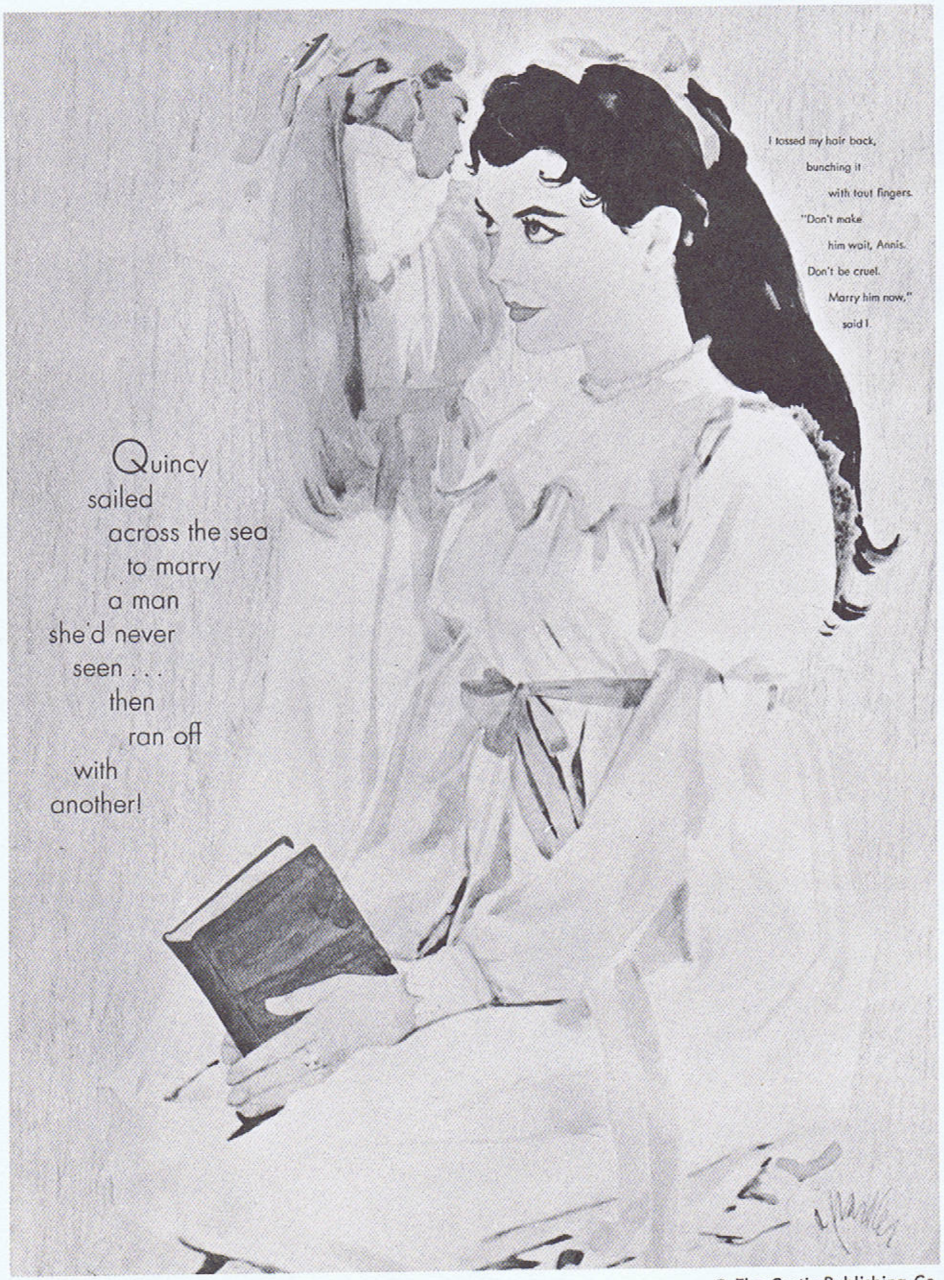
Hope—brightness, excitement: Here I have combined the symbol for hope (happy, bright) with the symbol for excitement to create this mood. Notice that the arms of the larger figure repeat the rising lines of the sunrise symbol in the background.

Expressing feeling and mood through value

All of us have basic reactions to tones of light and dark. These reactions are deep-rooted. A small child fears the dark – it suggests mystery, the unknown, to him. By contrast, a bright, sunny day in which everything is perfectly visible dissolves any feelings of fear or mystery. Because light is the condition in which we feel most at ease, we associate it with cheerfulness and gaiety.

A middle or gray tone is another thing, again. The quiet, muted tones of a wet, foggy day, subduing color and tone contrasts, create in us a drab mood, a mood of depression, sorrow or boredom.

Since these are real responses to nature's changing tones, the artist can count on similar responses when he makes appropriate uses of these tones in his pictures. Lightness, grayness, and darkness are among the most effective of symbols. Shades of value create shades of meaning and rank among our most potent compositional tools.



Al Parker

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Light and feminine: The whole emphasis in this story illustration is on lightness and femininity. According to the story, the girl shown here reminds everyone who sees her of a flower, and Parker has kept this in mind in establishing his values. Notice the lightness of the clothing, flesh, and background, and how high they raise the over-all tone of the painting. The book and hair are the only areas of middle or low value in the entire picture.

Austin Briggs

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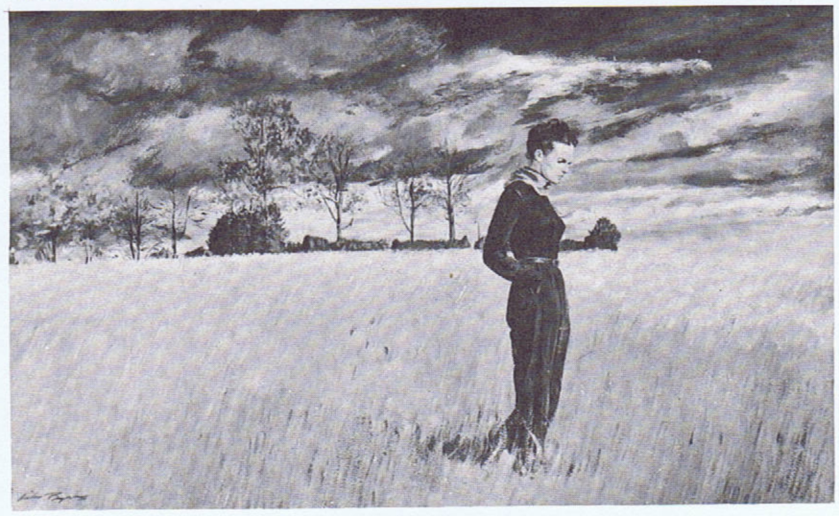
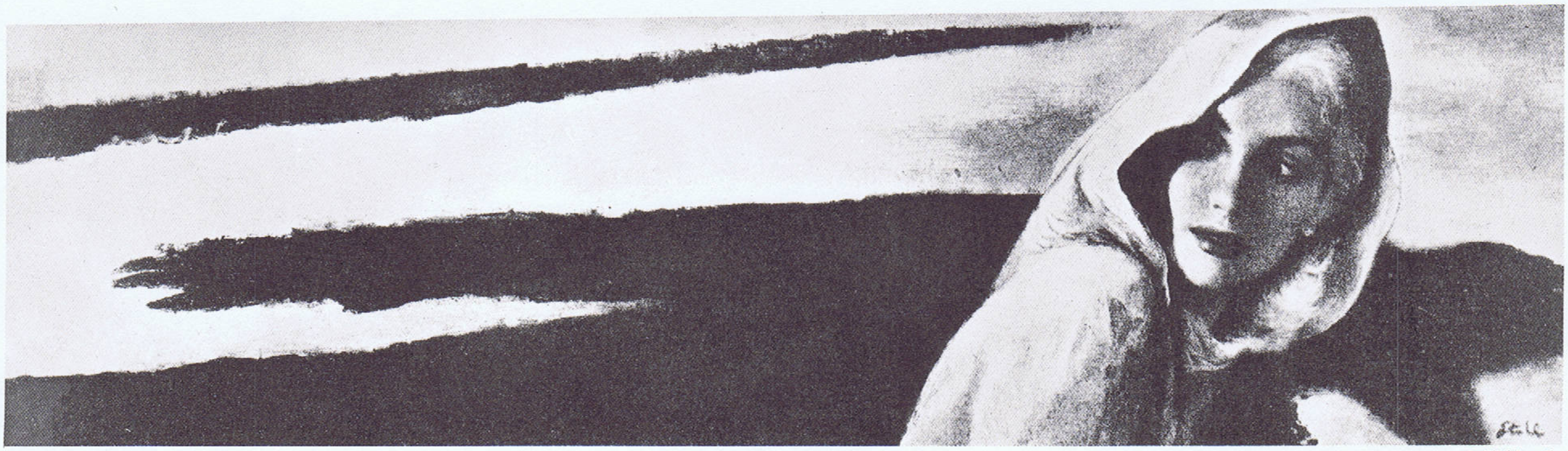


Sad and gray: A sadness – a gray, troubled mood – are seen very clearly in this picture. The only form that is strong in value is the figure, and even here the tones are muted. This illustration has none of the lightness of the one at the left, or the drama of the one below. It's a reflective scene, a scene of sorrow, and the choice of values has been carefully made to point up this feeling.

Dramatic light and shade: The dark menace of an approaching shadow seems to reach out to seize this girl – and the drama of the situation is emphasized by the strong play of light and dark around her. The jagged shadow adds a note of mystery and excitement.



Ben Stahl

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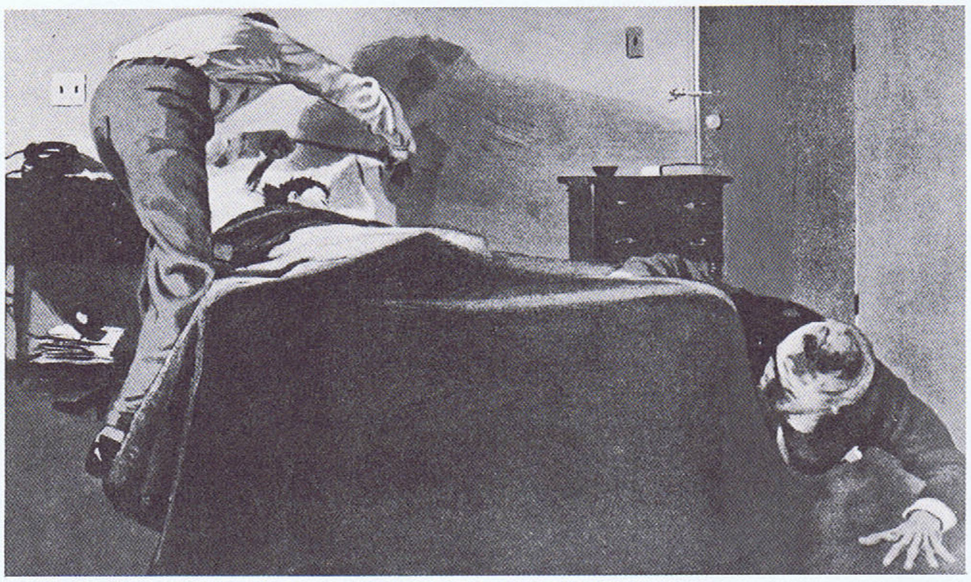

Austin Briggs

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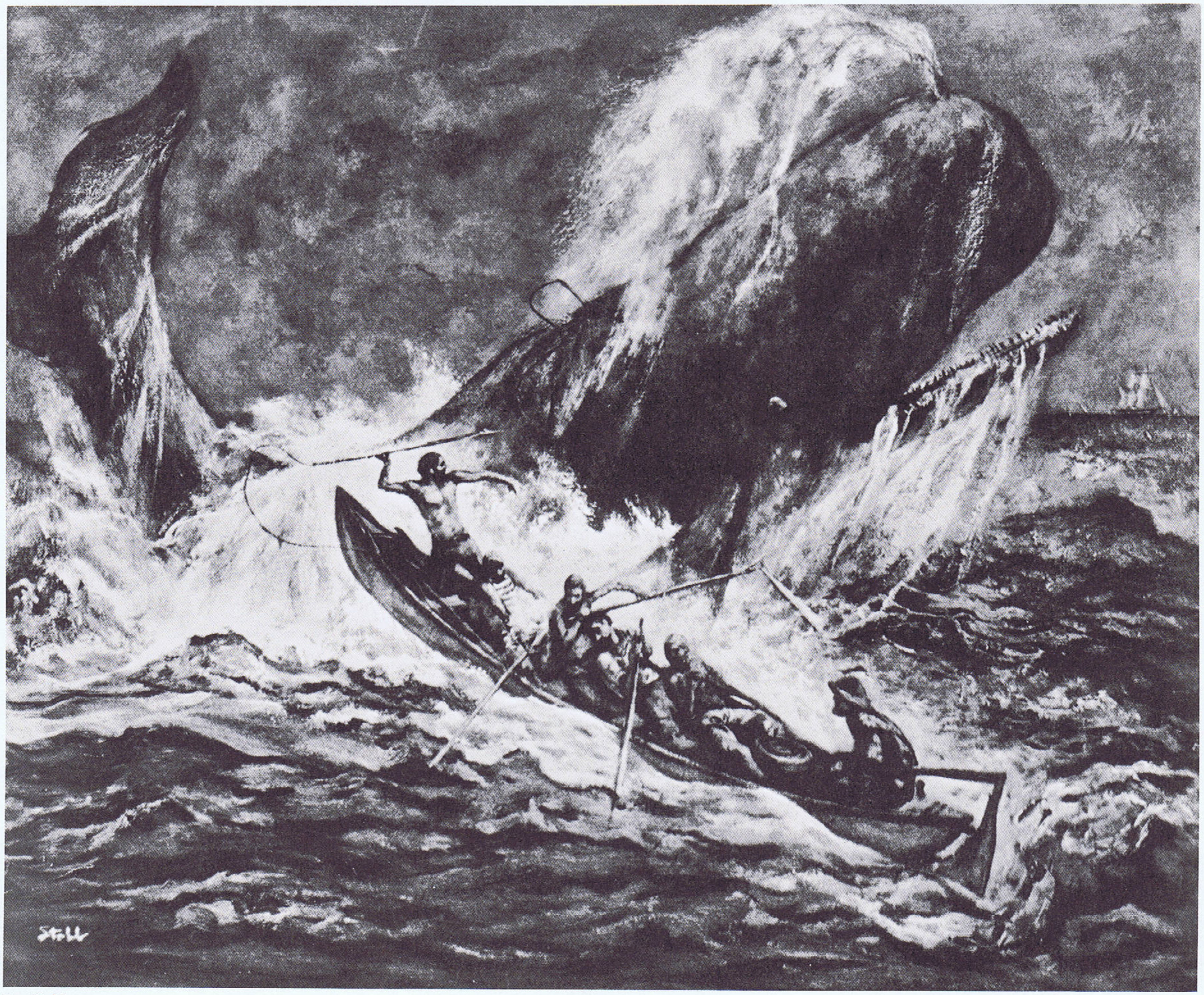
Dark and foreboding: Here is a grim scene — a man with a necktie in his hands bends over a sleeping girl and prepares to strangle her. Appropriate to the mood of the illustration is the low key, with the figures standing out palely against the dominant dark tones of the setting. Notice how much of the picture area is taken up by the somber, ominous form of the bed. The lightest values establish a strong, contrasting pattern around the center of interest.

Sharp, exciting contrasts: In this dramatic picture the mood is heightened by powerful contrasts of dark and light. The huge dark form of the whale serves as a background for the puny figures of the men in the boat. Particularly noteworthy is the strong diagonal placement of the whale and the boat, creating a zigzag symbol of excitement which is emphasized by the foam.



Ben Stahl

Courtesy John Hancock Mutual Life Insurance Co.

"It's rough and heavy — it feels like a pineapple"

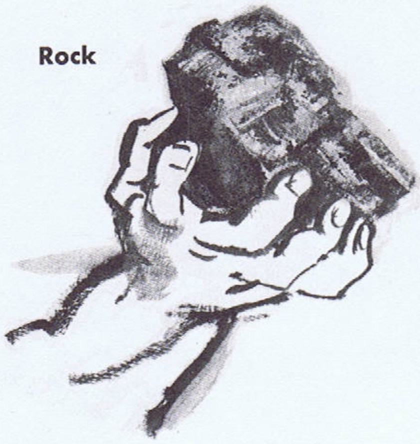
Touch — the feel and weight of things

The photograph at the right highlights the importance of our sense of touch. Thanks to this sense we are able to recognize objects when we cannot see them — or to know them better when we do see them. If we can carry over into our pictures a strong sense of the texture of things — not only of the way they look but of the way they feel — our pictures will be all the more convincing for it.

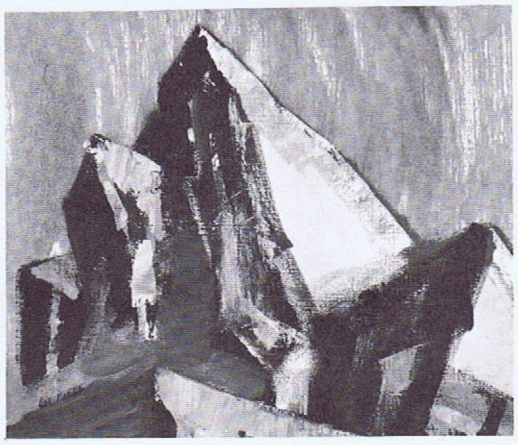
To draw or paint an object well, we must be as familiar as possible with every aspect of it. This means, if practicable, picking the thing up, running one's hand over it, getting a sharp impression of the weight and feel of it. Then, when we take up pen or brush, we must try to re-create this feeling in the picture. We can do this best if we emphasize the specific character of the surface — if we make sure that the rough bark of a tree really appears rough, if we show the fluffy fur of a long-haired kitten as really soft and fluffy.

After we have painted an object or a texture as well as possible, it is important to sit back and look at it, and ask: Does that really convey the rugged hardness of bark? Does this mite of a kitten really look as though it would feel soft and silky and light in the hand? Our pictures should capture these qualities of texture and weight regardless of how accurately we draw the details of the form.

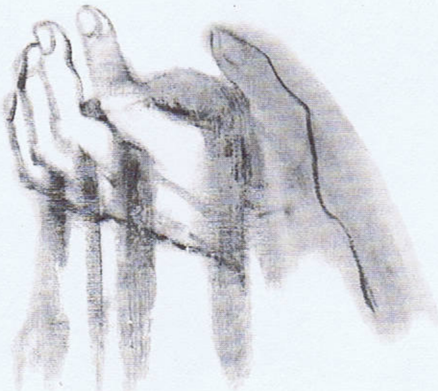
Rock



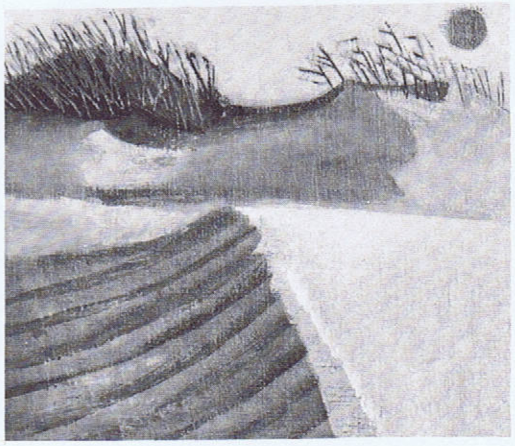
Rugged, hard, solid: When we hold a rock in our hands, we experience its solid, heavy, dense form, its sharp or smooth contours and its weight. Rock is rock — there is no mistaking it for another material. In painting rock, we must think of this feeling of density and hardness and try to re-create it, whether the object is a small stone, as above, or distant mountains, like those below.



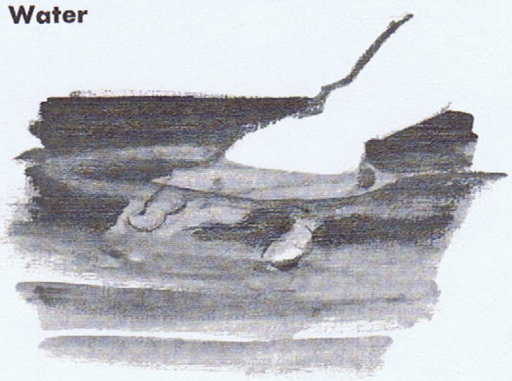
Sand



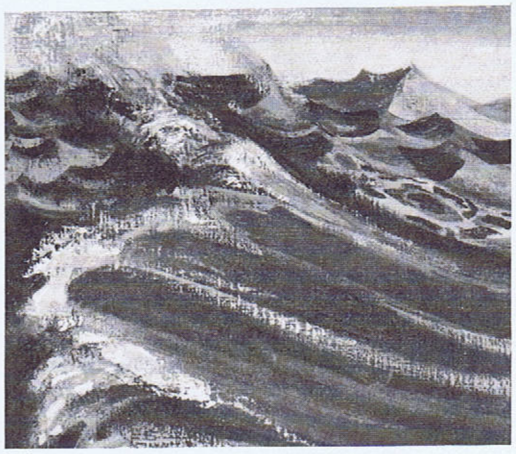
Shifting, granular, smooth: When we pick up a handful of sand and sift it through our fingers, we are made sharply aware of its flexible, smooth, granular qualities. This sense impression has bearing even if we are painting a desert or a stretch of beach, as below. The picture should convey the soft, shifting character of sand — it should not have the feel of grass or rock.



Water



Flowing, liquid, buoyant: Our picture may show a hand testing the temperature of water or it may show a seascape of restless waves — but in each case the basic material is the same. Water is buoyant and liquid and these are the qualities we must try to paint. Here it is often helpful to think of opposites — of the wetness of the water as opposed to the dryness of sand.

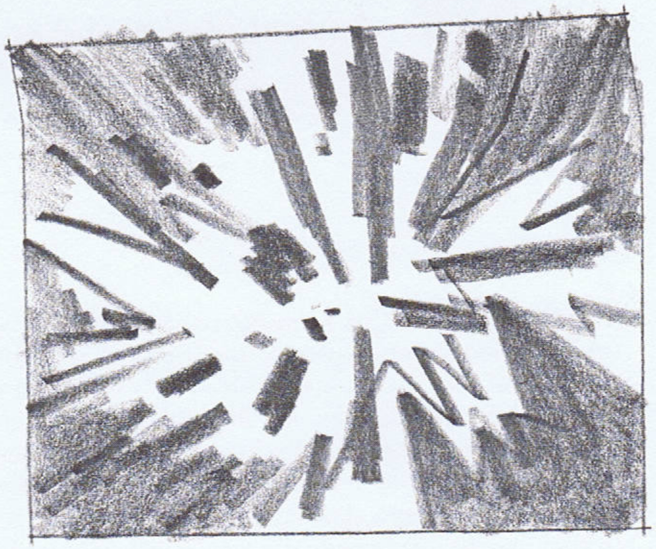


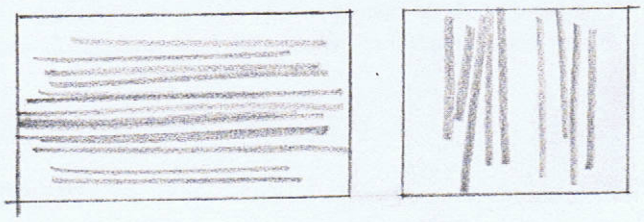
The effect of sound

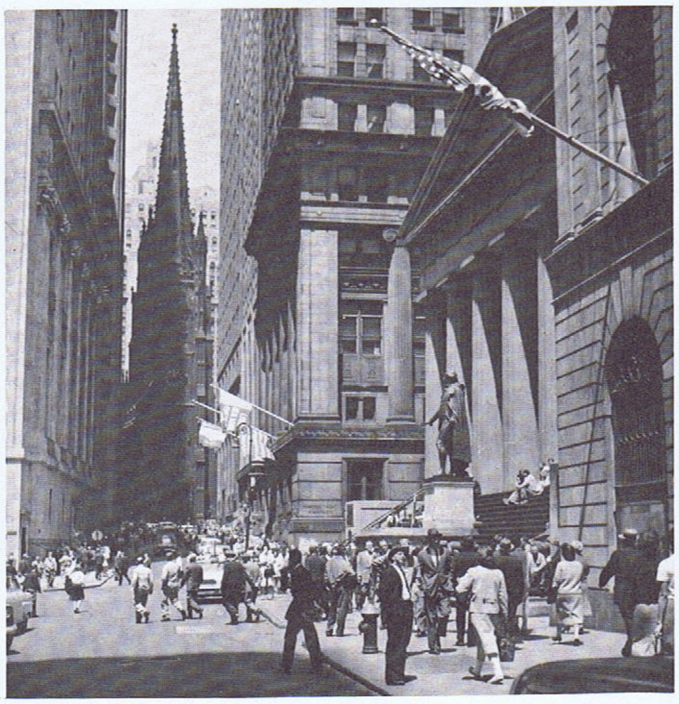
Long before there were motion pictures with sound, artists were painting pictures that communicated the sensation of sound. We have already seen some examples of how this can be done. At the right there is another, a picture of an explosion, in which a series of coarse, heavy, radiating lines strongly suggest an ear-splitting, shattering noise. Compare these lines with the horizontal and vertical ones of the diagrams below this picture. In the diagrams the effect is quiet or static.

We can apply this principle very successfully in pictures of many different kinds. The impact of sound can be suggested by the angularity and the diagonal quality of the shapes and lines. The effect of quiet is best conveyed by stressing horizontal lines — lines that are quiet, that literally "lie down" — or vertical lines, or a combination of both. Tone can play a part, too. Strong contrasts of light and dark will suggest violent sound, but closely matched values will create a quiet mood.

Carrying sense impressions, such as sound, over into your painting may seem a bit difficult at first. With practice and concentration, however, you can have surprising success. Whenever you draw or paint a picture, think of the sound elements that are present. Try, for example, to "visualize" the noise and tumult of a crowd as opposed to the quiet of a millpond.

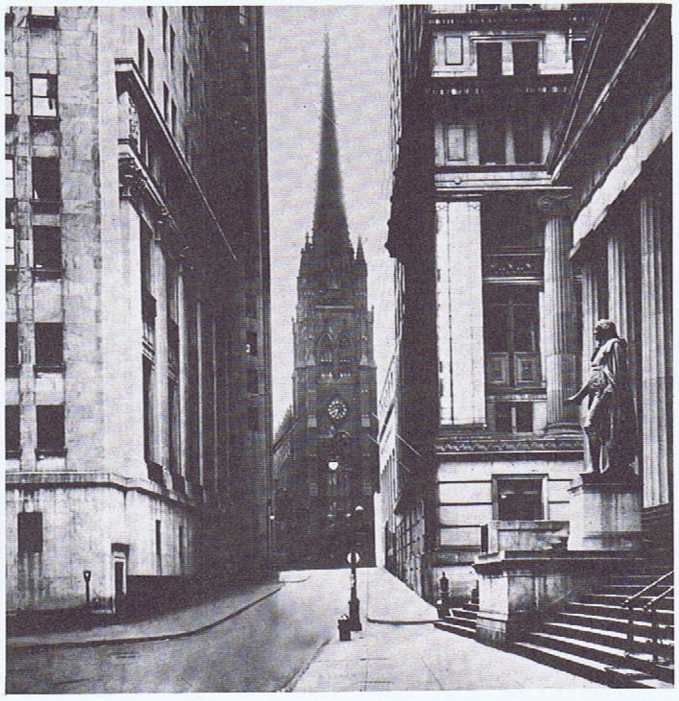






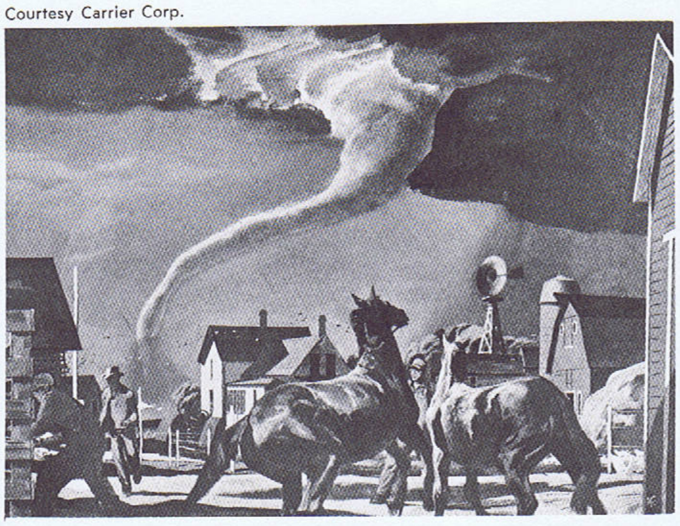
This scene in Wall Street, like the Fawcett picture below, suggests movement and noise. The many different forms and the different directions in which they are moving help to give us a sense of the sounds of people hurrying and the noise of traffic as we experience them in a busy street.

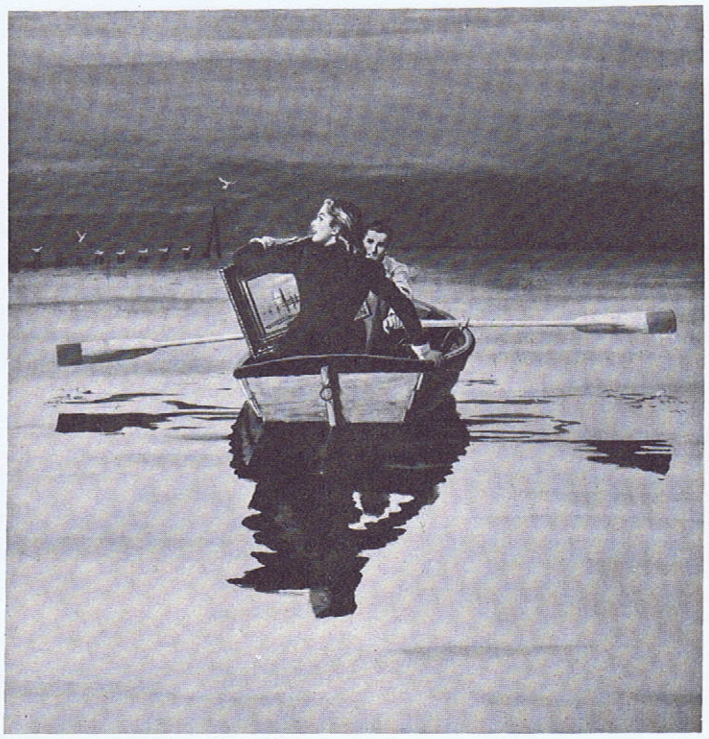
Courtesy Ewing Galloway



Here is the same Wall Street scene on a Sunday morning. There is almost a tomblike quality to the deserted streets and buildings. These two photographs give solid proof that the feeling of sound or silence can be communicated very clearly through visual means.

Courtesy Carrier Corp.





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Robert Fawcett's painting of an approaching tornado and Al Parker's picture of a quiet lake offer an extreme contrast in the sounds they suggest. Fawcett has successfully created a feeling of activity and noise — we can almost hear the terror-stricken whinny of the horses, the running sound and shouting of the men, and the howling of the wind as the mighty tornado moves in for its strike.

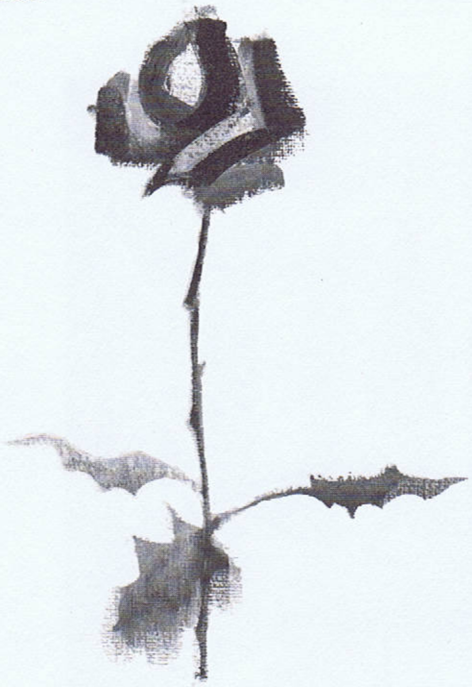
Parker's lake scene, on the other hand, is completely muted. Even the oars out of water help to emphasize the feeling of silence. To strengthen it, the artist has used very few diagonals or strong, contrasting tones.

Scent

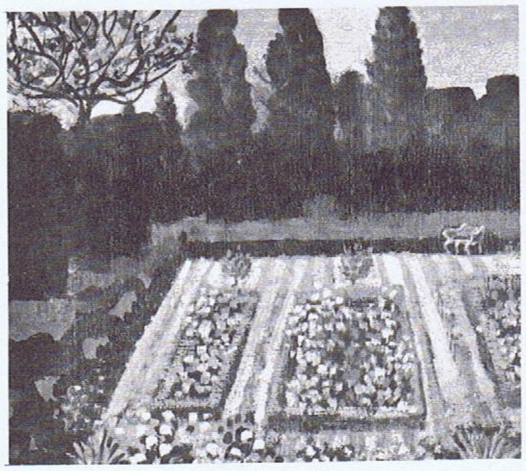
At first this sense might seem far removed from any practical role in making a picture. But, as the illustrations below suggest, the sense of smell enters very strongly into our experiences — and into re-creating them for others to see. Some of our most vivid memories are associated with odors — the pleasant odor of a newly mown field of hay, the fresh, sweet smell of the earth at the end of a summer's shower, the scent of pine in a forest, of burning logs in a campfire, of bacon sizzling in the frying pan. The odor of these things is part of the things themselves, and it is very much a part of our feeling and attitude toward them.

Being aware of the odor of things — whether it is harsh or pleasant, strong or gentle — can help us to interpret them sensitively and convincingly. We will paint roses more delicately if we think of their perfume, and a city dump more realistically if we remember how it smells. The opposite is also true. For example, without the awareness that the smoke that pours from a burning building is acrid and choking, an artist might paint this effect in colors and values that would strike a false note. Keep scent in mind when you paint, and you will experience and re-create your subject with greater feeling.

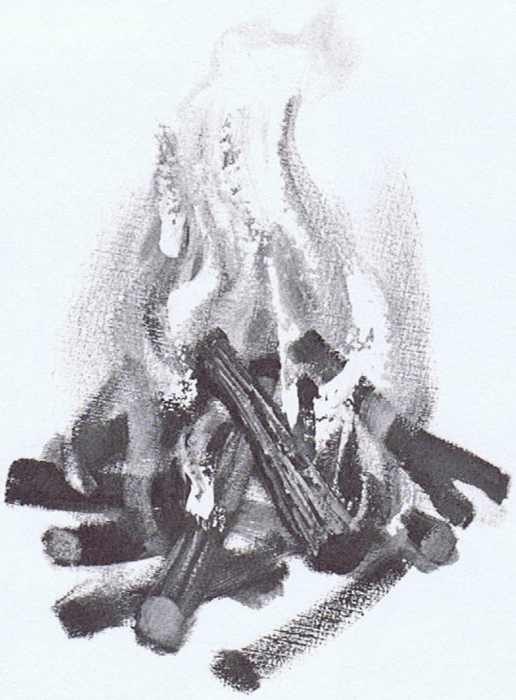
Rose



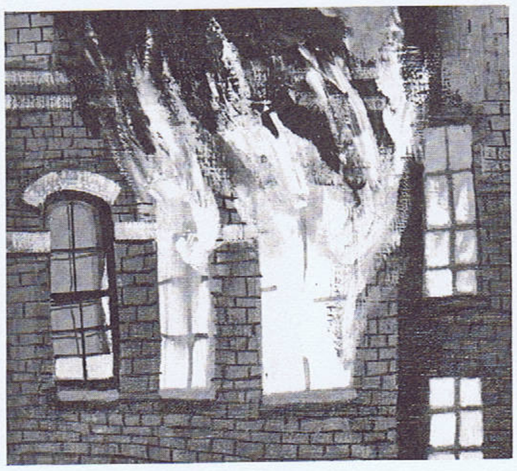
Sweet, fragrant, delicate: A rose has a sweet, delicate perfume — and being mindful of this as we paint the flower can help us portray its personality. In making the painting below, the artist thought of the pleasant, rich fragrance of a whole garden of roses.



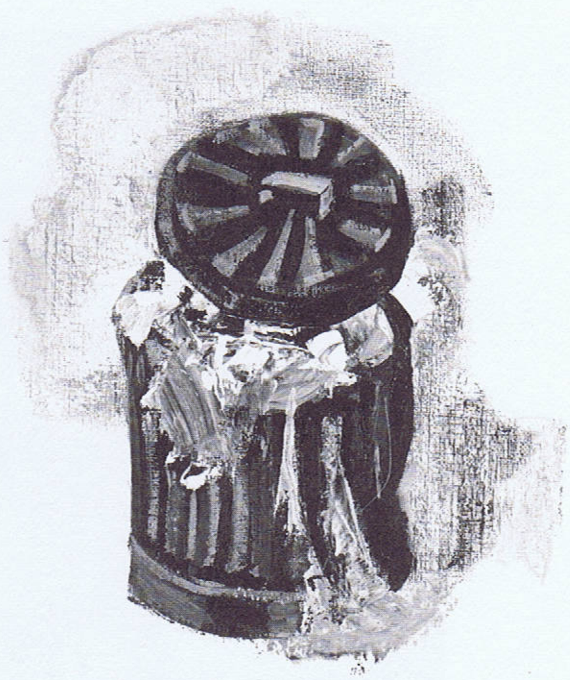
Fire and smoke



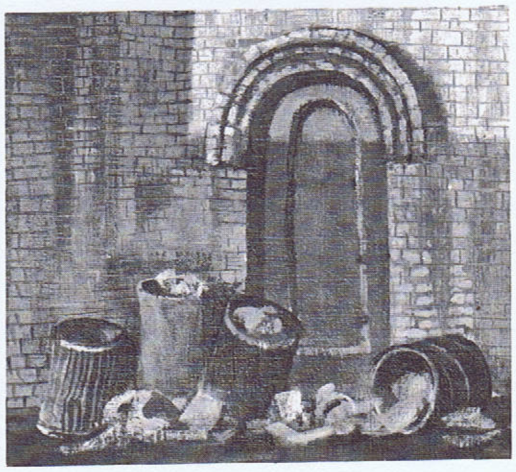
Pleasant or acrid: The smell of fire and smoke has different associations for us. A friendly campfire has a crisp, fresh smell that we associate with feelings of cheer — with warmth and food and fresh air. Very different is the frightening, acrid smell of a building on fire. In the picture below, our visual reaction to the fire is closely tied to our imagined sensation of how it must smell.



Garbage



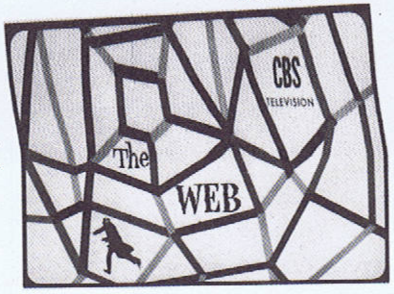
Dank, musty, unpleasant: An overflowing garbage pail carries with it powerful and unpleasant associations of smell. Words like "stale," "rancid," "damp," and "rotting" come to mind in a very forceful way. We associate it with old basements, tenements, slum alleys, decay and poverty, as in the scene below. The artist who is painting a scene like this will rely strongly on the element of scent.



See — Observe — Remember

George Olden: This "title picture" for a television mystery show is a simple, direct symbol of the program — a web or maze, and a figure trying to escape from it. Communication is instant and clear.

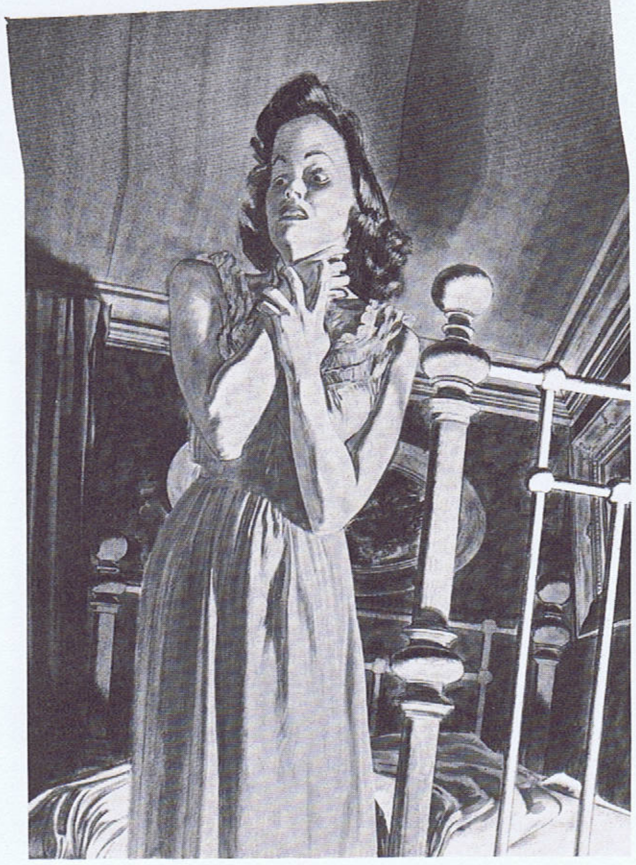
Courtesy CBS TV



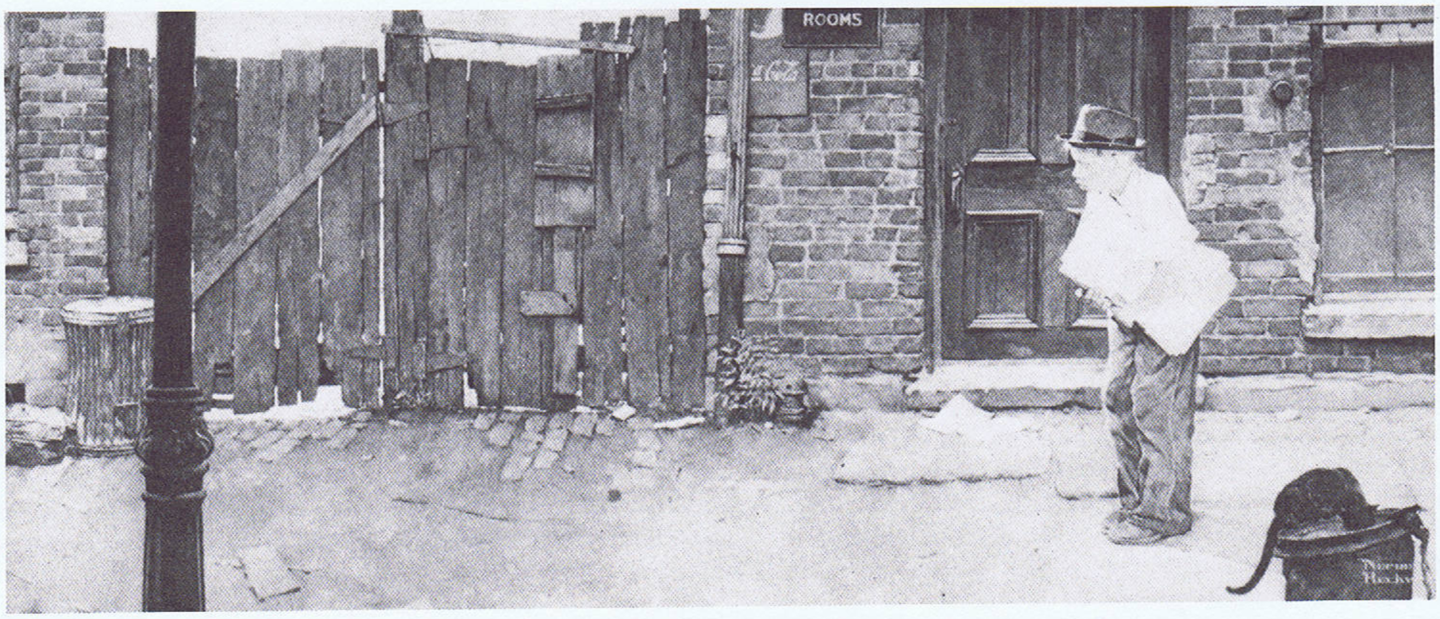
How professional artists use symbols and senses

Look closely at the pictures here. Like most good pieces of art, each of them makes use of some of the principles we have explained so far in this lesson. Before you read the captions, see if you can determine whether these pictures are directly or indirectly symbolic — whether they use pure symbol or there is a recognizable symbol in the composition. See whether the artist made use of senses other than sight, and how much more meaningful each picture is than its subject matter alone could make it.

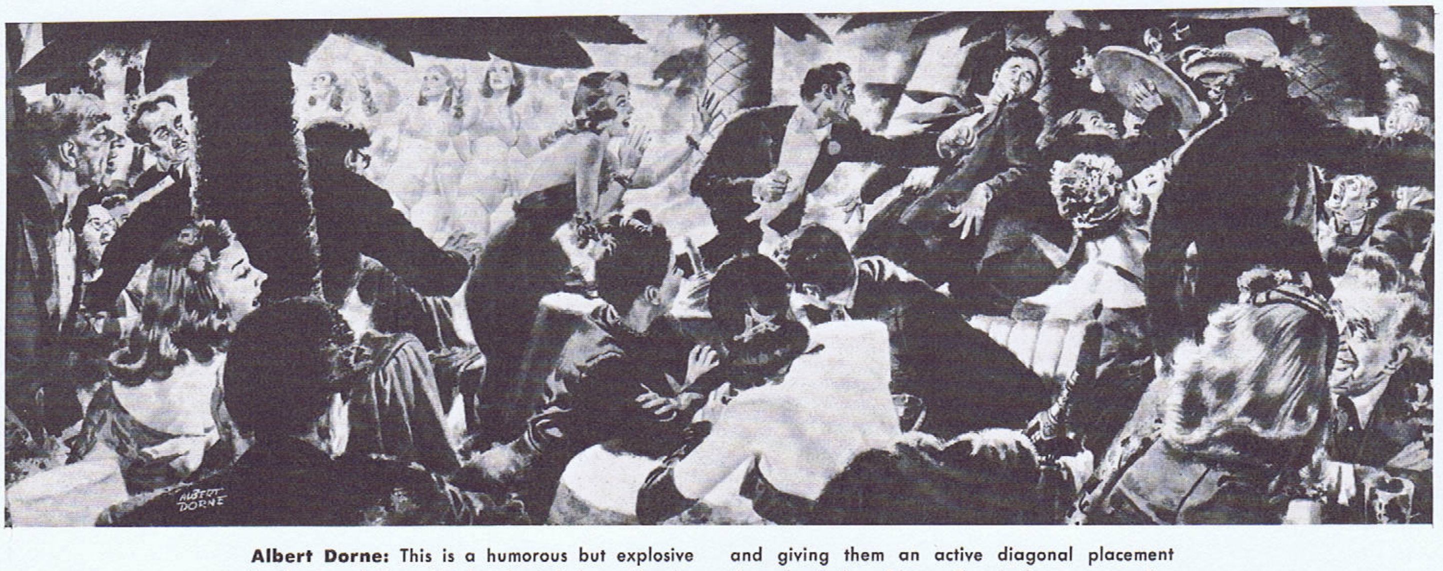
From now on, look beneath the surface of pictures. Don't settle for the superficialities or even the more important aspects of good drawing and good composition. Try to discover the different compositional means the artist employs — what he uses to compel you to respond to his picture almost as he directs. For example, compare the noise and hubbub of Dorne's fight scene to the silence and quiet textural pattern of Rockwell's picture — the suspended scream and frozen instant of the Fawcett illustration to the wildly active maze of George Olden's CBS design. The end result of each of these pictures was deeply felt and carefully planned and controlled. It was by no means accidental. The effect or feeling was foremost in the mind of each artist — and he never lost sight of it or let it become confused with the mechanics of drawing or composition.



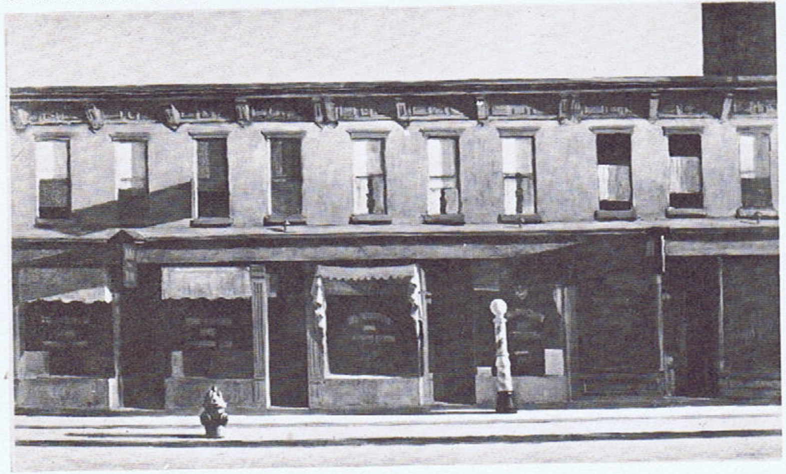
Robert Fawcett: The design of this picture is almost literally a statement of shock, punctuated with an exclamation mark (the bedpost). The woman appears terror-stricken not merely because of her facial expression or the fact that she is clutching her throat, but also because of the sharp contrast of light and shadow. The light coming from below creates an unusual dramatic effect.



Norman Rockwell: This frightened little fellow is surrounded by a setting in which both symbol and senses play a major part. The situation is tense and dramatic, but only in an impending way, not in an active one. To create this quiet suspense, Rockwell has made horizontals and verticals dominate his picture. The only strong diagonals are found in the form of the little boy as he leans forward with fearful curiosity. The character of the setting is well established — it's poor, dirty, and unpleasant. Rockwell called on all his senses to convey this impression to us.

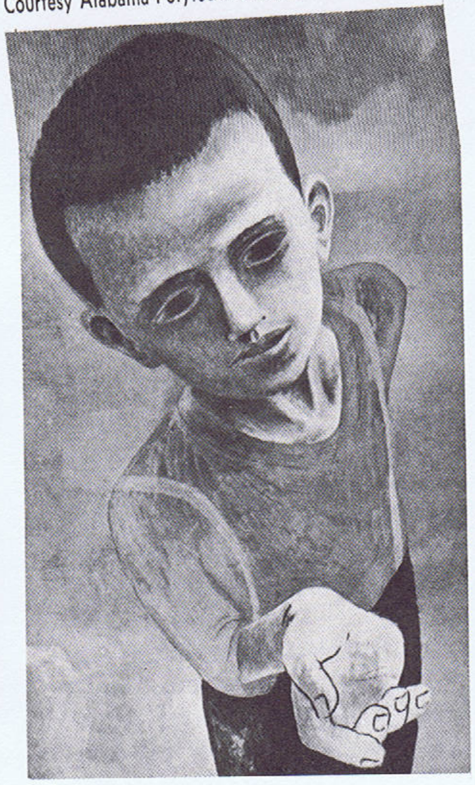


Albert Dorne: This is a humorous but explosive incident, and the artist has kept it in motion by emphasizing the crisp, angular shapes of the figures, treelike columns, tables, and other objects and giving them an active diagonal placement throughout the picture. There's humorous excitement here — but the kind that can be achieved only through calm, careful planning.



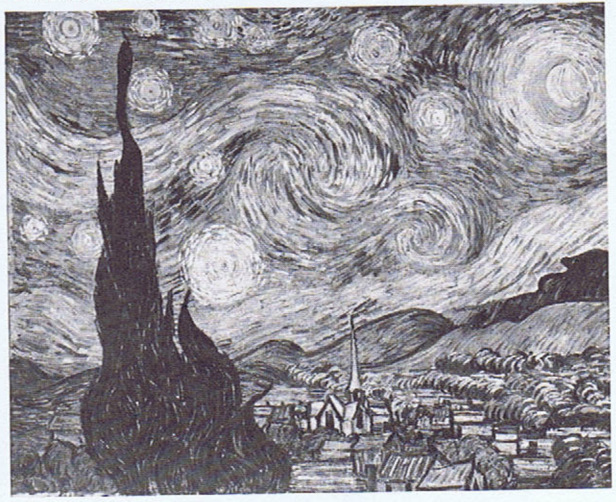
Collection of the Whitney Museum of American Art, New York

Edward Hopper — Early Sunday Morning



Courtesy Alabama Polytechnic Institute

Ben Shahn — Hunger



Collection, The Museum of Modern Art, New York

Vincent van Gogh — The Starry Night

Some thoughts on putting our feelings into pictures

Knowing what our senses and emotions can contribute to our pictures is one thing. Being able to transfer these feelings to paper is quite another. We must be able to convey our emotional reactions in visual terms — through the right choice and arrangement of lines, tones, textures, and shapes.

The three paintings on this page are excellent examples of how this can be done. Edward Hopper creates a real sense of quiet in the first picture, which shows a city street on Sunday morning, with the low light striking the buildings. There is not a car or a person to disturb the silence. To strengthen the mood, the artist has placed emphasis on horizontals and verticals. Diagonals are hard to find here.

Few artists have expressed the tragedy of hunger with greater pathos than Ben Shahn does in his picture of the starving boy. The child reaches a bony hand right out of the picture to us. His greatly enlarged head makes his body seem even more wasted by famine and malnutrition. This skillful exaggeration of perspective, combined with the artist's sensitive drawing, creates a deep feeling of compassion in the viewer.

In "The Starry Night," rather than showing the literal appearance of the night sky, Van Gogh portrays the intense, almost religious feelings it inspired in him. The forms of the cypress trees in the foreground suggest tongues of flame leaping upward. The whirling stars overhead make us feel an endless motion and excitement in the heavens. We sense that the sky and the forms of nature were a source of constant wonder to the artist.

In each of these pictures the visual means the artist used to communicate feeling seem simple and obvious. These means, however, no longer appear so simple when we try to apply them ourselves. We may be intensely interested in our subject — we may feel it deeply and experience it with all our senses — and still find real difficulty in expressing these feelings in a picture. Why and how this can happen we shall examine here.

Let's take, for example, the case of a beginner who wants to make a picture showing the noise and confusion of a busy city street. Quite correctly, he goes right to the scene to get to know his subject firsthand. He is jostled by the crowd, he listens to the roar of the traffic, he smells the exhaust gas, and soaks up every other sense impression he can. Then, excitedly, he makes sketches and takes photos of significant things. Home he goes now, to work on his picture, hoping that it will stir in all who see it the same emotions and reactions he himself has felt.

His picture, finished, falls far short of his expectations. It is technically well drawn — but it does not communicate feeling, the sense of hubbub and confusion. Nor, for the life of him, can he imagine why.

What happened to our artist has happened to many an artist before him. As soon as he began to draw, his whole concern shifted from feeling and experiencing to seeing — seeing, isolated from his other senses. Everything he did now was an effort to duplicate just the look of the scene. The smells, the sounds, the excitement were forgotten, and his attention was riveted on whether the buildings were in proportion and the details accurate, whether the cars and people were the right size and his perspective absolutely correct. These, of course, are all very important points — but they should represent just one part of the artist's concern.

Our artist, to record his feelings in a picture like this, should have asked himself questions such as these: Do these people fill enough space? Are there enough of them — are they really close together — and, above all, are they designed into a shape that conveys a sense of movement? Would more cars suggest the sounds of a busy city street better? Would the buildings contribute more if they were broken up into exciting patterns of light and dark? Questions like these would help any artist keep in view his goal of expressing his feelings in pictorial terms.

This lesson, along with our two earlier ones on the principles of composition, shows you how to express your ideas in pictures. Your job now is to take these specific principles and use them to express the emotions and sense impressions your subject produces in you. To do this successfully will take time, practice, and, above all, thought. It does for any artist — even highly skilled professionals like Norman Rockwell and Albert Dorne, who later in this lesson tell you about some of the compositional problems they encounter in their work. But, as these Faculty members demonstrate, with perseverance and careful planning you can achieve your goals just as they do, and create pictures that communicate real feeling to the viewer.

The viewpoint depends on our intentions

Every picture has a key idea that the artist wishes to communicate — a mood or center of interest that he wants the viewer to focus on. In deciding on the viewpoint from which to make our picture, we must have this key idea very much in mind. The effect we want should decide whether we will view the subject from far off, close up, or at a middle distance — from above, below, or straight on.

Which viewpoint to use is one of the first and most basic decisions we have to make in planning a composition. A carefully selected viewpoint will make our communication with the viewer faster and more effective. The viewpoint will tell him at once what the picture is about — whether it is, so to speak, a picture of a forest or of the individual trees.

Norman Rockwell's two paintings on this page demonstrate this point very forcefully. Each is essentially a picture of the same basic subject, America at the polls.

In the painting at the side, the artist has placed his entire emphasis on one small but very important aspect of Election Day — the voter trying to make up his mind in the election booth. He is viewed close up — and the viewpoint permits us to see his reflective look, his wrinkled forehead and the fingers plucking thoughtfully at his chin. The newspaper in his hand and the pamphlets in his pocket, together with his pose, tell us that he is a serious person who is concerned about the future. This near viewpoint offers a highly effective way to portray feeling and character clearly and sharply.

In the picture below we see essentially the same subject, but a much larger aspect of it. Here, because the artist wanted to show the different human types and activities at a polling place — to portray the over-all atmosphere of Election Day — he moved off and enlarged his area of focus.

Viewpoint and area of focus are basic. We must always weigh them thoughtfully in the preliminary stage of picture planning to see how they can help us put our idea across.

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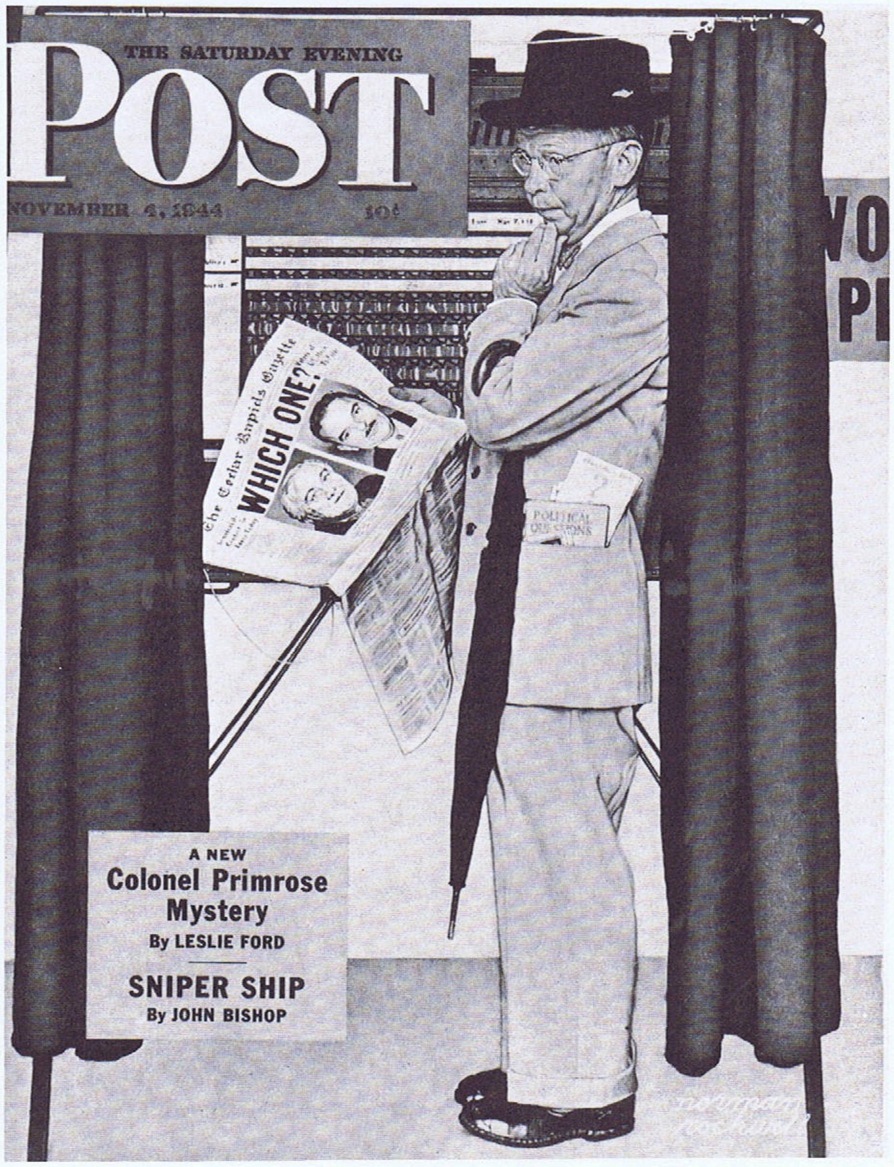

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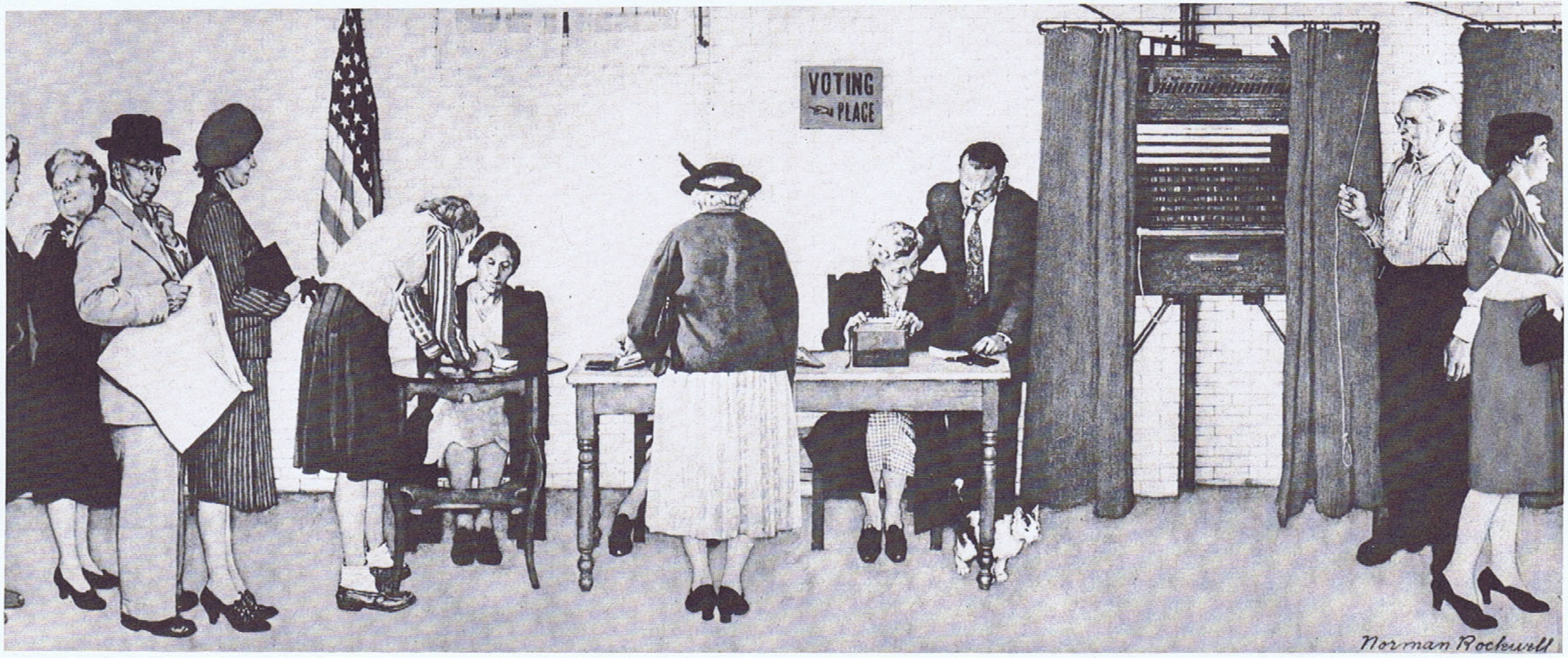
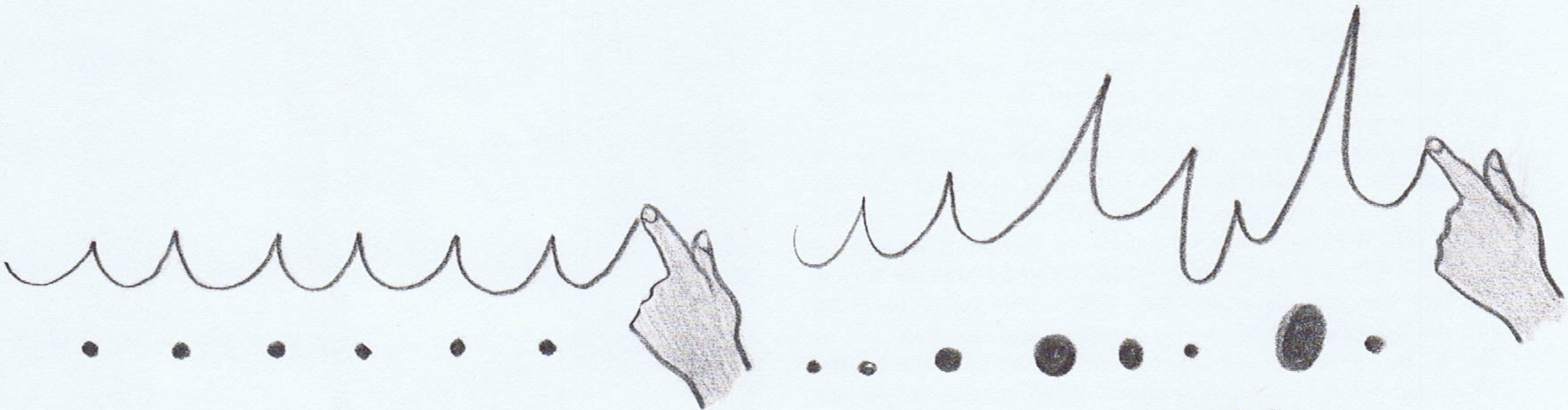


Rhythm and design

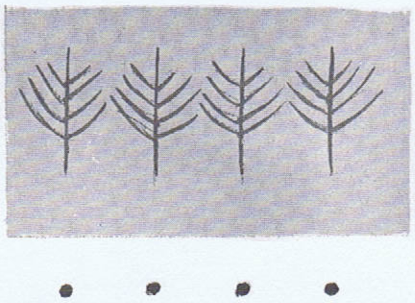
Design means many things. In its simplest sense it means one, two, or three objects repeated over and over again – as in a pattern on wallpaper, linoleum, tile in a kitchen, drapes, or even a brick wall. These designs, however, are so simple and obvious that they would become quite monotonous in a picture. Unlike a wallpaper, whose repetitious design can be relieved by furniture placed against the wall, by a window opening, or a mirror, a picture must stand alone. When we speak of design in a picture, we are still speaking of elements that are rhythmically repeated. But it is not a dull, regular repetition – it is repetition with variation. In this variation lies the difference between an ordinary decorative design and the design of a picture. A good picture must be interesting, and variety of design is one of our chief tools in making it so.



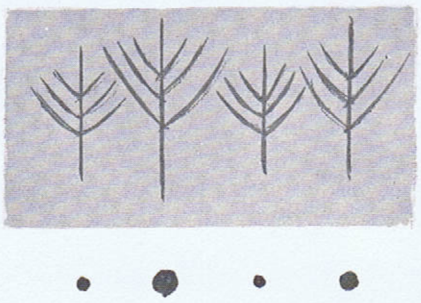
Repetitious **Varied**

An instinct of rhythm is basic in all of us. We tap our foot and keep time as we listen to a familiar piece of music. As we ride in a railroad train, the clickety-clack of the wheels on the rails is arranged into rhythms by our ear. The arts make use of this instinct for rhythm. The composer and the poet organize their tones or words into a regular, rhythmical flow of sound. And, in a similar way, the artist organizes the elements in his picture to create a rhythm. His rhythm, of course, must be appropriate for the effect he wants. Rhythms may be violent or quiet, smooth or staccato. Just as there is room for all types of rhythm in music, so there is room for an equal variety of rhythms in picture making. Once again the key to success is finding the answer to the question: What is most appropriate?

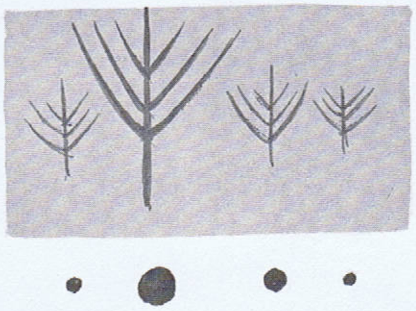
The diagrams and examples on this and the following page will give you a basis for answering this question by yourself. We will begin with the simple rhythms that are found in wallpaper and fabric designs – sheer repetition is the principle here – and then go on into variations, in which the range and meaning of the rhythm grows wider although the essential element of some similarity or repetition is not lost.



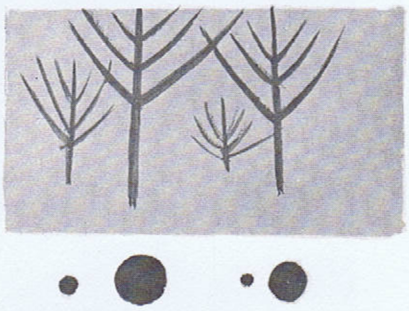
Here is a very simple wallpaper or fabric design. In it we see a single element repeated over and over monotonously. Such a design cannot hold our interest.



As soon as we vary two of these trees, we establish interest. Our eye stays with this simple diagram longer than with the first pattern. It's not exciting, but it's an improvement.

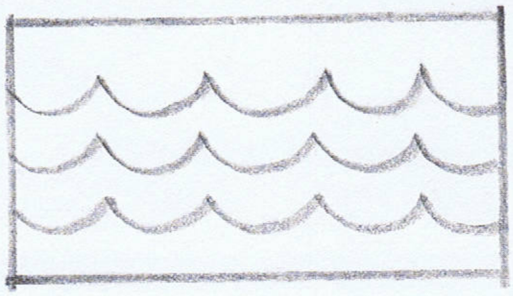


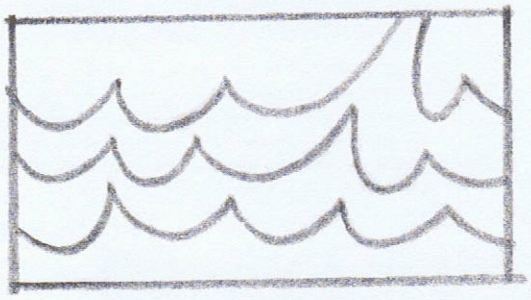
This design, with its even wider variety in the size of the similar elements, is still more interesting. New factors are the difference in the level of the trees and space intervals.

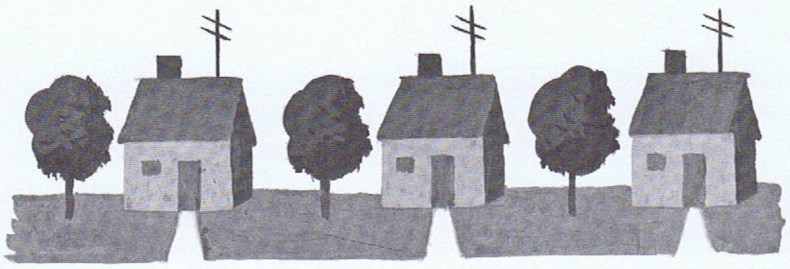


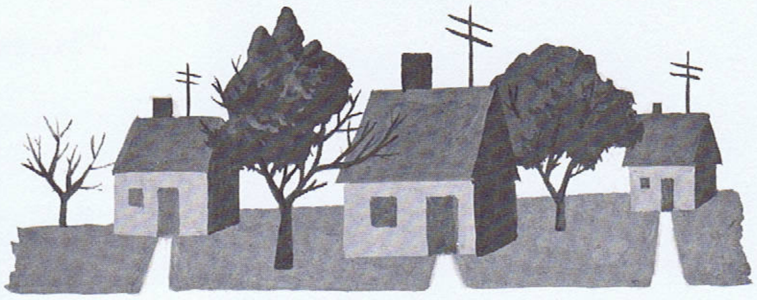
This one is even more varied. Some of the trees overlap and the interval between them is really changed. The rhythm is complicated and holds our attention longer.

Variety creates interest



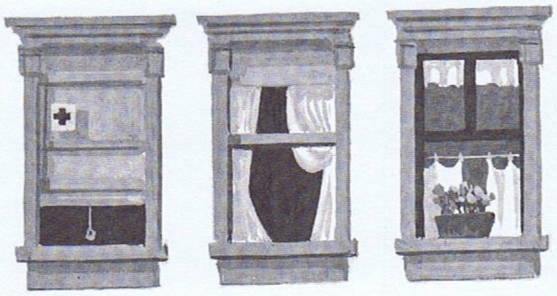






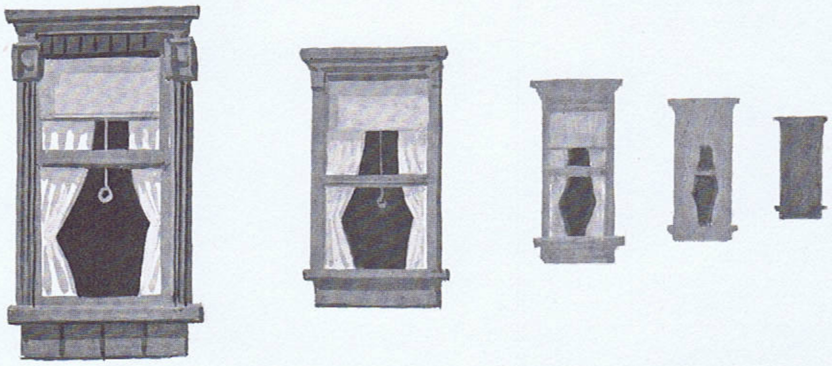
Complete, exact repetition in a picture is uninteresting no matter what subject we use. At the left, for example, are three houses and three trees that repeat each other exactly. Like the uniform waves above, they fail to hold our interest for very long. Monotonous forms like these would greatly handicap the effectiveness of any picture.

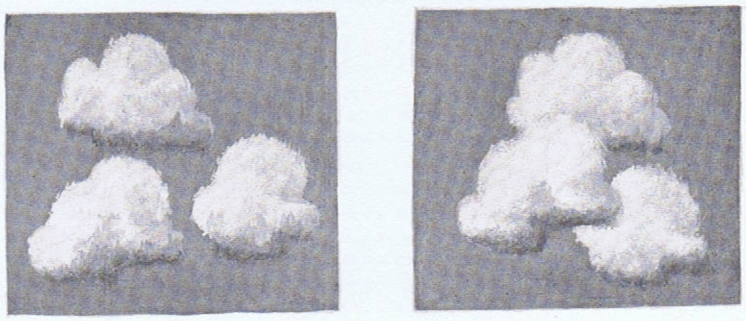
On the other hand, it doesn't take much to make this basic design more exciting. All that is required is the introduction of some variety — in the placement of the buildings, the size of the TV antennas, the size and shape of the trees. Like the irregular wave pattern at the right, the variations in interval and size hold our eye.

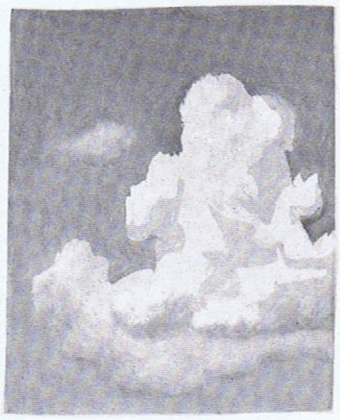


There are other ways of creating variety besides changes in size, shape, position and interval. Above, for example, are three windows of the same size. They might very well present a problem, so far as interest and variety are concerned, if we were faced with the job of drawing them in the front of a house. There is no need for monotony, though, if we keep in mind that there are variable elements within each of these windows. We don't have to draw all the shades at the same level, and drapes offer possibilities for change of shape as well as the amount of interior we see. Almost always opportunities like these exist in apparently monotonous subjects.

As the row of windows below demonstrates, variety and rhythm come naturally into play when we repeat elements at different depths. The change in size and the amount of detail — more detail in near objects, less in far ones — insures variety.

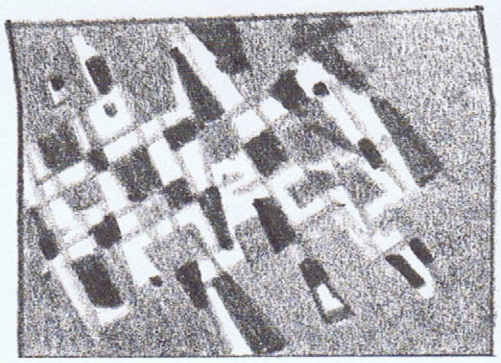




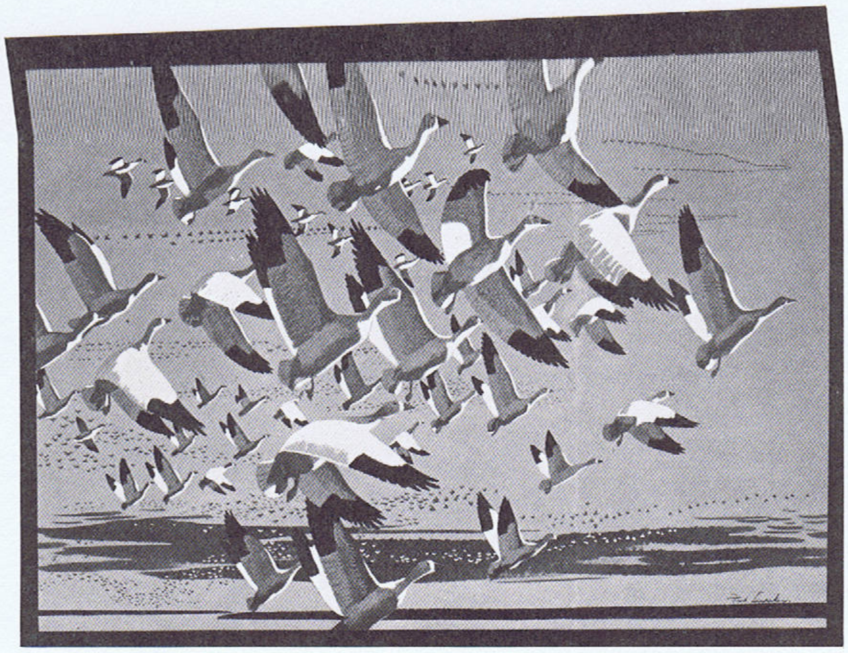


Overlapping offers still another way to create variety. There may be three clouds of similar size and shape in the sky or in our photographic or other reference material — but that doesn't bind us to put them in our picture sky. If anything, as artists, we are bound to keep such dull repetition out of our pictures. By overlapping we improve the design as shown above, and by varying the size and the amount of detail in each cloud, as shown at left, we help the design further.

You learn to draw by drawing

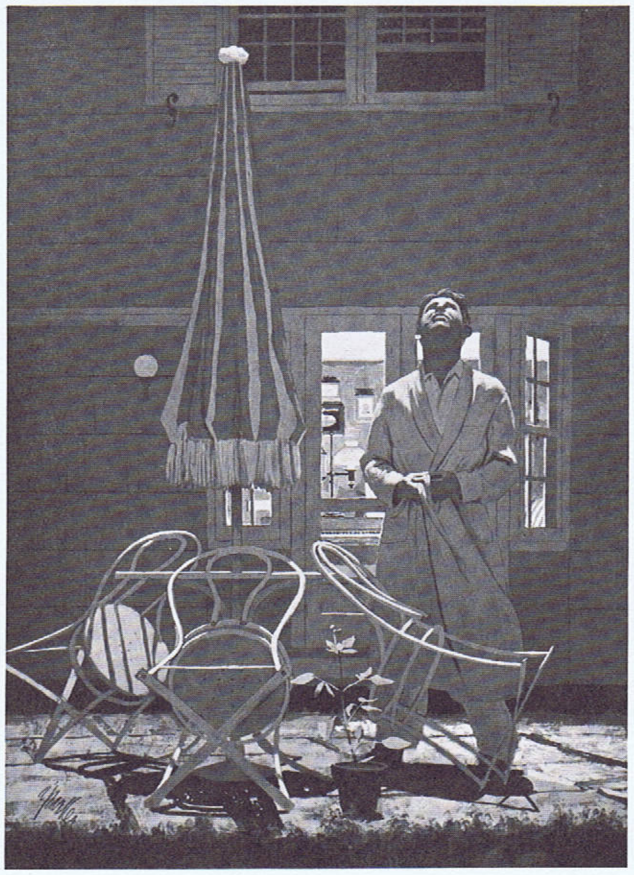


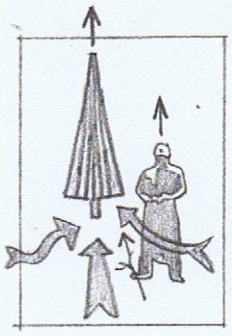
Courtesy True Magazine



For this painting of snow geese rising against the early morning sky, Fred Ludekens chose as his basic design theme a repeated pattern of dark and light on a middle gray background. Notice how carefully he has varied the size and shape of the birds and the interval between them to give the design interest.

© Ladies' Home Journal





To My Beloved Wife was the title of the story for which Al Parker drew this illustration — and the theme was appropriately selected to portray a man's concern for the welfare of his family after his death. The closed umbrella pointing heavenward was the artist's inspiration from the start — and this direction is rhythmically repeated by the attitude of the man and emphasized by the upward sweep of the chairs. The moonlight that falls upon his face and around him also suggests that his thoughts go beyond this world.

Theme

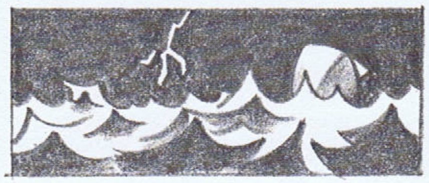
As we have observed again and again, one of the artist's main jobs is to bring order to the scene before him. He must not copy the accidental discord of nature, but should rearrange and redesign his subject until it communicates clearly and directly.

An excellent way to create order in a picture is to select a theme — a basic pattern, design, or symbol — and arrange the picture elements according to this theme.

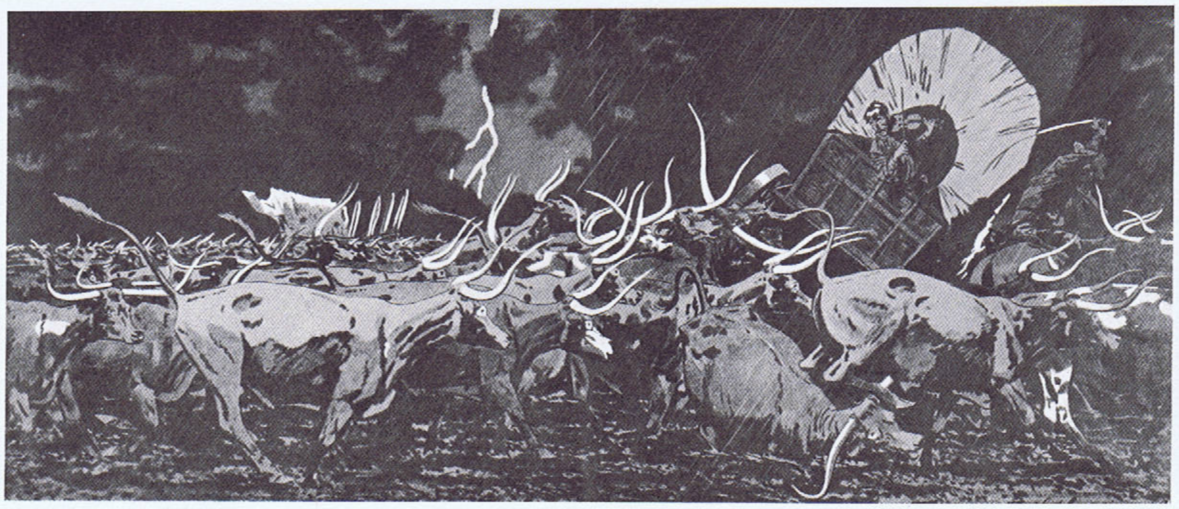
Themes can take many forms. The illustrations on these two pages, for example, are based on a theme of repeated light and dark spots, a vertical theme, and a turbulent theme. Other pictures may be patterned on themes made up of horizontal, circular, or oval motifs. The theme might be a triangle or a pyramid, a cross or a star, or the symbol of joy or sorrow. The only limits to the kinds of themes we use are the limits imposed by our own imagination.

A well-chosen theme is not a geometric pattern that we arbitrarily force upon a story idea or situation. The theme should in every case grow logically out of the basic character of our subject. For example, if the subject suggests size — it might be an important or aggressive personality or a huge mountain — then we might select largeness as our theme and make the subject fill a large part of the picture space. If the subject suggests a feeling of monotony (it might be a drab slum tenement or an army camp), we could develop a theme of obvious regularity and dull repetition. For the tenement house we could highlight the long rows of windows, one very much like the next; for the military subject we might establish a pattern of long lines of soldiers marching or endless rows of tents. Naturally, in pictures like these the repeated forms would not be identical in shape and size but the feeling of monotonous repetition would have to be there to get the idea across.

All of the themes we picture and describe here are fairly obvious and easy to see. Often, however, themes will be more subtle. Whether you favor one kind or the other, always choose your themes thoughtfully. A well-selected theme can add greatly to the impact and feeling of your picture.



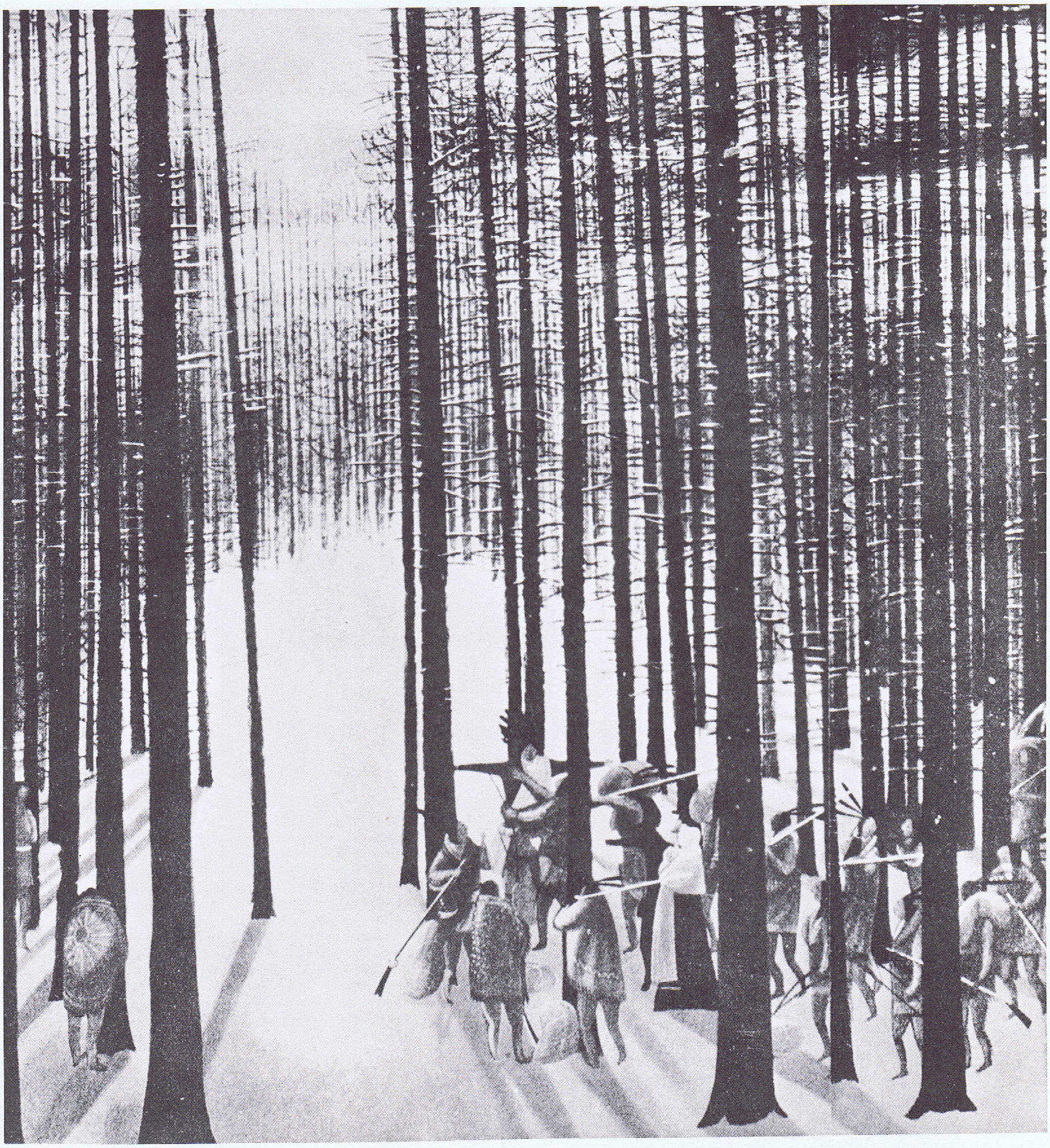
Courtesy True Magazine



A theme of turbulence is the basis of this picture of a stampede by Fred Ludekens. We have a sense of thousands of heavy bodies rushing onward in a thundering motion that has great power and direction. To emphasize the feeling of thrust and pressure, Ludekens shows the covered wagon being tossed about on the wild, seething sea of cattle. The excitement is increased by the confused, irregular pattern of the long white horns, which echo the flash of lightning that rips through the sky.

A vertical theme

Here is a striking, forceful picture – a painting of a woman and an infant in the hands of the Indians. The basic theme is a vertical one, as in the painting by Al Parker on the facing page, but the effect is somewhat different. The dominant pattern of straight, upward-reaching trees creates a strong feeling of spiritual strength, which is repeated in the undaunted upright figure of the woman captive. This picture owes much of its success to the care and sensitivity with which the artist, Jan Balet, has woven together the elements of theme, symbol, and rhythm. It is expressive because it is well planned.

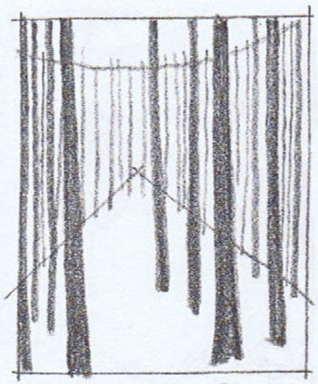


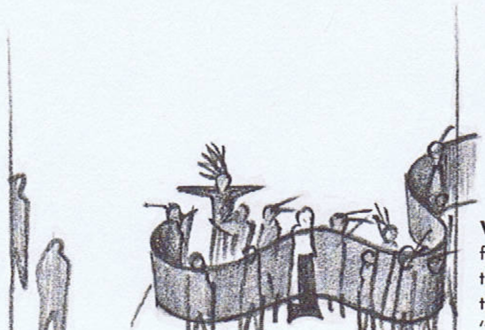
Theme

Symbol

Rhythm

Theme: Here is the basic theme. Despite the extremely strong repetition of the soaring tree trunks, variety is also present – enough variety to avoid monotony and set up an intriguing rhythm of sizes and intervals, as suggested by the large and small dots under the diagram.



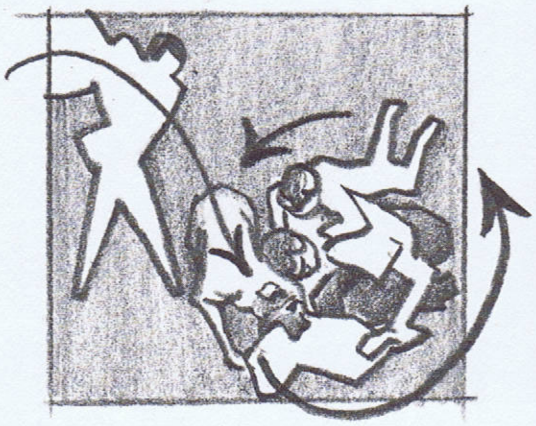


Viewpoint: Balet has backed off far enough to present a view of the Indians as a group rather than as individuals. He has "threaded" them horizontally through the trees as a foil for the soaring pines.

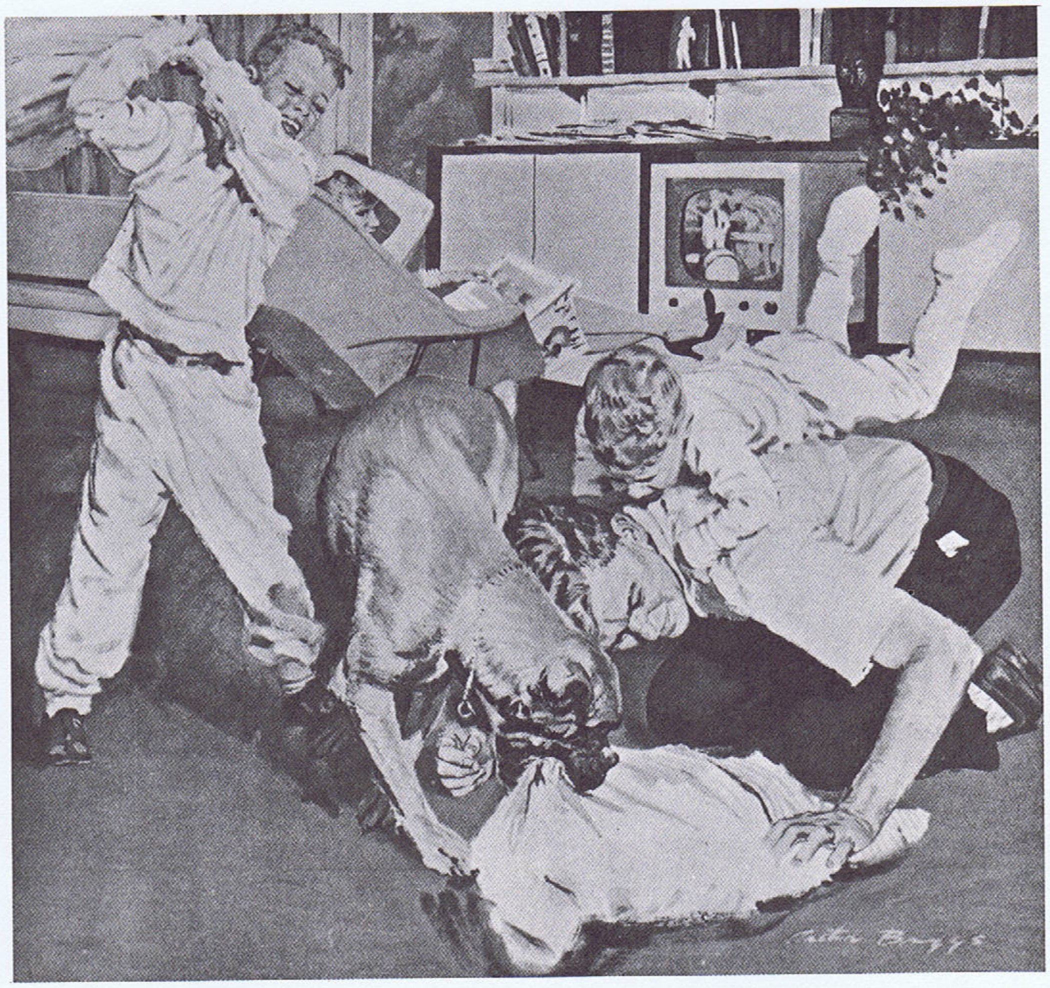
Theme, feeling and symbolism in pictures

A gay, active feeling

The entire mood of this picture by Austin Briggs is one of vigorous fun. Except for a small part of the background, all the shapes and lines here are busy and active. The artist has arranged his forms into a kind of ball that seems to roll around and around. To strengthen his theme of action and excitement, in the figures he has stressed diagonal lines and shapes and mobile curves. In informal horseplay like this, some of the figures might briefly assume static vertical or horizontal shapes, but Briggs has carefully avoided them to emphasize the effect of movement.



Courtesy Carnation Co.



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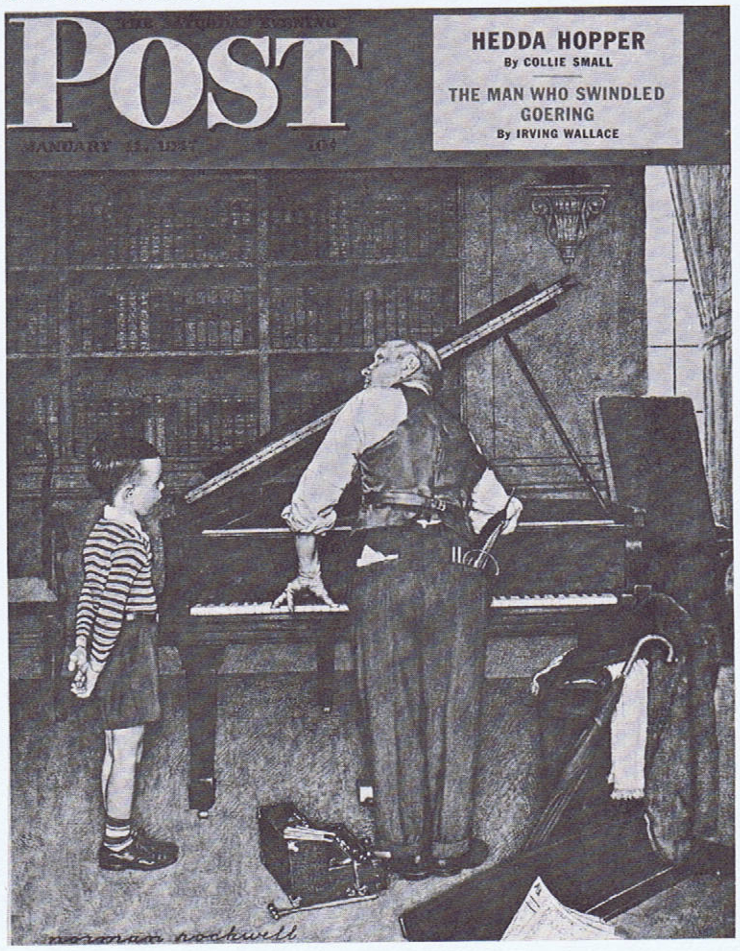
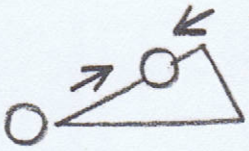
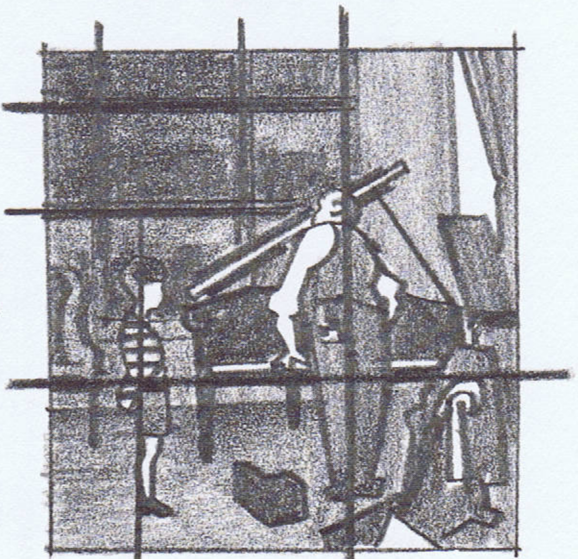


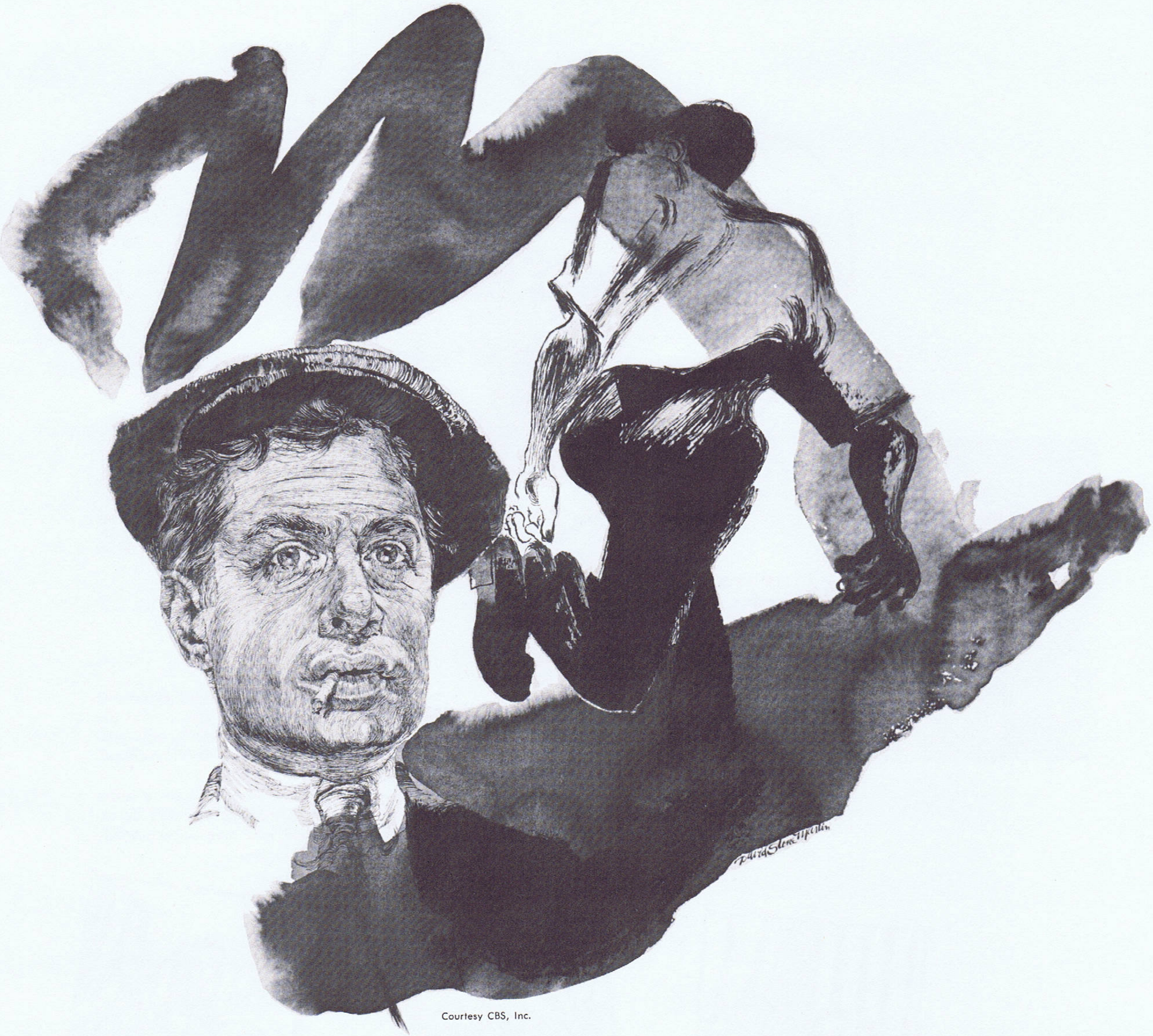
The feeling of silence

Norman Rockwell's chief concern here is to create a feeling of absolute quiet as the piano tuner cocks his head and listens for the next note. The sense of quiet is strengthened by the generally close values throughout the picture. As indicated by the outline diagram, the uplifted piano top is brilliantly used by Rockwell for two purposes — to tie the boy and tuner together and to force our eye to the piano tuner's face and ear as he waits for the sound of the key.

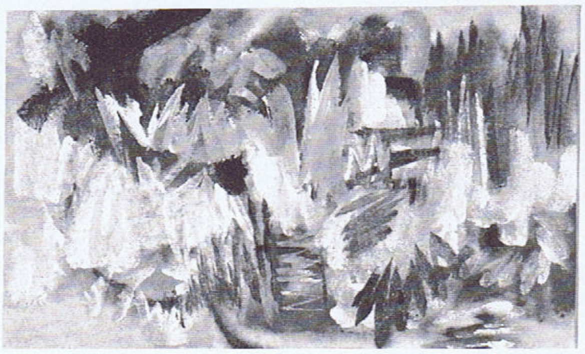
In contrast to the active, diagonal quality of the lines in the Briggs picture above, this one has a theme based on dominant horizontal and vertical lines. These can be found throughout the picture. Even the lines of the figures are mostly vertical. Notice that Rockwell has carefully placed the window at the right to stop the movement of the viewer's eye out of the picture, where the line of the piano top would otherwise lead it.







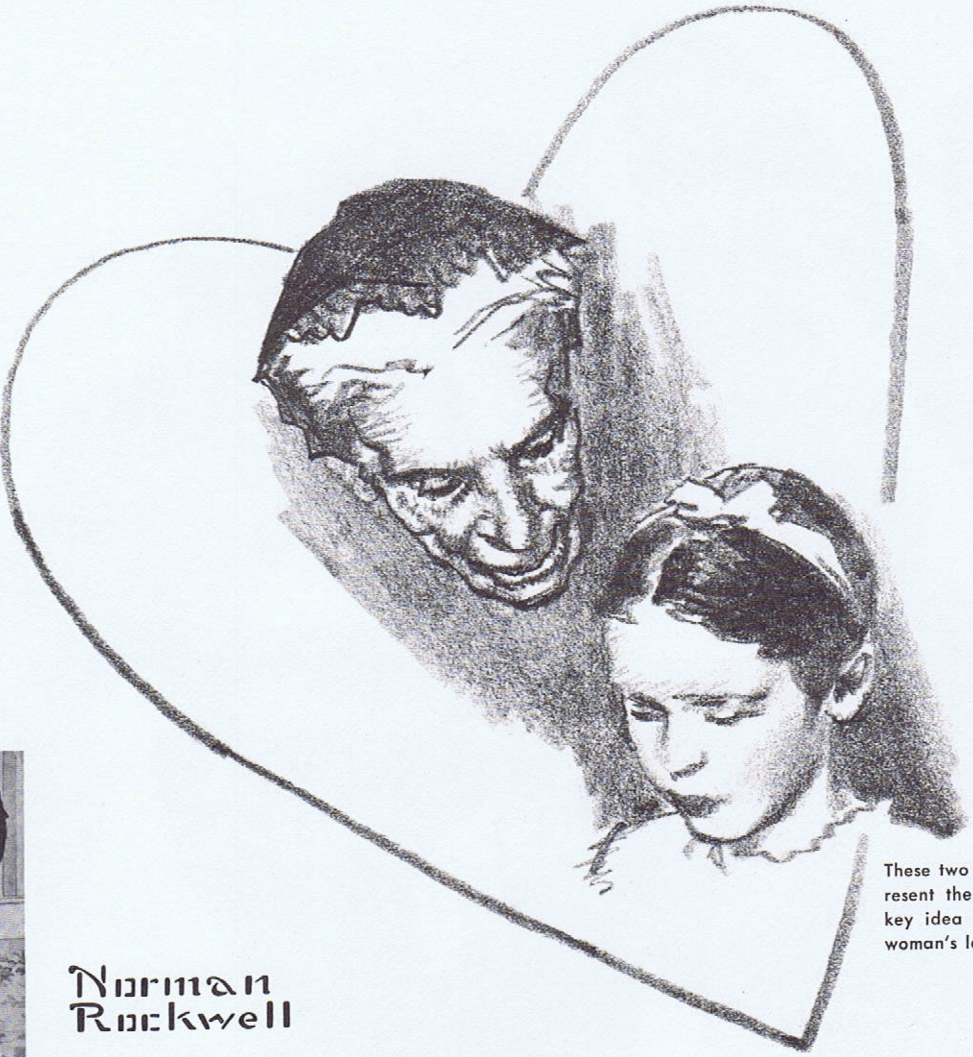
Courtesy CBS, Inc.



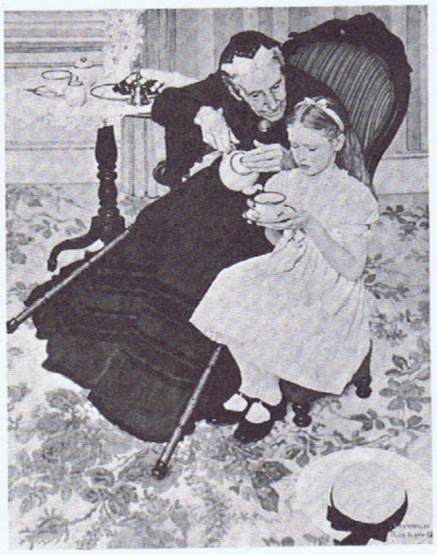
Combining careful representation with straight symbolism

This picture by David Stone Martin provides a dramatic example of how we can express a feeling in visual terms. The carefully drawn head of the man creates a definite illusion of reality. There is a striking contrast between this convincing head and the rest of the picture, which is loosely drawn and suggestive — the vibrant inner emotion made visual through the artist's skill. We cannot fail to grasp the man's nervous fear, his sense of danger and impending tragedy. These feelings are vigorously suggested by the zigzag wash tones that surround the fugitive figure and become a part of him.

Note how closely this suggestion of nervousness parallels the picture of this same sensation shown at left, which we saw earlier in this lesson.



These two faces inside the heart shape represent the goal I am striving toward. The key idea I want to get across is the old woman's love for the child.



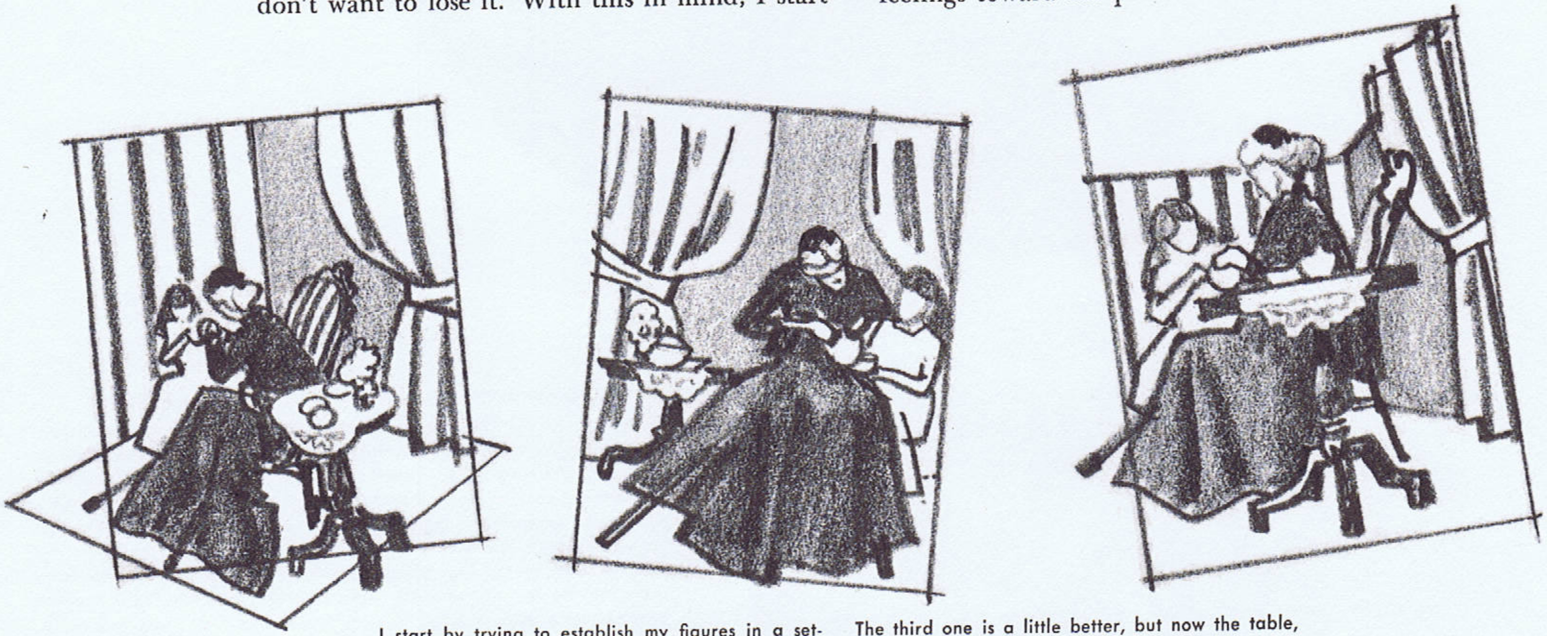
Norman
Rockwell

A picture with feeling

All of my pictures begin with the basic idea of the relationship of people to each other. The picture whose case history I am going to tell you about here is no exception.

Right from the start I know that what I want to show is the tender love and affection of an old lady for a little girl. This is the fundamental image and, no matter what I do as I progress, I don't want to lose it. With this in mind, I start out to develop a composition, doing everything I can to keep it tender. I feel that I want the final picture to have a kind of needlepoint quality — to re-create a sweet and old-fashioned mood, a mood of long ago.

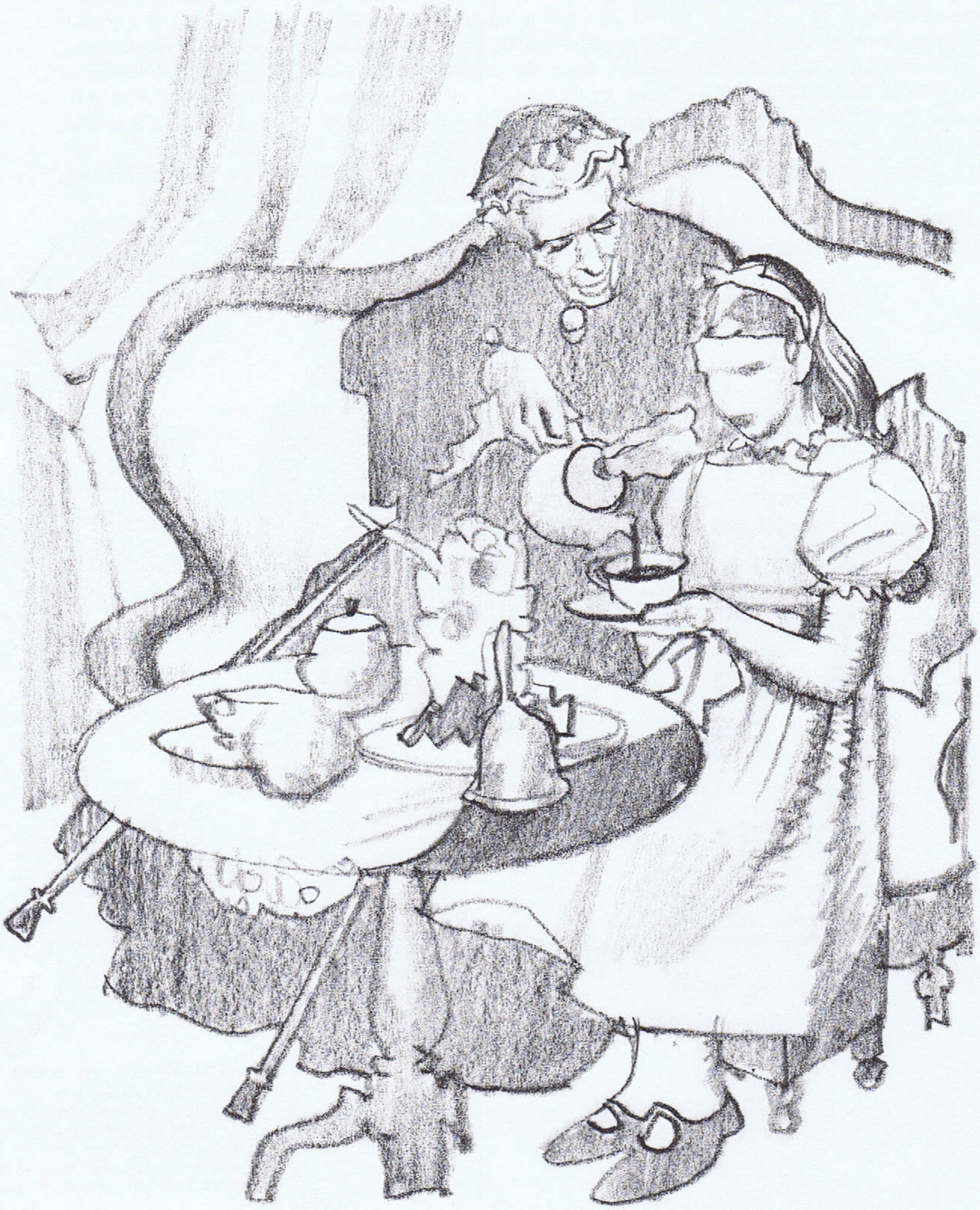
Although I didn't actually make the pictures below as a preliminary to the job, they do explain my thinking and, even more important, my feelings toward the problem.

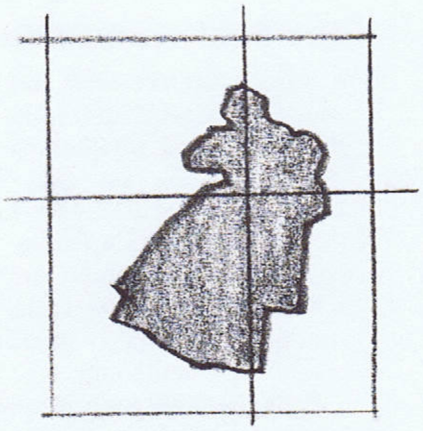


I start by trying to establish my figures in a setting. Here are the first few ideas. In the first one the figures are simply too small — the background takes over. In the second one the old lady becomes too important — she's framed by the curtains and the girl is almost pushed out of the composition.

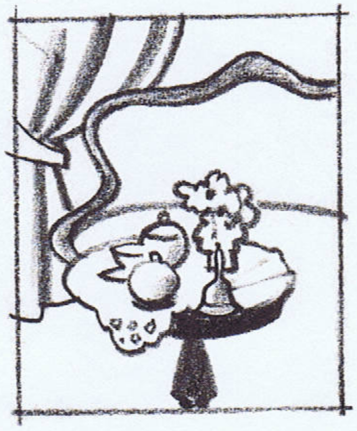
The third one is a little better, but now the table, which should be incidental, seems too prominent — it's right in the middle of the picture. The old lady is too important as well.

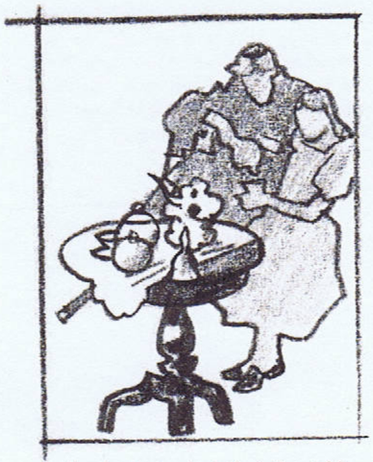
I still think I've got the right idea with this setting, but I just haven't made the best use of it yet.





I like the way these two figures fit together and their placement in relation to the border — but the surroundings have such strong and active rhythms that they detract from the figures themselves. That drape, for example, and the snakelike curve of the settee frame really bother me, and so does the busy pattern of objects on the table.





I also begin to feel that the table, right smack in the foreground, is still too important. It jumps right out of the picture. The whole thing becomes a picture of a table — with incidental figures!

I think I have a solution

This arrangement seems to me to be a good one. For one thing I like the intricate shape of the old settee, particularly the flow and movement of the frame. It could actually act as sort of an old-fashioned picture frame, holding the two figures in.

This one might have worked very well. But, after studying it for a while, I realize that what I really have is still a picture of a table with figures behind it. The table is in too prominent a position. Now, also, that settee that I was so fond of begins to bother me because it is too insistent. That intriguing frame becomes too active a line — so active, in fact, that it is completely out of character with the quiet relationship between the old lady and the little girl. It seems to have a feel of violence to it. This composition looked so good, to begin with — but it isn't the solution after all, and I have to try another tack.

The final composition

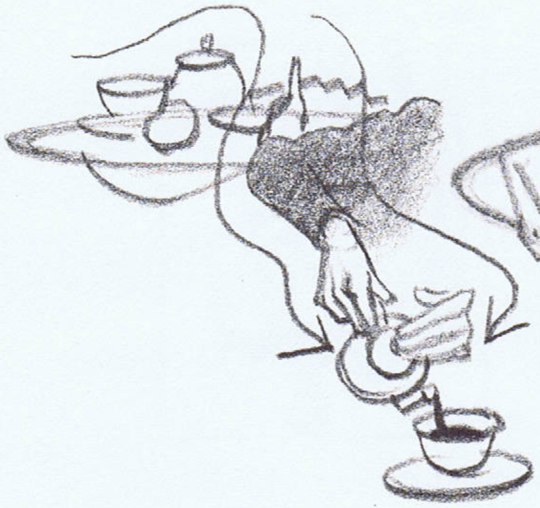
I realize that the table has got to move behind the figures, where, as an incidental prop, it logically belongs. As soon as I shift it there the whole thing begins to add up.

Almost at the same time, I abandon the busy shape of the settee in favor of a simpler chair for the old lady and a stool for the girl. Now the attention really focuses where it belongs — on the two figures. In addition to this, the old lady's two canes, uninterrupted by the table, carry the eye very directly and strongly to the center of interest — her action of pouring the tea into the child's cup.

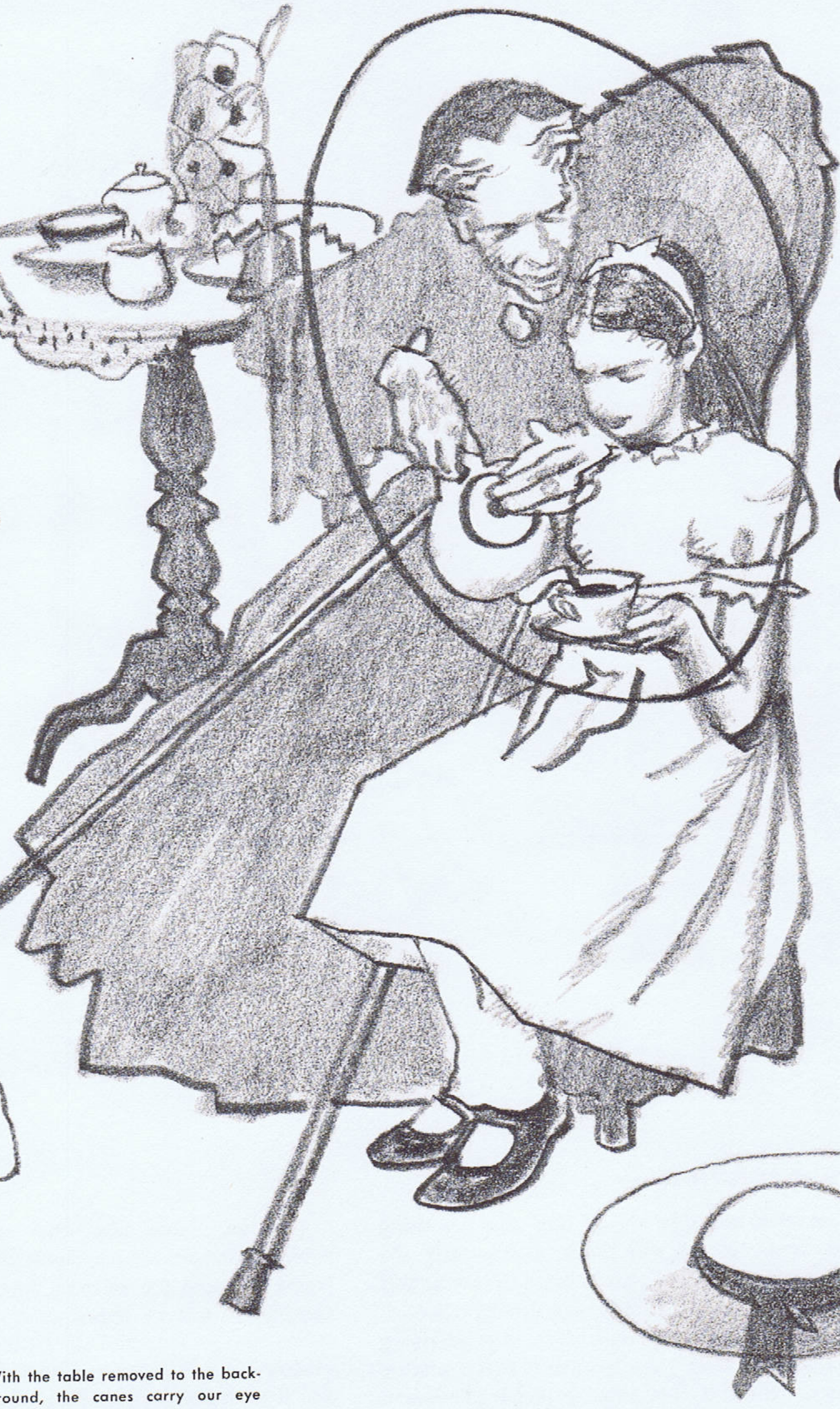
With the table gone, however, I do feel a need for something at the bottom of the picture. What can be more logical than the girl's sunbonnet, picking up the value of her dress?

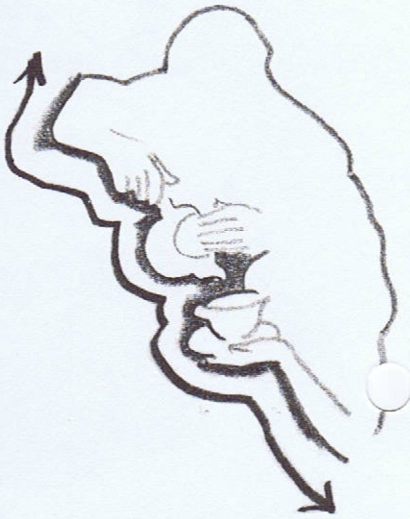
I find the new position for the table not only keeps it subordinate — but actually now the whole arrangement flows smoothly together to the center of interest. See how your eye follows down from the objects on the table and along the woman's arm to the child's cup. The jagged, twisting silhouette of the light hands, teapot, and cup against the dark of the old lady's dress holds the interest here, where it belongs.

The composition is certainly different from what it was at the start. But I haven't lost sight of the original idea — the love of the old lady for the young girl, symbolized in the heart-framed sketch at the start.

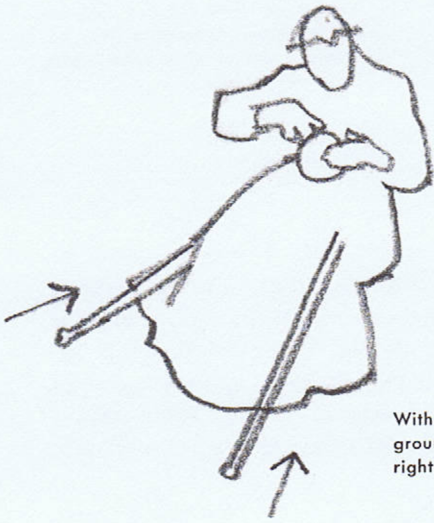


Although the picture contains lots of irregular shapes and designs, the most compelling ones are right here along the hands, teapot and cup. The busy, twisting contour at this spot helps focus the attention where it should be.

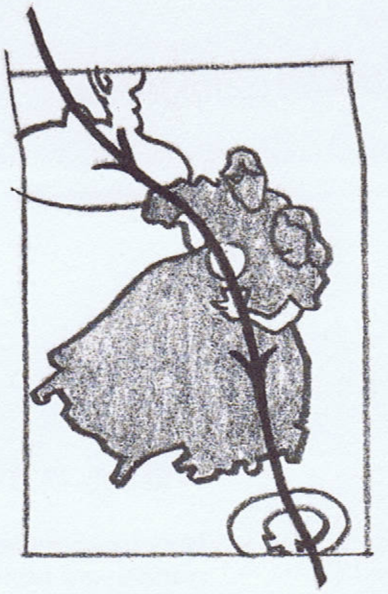




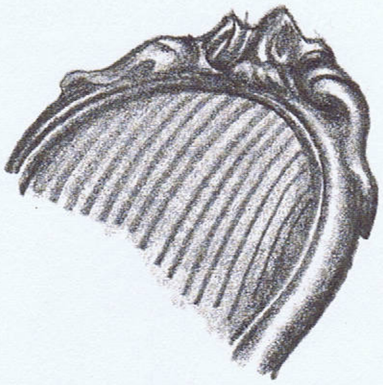
See the rhythmic flow of movement that starts with the dishes on the table, continues down along the arm and teapot, and brings our attention to the child's teacup. This control of direction is important to keep our eye from wandering to less important parts of the picture.



With the table removed to the background, the canes carry our eye right up to the center of interest.



The diagonal movement of line through the center of interest is strengthened and held together by the placement of the table and sunbonnet. I chose these shapes because they echo, in essence, the oval or circular theme of the pot and saucer, creating an interesting rhythm by their repetition and variation in size.



This is what the back of the chair looked like, with its actual lights and darks. If I'd left it as sharply modeled as this, it would have distracted greatly from the heads.

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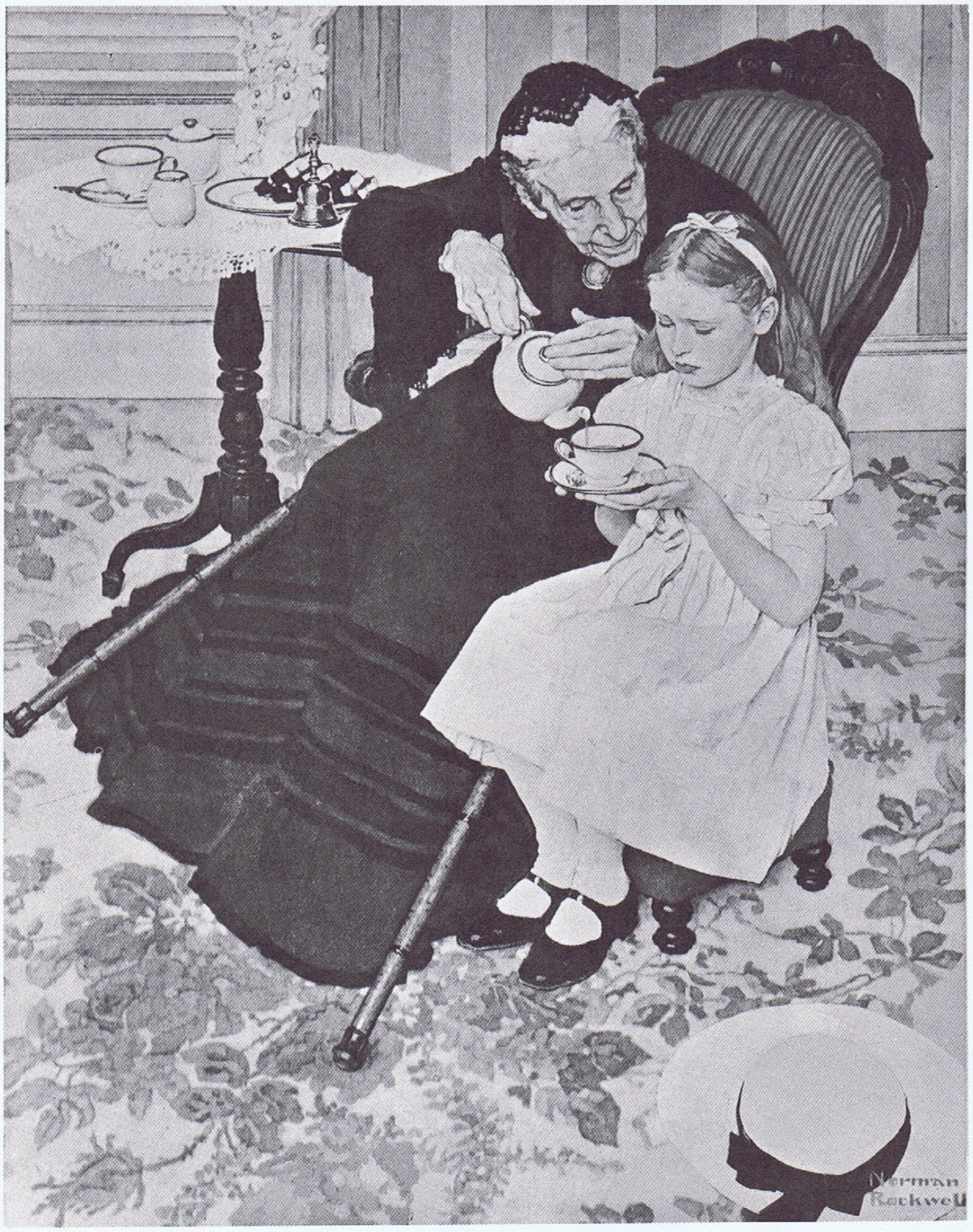
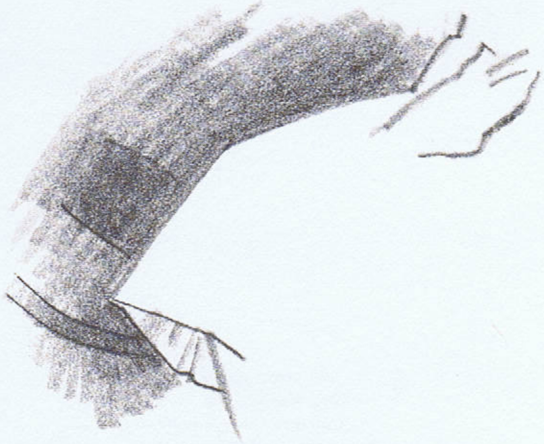
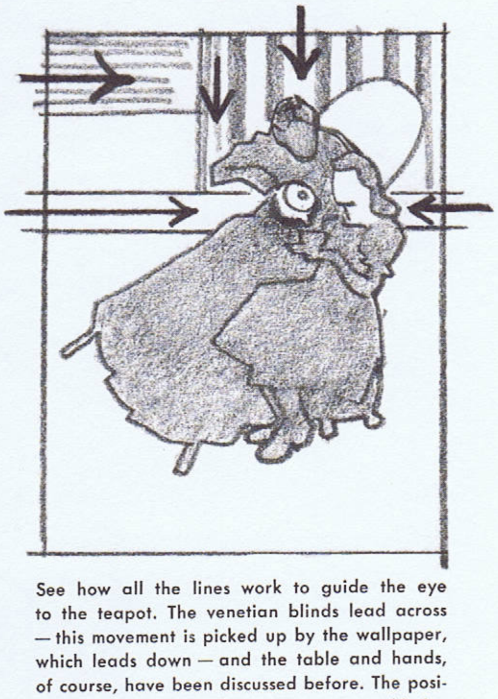




In terms of texture, the old, dark, mellow dress of the woman contrasts sharply with the crisp, bright light dress of the young girl. I used these contrasting textures to point up the difference between age and youth.



See how all the lines work to guide the eye to the teapot. The venetian blinds lead across — this movement is picked up by the wallpaper, which leads down — and the table and hands, of course, have been discussed before. The position of the baseboard is very important. Notice that it's right at the level of the teapot, so that the attention is guided inward from both left and right at the most effective level for reaching the focal point quickly.

This is it

Here is the way the finished picture turned out. One thing you should notice is the softening and holding back of values and patterns in places where they might compete with the main action. For example, in the background I've used a striped wallpaper which is very quiet. Any directional movement here is at least down toward the figures — not away from them, as was the case with the drape at the start. The pattern on the rug would be stronger in the real rug, but I have subdued it quite a bit because a busy, active pattern would surely draw attention away from the figures.

The same applies to the carved chair back. The real chair back, in a strong light or a photo, would show lots of sharp detail and busy carved shapes. All these are held down, though, and simplified so that the viewer will focus on the figures.

SIX GREEDY LOAFERS

By FRANK O'ROURKE

ALBERT DORNE

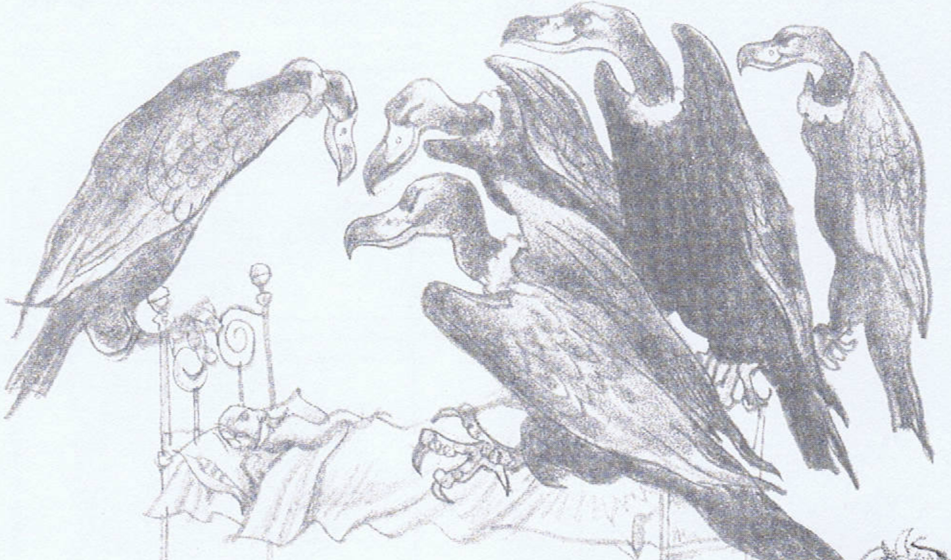
Using a theme symbol in composition

Here is a case history of a story illustration which should prove to you that symbols and feelings, clearly expressed, can be one of the strongest points of a successful picture. This story illustration has to do with an old farmer who is lying on his death bed, surrounded by his greedy sons. They are waiting eagerly for him to die so they can divide his worldly possessions.

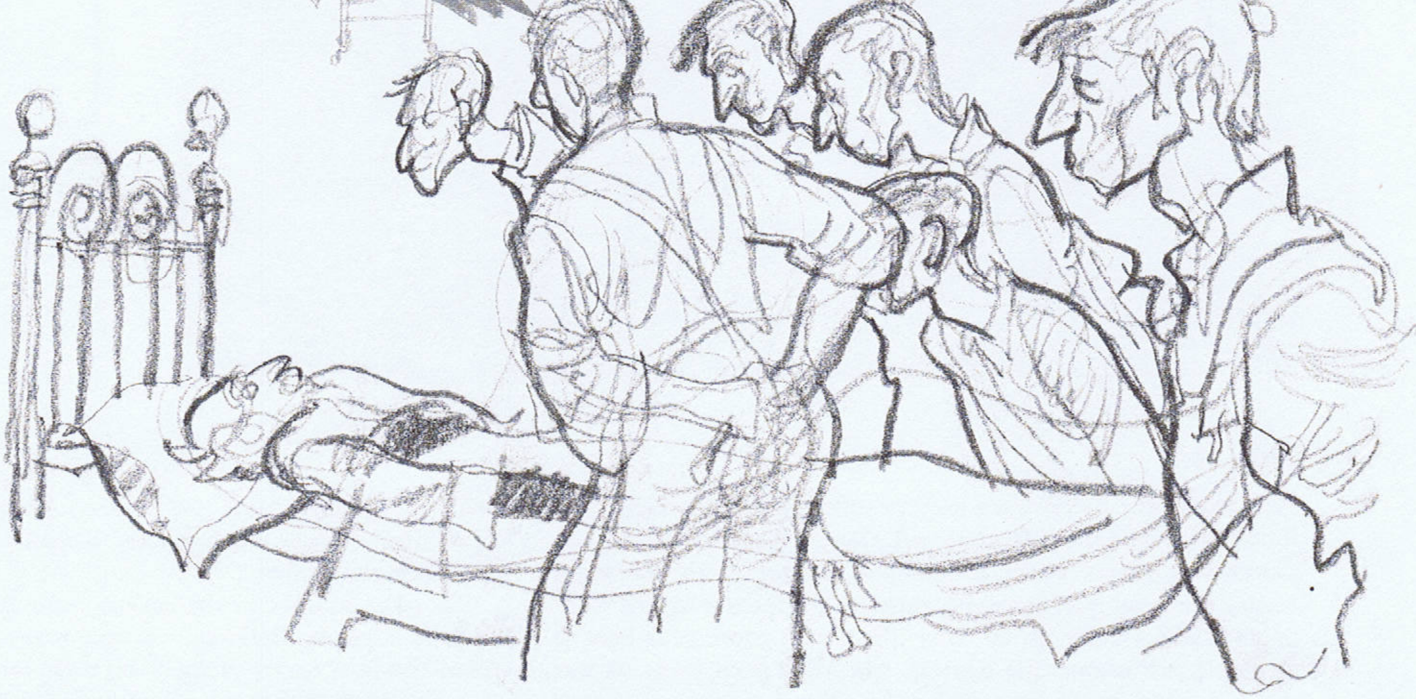
The story wasn't a tragedy, though. It had sort of a macabre whimsy about it, and I approached the making of the picture with that in mind. I thought of the sons as a bunch of vultures hovering over the old man and, just as Norman Rockwell explains in his demonstration, once I decided that this was the right theme I stuck to it all through the development of the picture. If I did lose it at points, I always came back to it.

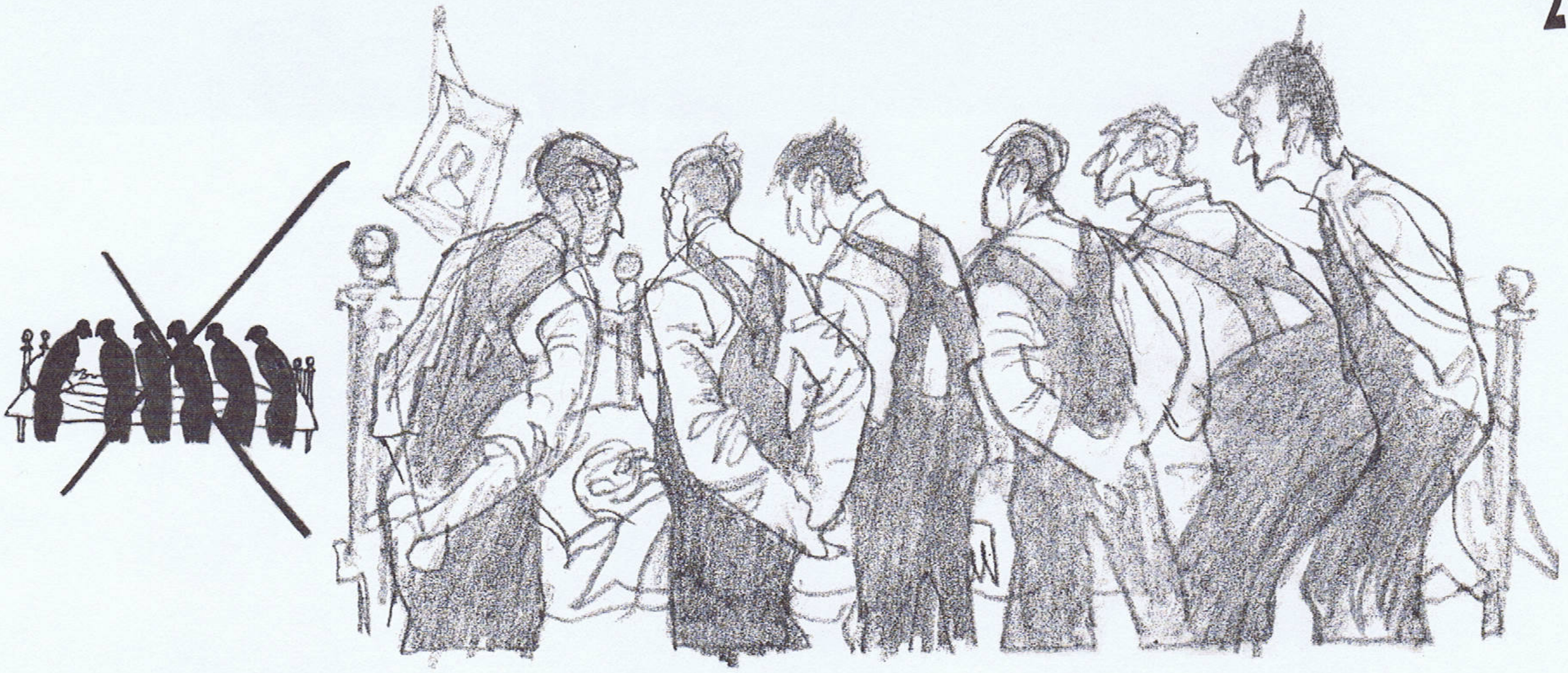
I was so intrigued by this idea of the vultures sitting around the bed that I even thought of putting vultures' heads on the sons. That would have been a "stopper" in the magazine. I called up the art editor and told him what I had in mind. He agreed it would be effective – but also pointed out that it would be out of line with the magazine's policy. Although I had to abandon the drawing of the vultures' heads, I didn't abandon the symbolism.

1 An old man dying, with his heirs waiting expectantly – like vultures – that was the symbolic way I saw the picture idea.



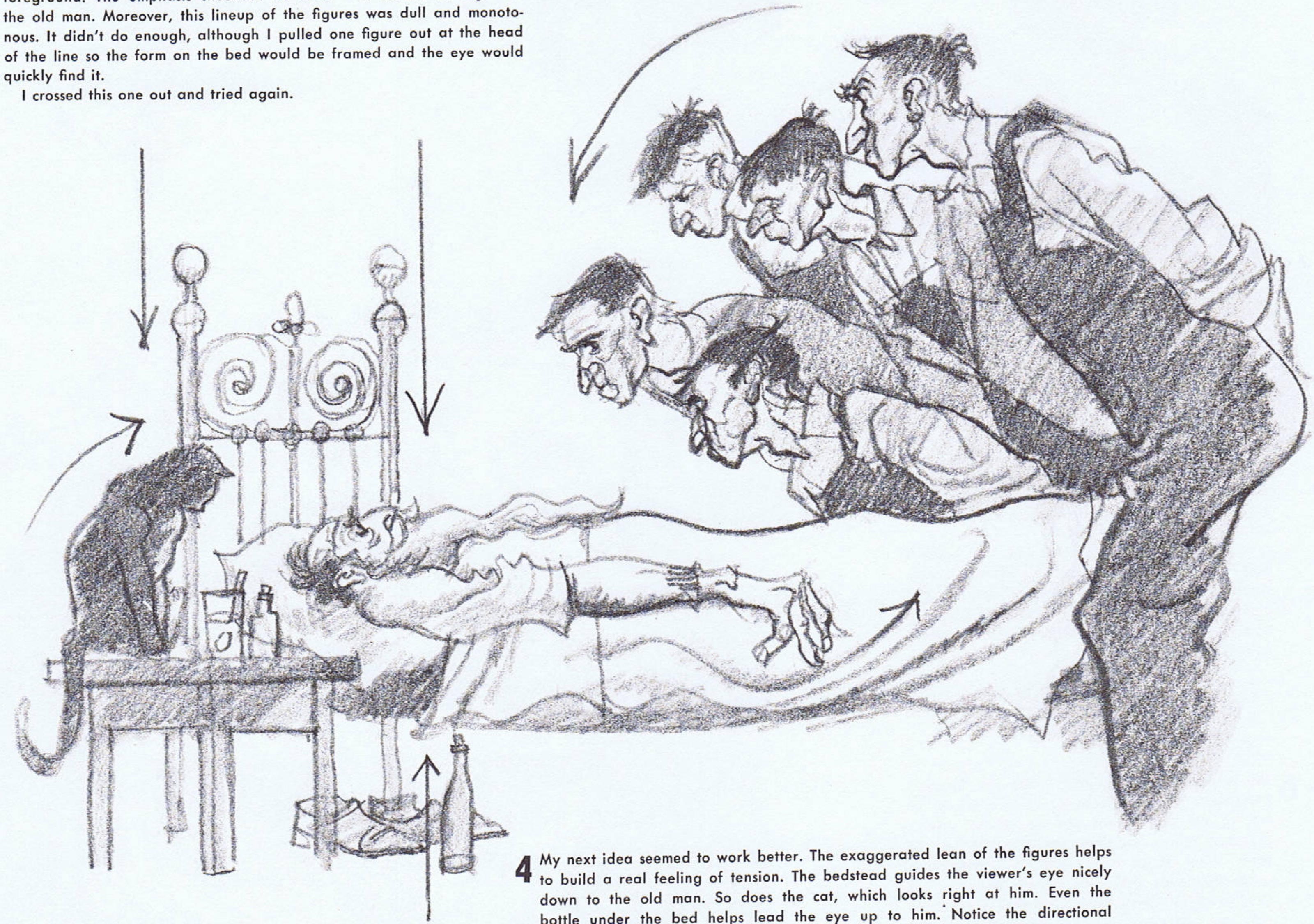
2 I began with some quick rough sketches in which I attempted to get the feeling of vultures in the forms of the sons. My first effort showed them looking down at the old man. As I studied my sketch, it no longer appeared very exciting to me. Despite the outstretched necks, the figures didn't seem to be doing anything in particular.

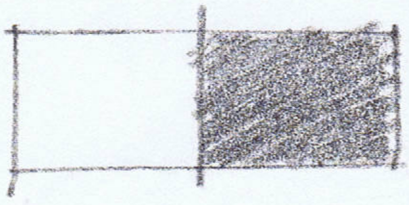




3 Now I moved on to another idea. I thought I'd line the sons up more as pallbearers, as the diagram suggests. (Here, again, another symbol was working in my mind.) However, I felt this arrangement strung the figures out too much and, above all, placed too much attention in the foreground. The emphasis shouldn't be here — it should be right on the old man. Moreover, this lineup of the figures was dull and monotonous. It didn't do enough, although I pulled one figure out at the head of the line so the form on the bed would be framed and the eye would quickly find it.

I crossed this one out and tried again.

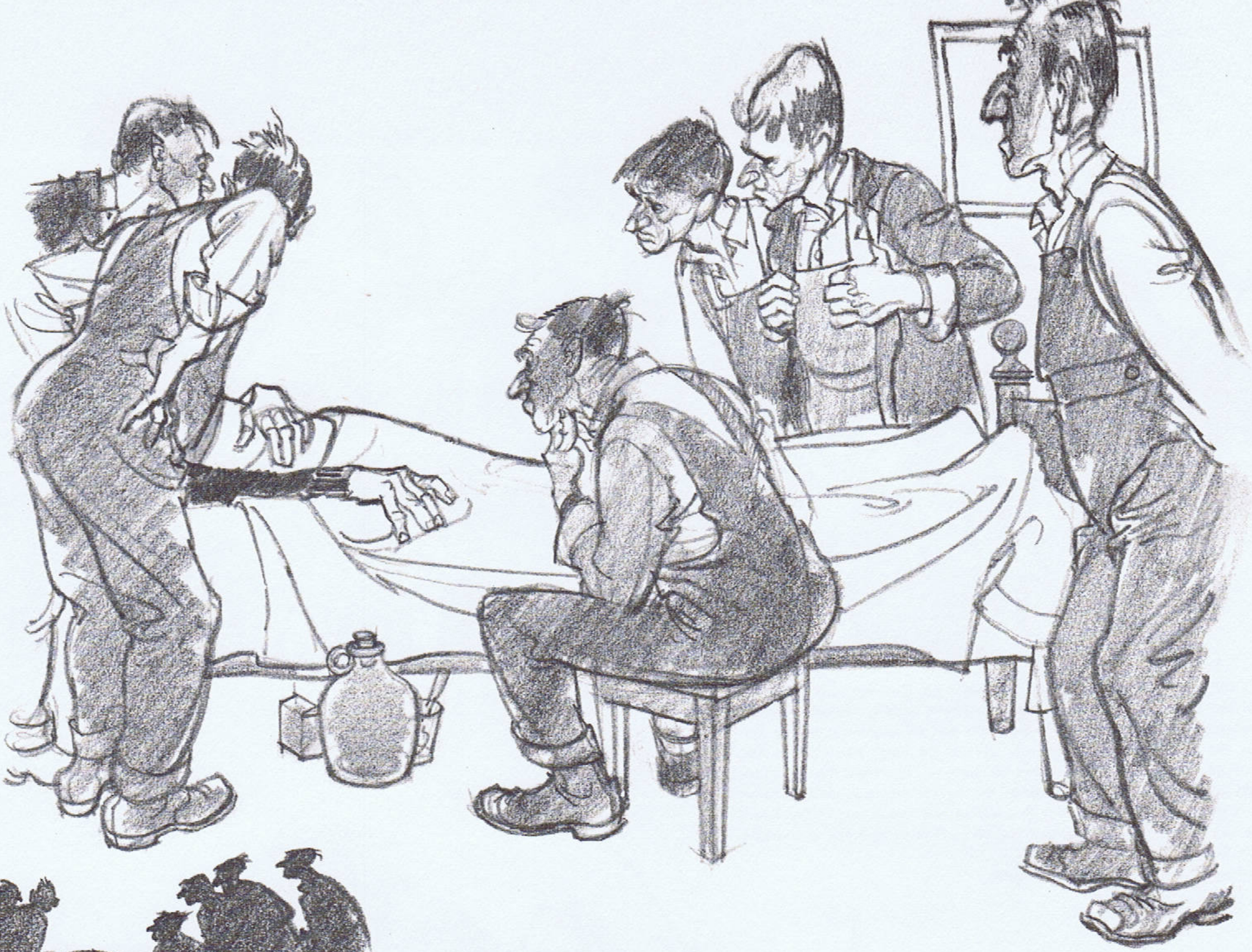


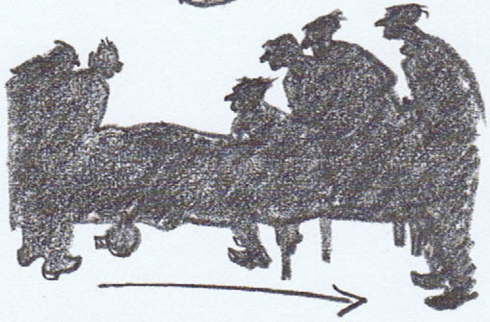


4 My next idea seemed to work better. The exaggerated lean of the figures helps to build a real feeling of tension. The bedstead guides the viewer's eye nicely down to the old man. So does the cat, which looks right at him. Even the bottle under the bed helps lead the eye up to him. Notice the directional lines created by the folds at the foot of the bed and by the backs and heads of the figures that curve over toward the old man. Now look back at the cat and observe the second role it plays here — it helps hold in the left side of the composition and, in effect, repeats the general attitude of the sons.

The figure of the dying old man is weak and frail — and he is made to seem even more so by the dark, hovering mass of the sons at the opposite end. This is the idea I set out to express — the victim surrounded by birds of prey.

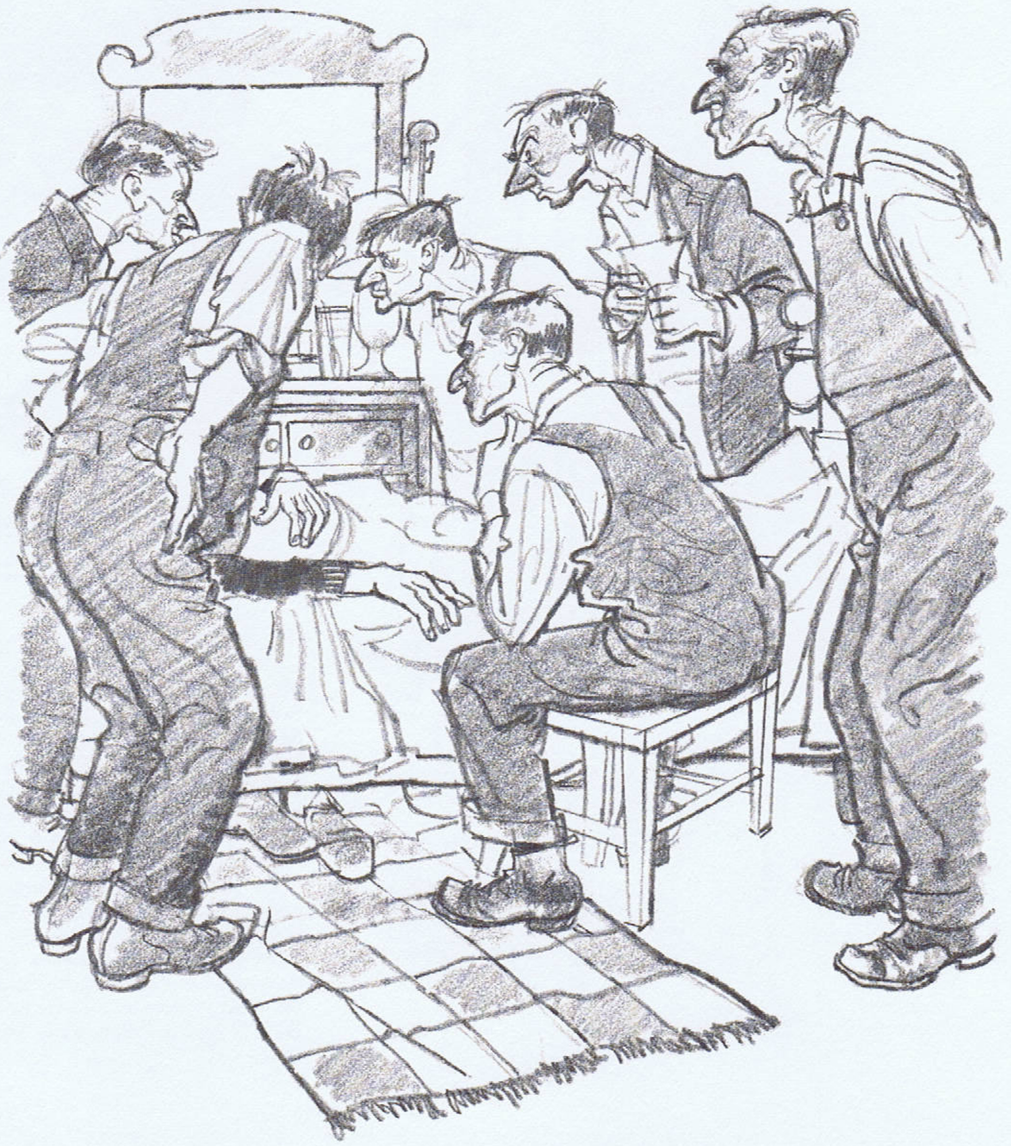
The only thing that bothers me now is the fact that the picture splits too much down the center. As the diagram indicates, the old man is on one side, the massive group of his sons on the other. Even the dark form of the cat at the left does not really help. This composition isn't quite interesting enough.



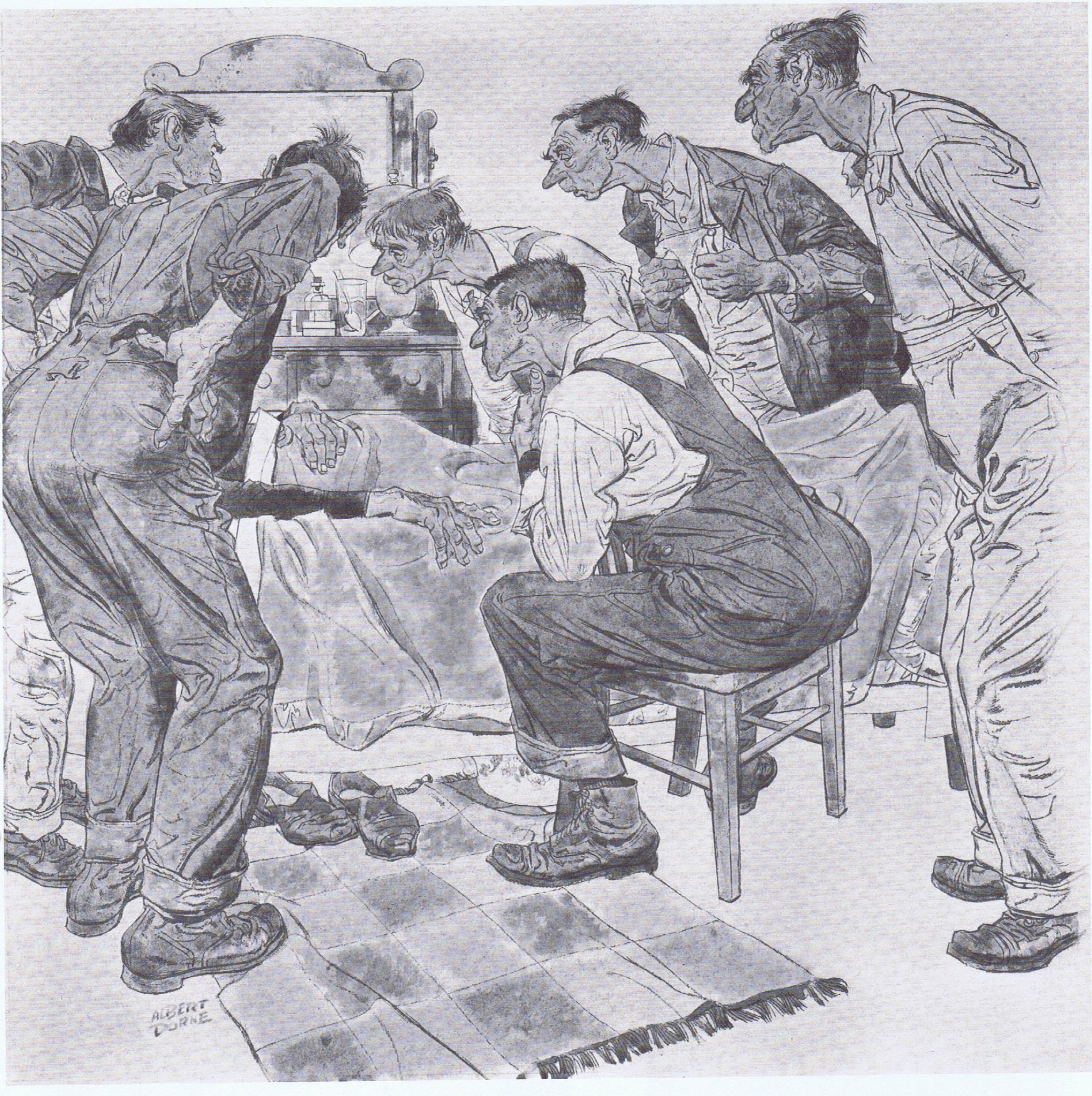


5 Here is the next version I tried. You can see I've solved the problem of the split composition by moving some of the brothers around to the left side. I've removed the black cat because I felt this well-known symbol of bad luck interfered with the basic symbol I was trying to get across. I also decided that it would be more intriguing if the old man's head didn't show at all — just his two long, bony hands, caricatured enough to suggest what the rest of him might look like.

I still wasn't satisfied with this picture. I felt it had lost the vulture-like quality I had started with. Besides, the central area between the left and right sides was disturbingly empty. And, as the small diagram suggests, the base of the composition seems to be running downhill.



6 This is my final composition. I introduced the chest of drawers in the background to solve the problem of the open space and tie all the figures together. Notice also that I have moved them all much closer together to make the atmosphere more oppressive. The sons literally hem the old man in. Those lean bodies bending expectantly over the bed help put across the feeling of vultures hovering over their prey — the feeling which I wanted to create from the outset. I think the long, scrawny hands, beaklike noses, and general shapes of the heads also come close to suggesting vultures and people at the same time. Finally, to keep the vignetted picture from "floating" on the page, I tied the main forms to the bottom margin by introducing the rug.



The finished illustration

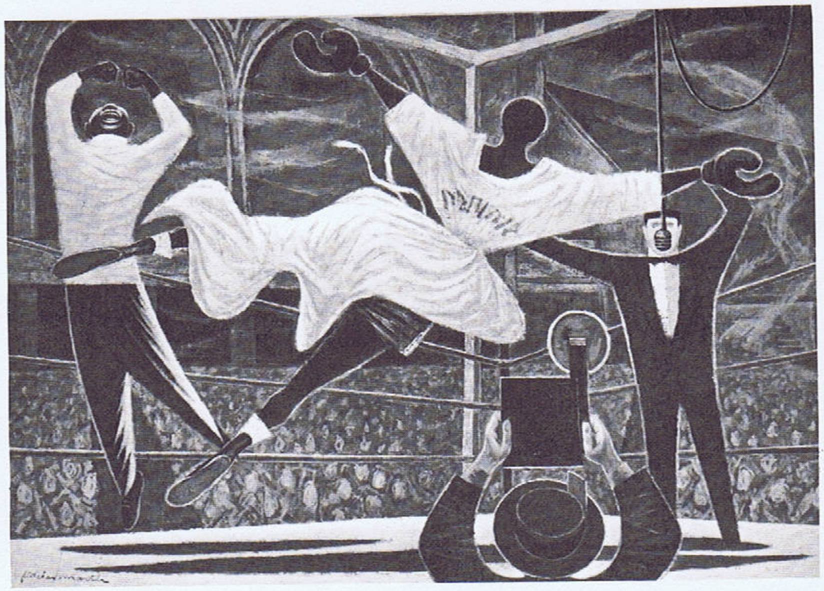
Here's what the picture looked like when I delivered it to the art editor of the magazine. Notice that I have tried to retain a heavier weight and darker tones in the hovering figures of the sons. The old man is still generally light and frail beneath the bedclothes. The tone of the bed is kept light to emphasize this.

For me, this job teaches an important point. And that point is: Choose an appropriate, effective symbol – here it was the vultures – and stay with it. Regardless of how much you rearrange or discard, never lose sight of the basic feeling or symbol you want to communicate.

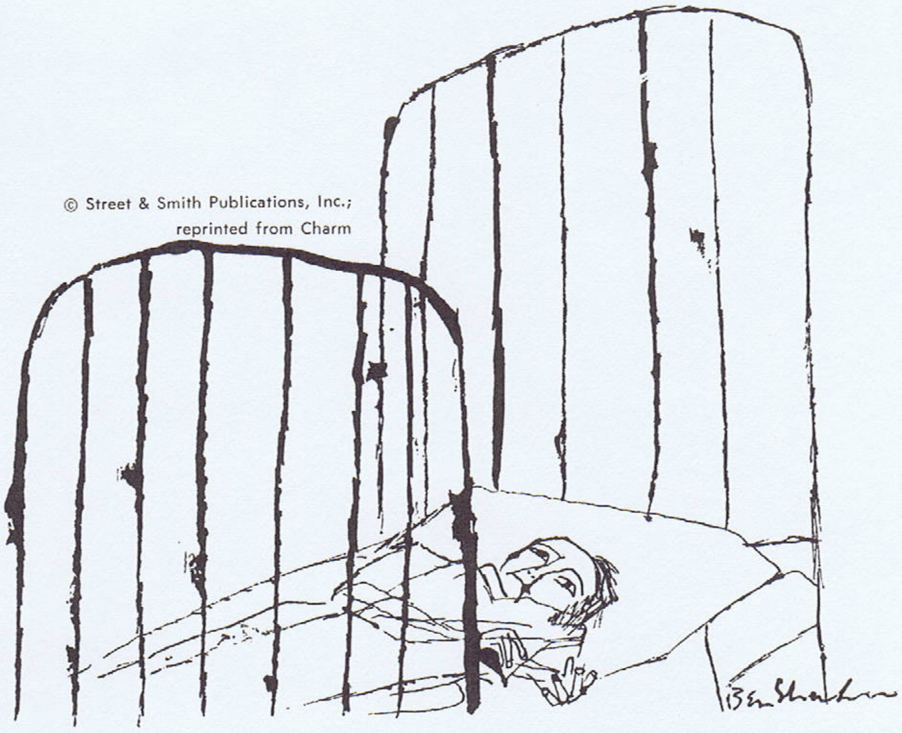
The feeling must be there

The pictures on this page, each by a different artist, vary greatly in subject, technique, and purpose. All, however, have one thing in common — they arouse an emotional response in us. This ability to communicate feeling is the mark of the successful picture. To put emotion into our art we cannot be indifferent to our subject — we must feel it with our senses, our mind and heart, our whole being. Only then can we communicate to the viewer the emotional richness and meaning of our living experience.

Courtesy Robert Blauner Collection, New York



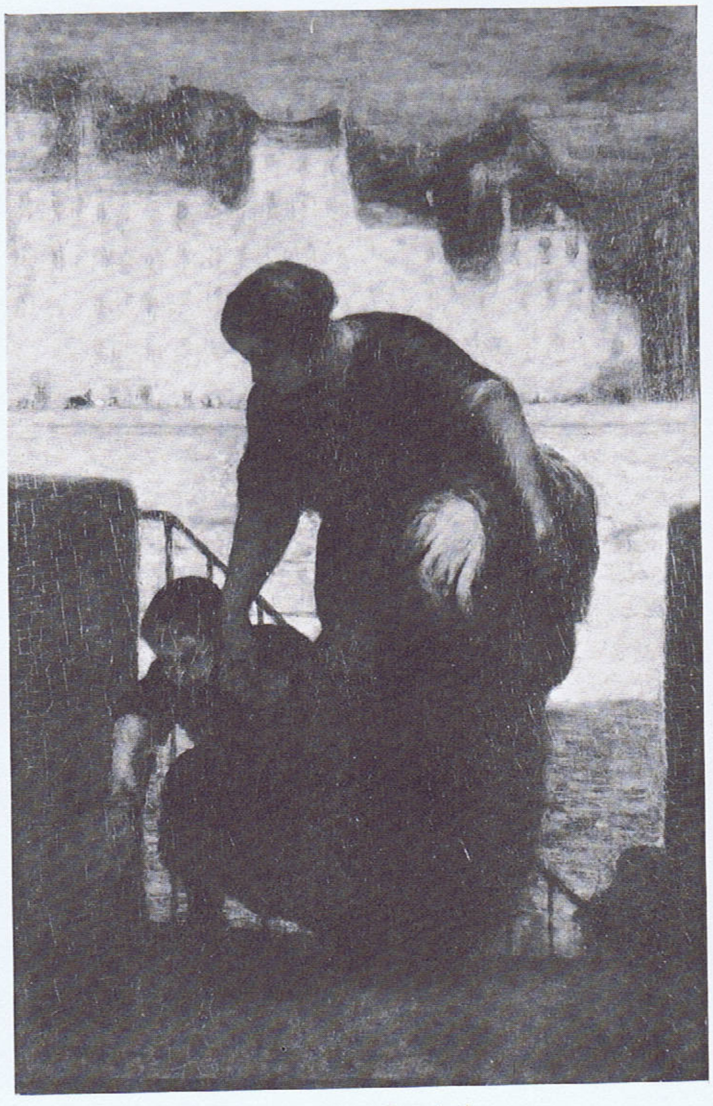
Wild joy: The wild exaltation of the newly crowned champion and his trainer is powerfully presented in this picture by Fletcher Martin. The explosive design, with its strong contrasts of tone and its angular lines and shapes, is perfectly suited to the subject.



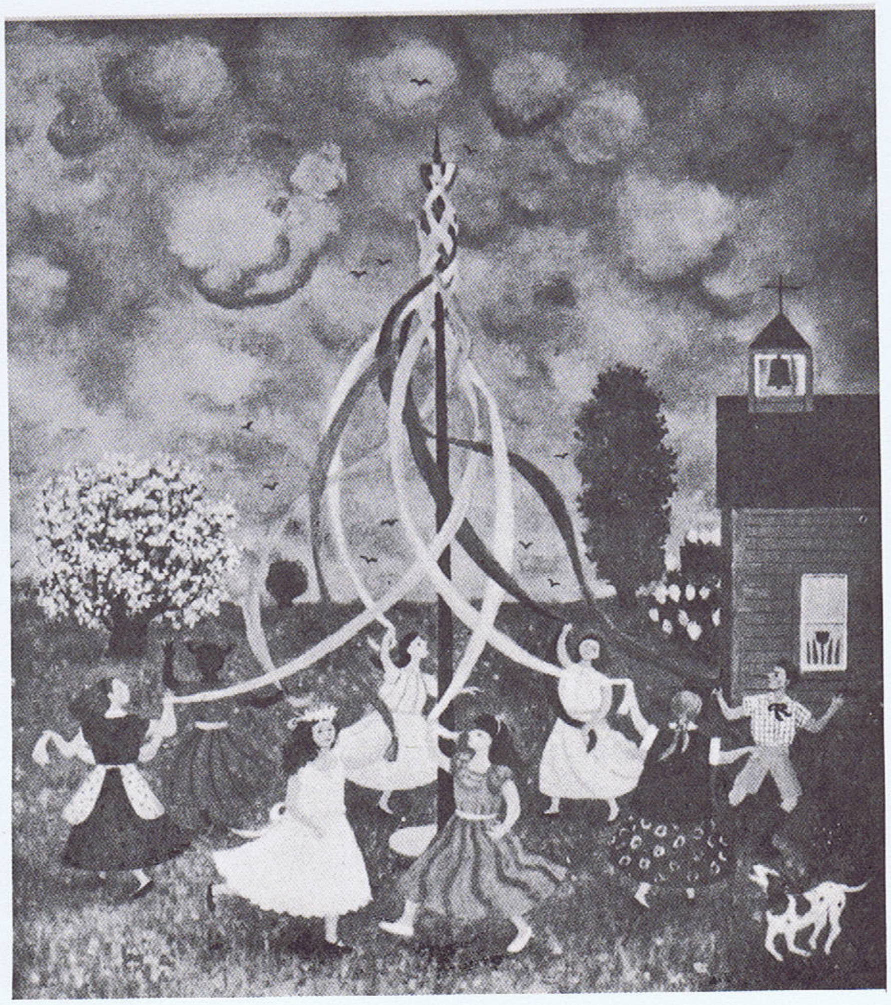
© Street & Smith Publications, Inc.; reprinted from Charm

Helplessness: This picture illustrates a line from a story: "She was lying there as an animal in a trap lies." Ben Shahn makes the bed overwhelming in size so that the bars tower over the helpless, frail figure and shut it in. Here is feeling, vividly expressed with the simplest of means — which are often the hardest to use well.

Courtesy Museum of Modern Art



Fatigue: In "The Washerwoman" Honoré Daumier has used the drooping symbol of fatigue or sorrow to express his compassion for this tired woman and her small child. Both figures are painted in dark tones to emphasize still further the grimness of their lot.



Gaiety: Here is a light, happy mood. The gay Maypole dancers, swirling ribbons, fluffy clouds, and blossoming tree — all of these convey a sense of springtime gaiety in this painting by Doris Lee.

FAMOUS ARTISTS COURSE
Student work
Lesson 14
Advanced pictorial composition

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

Our purpose in this lesson is to show you that when you make a picture you should use not only your eyes but all of your other senses as well. By applying all of your resources (including the principles you learned in Lessons 3 and 8) you can succeed in expressing your mood and feeling clearly and strongly to the people who see your pictures.

Follow these study and practice suggestions before you do your assignment:

1. Relying only on the elements of shape, line, and value, make many small abstract sketches that convey definite feelings and emotions, as in the pictures on pages 6 and 7.

2. Use the symbols you see at the top of page 8 to create a number of small rough figure compositions with various moods -- excitement, sorrow, peace, happiness, etc.

3. Remember, portraying just the appearance of your subject isn't enough. After studying page 12, make drawings in which you try to bring out the feel or texture of various objects. Make other sketches in which you bring out the effect of sound (page 13) and scent (page 14).

4. A good understanding of rhythm and design can help every picture you make. Do some small, rough sketches in which you emphasize these elements, as demonstrated on pages 18 and 19.

5. Create some compositions with strong, definite themes such as those on pages 20, 21 and 22. These need not be finished drawings, but the theme of each one should be obvious.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Illustrate ONE of the three situations described below. Make your picture about 13 x 17 inches on a sheet of 15 x 20-inch illustration board. It may be either a vertical, horizontal or vignetted picture. Do it in any medium you wish but do not use color.

1A. You have been asked to illustrate a story for a man's magazine. The important thing to capture here is the emotional state and reaction of each of the characters. Handle composition, lighting, values and edges with a view to presenting the situation as powerfully as possible.

The art director has suggested a scene showing two men seated in a small, dingy hotel room, playing cards at a small table. They are obviously rough and uneducated. Both of them have discarded their jackets, though one still wears his hat pushed back on his head. Their clothing is flashy, but not expensive. The hall door has been thrust open suddenly, and a pretty blonde in a slinky evening dress is pointing a revolver at them.

1B. A woman's magazine has assigned you to illustrate the following situation. Remember, in drawing this picture, that it must appeal primarily to feminine readers.

> The cab screeched around the corner and came to a sudden halt in front of Le coq agile. For another moment Michael held Laura's hand. Her blue eyes flashed a smile half teasing, half frightened. He longed to run his hands through her silken blonde hair, to feel the warmth of her in his arms. If only she weren't such a child! he thought to himself. And then they were standing in front of the little restaurant, with the soft mist of spring rain falling quietly around them. The dim light of the old iron lantern above the door cast long shadows across the wet cobblestones and the funny little sign with its perky red rooster swung quietly in the gentle spring breeze. She came only to his shoulder, and she stretched on tiptoe as she reached her arms around him. It can't happen, he thought. I mustn't let it happen. But his lips found hers, and his arms tightened around her. For a long moment they stood there. Then she was gazing up at him again, a strange new look of wonder in her eyes. "Michael," she said quietly, "I love you."

(over, please)

1C. Assume that the art director of a book publishing concern wants you to submit a sample illustration for the following nursery rhyme.

SIMPLE SIMON

Simple Simon met a pieman
Going to the fair.
Says Simple Simon to the pieman,
"Let me taste your wares."

Says the pieman to Simple Simon
"Show me first your penny."
Says Simple Simon to the pieman,
"Indeed I have not any."

Simple Simon went a-fishing
For to catch a whale.
All the water he had got
Was in his mother's pail.

Simple Simon went to look
If plums grew on a thistle.
He pricked his fingers very much,
Which made poor Simon whistle.

Select one or more of the 4 stanzas of the rhyme above to illustrate. Study illustrations in children's books to get a general idea of how they are handled. Pick any style you wish but do not use color. You may treat this as a single picture, one or more decorative spot drawings, or an entire page design.

Mark the ONE drawing you send in -- ASSIGNMENT 1 (A, B, or C).

We will judge your work for this assignment on how well you succeed in getting across the theme and the mood of the situation and the emotions of the person or persons involved in it.

IMPORTANT: Be sure to letter your name, address and student number neatly at the lower left-hand corner of your drawing. In the lower right corner, place the lesson number and assignment number.

✓ Check before mailing

Your lesson carton should contain:

Assignment 1 (A, B or C)
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.

Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Advanced line drawing and tonal painting

Lesson 15

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

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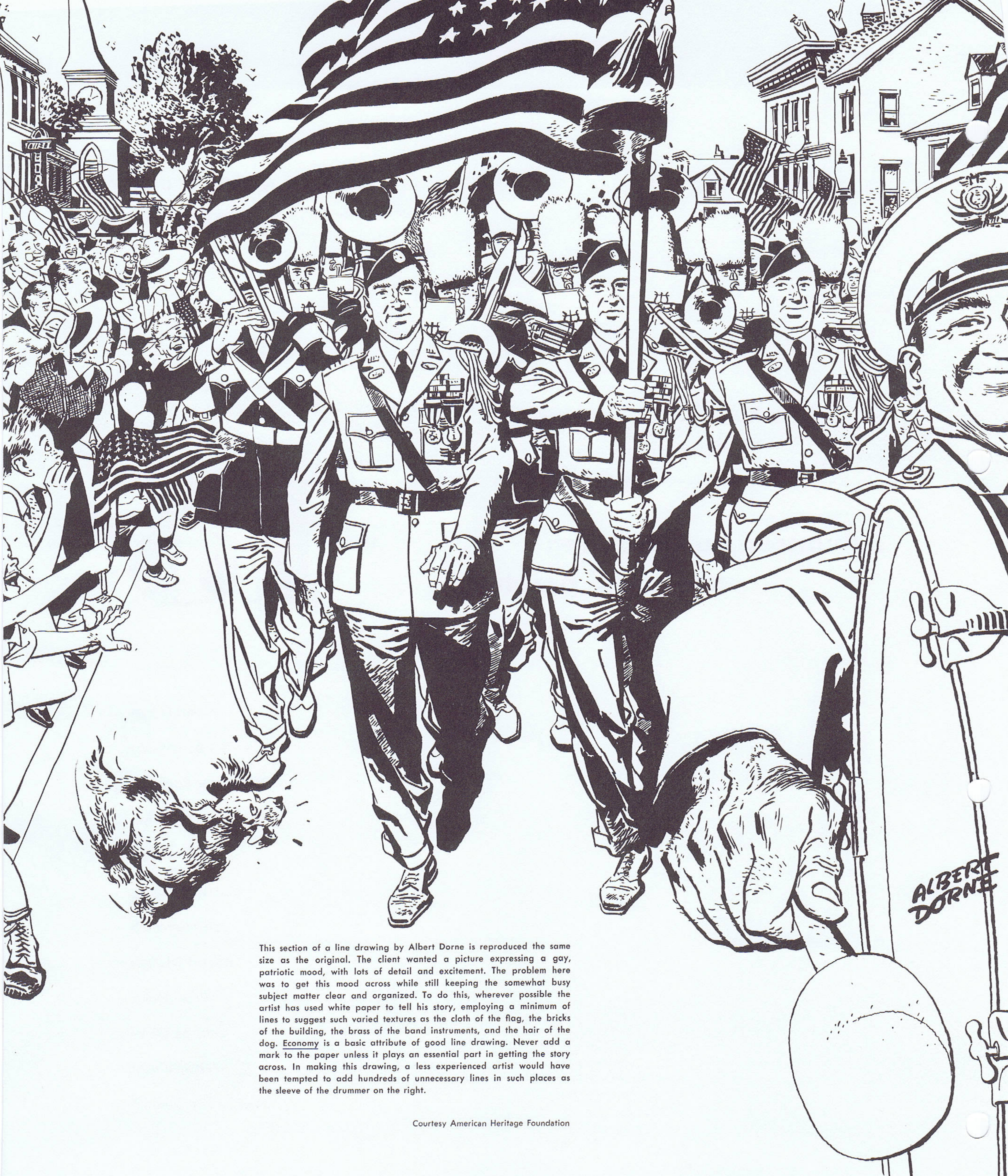
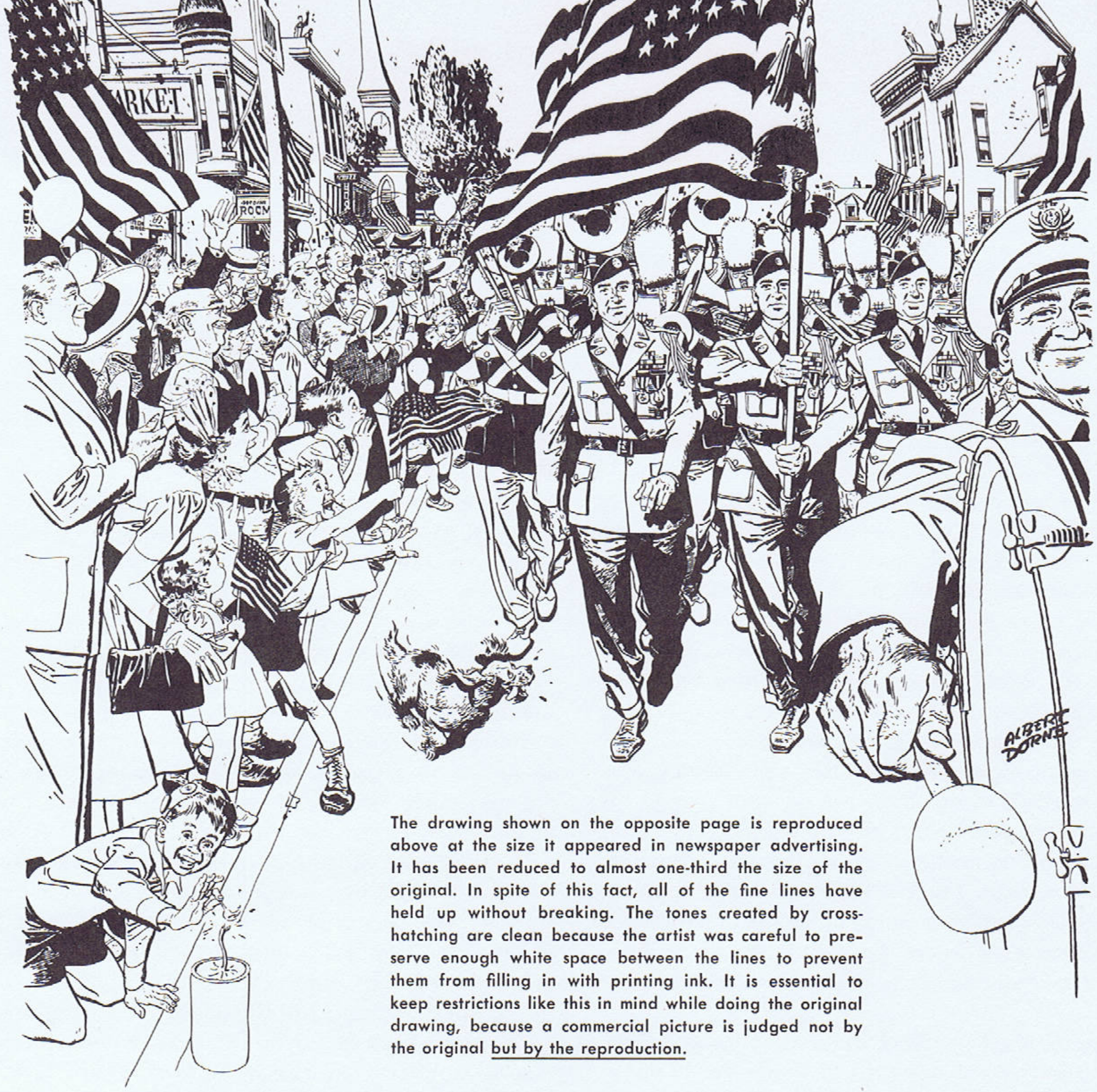


This section of a line drawing by Albert Dorne is reproduced the same size as the original. The client wanted a picture expressing a gay, patriotic mood, with lots of detail and excitement. The problem here was to get this mood across while still keeping the somewhat busy subject matter clear and organized. To do this, wherever possible the artist has used white paper to tell his story, employing a minimum of lines to suggest such varied textures as the cloth of the flag, the bricks of the building, the brass of the band instruments, and the hair of the dog. Economy is a basic attribute of good line drawing. Never add a mark to the paper unless it plays an essential part in getting the story across. In making this drawing, a less experienced artist would have been tempted to add hundreds of unnecessary lines in such places as the sleeve of the drummer on the right.

Courtesy American Heritage Foundation



The drawing shown on the opposite page is reproduced above at the size it appeared in newspaper advertising. It has been reduced to almost one-third the size of the original. In spite of this fact, all of the fine lines have held up without breaking. The tones created by cross-hatching are clean because the artist was careful to preserve enough white space between the lines to prevent them from filling in with printing ink. It is essential to keep restrictions like this in mind while doing the original drawing, because a commercial picture is judged not by the original but by the reproduction.

Advanced line drawing

The first pictures in the history of art — exciting, vigorous pictures of animals, made by the cave dwellers of the Stone Age — were line drawings. Today, many thousands of years later, line drawing still continues to be a very basic and popular technique of picture making. You cannot pick up a current magazine, newspaper, catalogue, or brochure or look at advertising billboards and television commercials without being impressed by the tremendous number of line drawings being used. Most of today's top artists got their start by specializing in this medium — and so, doubtless, will most of tomorrow's.

There is good reason for the widespread popularity of the line drawing. It is the least expensive picture to reproduce, and has the added advantage of printing well on almost any type of paper. Usually it is reproduced by means of a line plate.

Because line drawing is always in such great demand, you will find it well worth your while to develop your ability with this indispensable medium. Probably more than any other technique of picture making, line requires a good control of values, and directness and sureness of drawing. Because changes and corrections are not easily made, it is not a medium to be approached with timidity. It will help you greatly if, before you put pen or brush to paper, you have a clear picture in mind of what you want to do. Careful planning and compositional sketches in which you pin down your value pattern and drawing details are invaluable aids for making good line drawings.

Line drawing offers you a wonderful opportunity to interpret your subject in a highly expressive and personal manner. With tonal mediums like transparent wash and opaque you can duplicate the values of your subject tone for tone. When you draw in line, however, you must translate these values into the terms of the line medium. You suggest and interpret values by strokes that are thicker or thinner and closer or further apart. You must also simplify the number of values. With too many close values, your picture will tend to get lost in a multitude of lines that create an over-all gray tone. Always keep your pattern of values simple. It is a misuse of the medium to attempt to create all the intermediate grays of a tonal painting in a line drawing.

The language of line is rich and varied. With your brush or pen you not only suggest the lightness or darkness of the object you draw — you describe its contours, how it feels to the touch, and other characteristics as well. Line can represent softness or hardness — the stoniness of granite, the yielding quality of cloth or flesh, the coarseness of bark. A heavy line may render the shadow side of a form, a thin line the light-struck side. Notice how effects like these are created in the many pictures in ink in this lesson. There is, of course, no substitute for experimenting with different pens and brushes to develop your versatility in rendering these effects — but you can also find out many useful things for yourself through the attentive study of the work of outstanding line artists.

In this lesson we shall place considerable emphasis on the problems of drawing for reproduction and point out how you can make every line count. We shall also demonstrate which pens, brushes, and other tools you should use for various purposes. You will be introduced to more line mediums and drawing surfaces and be shown how you can achieve fascinating textural effects with them. We shall explain all of these and many other intriguing aspects of line drawing to you — because you cannot know too much about this very basic, popular, and rewarding technique of picture making.

Representing form in line drawings

Your line drawings will never be any better than the solid form, design, and composition you give them. A good line illustration is composed of 90 per cent thought and drawing – and only 10 per cent ink!

Although line drawings are the easiest to reproduce, they are the hardest to draw well! This simple statement may not impress you and, as you become immersed in exploring the fascinating and almost endless possibilities of line, as explained in this lesson, you are more and more likely to forget it. There will be a strong temptation to spend your time developing tricky line techniques for the sheer pleasure of putting lines on paper, while forgetting more basic things. For this reason we are going to emphasize these more basic things here and now.

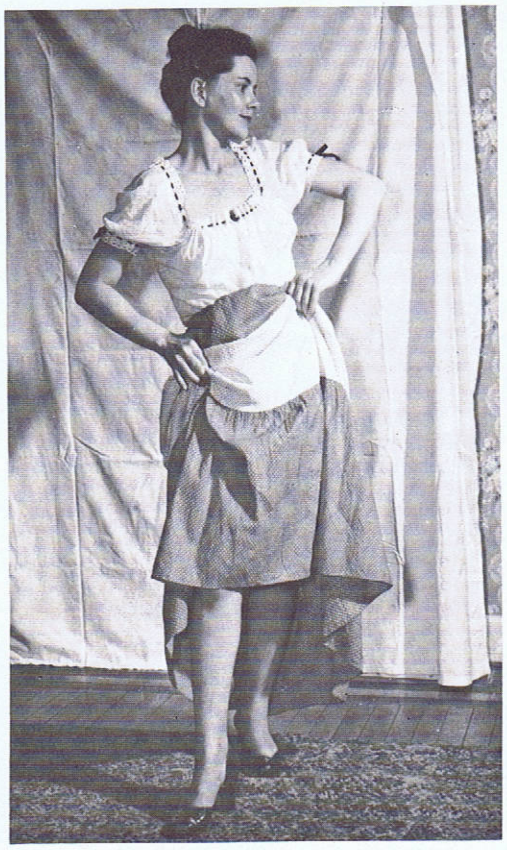
Line is the most sophisticated of all methods of drawing. Perhaps you have not realized it, but there are no lines around the forms we see. There are tones or values in nature, and colors and edges. But there are no outlines! When the artist draws an outline to establish a form, he is using an arbitrary symbol which other artists have developed for the purpose of expression over centuries of artistic experiment. Because line is an artificial convention, it must be handled with skill and understanding if it is to be effective.

A single line may be used for three different purposes. First, it "contains" the subject, establishing the contours within which the subject is understood to exist. Second, it can be used in relation to thicker and thinner lines to create the illusion of three-dimensional form and to suggest texture. Third, it may be used with other lines to create a compositional pattern and to contribute life and movement to that pattern. Often, in the most subtle line drawings, a single line may be used to do all these things at once. It contains the form, it models the form, and it creates movement in a compositional pattern.

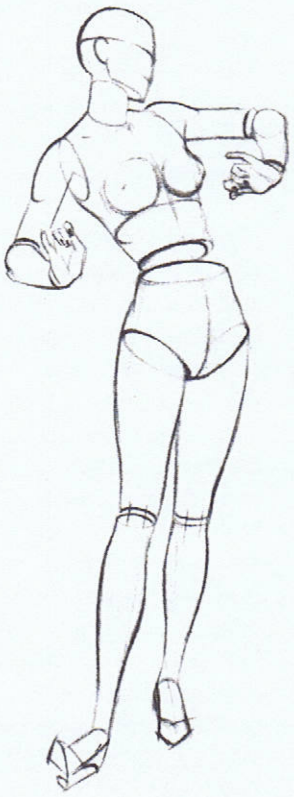
When you realize that a single line may be entrusted with so much responsibility, it is easy to understand that finding precisely the right line is a job that requires thought and practice. The more simple and economical the drawing, the more precise your thinking must be.

Not all line drawings are simple. The line reproduction method is also used to print a variety of drawings which are not so much pure line drawings as they are tonal drawings rendered in line. Such pictures, by ingenious exploitation of crosshatching and other line effects, may almost suggest a tonal drawing of the subject while still retaining the feeling of line.

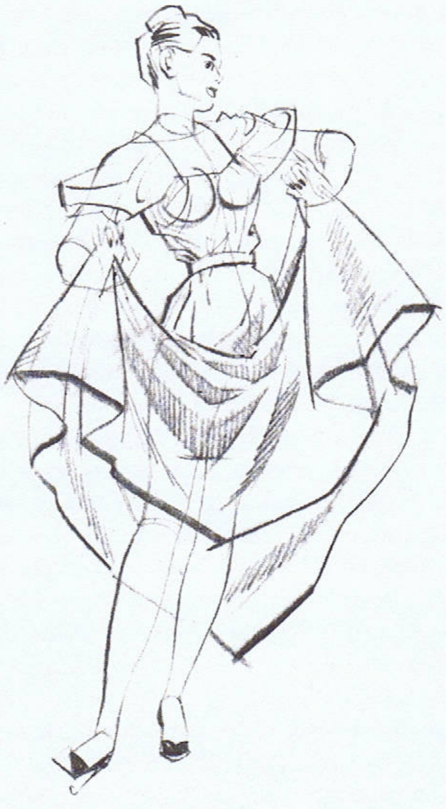
Whether your drawing is to be done with the most economical means – a single line – or is to employ thousands of lines to tell its story, one fact is obvious: The drawing must have in back of it your full understanding of the three-dimensional form you are depicting. The minute you lose the sure sense of solid form in your drawing, you run the danger of having nothing left but meaningless lines on paper. No matter how cleverly these lines may be applied from the standpoint of line technique, in the end you will find that technique is not enough. Always remember that you are depicting form in line, and technique will follow almost automatically out of the subject itself.



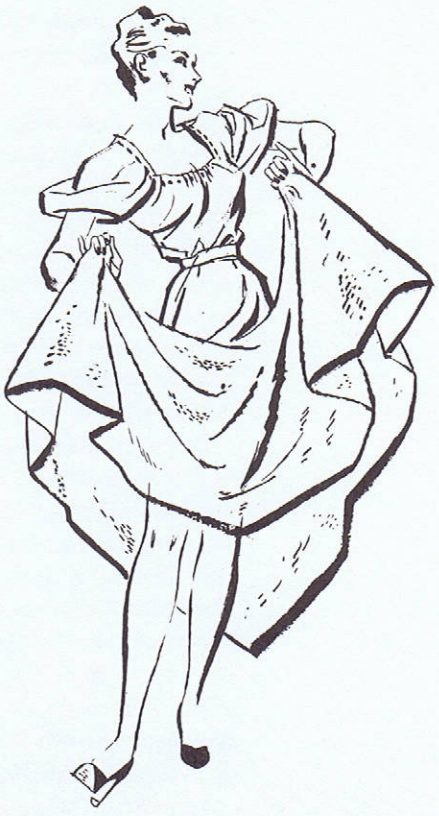
Here is the figure as you see it when drawing from model or photograph. It provides you with authentic, detailed information about the form and position of the subject – but, like all the material you work from, it should not be copied in precise detail. Rearrange and interpret as necessary, to express your idea better.



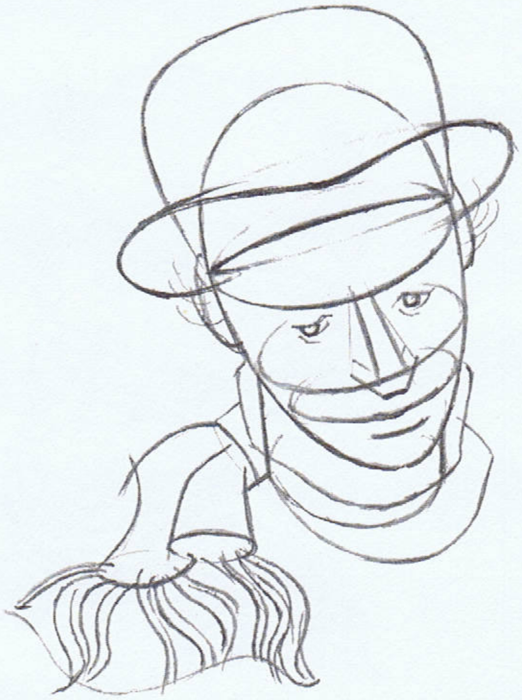
Your first step will be to "think through" and "draw through" the figure, reducing it to its solid, basic forms. Make any changes now which will improve the design while making the action clearer and more positive. Notice how the figure has been given added grace by moving the hands away from the body.



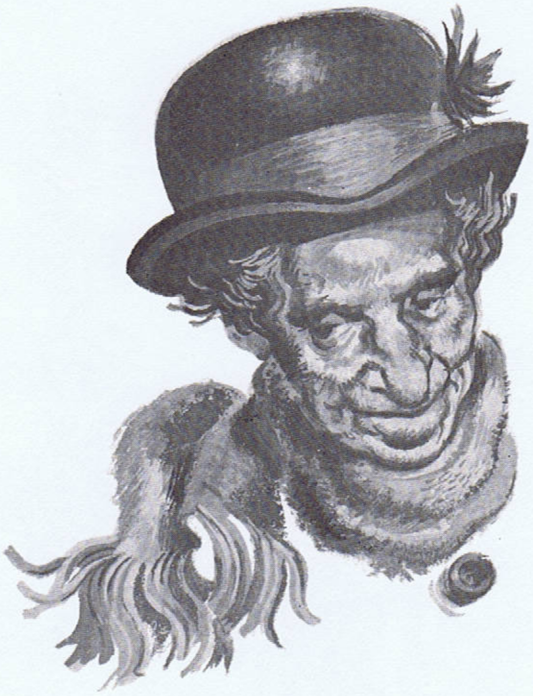
The forms of the clothing must be designed and drawn just as carefully as the forms of the figure itself. Apply all the information you have learned about drawing clothing and its various folds. Remember that the folds of the clothing must always be designed rather than copied from the photograph or model.



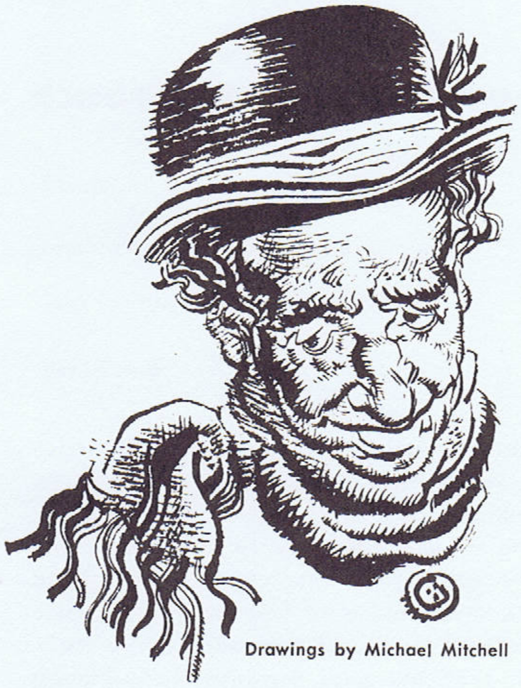
Every good line drawing should reflect clearly the preliminary thinking and drawing shown in the preceding sketches. The following pages will show you many interesting line techniques. However, your line drawing will be a failure unless it is based on solid, well-constructed, and carefully proportioned forms.



Construction drawing: The first thing to understand and draw is the form of the head. In this preliminary sketch the head is drawn as a solid egg form. Ellipses locate the eyebrows, nose, and mouth. Notice that the hat fits around the head — and even the tubular folds of the scarf are drawn as three-dimensional forms. This stage is basic, whether the drawing is in tone or line.



Tonal drawing: To understand the basic differences between tone and line, let's compare their characteristics. Here's a detailed and realistic tonal painting of the subject. Done in opaque, it is painted with a series of tones ranging from white through light, middle, and dark gray to black. The edges are blended softly together with a No. 3 sable brush.



Drawings by Michael Mitchell

Line drawing: Here is a line drawing of the same subject. Only one tone (solid black) is used on the white paper. However, the effect of gray tones can be created. These tones are made by controlling the width of the lines and the amount of space between them. This drawing was made with a Gillott pen No. 290 and a sable brush No. 3.

Think it out before you begin

Unlike many other mediums, line drawings offer very few possibilities for correction. Every time you place a black mark upon your white drawing paper, that mark is there to stay. Corrections can be made — but with difficulty. Therefore line drawings demand that you have a clear understanding of what you intend to do and have every problem thoroughly worked out before you begin the finished drawing.

The first step, of course, is to decide on your subject and make numerous thumbnail sketches until you have the composition established. Choose the best of these small trial sketches and make a more finished drawing to work out the feeling, rhythm, and design in a general way. At this point you should be thinking in large masses, with strong contrasts between the shadow areas and the highlights.

Before you can go any further, you must understand the basic form of your subject matter thoroughly. The best way to be sure of form is to make simple construction drawings of the type shown above on the left. You have been taught this constantly throughout the Course, and if you have been conscientious you have made studies of this kind for every drawing since then. We cannot overemphasize this point: There is no substitute for clear understanding and control of three-dimensional form in its most simple aspects!

Once you are certain that you have the basic form under control, you can proceed to make a careful pencil drawing on tracing paper. This drawing should include even parts of objects which will be hidden by other objects in the finished drawing. Your finished line drawing will be more convincing if the objects are "drawn through," solid, and correctly proportioned in this sketch.

Only after this extensive preliminary thinking and organization will you be ready to approach the rendering of the finished drawing in black and white. Now you must make a further decision: Do you plan to render this drawing in pure, simple line, leaving out as many details as possible, or can you express your subject best through a more detailed rendering, using different kinds of lines to suggest intermediate shades between black and white as in the line drawing above? Is your drawing to be in a high key or in a low key? Will you attempt to be completely realistic, or do you plan to produce a decorative or even distorted drawing? Any of these approaches, and many more, are possible. But you must decide clearly in advance which approach you plan to take, and what tools you will use.

The drawings on the following pages will show you a very wide variety of approaches and techniques. What we want you to understand now is the fact that none of these techniques will help you create a successful drawing unless, by means of preliminary planning and sketching, you have arrived at a clear picture of what you want to see on the paper when the drawing is finished. We want you to experiment with drawing techniques, of course. But such experimentation should take place before you begin your finished line drawing. This is one medium where you can't "play it by ear." You have to know what you're doing from start to finish!

Choosing your approach

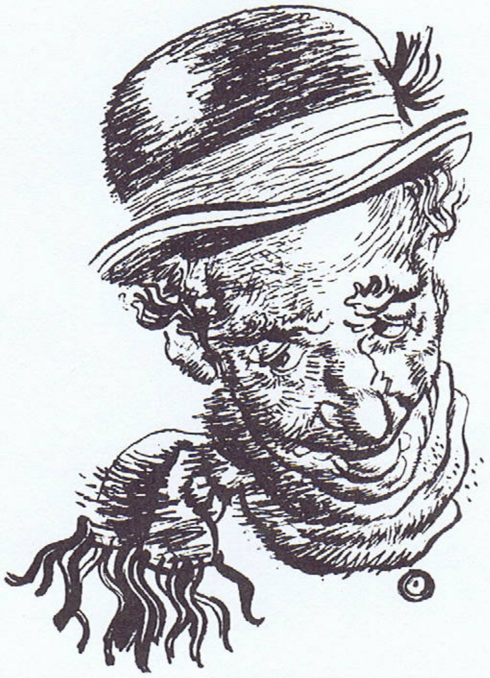
Every drawn line should
count as an expressive force showing
the true contours of the form.

Ben Stahl

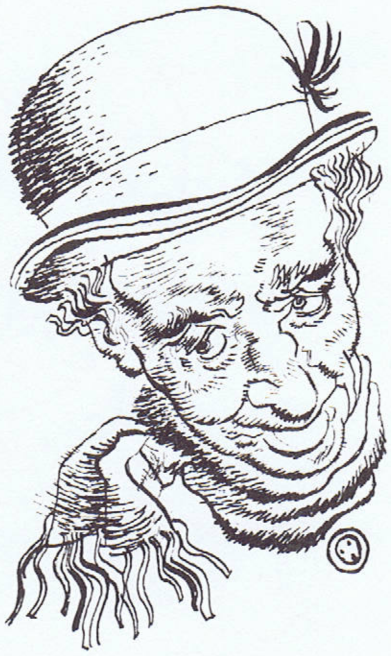
The drawings on this spread and the page following demonstrate some of the many different approaches you can take to a specific subject. Those shown in Figures 1 to 5 are realistic, and range from the full tonal rendering in Figure 1 to the most economical and restrained expression in Figure 5. On the other hand, the drawings in Figures 6 to 10 are stylized, but the tonal handling is essentially the same as in the drawings directly above them. On page 8 you will find a further group of drawings. These are all modeled as solid forms, but each one has been executed in an unusual and distinctive line technique.

We show you these three sets of drawings to demonstrate the following points: First, the same basic, solid form underlies every one of these drawings, no matter how stylized or exaggerated the treatment may be in some respects. Second, the artist decided, before he began each sketch, exactly what kind of drawing he intended to make—whether realistic or stylized, and to what degree. Third, he settled in advance such questions as the over-all lightness or darkness of the drawing, the tools he would use, the general direction of lines in specific areas, and the style. As a result the drawings have consistency and quality.

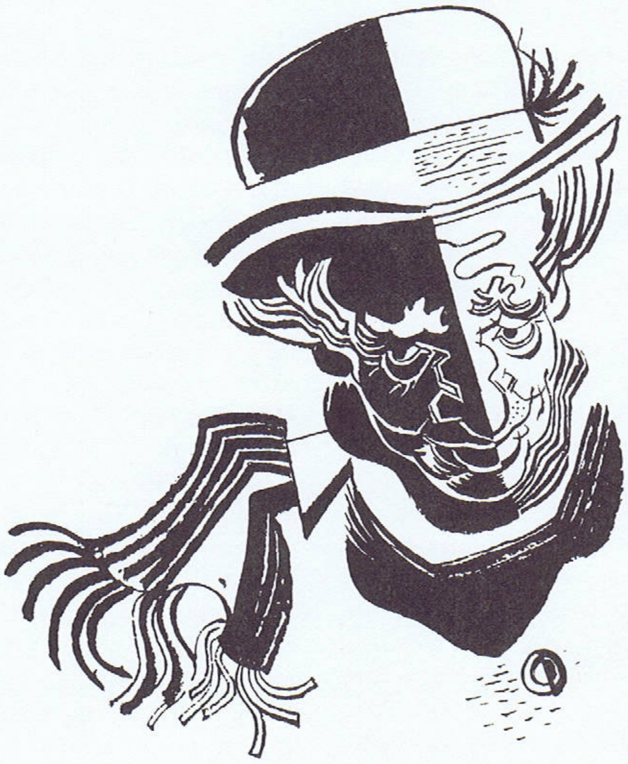
It is not enough to begin a sketch with the simple idea "I am going to make a line drawing." Every important problem should be worked out in experimental drawings before you take up pen, pencil, or brush to make the finished picture. Your ideas may change as the final drawing progresses, but it is important to have complete control of the drawing at every stage. This is true whether you are drawing a single figure or a parade. You must think through and work through your drawing before you start, making preliminary studies and deciding what you want to say and how to say it.



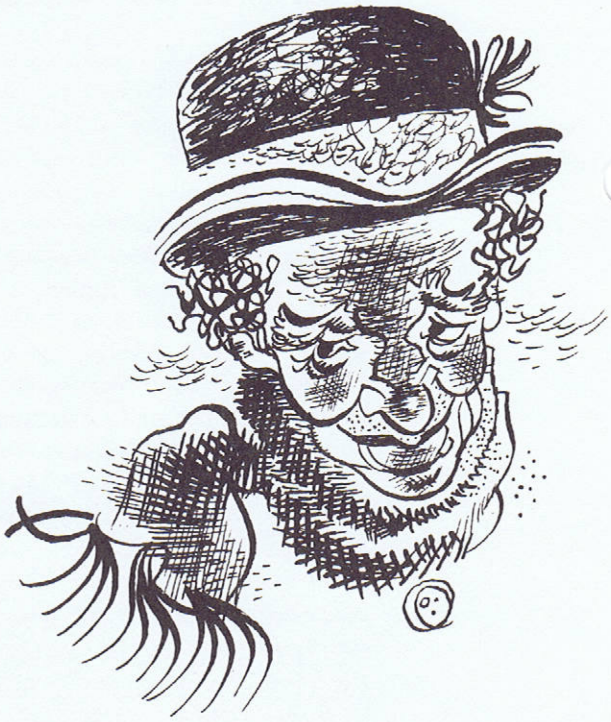
1 This drawing, although personal in treatment, is essentially a realistic tonal rendering in full light and shade. The artist has created a detailed, three-dimensional picture of this character, paying full respect to rounded contours, natural or local values, and textural differences. He used three tools — Gillott pens No. 290 and No. 170, plus a No. 2 sable brush to put the thicker blacks in the hat and to strengthen heavy accents throughout.



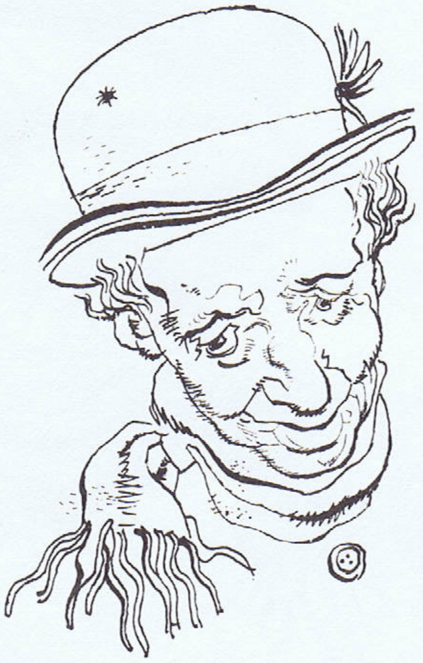
2 The realistic intent is the same in this drawing as in Figure 1. But on the whole the drawing is much lighter. Local values have been dropped, although the artist has respected the stronger value changes and the more obvious textural differences. Fewer and thinner lines create a lighter effect. Gillott pen No. 290 was used for most of the drawing. However, the stiffer nib No. 170 was used for stronger accents.



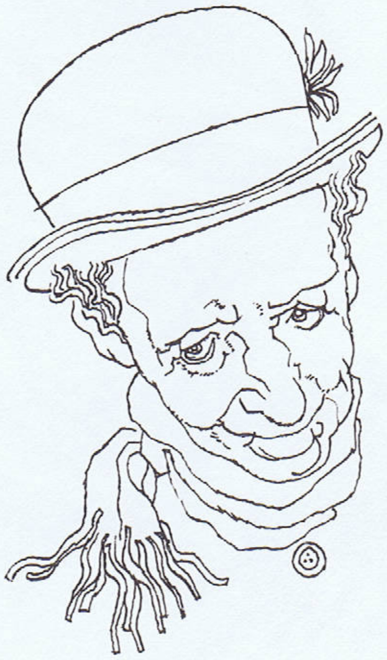
6 The drawings in this group, Figures 6 to 10, are stylized and whimsical rather than realistic, but again the underlying structure has provided a basis for sound variation. This drawing plays up a fine balance of black areas against white. The sketch was done with sable brushes — No. 2 and No. 3.



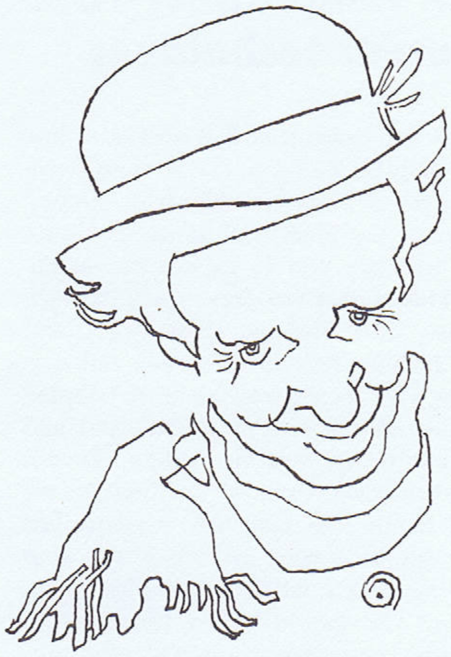
7 In making this drawing the artist has used groups of lines, each group having a strong personality of its own and depicting a particular texture. Local values have been preserved, and strong lines serve to join tonal areas of different value. Gillott pens No. 170 and No. 303 were used.



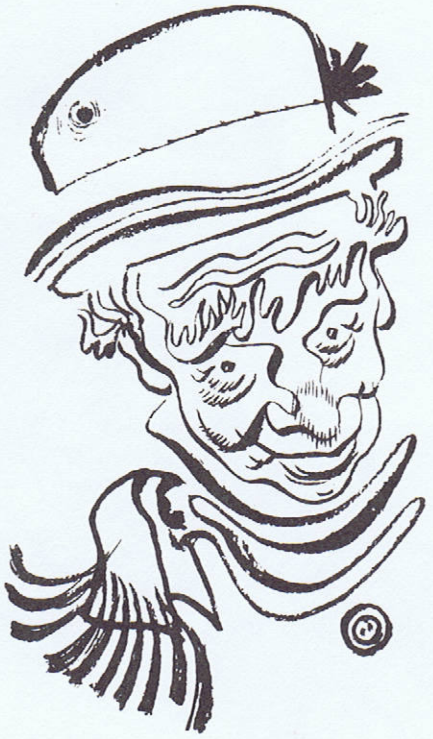
3 Now the white paper has become almost as important as the line. The heavy accents serve to point up the main features. Coarser lines are used to bring out differences of texture. Gillott pen No. 290, used for this drawing, is a flexible nib which makes it easy to vary the width of the line.



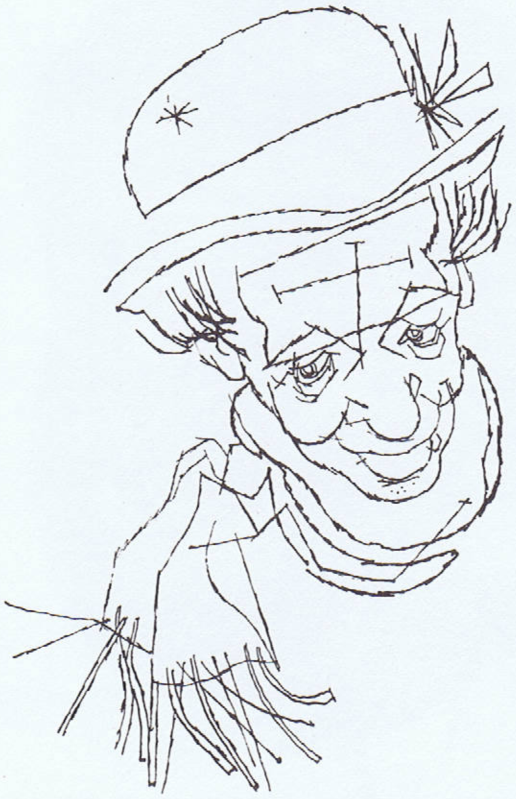
4 This drawing is still realistic. But now there are no accents, and the forms are simply outlined. However, in spite of the complete absence of values, the form is still convincing because every line was correctly placed on the basic construction head which underlies the drawing. Gillott pen No. 290 was used in making this drawing.



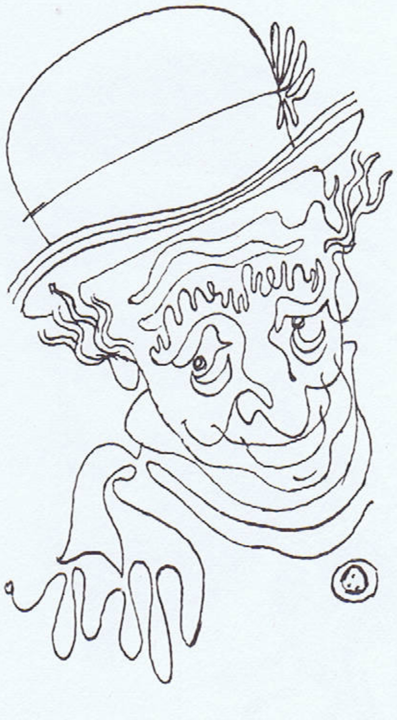
5 With these few even-weight lines the artist has presented his subject in the simplest terms possible. And yet, because each line helps to show three-dimensional form, there is no question about what you see. Only a thorough knowledge of your subject will enable you to make your drawing convincing with such economy of means. This picture was made with a Gillott No. 290 pen.



8 This caricature-style brush drawing depends for its effect on a more or less continuous heavy line of varying weight. The entire drawing is restricted to this one kind of line, except for the few very fine lines employed to suggest roundness of form. The brush used was a No. 3 sable.



9 This sketch is a study in the use of angular and somewhat bizarre lines to obtain a weather-beaten effect. The artist used a rather rigid nib — Gillott No. 170. The broken lines, deliberately ragged in places, add interest. They are made by jerky back-and-forth pen strokes.



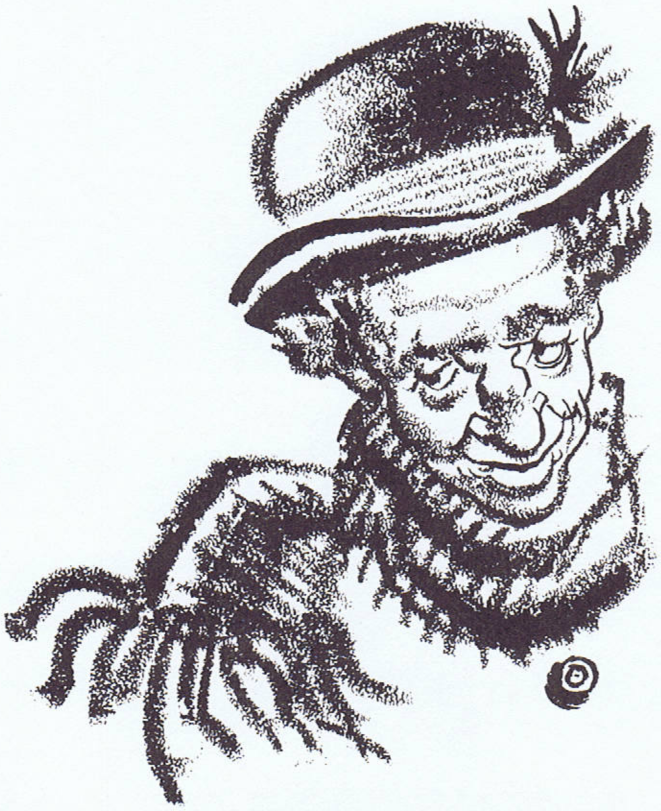
10 The exaggeration of the bulbous nose and craggy eyebrows gives this one the quality of a caricature. The treatment is light and rhythmical, in keeping with the intended spirit of the sketch. Continuous, even-weight lines like these require sensitive control. Gillott pen No. 290 was used.

Drawings by Michael Mitchell

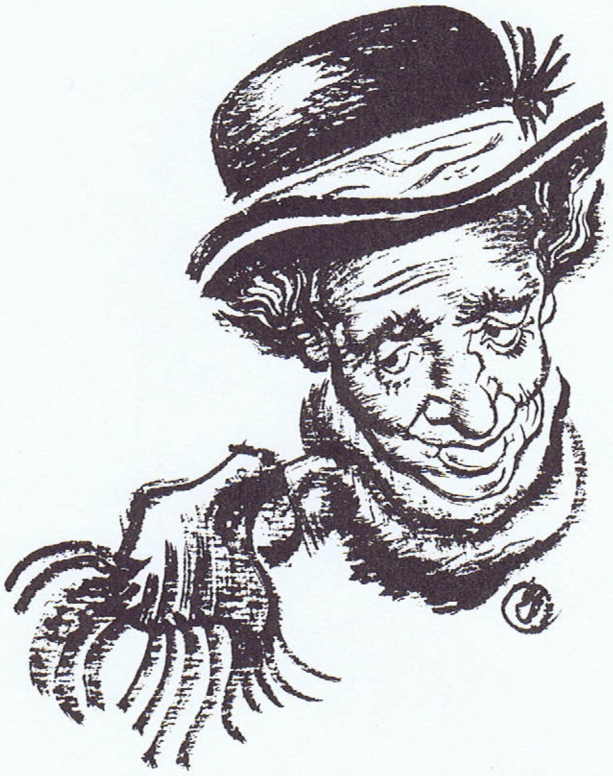
Same subject – same tonal effect – but different techniques

A sound and exhaustive knowledge of line technique is basic to your career as an artist. You can never know enough about the possibilities of the black and white mediums, and it will pay you to experiment extensively. Make numerous drawings of the various types illustrated on these pages, and invent as many new effects as you can.

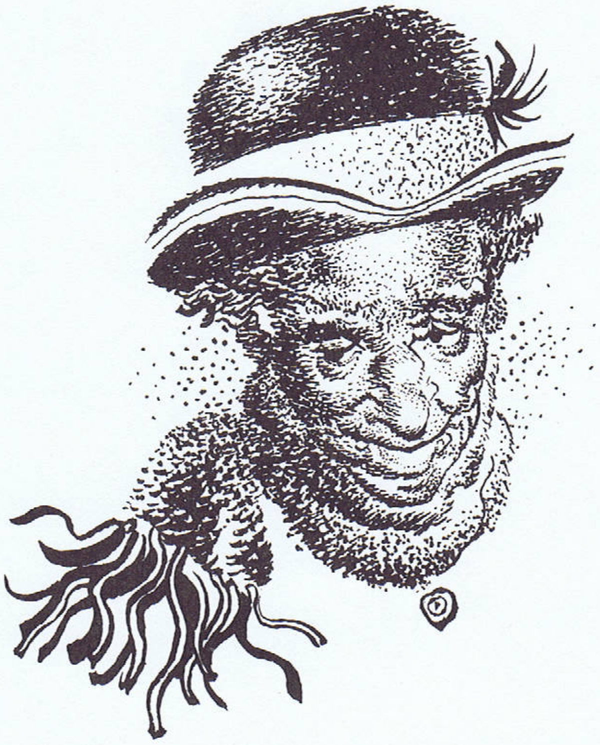
Those who are still beginners are tempted to believe that the secret of unusual and effective drawings must lie in the tools with which they were created. Unfortunately, the answer is not that easy. An accomplished and imaginative artist can create the most intriguing effects with the simplest tools. Although you should have a thorough acquaintance with every specialized technique, you will probably be making the best investment of your time if you learn to exploit to the full the possibilities of a few simple instruments. With enough practice and experience, you can handle one tool (for example, a Gillott No. 290 pen) with such versatility that you can duplicate the effects in drawings done with several other pens or combinations of pens and brushes.



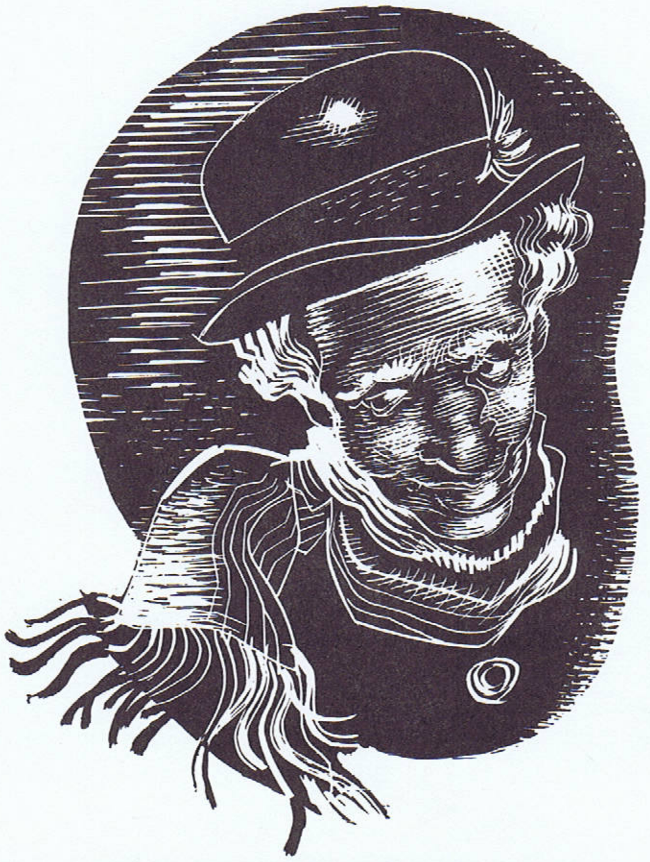
1 This drawing illustrates Ross board technique. Ross board, a special drawing paper, has a fine pebbled grain. When a black crayon is dragged across it the top of the grain becomes black but the spaces between stay white. If the crayon is pressed harder against the board, the white spaces fill up and a solid black line results. In this case the artist used an extra-hard lithographic crayon. He brushed in the solid, smooth lines of the hat and scarf with a No. 3 sable and ink.



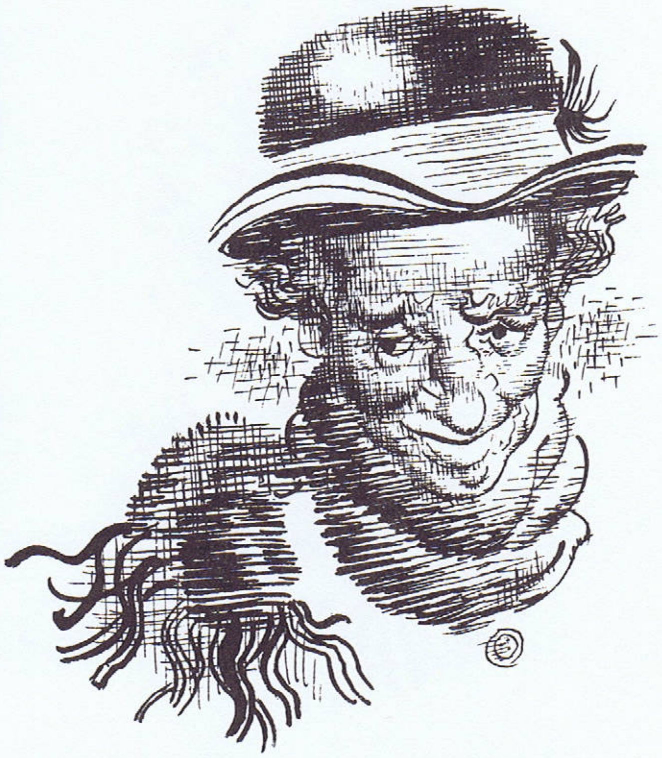
2 The dry-brush drawing shown above was done with lampblack on coarse water-color paper, using sable brushes No. 3 and No. 5. The solid areas were painted in with a fairly wet brush, pressed firmly against the paper. For the shaded areas drier lampblack was used, and the brush was tested on another piece of the same paper. Then the comparatively dry brush was merely dragged across the drawing lightly so that only the raised tooth of the paper caught the black pigment.



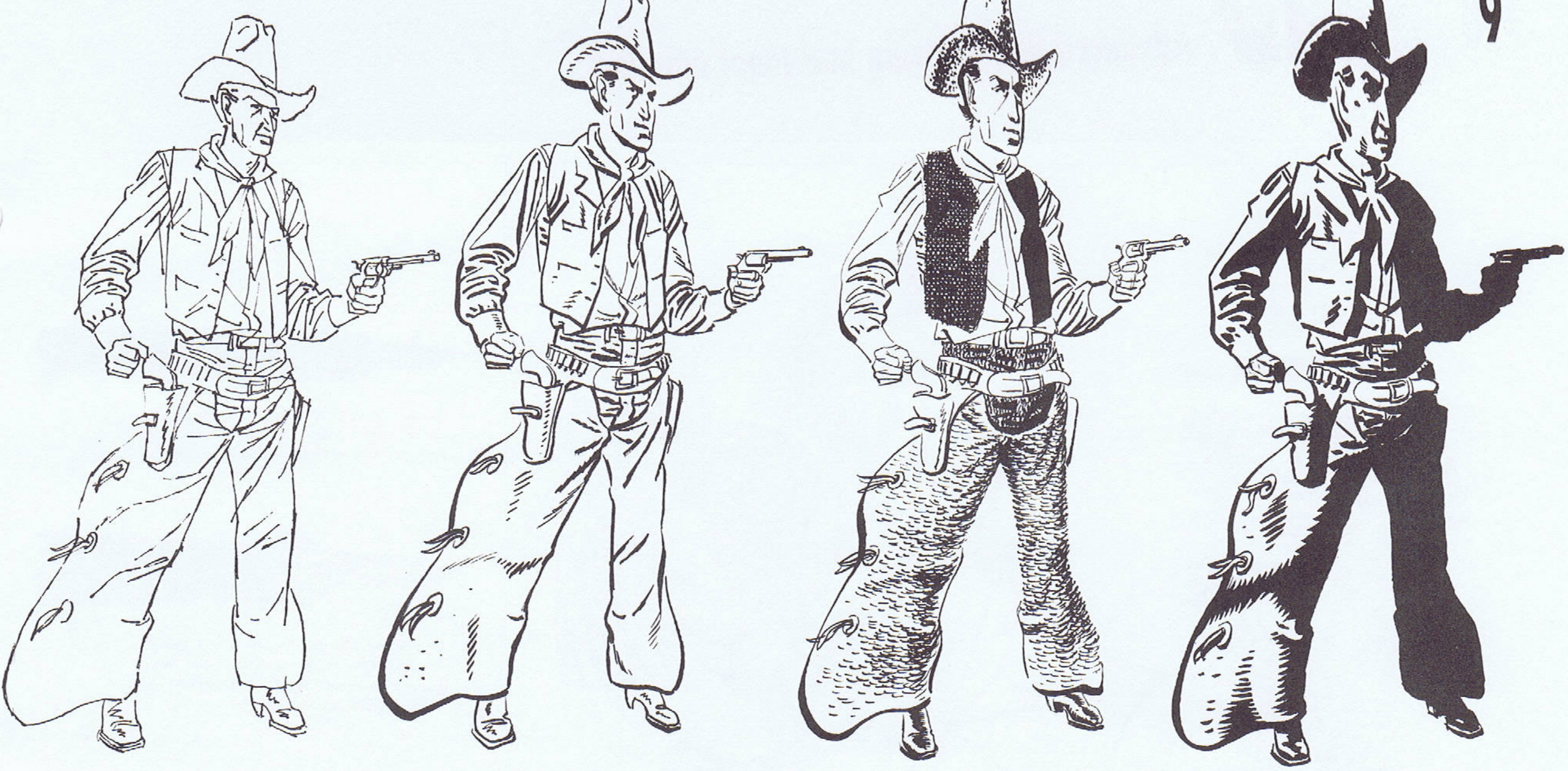
3 This stipple drawing was done with a rigid pen nib — Gillott No. 303. The point was pressed against the paper lightly for the smaller dots, and worked more heavily for the larger dots and the lines. A No. 3 sable brush was used for the heavier lines of the hat brim, the feathers stuck in the ribbon, and the fringe of the scarf.



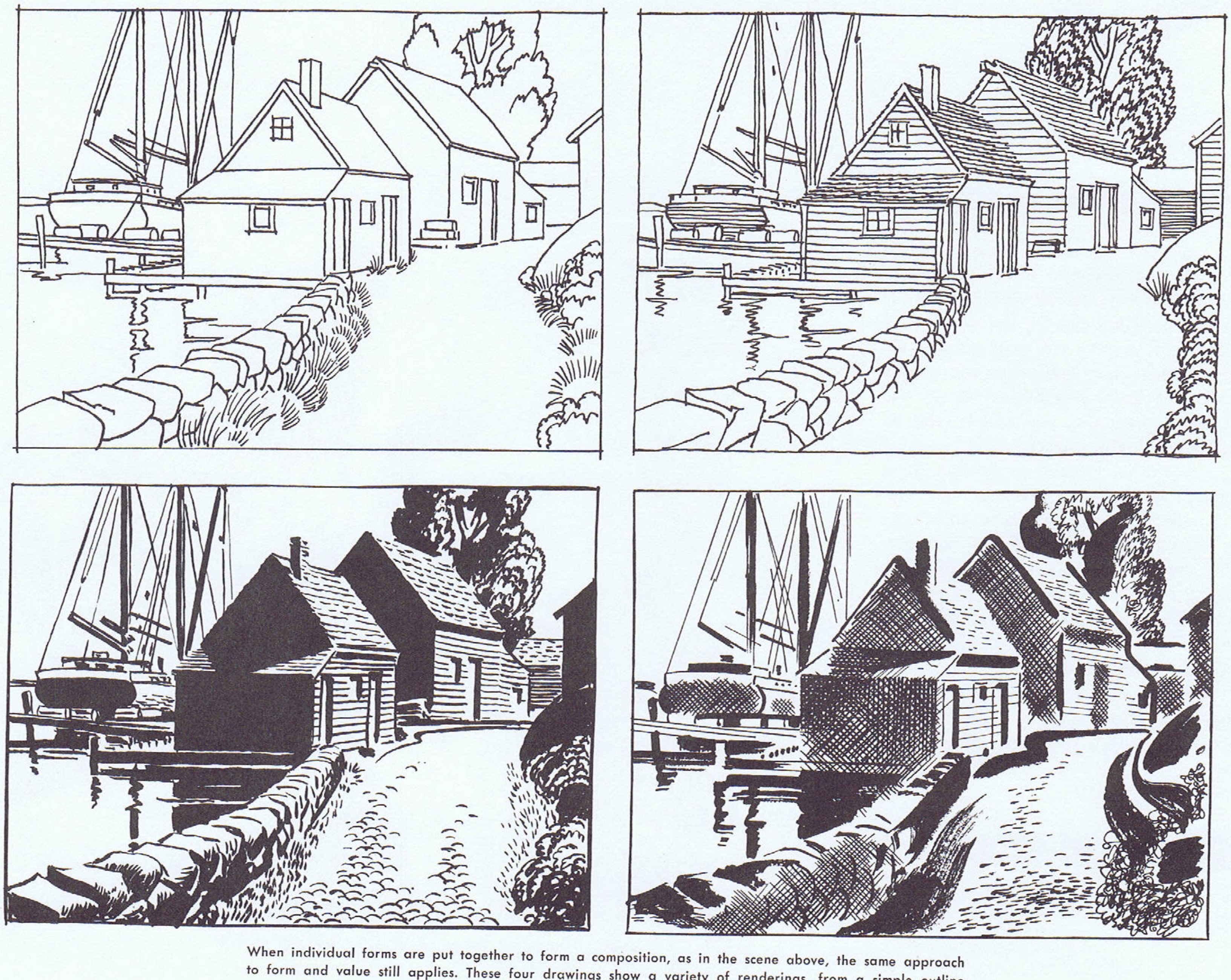
4 Special scratchboard paper was used as the basis for this drawing. A solid ink background was brushed over the whole area with a No. 5 chisel-edged sable. After chalk had been rubbed over the back of the preliminary pencil sketch, done on tissue paper, the drawing was traced down on the scratchboard with a very hard pencil. A needle-pointed tool was used to scratch out the fine lines, and a square-pointed tool to gouge out the broader ones. A straightedge helped keep the lines in the background roughly parallel.



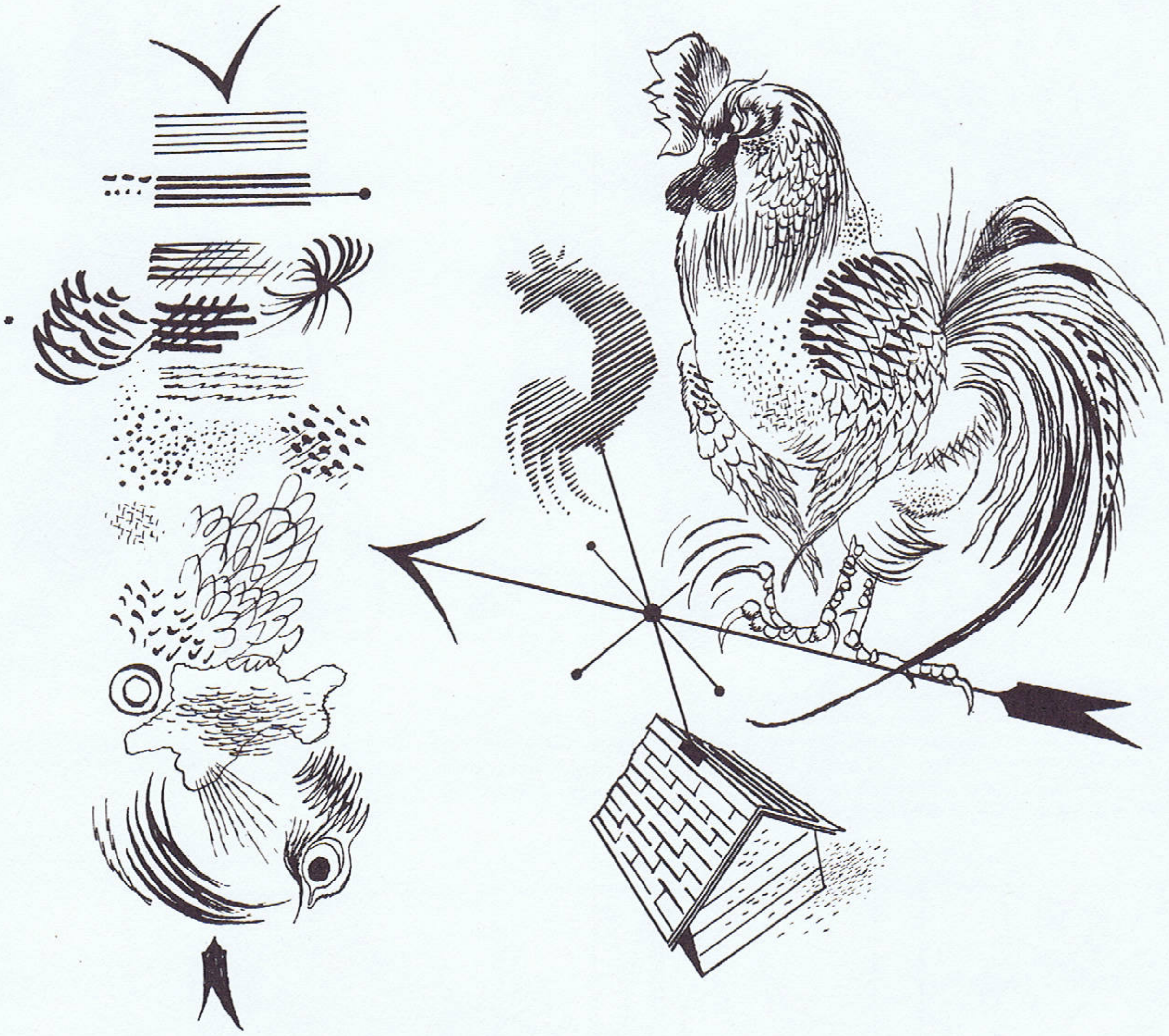
5 Crosshatch is one of the oldest and most effective techniques for creating tone. The secret lies in very careful control and a knowledge of the exact number and character of lines needed to create tone of a given value. A flexible, fine nib was used in making this drawing — Gillott pen No. 290. Where a wider line was desired the nib was spread apart by pressing harder on it.



The same principles which apply to the construction of a single head apply also to a figure or a group of figures. The drawings above are rendered in a variety of different values, techniques and textures. But in every case the basic form is the same. Although the first drawing is extremely simple and economical, warmth and informality have been achieved by the use of broken lines. The second drawing is slightly more realistic. The third drawing is rendered with careful regard for texture, utilizing a full range of values. The fourth drawing is a study in strong contrasts of solid black areas against white.



When individual forms are put together to form a composition, as in the scene above, the same approach to form and value still applies. These four drawings show a variety of renderings, from a simple outline to a rather stylized handling. All, however, are convincingly and solidly drawn.



The fine lines in this drawing, such as those in the wing tips and feet, were done slowly and carefully with a flexible, fine point.

In contrast with the fine lines, the sharply tapered lines in the wing and the heavy lines in the comb were drawn rapidly with a more rigid, coarser point.

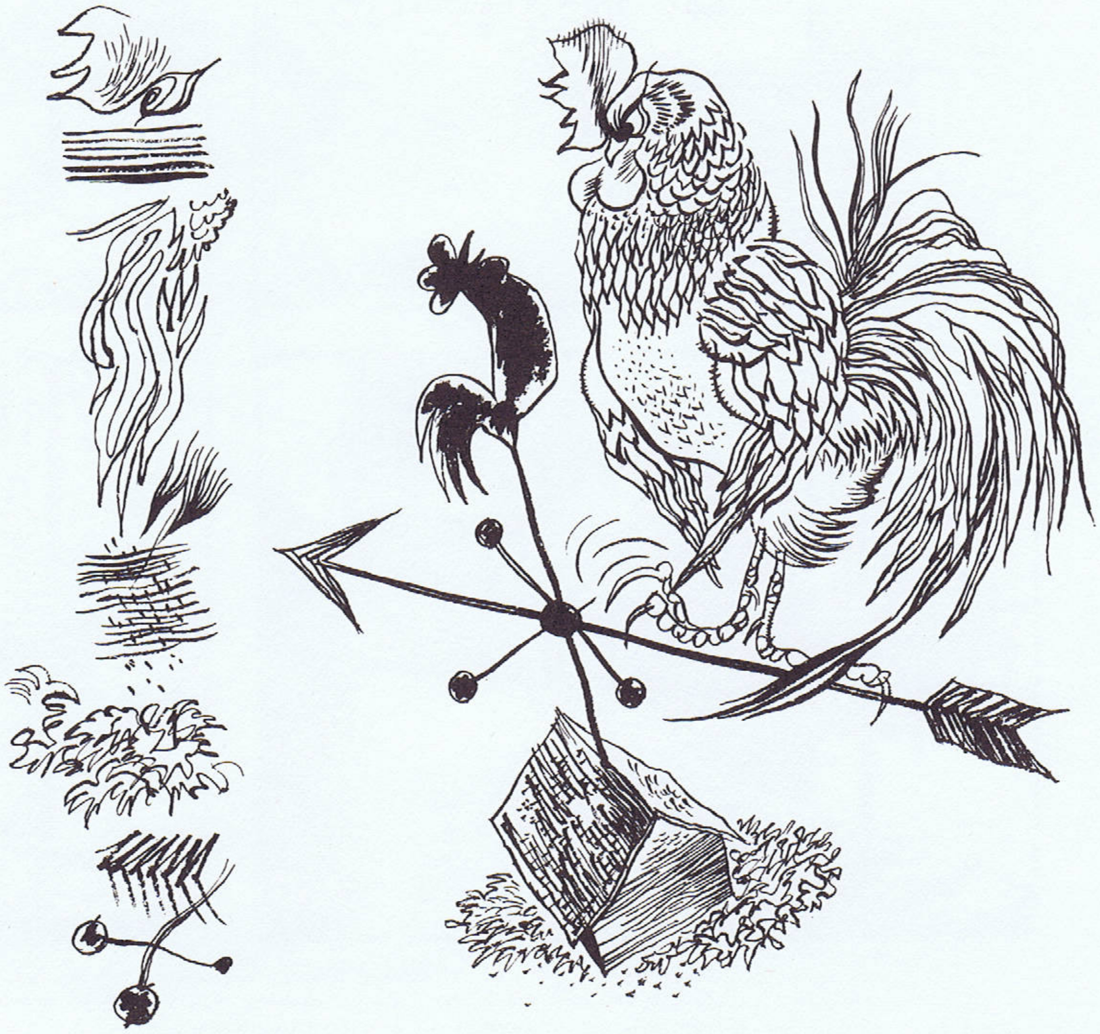
A Speedball C-5 pen was used to make the crisp, straight lines in the weather vane.

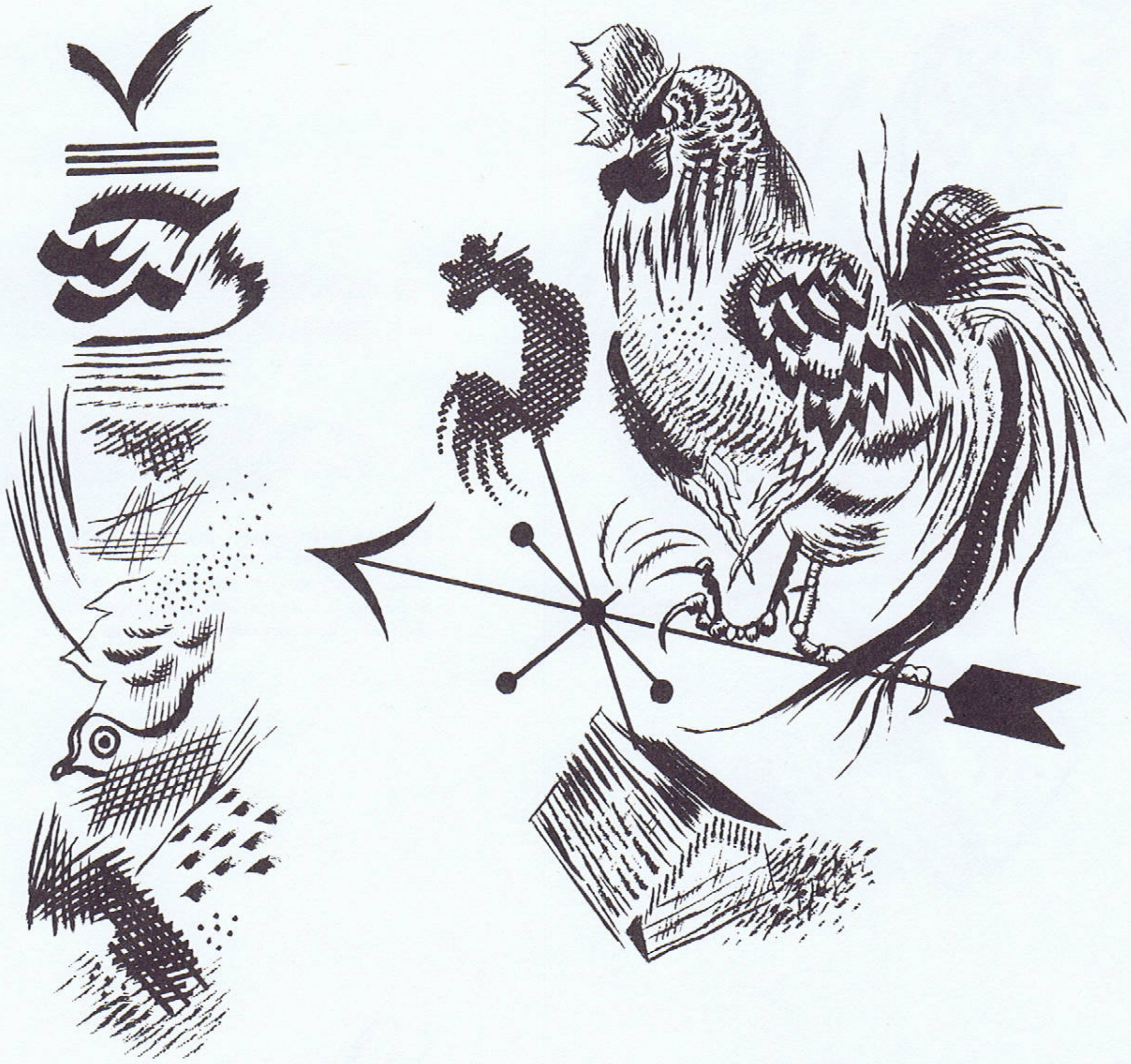
Selecting the right tool

When you have carefully considered the effect you want to create in a line drawing, you should select the drawing instrument that will produce exactly the result you want. In this section you will become acquainted with some of the most useful tools and the line effects they will create. By patient experimentation, you will be able to invent many useful effects.

It is worth your while to explore these different line mediums. You can never tell which technique will be most useful for your particular needs until you are thoroughly acquainted with each one of them. Knowing precisely what effects are at your command will be helpful in planning your drawings from their earliest stages. For example, if you know that a certain tool will make decorative lines of a particular nature, you will be able to plan a decorative drawing with that tool in mind.

This drawing was done entirely with a No. 3 pointed sable brush. All the lines were drawn slowly and carefully.





A No. 5 chisel-edged sable brush was used for the broad lines in the wing and the tail.

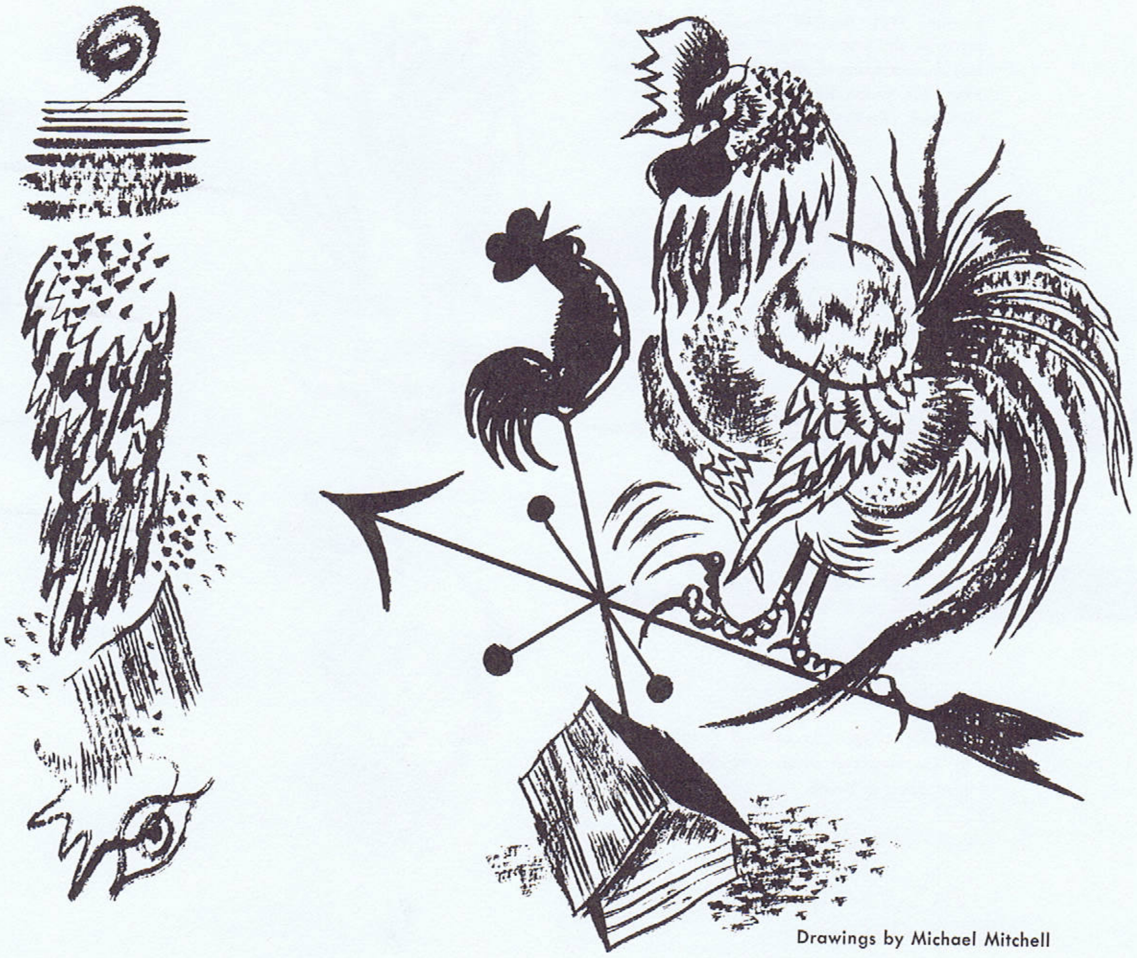
A No. 3 pointed sable brush was employed for stipple, crosshatch and the finer lines.

A Speedball C-2 was used for the firm, rigid lines in the weather vane.

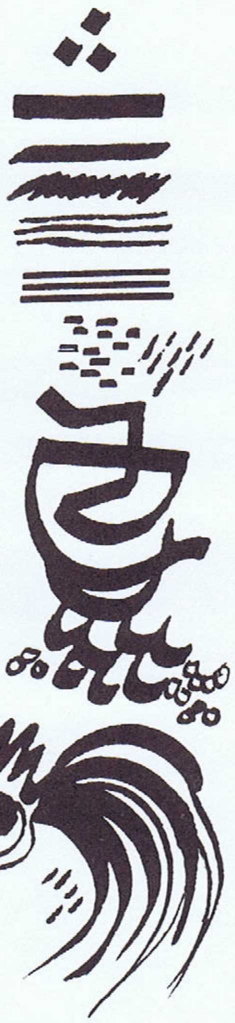
This is a "dry-brush" drawing, made on coarse-grained paper with pointed sable brushes (No. 3 and No. 5). In this case lampblack was used. The brush was filled and then brushed out to required dryness on a piece of scrap paper. All the lines were drawn rapidly. The weather vane was ruled in with a wet brush.

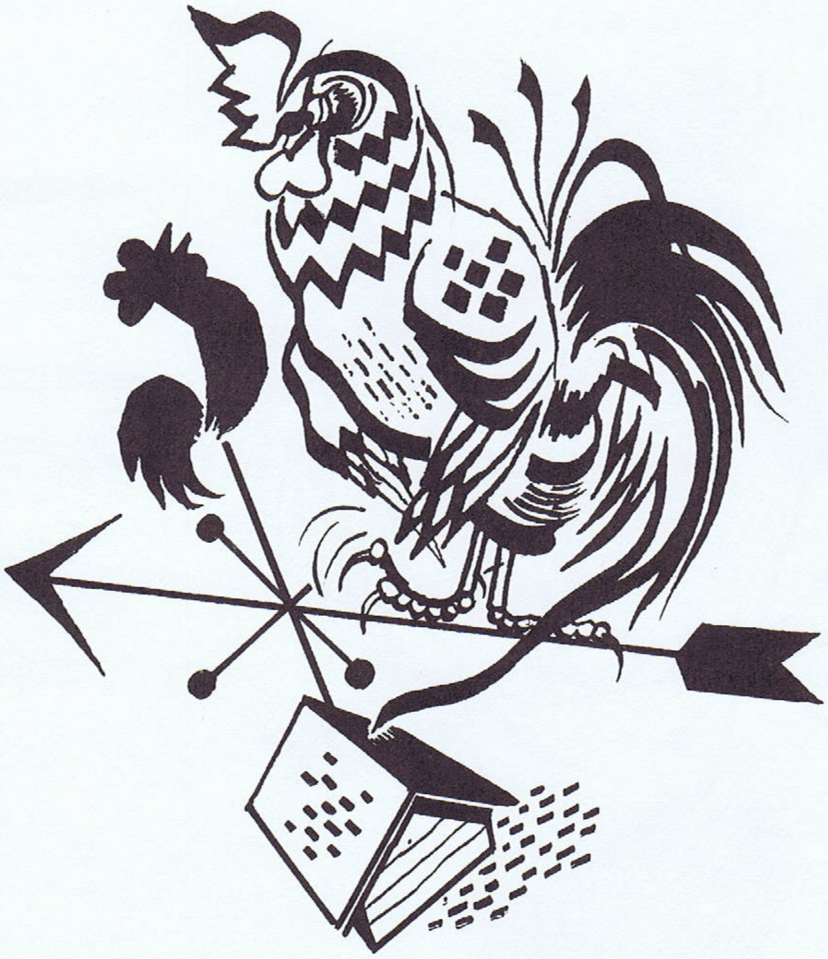
Pointed sable brush No. 3

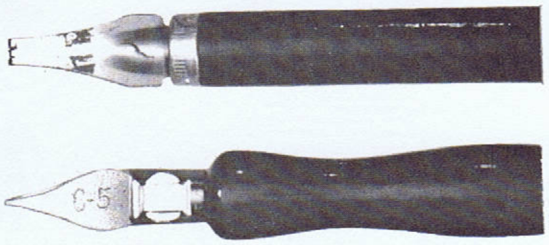
Pointed sable brush No. 5



Drawings by Michael Mitchell







A broad lettering pen and a Speedball C-5 were used to render this drawing. These broad, coarse pens force the artist to handle the design with great simplicity, producing a highly stylized drawing.

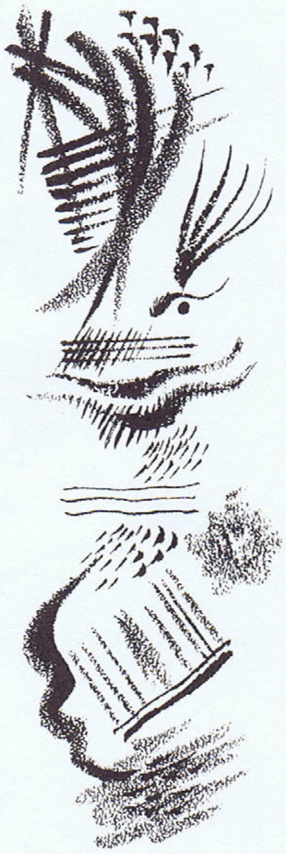
The drawing at the right was made on Ross board. The artist used a wax lithographic crayon and two pointed sable brushes (No. 1 and No. 3). The raised tooth of the paper caught the crayon, leaving minute spots of white in the depressions and thus automatically creating a kind of pebbled effect.

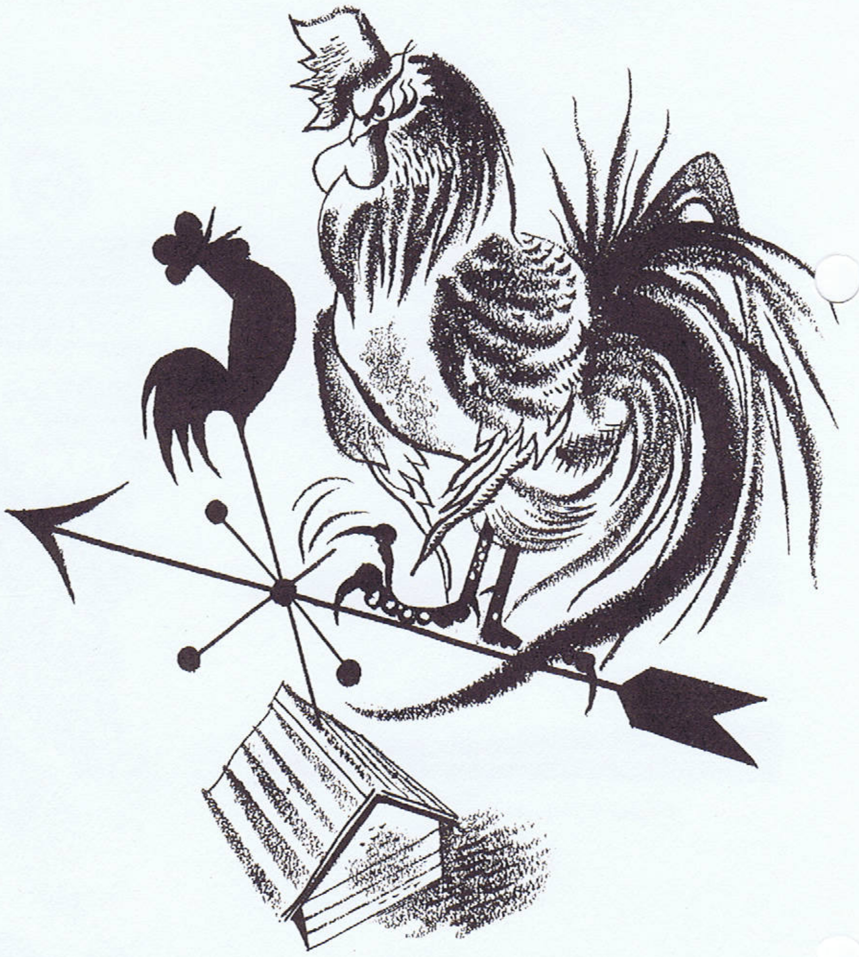
The main dark areas, the graded tones, and the dark tail were done with the crayon.

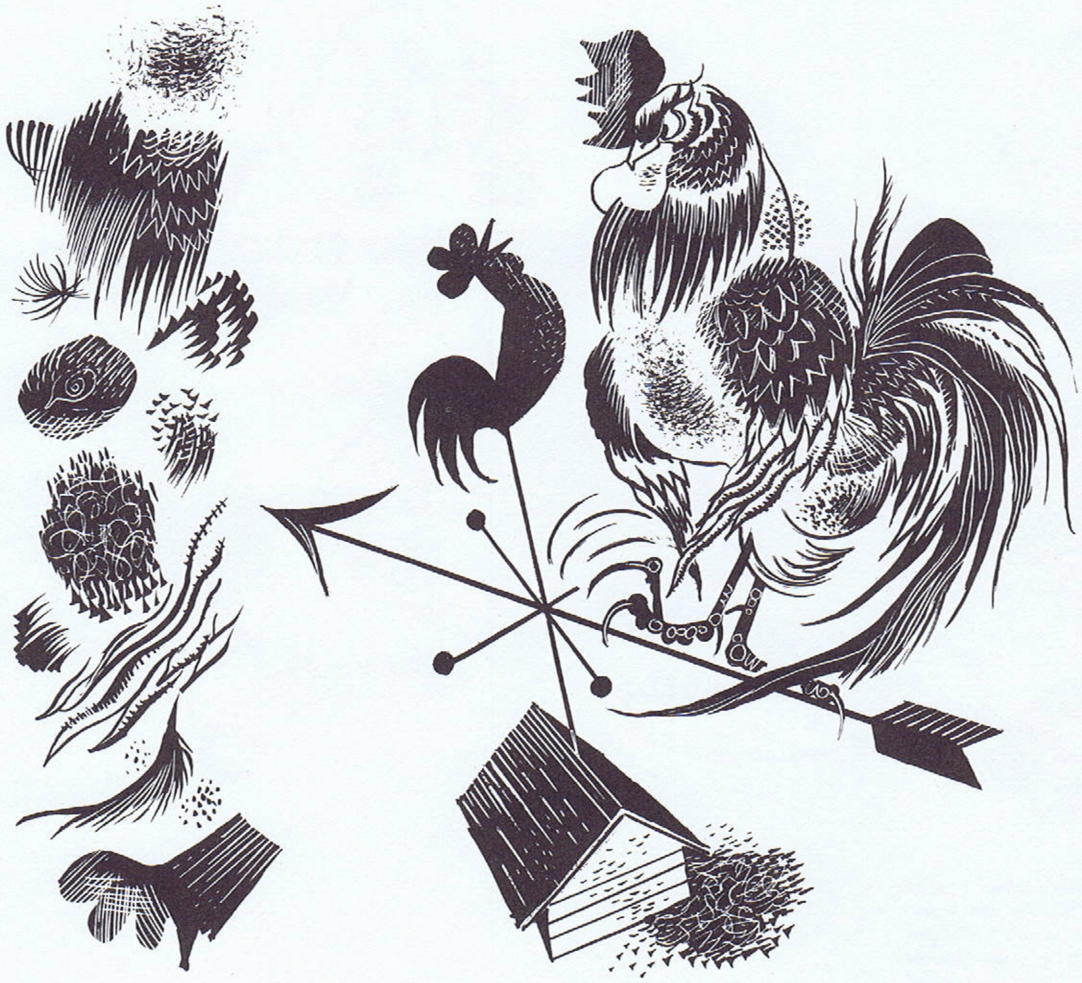
Pointed sable brush No. 1

Pointed sable brush No. 3

A ruled brush line formed the main part of the weather vane, and the legs were also done in brush.







This scratchboard drawing stresses a pattern of blacks against a white background. Methods of working in scratchboard are explained in detail on the following pages.

The black areas were painted with a No. 4 pointed sable brush.

A round brush was used for stippled effects.

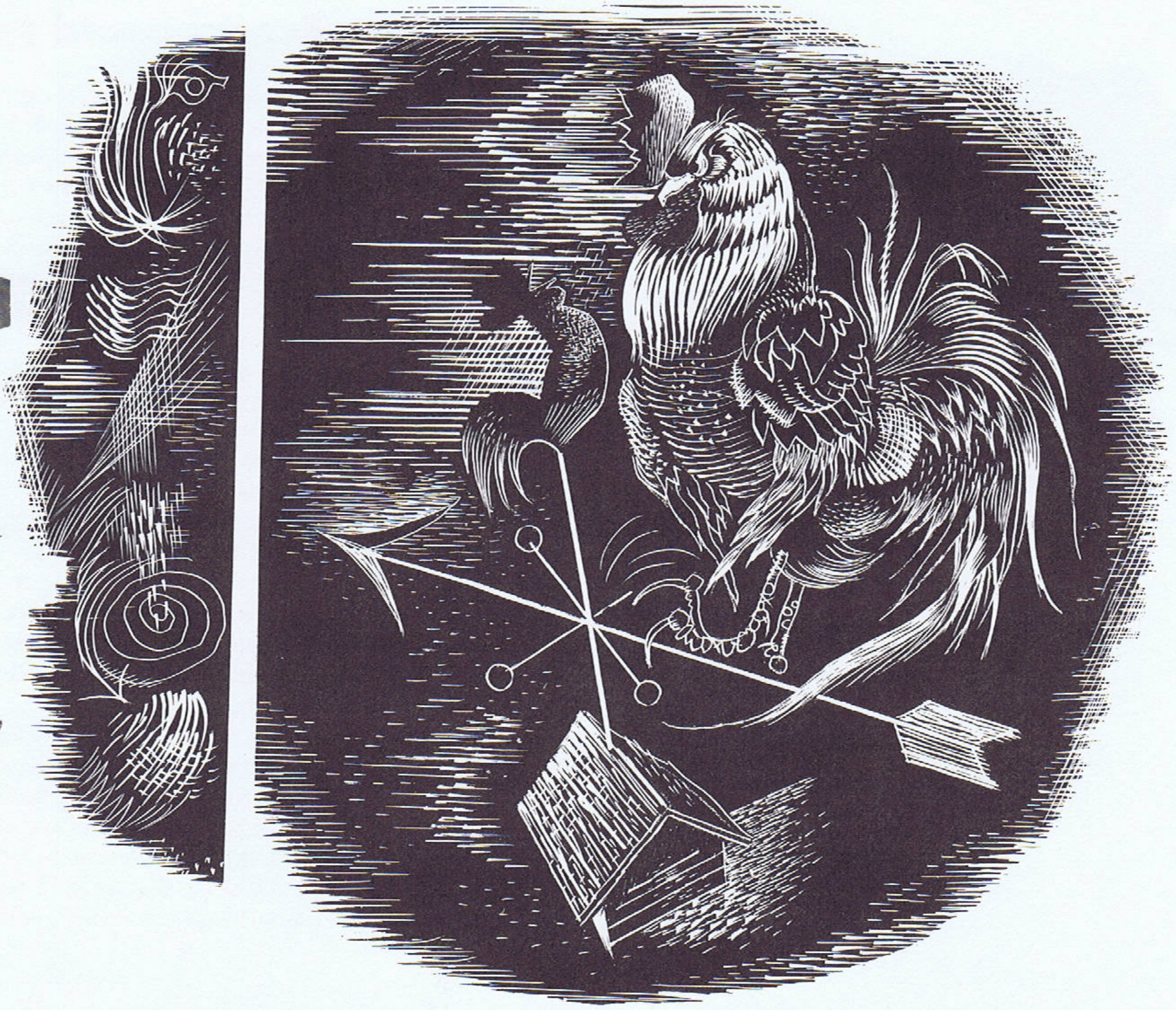
Square scratchboard tool used for scratching white lines into black areas.

This scratchboard drawing stresses a pattern of whites against a black background.

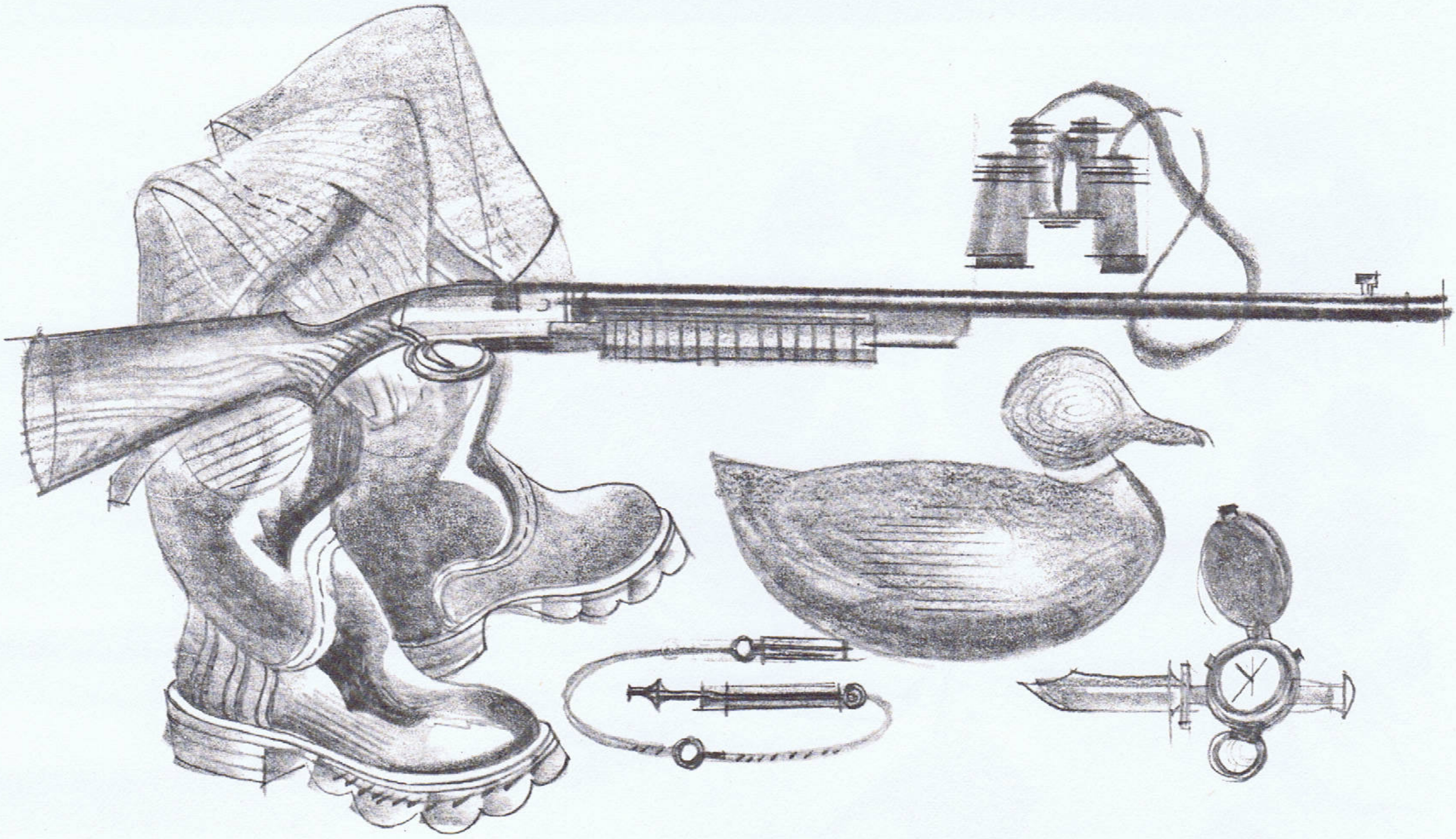
The black background was brushed in with a No. 10 chisel-edged sable.

Finer crosshatch lines were done with a pointed tool.

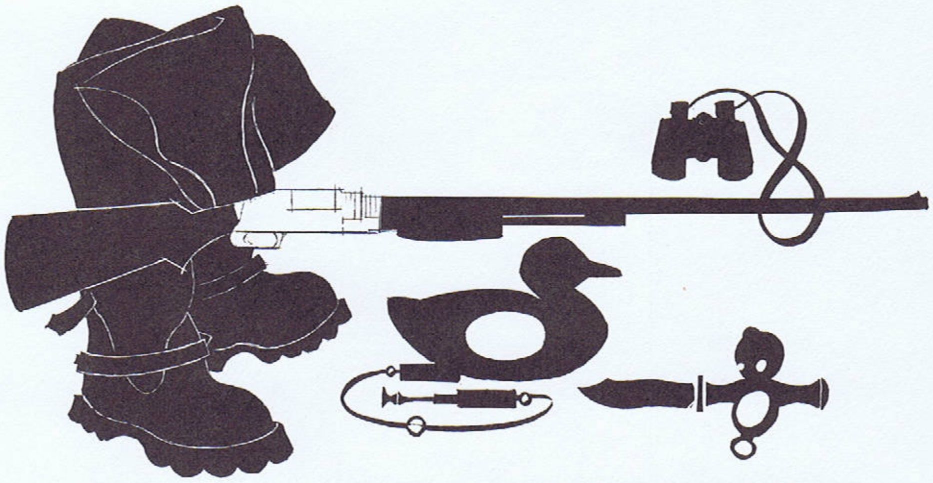
Horizontal lines were ruled in with a square scratchboard tool.



Drawings by Michael Mitchell



This is a preliminary pencil drawing for the finished scratchboard rendering on the opposite page. Since the final drawing in this case is to have a white background, the sketch was made with black pencil on white tracing paper. On the other hand, if your picture is to appear as a white drawing against a background of black — as in the drawing of the rooster at the bottom of page 13 — prepare the preliminary drawing with a white pencil on black paper.



To transfer the pencil drawing to the scratchboard surface, you can make a special transfer tissue by coating the back of a separate piece of tracing paper with either pencil or white chalk. If you are making a typical scratchboard drawing — white against black — you will first coat the scratchboard with India ink and use the white chalk transfer sheet. If your final scratchboard drawing is to have an over-all pattern of dark against a light background, you will use the pencil transfer sheet. The pencil lines on the white scratchboard will then guide you when you ink in the black lines of the finished drawing.

Here we have used a combination of transfer techniques. The outlines of the objects were traced down on the white scratchboard with a pencil tissue. Next, these shapes were inked in with solid black, except for the areas of the breech action, the side of the duck, and the compass face, which were left white. To establish the main white guide lines inside the black area of the shapes, the artist then traced these lines down on the black by using a chalk transfer tissue.

Scratchboard techniques

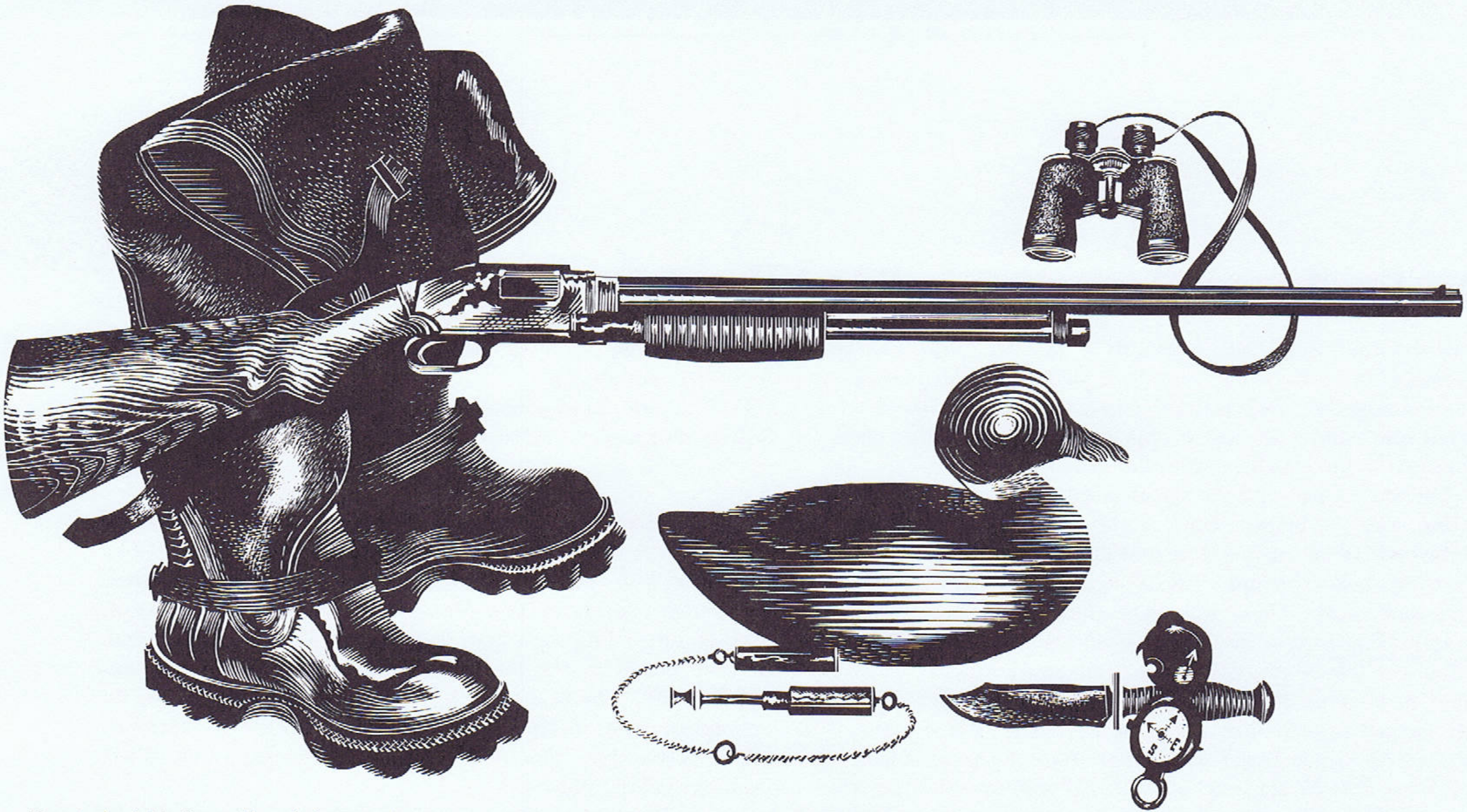
One of the most useful special techniques in the field of line drawing is scratchboard. It has many advantages: It reproduces very well — even when greatly reduced, and printed on coarse paper. You need only the simplest drawing equipment. You can draw extremely fine black or white lines very easily. The crisp quality of scratchboard makes it an ideal medium for pictures in which accurate detail and precise drawing are essential. Today's scratchboard is in many respects the equivalent of the old woodcut and the later hand-done steel engraving.

By contrast with the earlier engraving methods, scratchboard has the advantage of being extremely easy to handle once you understand it. The drawing is made on a special piece of illustration board which has been coated with a fine white clay. This board, like the technique itself, is called "scratchboard."

There are three ways to handle scratchboard, as illustrated in detail on the opposite page. If you wish your picture to have the effect of a white drawing on a black background, you will begin by brushing black India ink on the coated surface of the board. When the ink has dried you can scratch the lines of your drawing into it, revealing the white clay. This is the normal scratchboard method.

On the other hand, if your drawing is to appear black against a white background, like a regular ink drawing, you will sketch with a sable brush and India ink on the scratchboard and later scratch out details in some of the black areas.

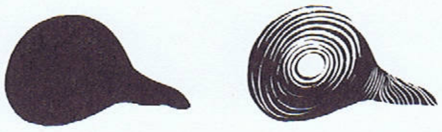
A third method combines both techniques. Refer to the illustrations on the opposite page to see how this is done. (Other scratchboard drawings appear on page 13 of this lesson.)



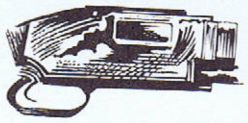
Here is the finished scratchboard drawing. The textures are convincing because the artist has used lines which are appropriate to each form. Study and analyze the length, width, interval, and direction of these lines. Notice the extreme contrast between the long, straight ruled lines on the gun barrel and the short, flecked lines on the top of the boot. Curved lines of varying width and character were scratched out to simulate the polished grain of the gunstock. On the other hand, the straight, tapering lines on the side of the wooden decoy were inked in. These techniques are explained in detail below.

Drawings by Michael Mitchell

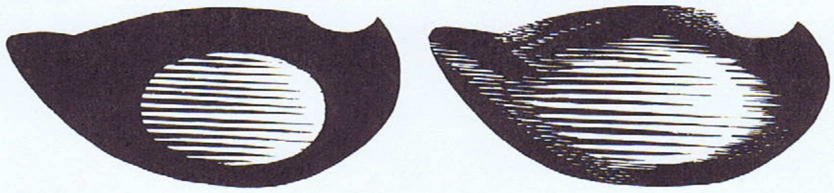
Three ways to work in scratchboard



White lines on black: The duck's head was first filled in solidly with black India ink. The white lines were then scratched out. This is the basic technique of scratchboard.

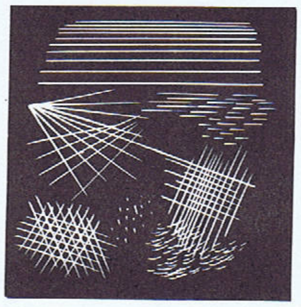


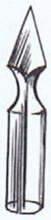
Black lines on white: This part of the gun (the breech action) was drawn directly on the white scratchboard with a sable brush. This technique is exactly like the one for making a typical line drawing. A few details in the larger black areas were then scratched out.



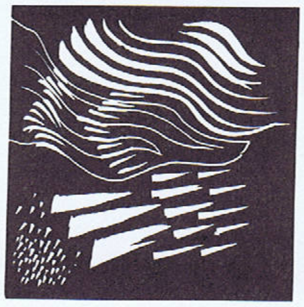
Both techniques combined: The duck's body was inked in with solid black, except for an oval area of white in the middle. Then the horizontal black lines were drawn across the white oval area with India ink and a small brush. The drawing was completed by extending the resulting white lines into the black areas with a scratchboard tool, and flecking out the smaller lines to suggest the wooden texture.

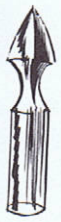
Three basic scratchboard tools



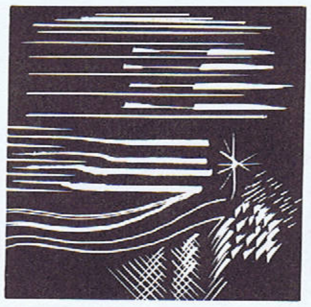


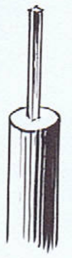
The scratchboard tool on the right is an Esterbrook scratch knife, No. 331. The kinds of lines it makes are illustrated above. This tool was used to draw the fine lines in the gun barrel, boots, knife handle, and binoculars.





This tool is an Esterbrook scratch knife, No. 330. It was used to draw the broad, tapering lines on the gunstock. It is also helpful in scooping out large areas of ink. By turning the tool from side to side, you can create the effects above.





This is a scratchboard tool with a square cross section. Used at its full width, it will make lines the size of the widest ones in the panel above. Turned on its corner, it will make fine lines. By rolling the holder between your fingers as you draw, you can vary the width of your lines. The large scratchboard drawing above was done with these three tools, plus a No. 1 and a No. 3 sable brush.

How I make an illustration in line—Fred Ludekens

To me the underlying "black pattern" — the structural basis of the drawing in frank, strong accents of pure black — is probably the most compelling and distinctive feature of a good line drawing. But black and white are at opposite ends of the value scale. The eye seeks intermediate values of gray to help it bridge this gap. Therefore I feel that the use of intermediate values in combination with the black pattern is almost equally important.

If the basic structure and design of the black pattern are right, it is a comparatively simple matter to relate intermediate values to this framework. These gray in-between values are obtained by interpreting in texture the forms and surfaces. Sometimes a few dots or a line or two will suffice to suggest a surface and give "color" to an area, or dimension to a form. At other times a more finished interpretation may be advisable. These areas of tone may be either larger or smaller than the pure black or white areas. The extent to which you will wish to introduce texture with intermediate values will depend to a large extent on the subject and design.

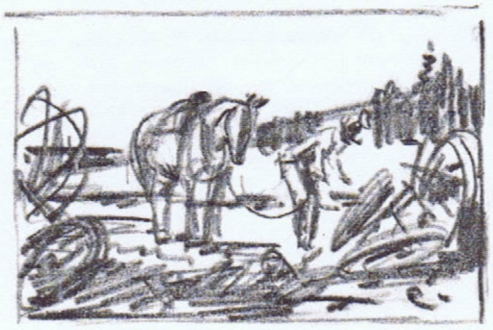
To illustrate these points, I will discuss in detail my method of producing a picture drawn in line.

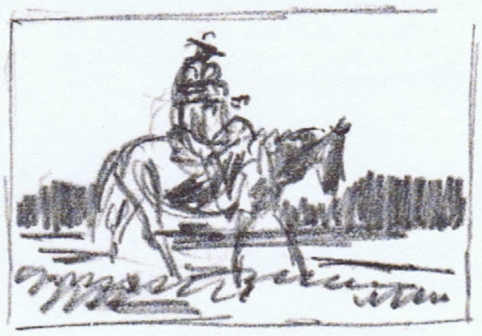
The Subject: I am using as an example a drawing which will occupy about half a page in the *Saturday Evening Post*. The story to be illustrated is part of a serial. The action takes place in the high country of New Mexico about 1885. A wagon train has been burned by a group of Indians. A wounded girl is found, bleeding but alive. She is carried out of a flat valley by a rider on horseback. The text to be illustrated reads: " . . . she could distinguish certain sounds, a horse's slow hoofbeat, the creak of saddle leather. Her body felt cramped and she was aware of her shoulders being tightly held."

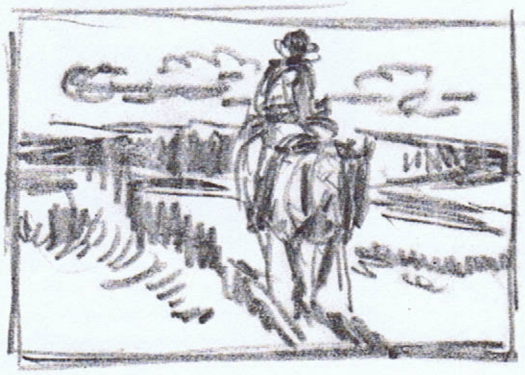
A strong design is the key. The blacks hold the structure and are used in large areas to give force to the illustration. There are three things I want to get into my line drawing: (1) The character and mood of the subject. (2) Variety in the arrangement of black, white and grays. (3) A picture pattern with strength, clarity and simplicity.

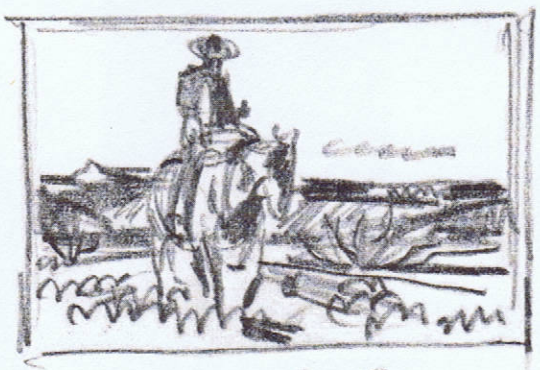
The start

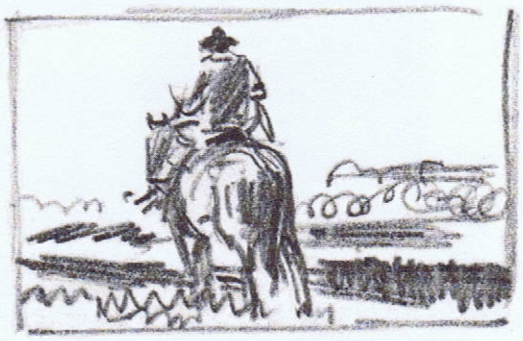
These five sketches are reproduced actual size. I make as many as necessary to get what I want. Working in a small area, I can concentrate on essentials and not be concerned with details. At this point I am interested only in feeling and action and in composing areas of solid black, grays, and white in the design.



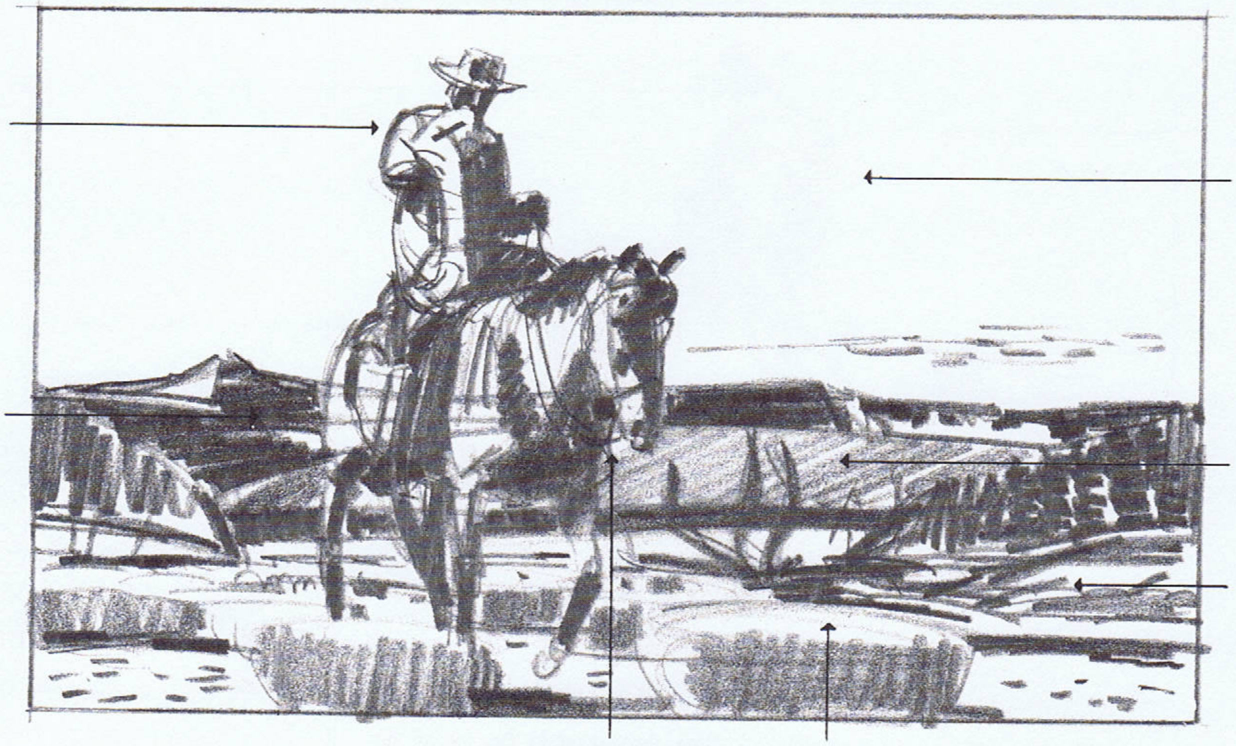








1 Now I begin to develop the most satisfactory of the small sketches, working on tracing paper at the actual size of the final reproduction (10½'' by 6¼''). My concern is with the character, action, and rhythm of the drawing as a whole. I try not to lose the feeling of the original sketch in moving to the larger size. Right at the start I establish the main light and dark masses.



The rider is placed well off center — I don't want to "freeze" him at dead center.

More than half of the sky is on this side — and the background shapes are more interesting — because I have placed the horse and the rider well to the left.

The dark shadows on the mountain next to the light horse will help to make the animal stand out.

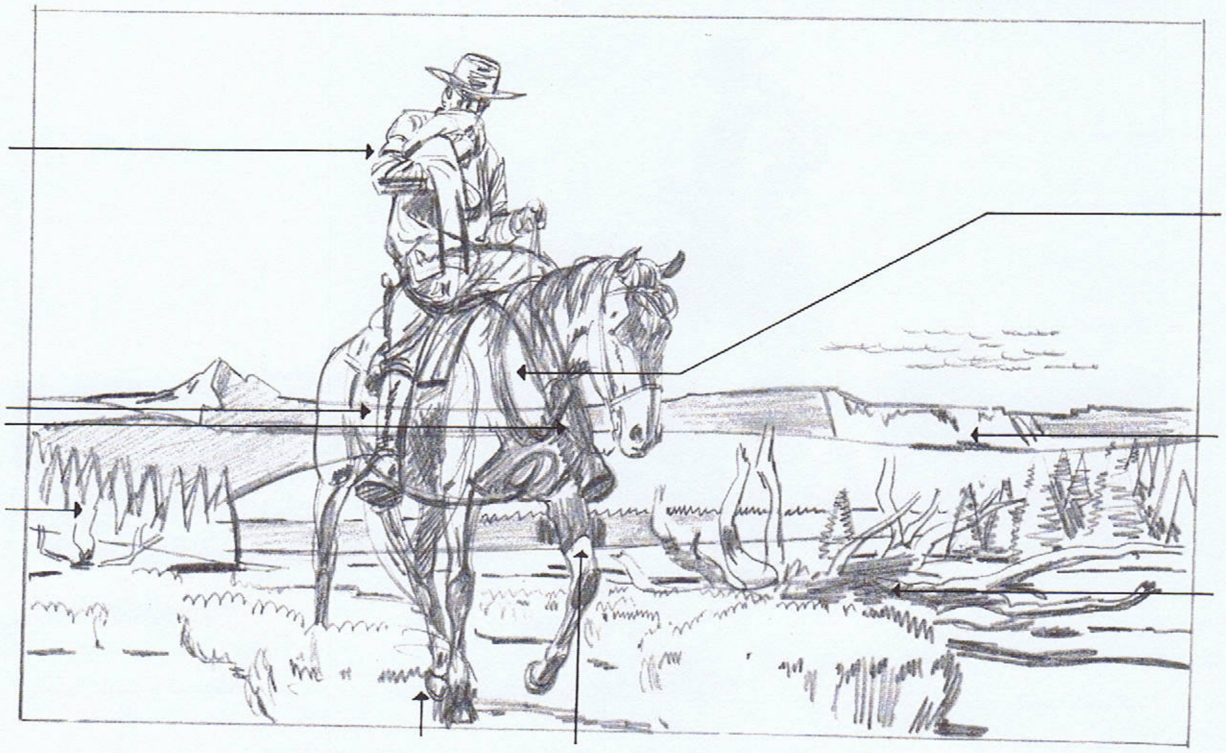
The wooded mountain must be kept fairly dark so as not to break up the mass of the background landscape.

The twisted lines of the dead piñon tree contrast with the smoother, flowing lines above and below it.

The dark shadow on the horse makes it stand out against the timbered gray mountain.

Sagebrush shrubs will be light and rounded in shape, smaller as they recede, overlapping each other.

2 The final pencil drawing is made the same size as the previous sketch. Here I want a carefully worked-out drawing of all the forms, properly constructed and proportioned.



So that the action will be unmistakable, I make the man's arm come forward and clearly go under the woman's arm.

The base of the neck, the body, and the legs of the horse are "drawn through."

I felt the need of more light area in this row of hills for balance and interest. This area may or may not be retained in the finished drawing, depending on how the more important shapes work out in later stages.

The man's legs are far enough apart to allow for the solid form of the horse's body in between.

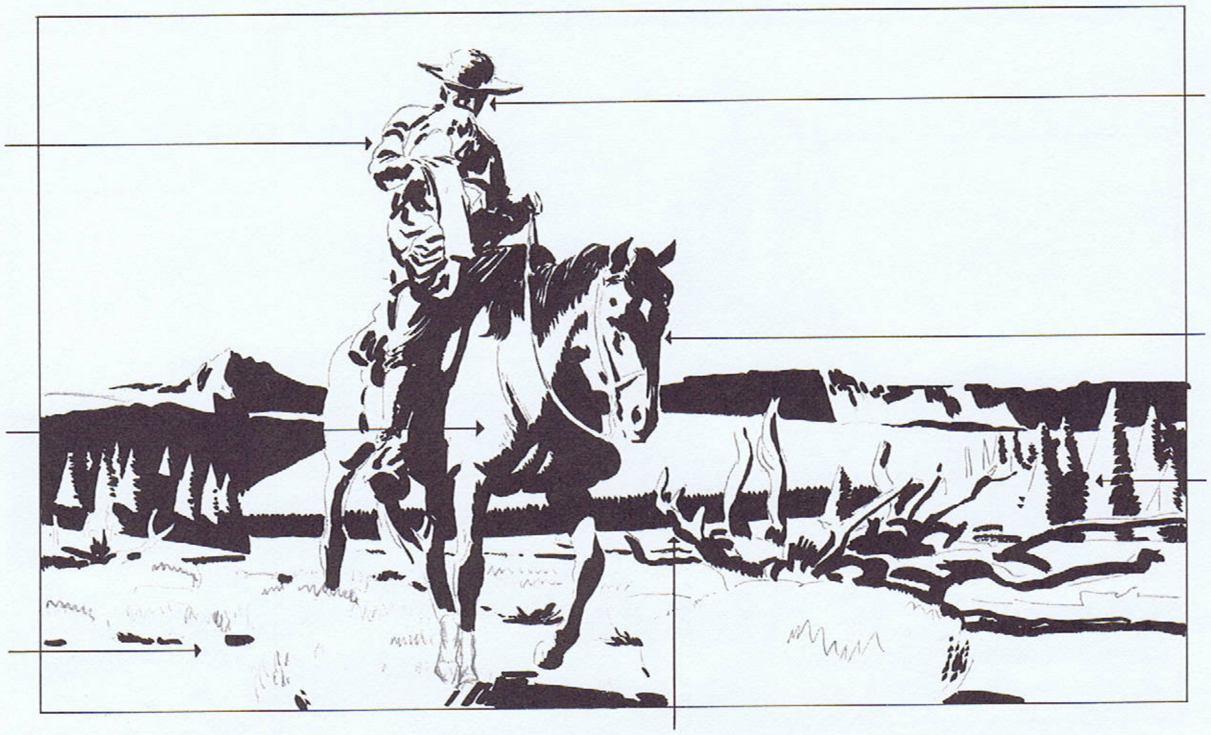
The cone-shaped trees are only suggested at this stage. When I place the blacks these will be drawn with a brush.

The shadows and the lower, outstretched limbs of this stump will be directional — they will extend from behind the horse's left front leg to the right-hand border of the picture. This adds motion and direction.

For sound construction I draw both hoofs of the horse, although they will be hidden in the final picture.

This light spot is very important to help thrust the leg forward. It must overlap the lower line of the background trees.

3 My next step is to trace the drawing down lightly on hot-pressed Whatman board. To make the picture easier to work on, I enlarge it to one and one-half times reproduction size — 15¾ by 9½ inches. With the camera lucida this can be done rapidly. I then paint in all the large black areas with a brush, using "extra-dense" black ink. These solid blacks quickly establish the basic pattern for the whole picture.



All of the folds are suggested; I will work them out more carefully later.

The solid mass of the horse's body carries no detail. It is made up of the white of the paper.

With the brush I establish a few small black areas, taking care to vary their size and shape for interest. The intervals are varied, too.

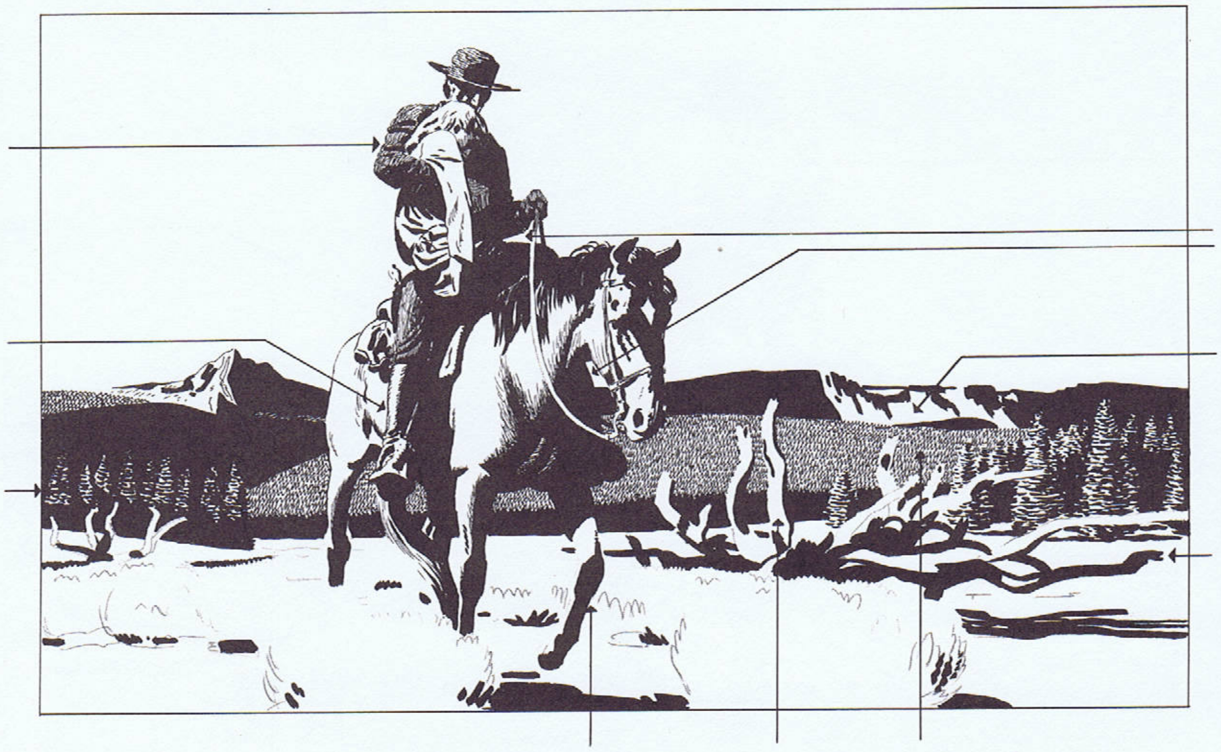
The rider should appear as a strong dark shape to stand out against the sky and contrast with the light form of the girl.

The horse's head is modeled in solid black, which strengthens the sense of three-dimensional form.

I want a strong, simple pattern of light and dark to establish the basic cone forms. Thus the solid form will not be destroyed later when I add details.

Black shadows along the side of the dead tree help separate it from the hill in the background and keep it clearly in the front of the picture.

4 Using a medium pen and regular India ink, I render the texture of the background pines with up-and-down strokes. Next I move to the larger trees, then to the darker textures on the figure and some of the horse.



This texture is loose and different from that of the background trees. I have made it quite dark to give strength to the rider's figure and bring out the white head and garment of the girl.

The boot is given a slightly irregular edge to suggest the glint of light reflected on the leather.

I darkened these trees to keep them in the middle distance and relate them to the wooded hills far in the background.

These two white background areas help make clear the form of the figure and also the head of the horse.

The white area of the cliffs takes on different "color" after the wooded hills are rendered. Compare this sketch with the one above.

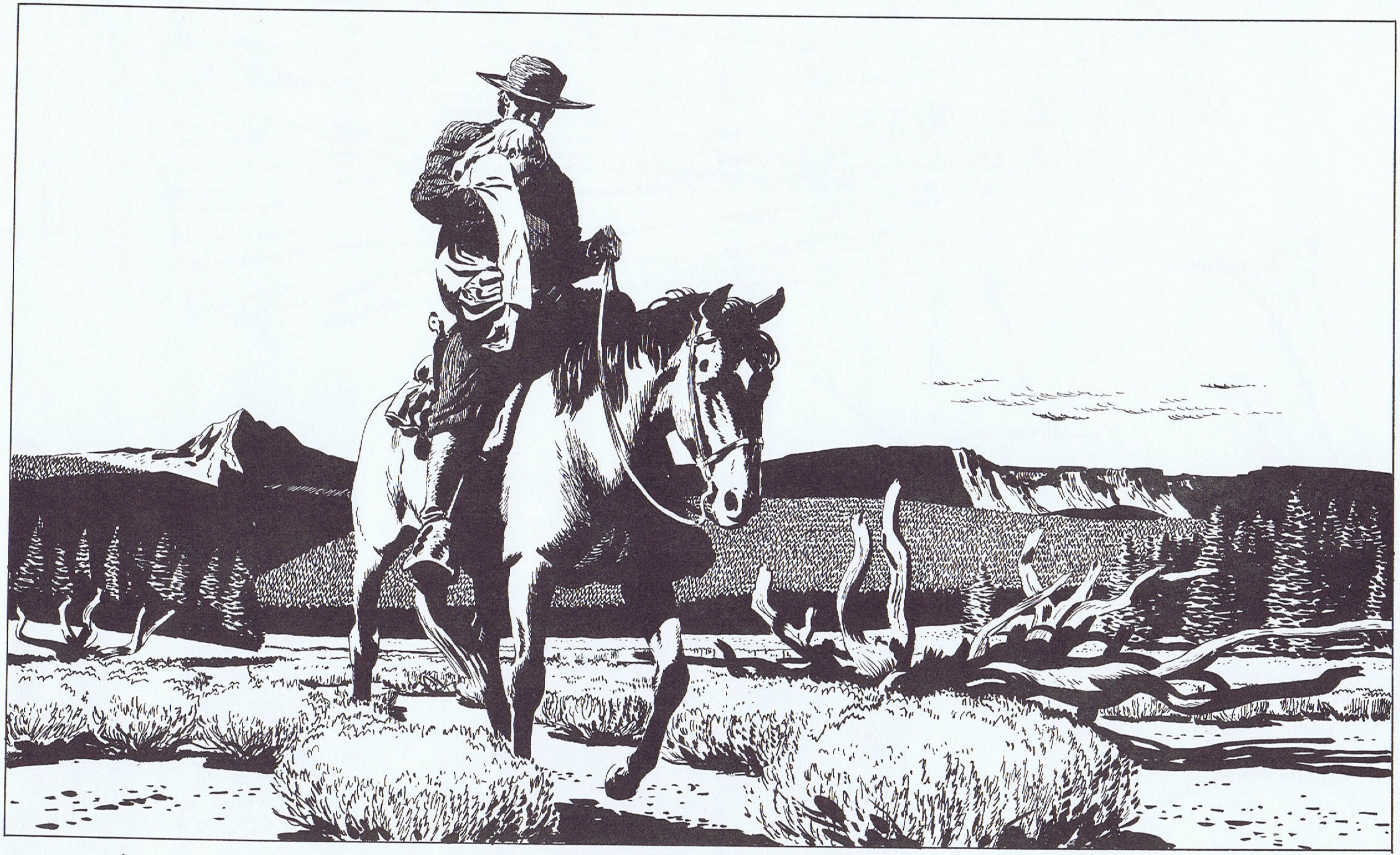
The black shadow of the broken stump carries through from this point to beyond the horse's leg. This dark pattern gives contour and solidity to the ground. Notice that the form is repeated in a smaller pattern on the left side of the picture.

This dark area on the lower leg, contrasting with the light of the upper leg, helps produce the impression that the leg is actually bending.

The smooth, sun-baked texture of the dead boughs takes on a new tone when seen against the background pines. Compare it with the previous stage above.

The tone of the pines is rendered with up-and-down zigzag strokes. This mass holds all the background together and forms a rich and unusual textural pattern.

5 I complete the rendering of detail in the last stage. As I put in the textures, I make sure they follow the forms and express their character. Notice how much of the picture is white paper with little or no drawing on it.



The dark area at the base of the sagebrush has been intensified to create better balance in the composition.

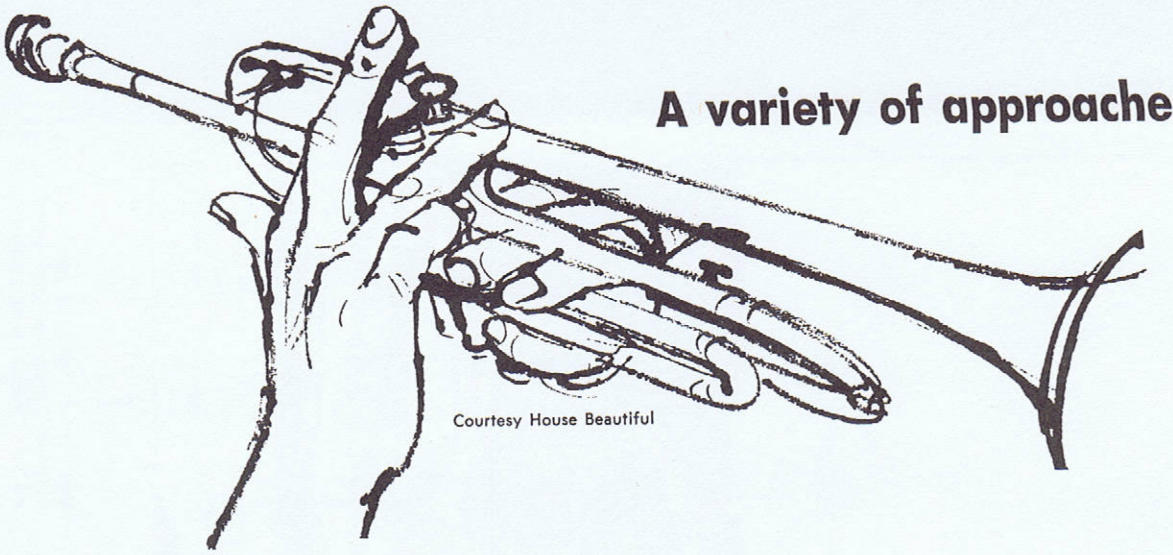
The texture and value of the sagebrush are characteristic of the plant. This type of rendering is used only on the sage and appears nowhere else here.

The light above the bent knee of the horse cuts over the base of the trees in the background. This helps the leg hold its position in the picture — and creates a dynamic force which makes the horse appear to move forward.

A few simple lines suggest the twist of the grain in the branches of the dead piñon tree. Nothing more is needed.

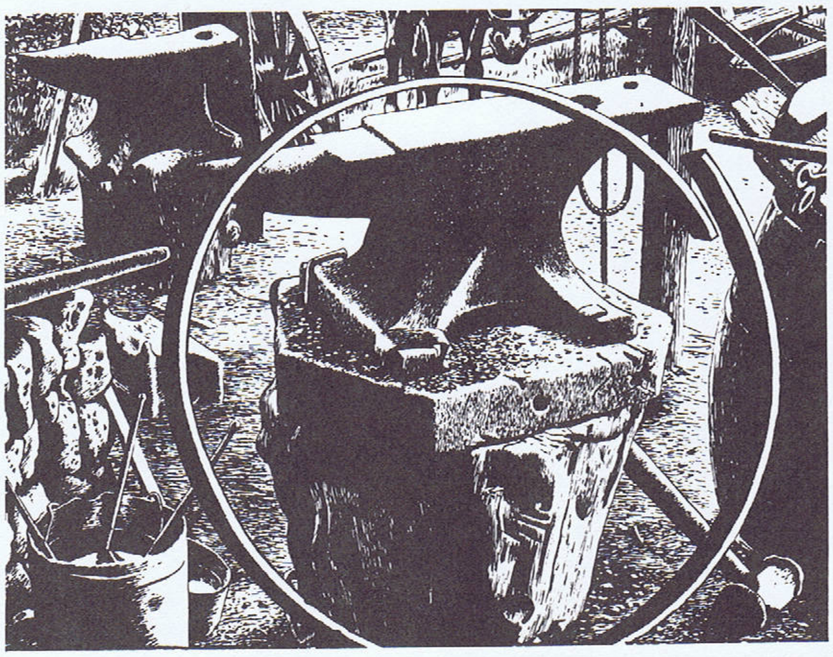
Note that the texture of the ground is suggested with a few small strokes of the brush. Practically all of the ground area is pure white paper.

A variety of approaches to line drawing



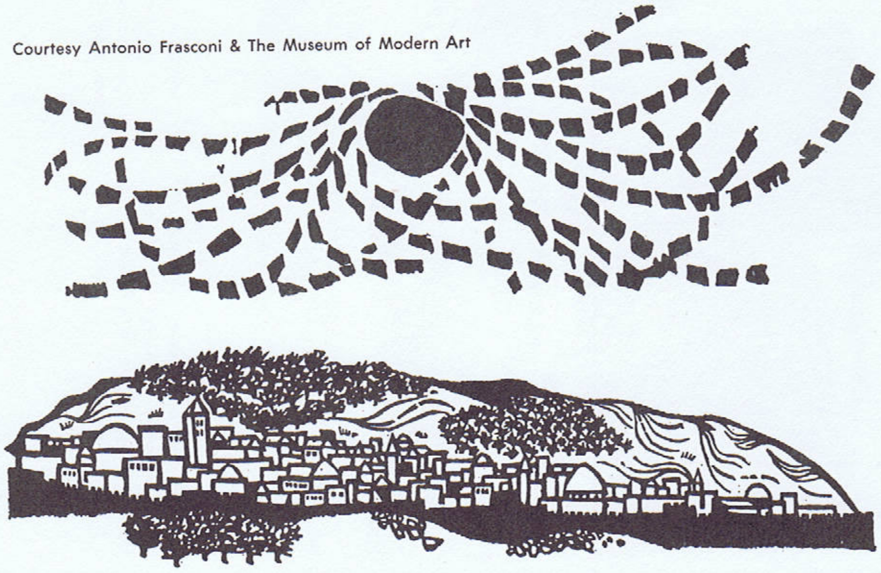
Courtesy House Beautiful

Austin Briggs: The artist made this drawing on a sheet of blotting paper with an embossed surface. The texture of this surface plus the absorbency of the blotter gives the ink line a rich, soft character quite different from the effect you would get on a harder, smoother surface such as illustration board or paper.

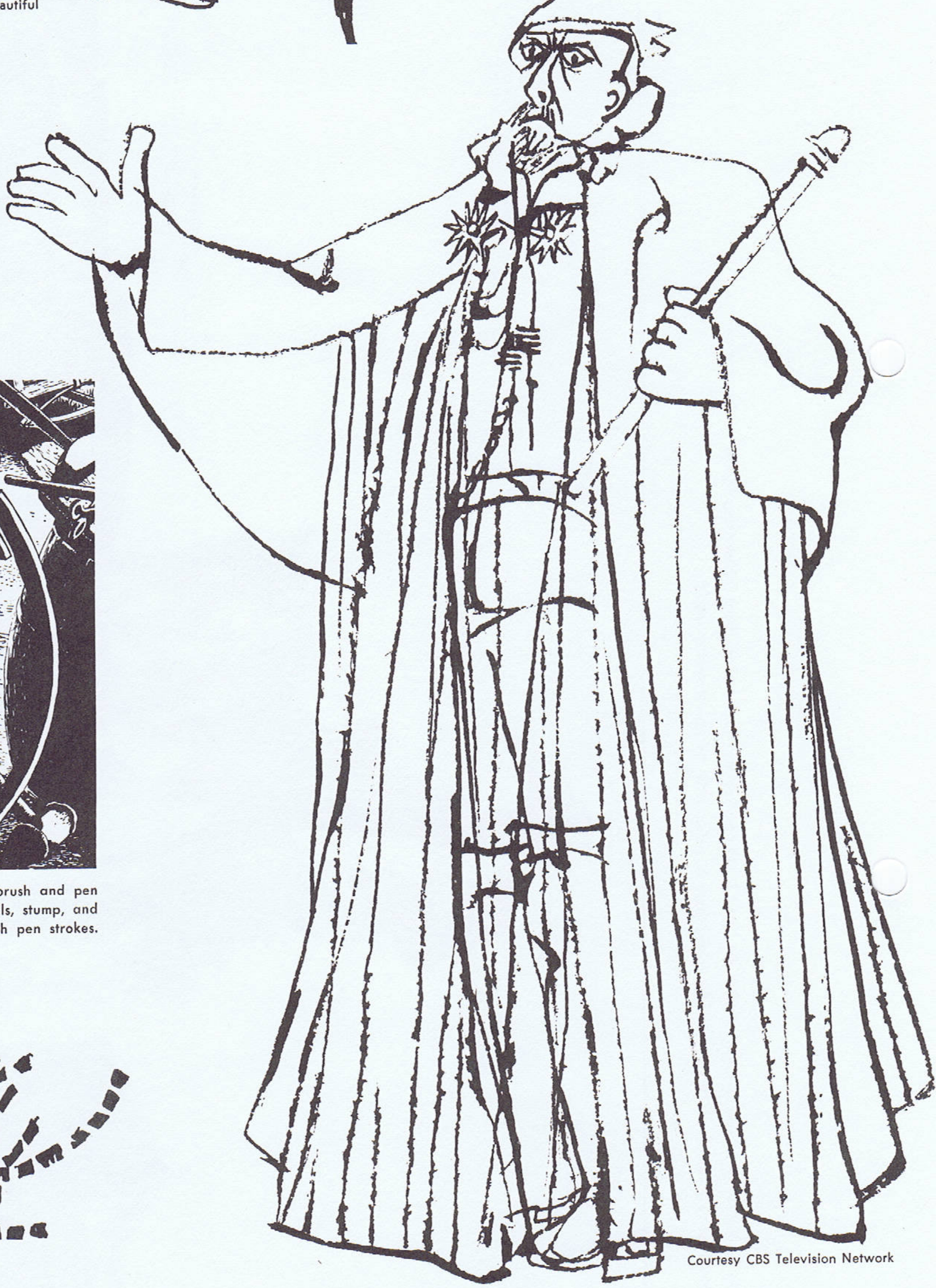


Stevan Dohanos: There is great precision in this line drawing made with brush and pen on illustration board. Large areas of black, such as the shadows on the anvils, stump, and barrel, were put in with a brush, while the detailed textures were made with pen strokes.

Courtesy Antonio Frasconi & The Museum of Modern Art

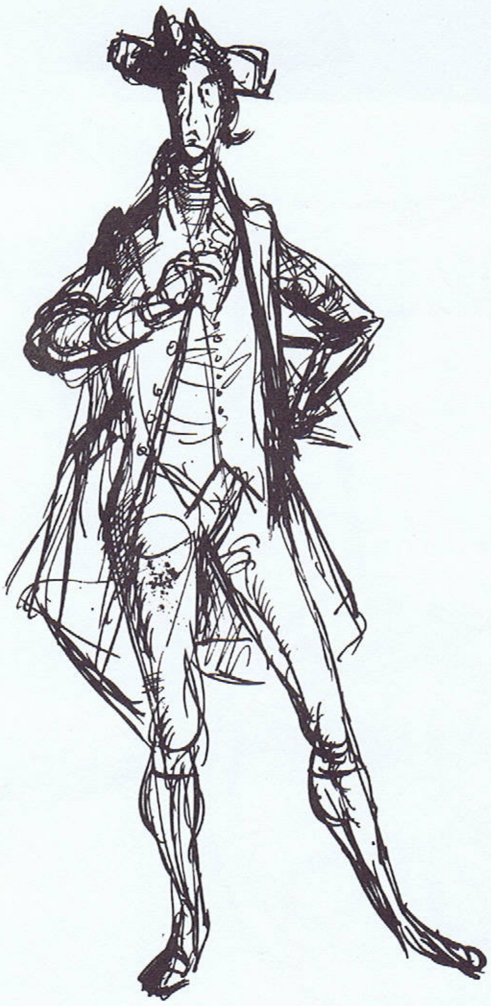


Antonio Frasconi: This distinguished artist works in one of the oldest of line mediums — the woodcut. He draws the design on a piece of soft wood and cuts away every area where he wants white to show. Then, to make his print, he covers the raised surface with printing ink, places soft Japanese rice paper over it, and rubs it with the back of a spoon.



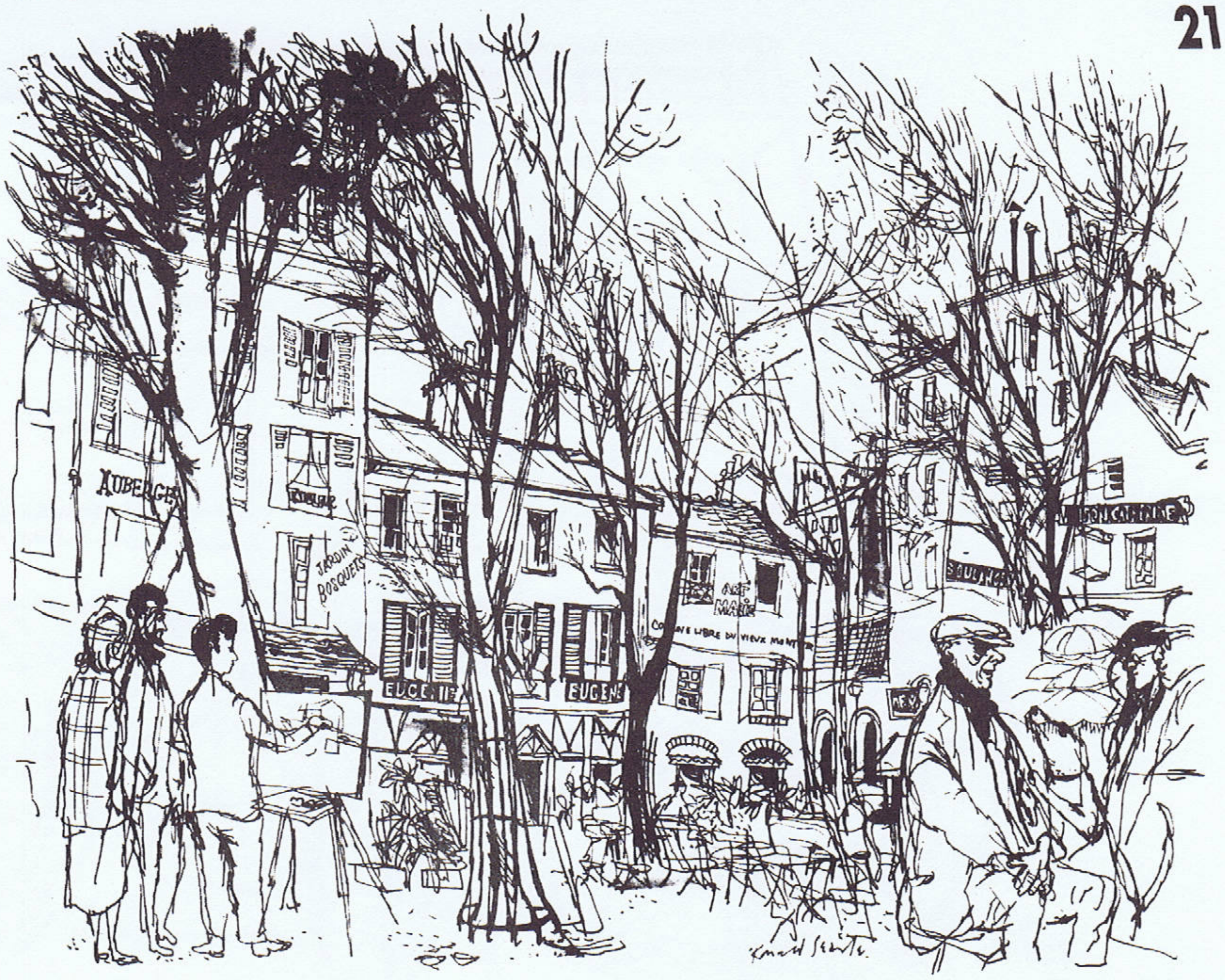
Courtesy CBS Television Network

Ben Shahn: A brush and dark gray opaque water color were used by Ben Shahn to draw this illustration for Shakespeare's *Hamlet*. Shahn prefers to draw with his brush, without penciled guide lines. He uses his brush in a searching, almost painting-like way, as opposed to a slick line technique. He also makes his drawings the same size they will be reproduced, thus preserving the character of the original.

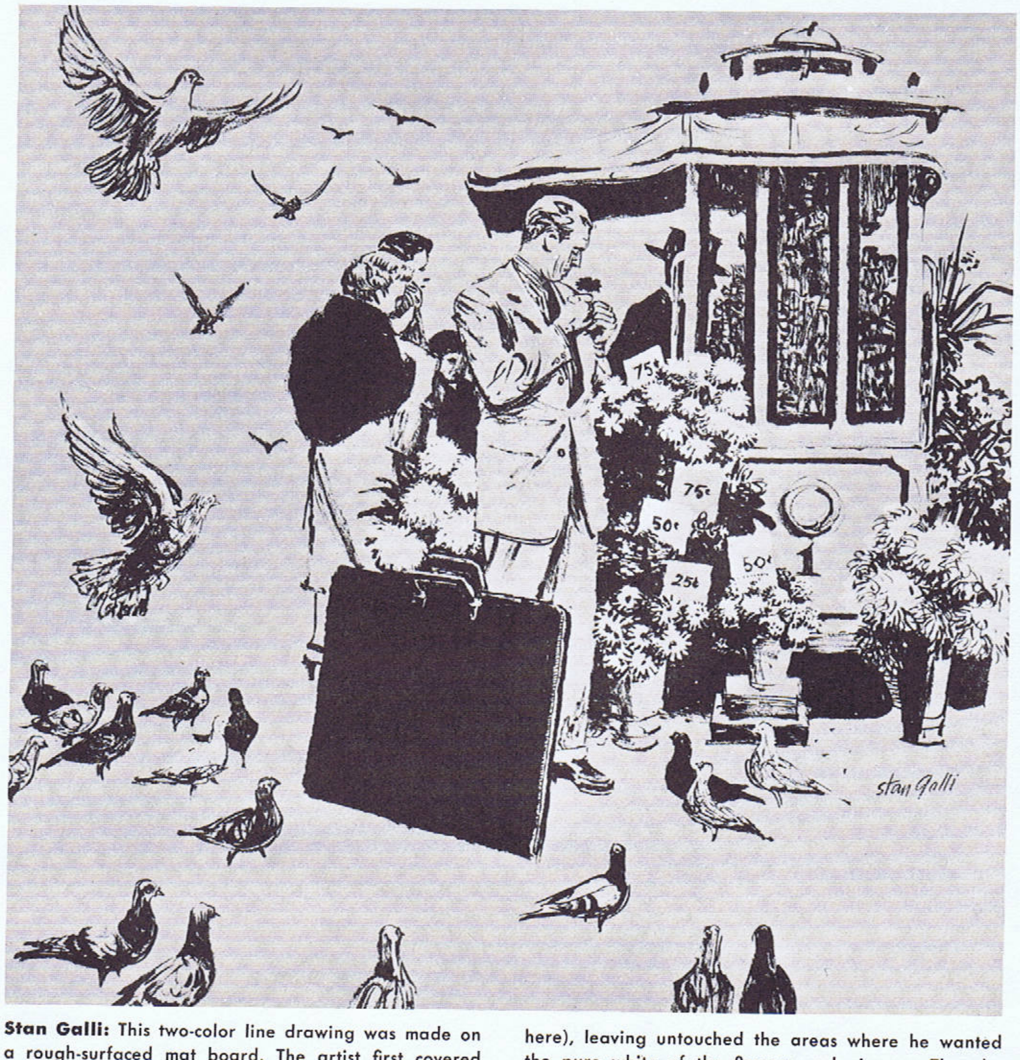


Ben Stahl: This simple figure was drawn with the direct, rapid strokes of a fountain pen filled with black ink. The drawing was made on ordinary bond paper.

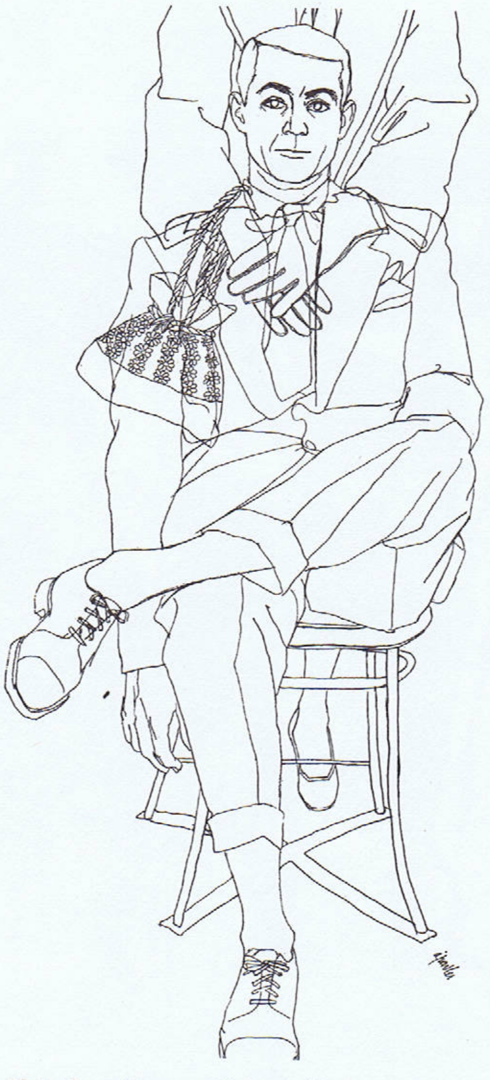
Courtesy The Paris Sketchbook; published by George Braziller, N.Y.



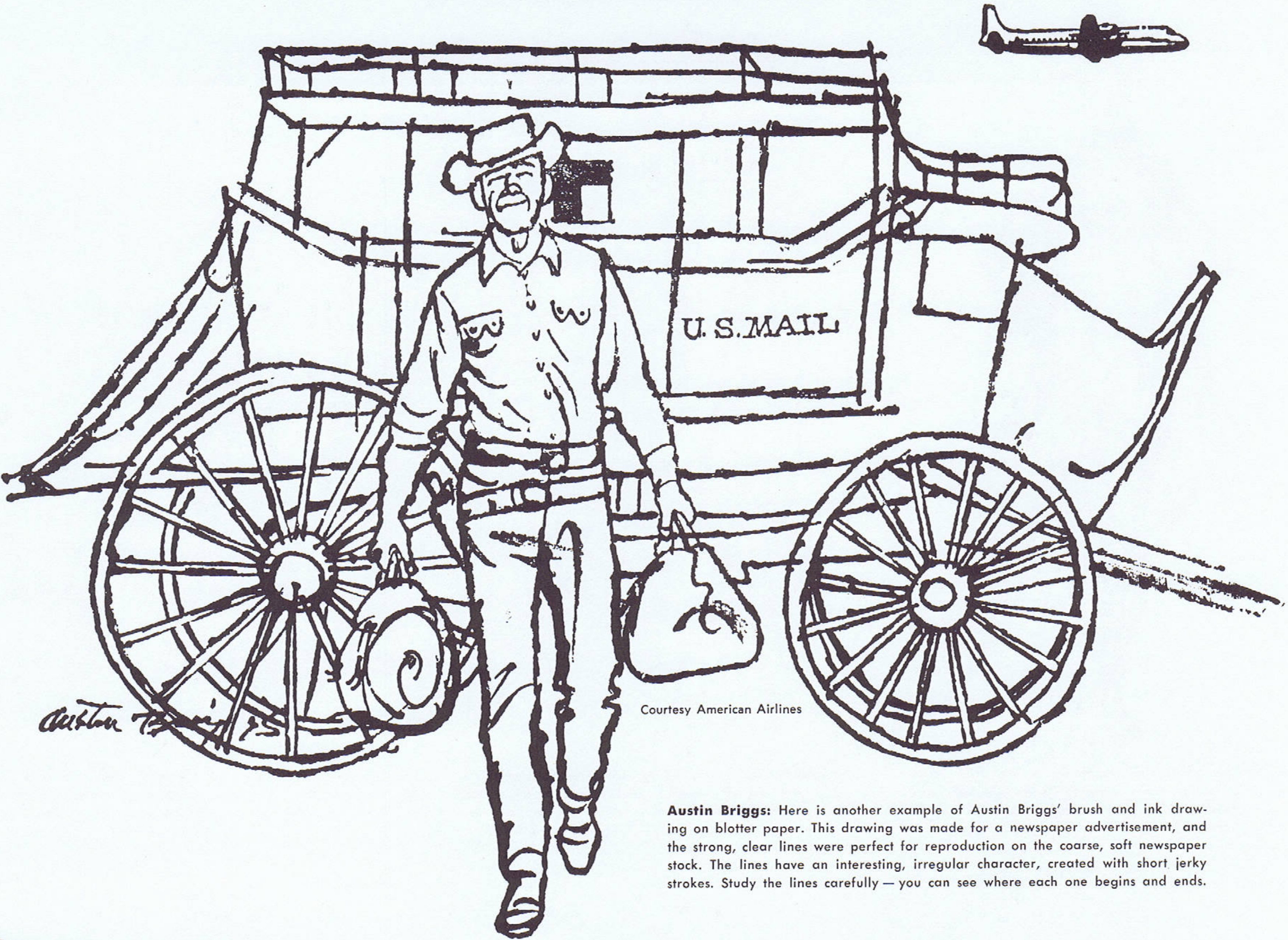
Ronald Searle: For on-the-spot sketching, the simple, direct medium of pen and ink is hard to beat. Ronald Searle, celebrated English caricaturist, drew this scene with a fountain pen on a rough-surfaced sketchbook pad. For dark masses such as those in the trees at the upper left, he moistened a fingertip with his tongue and rubbed the ink lines on the paper into a solid black tone.



Stan Galli: This two-color line drawing was made on a rough-surfaced mat board. The artist first covered the board with an ochre tone (it appears as gray here), leaving untouched the areas where he wanted the pure white of the flowers and pigeons. Then he drew in ink over toned and white areas.



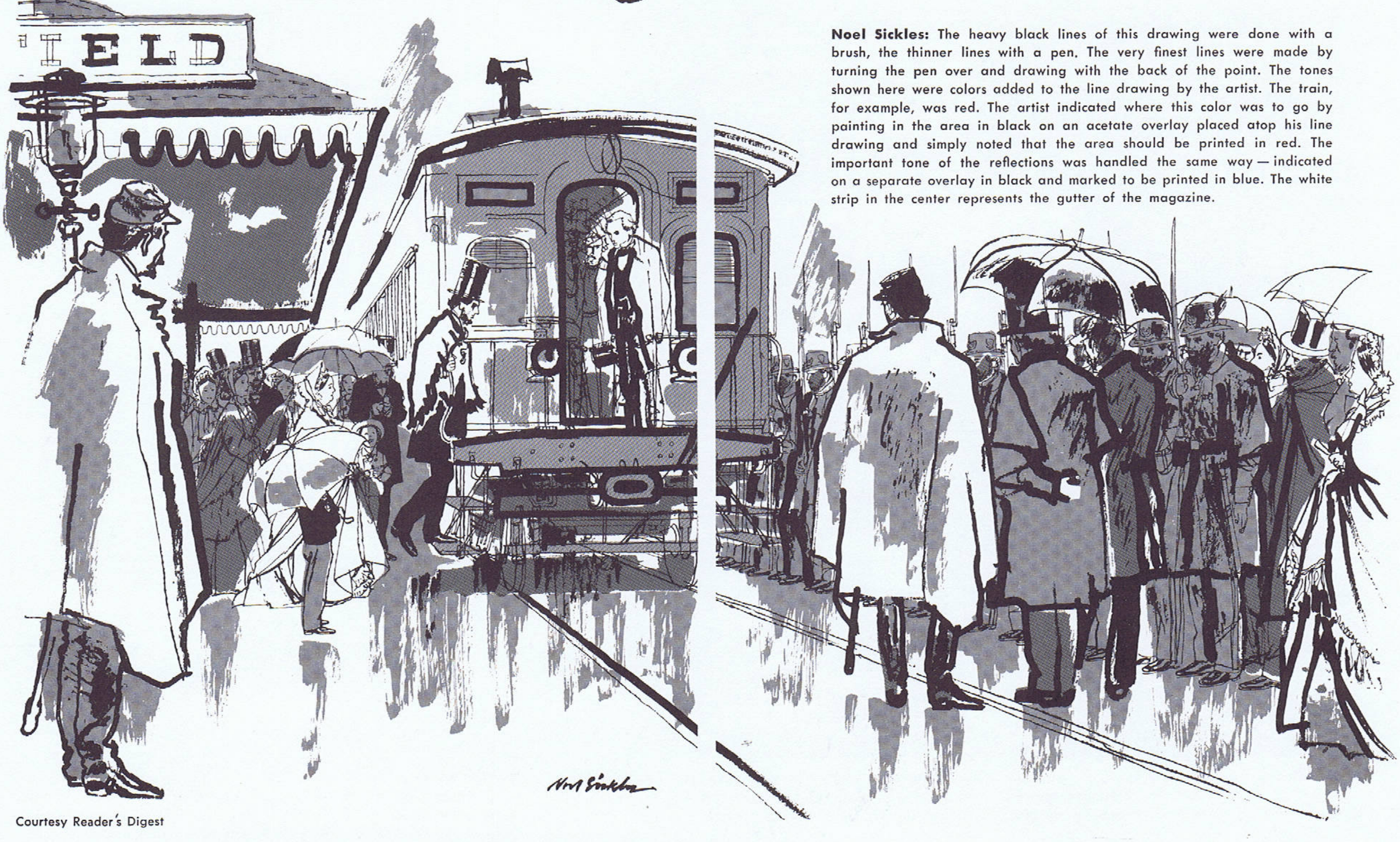
Al Parker: Great sensitivity marks this drawing in pencil line on a smooth gesso board. Parker has used the beautiful white gesso surface to create a line with a fine, even quality that is outstanding. The line is relieved by accents like those provided by the decoration on the purse and the heavier-weight lines around the eyes and eyebrows.



Courtesy American Airlines

Austin Briggs: Here is another example of Austin Briggs' brush and ink drawing on blotter paper. This drawing was made for a newspaper advertisement, and the strong, clear lines were perfect for reproduction on the coarse, soft newspaper stock. The lines have an interesting, irregular character, created with short jerky strokes. Study the lines carefully — you can see where each one begins and ends.

Noel Sickles: The heavy black lines of this drawing were done with a brush, the thinner lines with a pen. The very finest lines were made by turning the pen over and drawing with the back of the point. The tones shown here were colors added to the line drawing by the artist. The train, for example, was red. The artist indicated where this color was to go by painting in the area in black on an acetate overlay placed atop his line drawing and simply noted that the area should be printed in red. The important tone of the reflections was handled the same way — indicated on a separate overlay in black and marked to be printed in blue. The white strip in the center represents the gutter of the magazine.

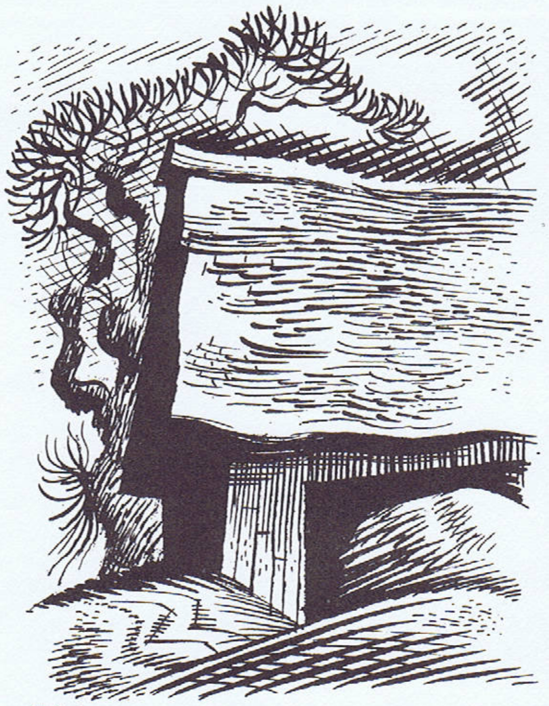


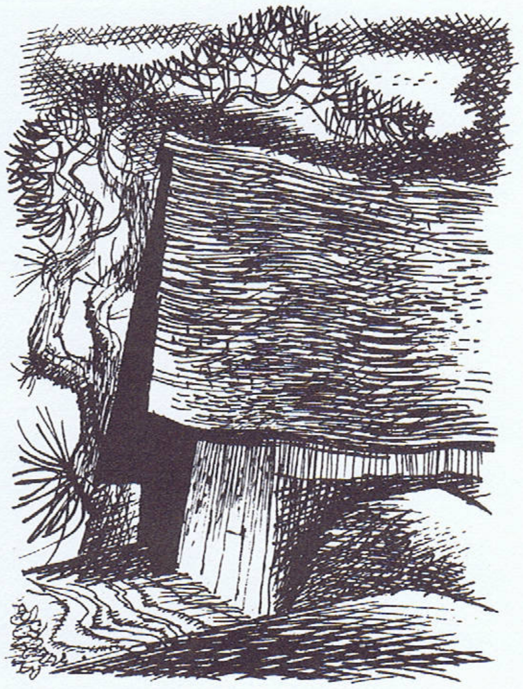
Courtesy Reader's Digest

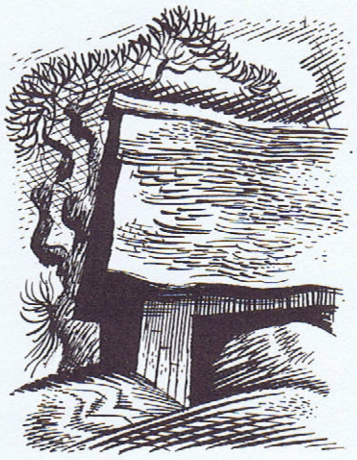
Draw with reduction and reproduction in mind

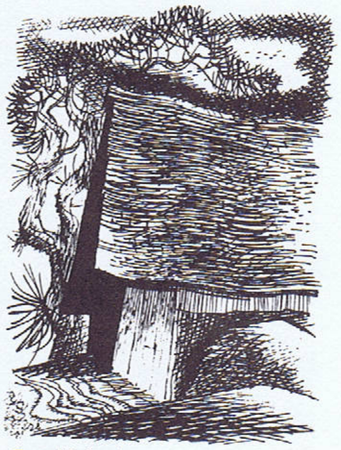
Your work as a commercial artist will be judged by what appears on the printed page. For this reason, if you make your picture larger than the final printed size, you must consider what will happen when the picture is reduced. Remember that in a drawing which will be brought down to one-third its original size, for example, all of the lines and the spaces between them will be reduced proportionately.

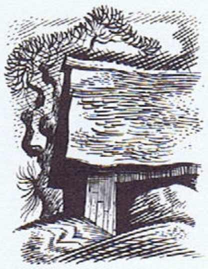
The drawings at the right illustrate this point. The large one at the immediate right was done with reduction in mind, and all the lines hold up, even at a fraction of the original size. The second large drawing uses the same kind of technique but the artist was not alert to the problems that reproduction would create. In the reductions of this drawing many of the finer lines have "dropped out" because they were too delicate in the original. Other sections have "filled up," leaving a solid black mass where the artist wanted crosshatching. This is what happens if you make your lines too close.

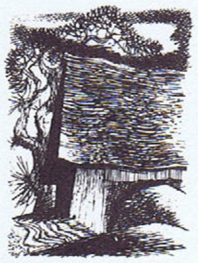

Full size


Full size


Two-thirds size


Two-thirds size


One-third size

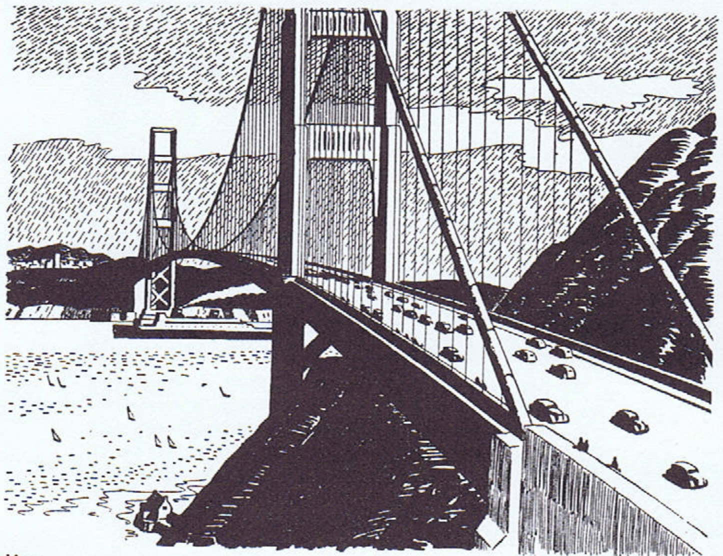

One-third size

Using line to suggest tones

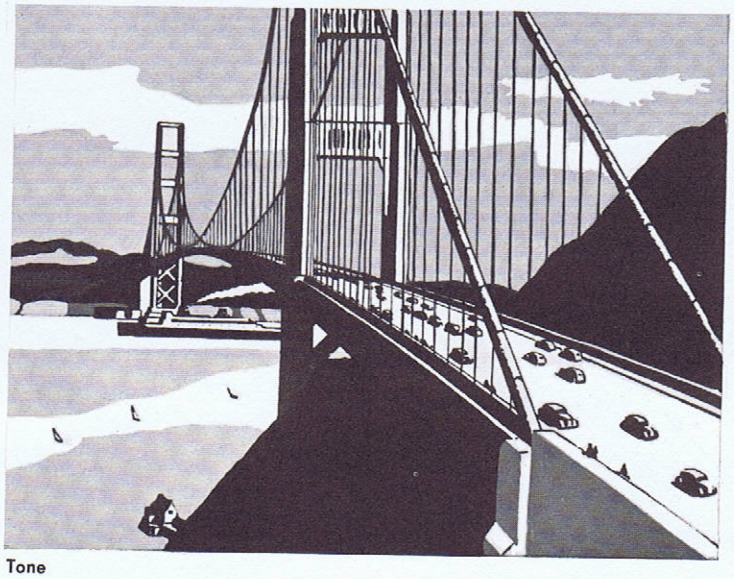
Often you will find it advisable to employ line to create the effect of tone. You may do this because you wish to create a tonal picture that is suitable for line-plate reproduction, because you want to unify your picture by sticking strictly to line, or you prefer the subtle textural variation which cannot be achieved in quite the same way in a tonal painting.

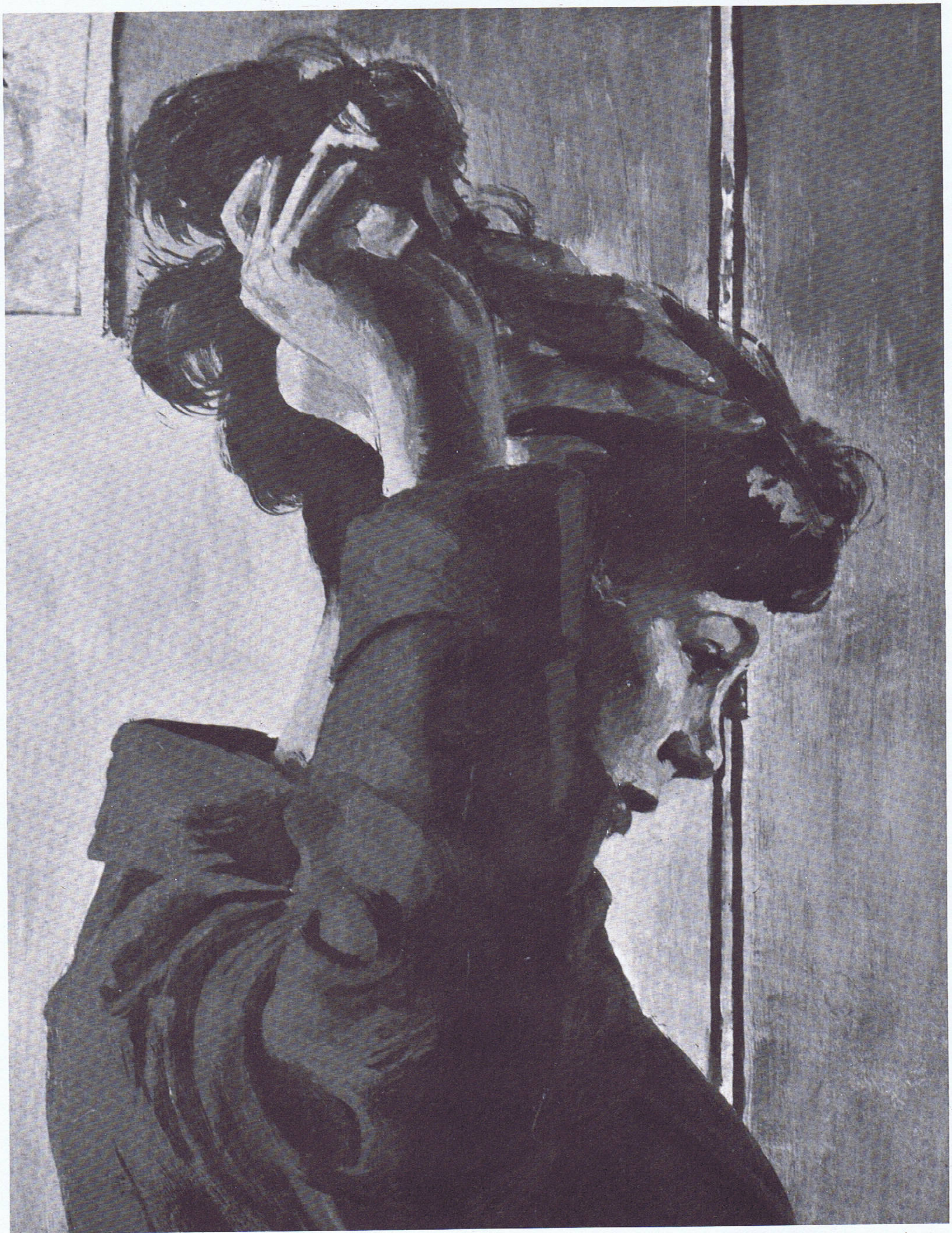
The line drawing below has been analyzed in a tonal diagram. This diagram shows the simple tonal pattern the artist interpreted in his line drawing. He did this through careful control of the interval and direction of his lines.

Beginners often make the mistake of becoming too absorbed in the quality of the individual lines and forget more important over-all tonal effects. Areas such as the sky behind the bridge can be handled successfully only if you keep in mind the tone you want to suggest. Notice that careful spacing of the rippled lines of the water has the effect of producing a light, flat tone, as shown in the tonal drawing.


Line

Courtesy Californians, Inc.


Tone



This picture, made by Al Parker for *Good Housekeeping*, is a beautiful example of tonal painting. In it you can quickly see the effects that can be achieved with tone — the solid tonal shapes, the broad range of values, the subtly blended tones, and the varied hard and soft edges. All have been skillfully used by the artist to create a convincing, lifelike picture.

Reproduced same size as original

Advanced tonal painting

Drawing in ink holds its special kind of fascination for the artist – but painting in tone has qualities that are just as unique and appealing. For one thing, tone is the best medium for creating a convincing illusion. With transparent wash, opaque, and other tonal mediums you can duplicate the whole range of values and textures you find in your subjects, and make incredibly real or naturalistic pictures. You can quickly mix any value of gray you wish instead of having to suggest this gray with many individual ink lines. Painting in tone also gives you great ease and control in handling edges in all their variety. Finally, of course, tonal mediums are the only practical ones for making full-color pictures.

Because tonal paintings do not contain merely black and white, but also include gradated tones of gray or color, they cannot be reproduced by line engraving. Instead, they are made into halftone engravings or printed by offset lithography. Today, halftone reproduction, particularly by offset lithography, has become so highly perfected that it is possible to reproduce with complete accuracy drawings made in just about any medium – pencil, pastel, and crayon, as well as the more conventional mediums of wash, opaque, casein, oil, and, of course, many different combinations of these.

In this part of the lesson you will study ways to use a variety of tonal mediums to full advantage in your pictures – explore the possibilities of these mediums as well as their limitations. New tonal mediums, techniques, and painting surfaces are constantly being developed and every wide-awake artist should at least be familiar with the main methods of working in tone which we will show you. You should try them all. Remember, however, that no single medium and no technique, no matter how tricky or clever, will ever be a substitute for good drawing and composition. At the same time, you should be sure that you are working with a medium and in a manner that you find comfortable. There are plenty of picture-making problems to be solved on every job and there is no reason for adding a problem of technique to them.

No matter what medium you are using, certain basic points must be considered. The first and most essential concerns a plan or method of procedure. A picture which contains many shapes and many different tones can easily get out of hand unless you have some organized, methodical way of going about your work and controlling the factors that enter into it.

In step-by-step demonstrations on the following pages you will see the methods of procedure used by different members of your Faculty in painting with the tonal mediums that are most popular in today's illustration. Each artist's method varies, like his work, but all build up the picture from start to finish in a logical, orderly manner developed through a constant search for better ways of working. In general, most professional artists believe in getting the large, simple masses of the picture under control first – making these masses, in their design and arrangement, tell as much of the story as possible. The demonstration by Peter Helck is an excellent example of this. When the artist is satisfied that he has his large masses right – and not before then – he goes on to put in the details.

We cannot emphasize too strongly the importance of establishing your pattern of masses and values at the start. Without a good design that clearly expresses the mood and feeling of your picture, details mean very little.

This is one point where students frequently stumble. They tend to overlook the need for this over-all design and, instead, spend endless hours working on details in the mistaken notion that careful surface rendering is what makes a good picture – or can save a bad one. Since the effect of the basic composition depends entirely on the skillful arrangement of the tonal areas and shapes, such effort is simply a waste of time. It is like trying to finish a room by applying wallpaper over the rough framing. If you skip the vital step of establishing a strong, coherent pattern of shapes and values or fail to maintain this strong pattern, you will inevitably end up with a picture that is weak as a composition and spotty and broken up in value.

Another basic point in working with tone is to keep all parts of your picture developing at the same time. Do not let yourself be tempted to finish up one small area of the picture before you have even put down all of your basic tones in the rest of it. It's much wiser to keep the over-all painting moving along at an even rate. This helps greatly in controlling the values and forms and is also a far more efficient way of keeping in touch with your whole picture.

Here we will also turn our attention to the effect of light and consider some interesting ways it may be used to reveal forms and also to establish the mood and character of the over-all picture. You will see how the so-called "local color" values or natural tones are influenced by lighting. In addition, we'll take a careful look at the part played by edges in our painting. Next to shapes and values, edges are the most important things to consider in drawing in tone. The hard, sharp edge, which tends to come forward in the picture and attracts attention, as opposed to the soft, diffused edge, which stays back and takes a subordinate place – we will go into both of these in detail.

The last portion of the lesson will show you examples of mixed mediums – pencil and pastel, line and wash, pencil and opaque, and others. Since the goal here is an interesting effect or picture, there are no rules as to which mediums may be used together. We want you to experiment with and try out, both singly and in combination, the different mediums we demonstrate here. Work boldly and directly and put down the tones you feel are appropriate for the effect you want. This will help you to overcome any timidity in working with new mediums or in using familiar ones in new ways – to achieve control of the whole picture space and the tones within it and create paintings that are highly original and expressive.

Interpreting tones in the model or photograph

Before you can paint a tonal subject well you must study and understand it thoroughly. You must recognize the tones or values that you see on the model or in the reference photo and what causes them. These tones are quite simple to analyze and, once you understand them, you can work with confidence, changing and rearranging values as will best suit the purpose of your picture.

The first point to consider in your analysis is the natural lightness or darkness of the objects themselves. A white shirt, a gray sweater, and black pants – the relative values of these things will stay about the same even though the light which falls upon them changes greatly. A bright light will make all three proportionately lighter, while all three will be proportionately darker if you cast a shadow on them. Keeping your basic value relationships consistent is important in a picture. No amount of detail or texture should be allowed to weaken or destroy them.

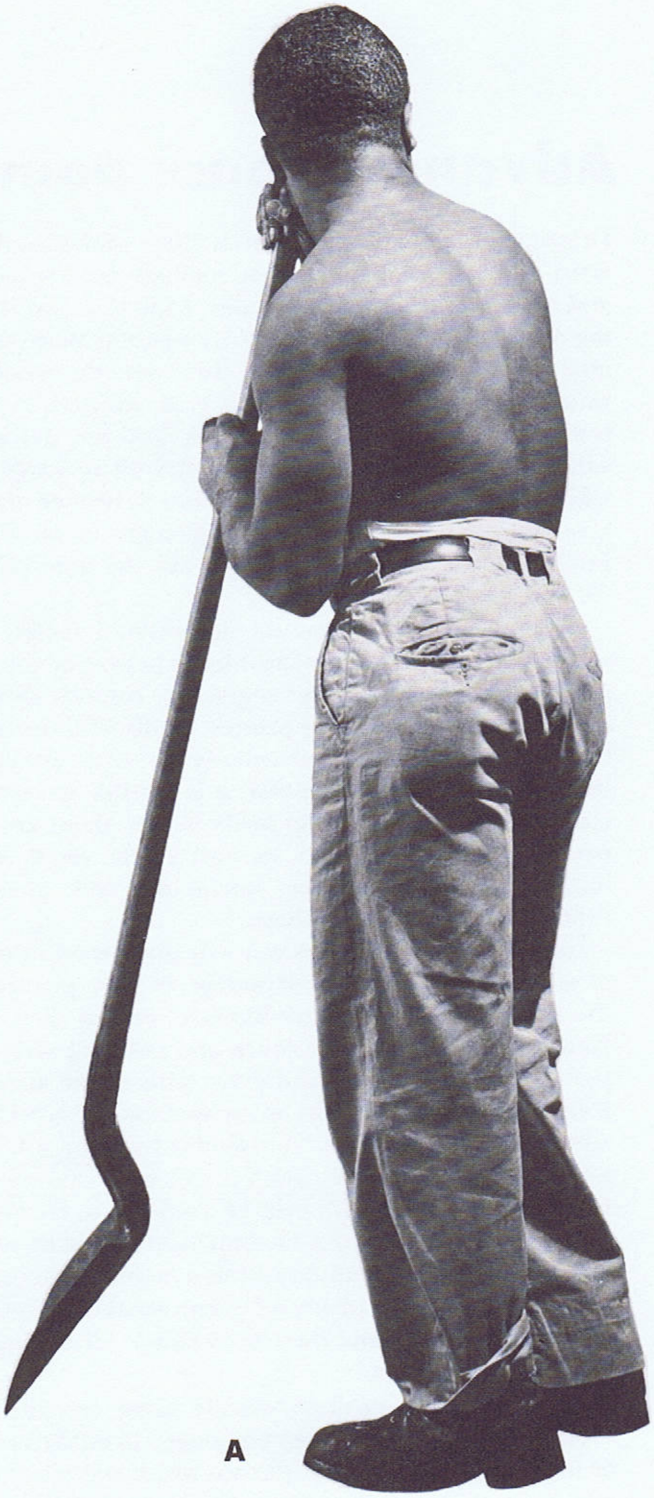
Next, you must analyze the pattern of light and shadow that falls over the form. Two things are basic in establishing this pattern. The first is the source of the light. Know where the light is coming from – whether from the side, above, or below, and at which angle – and keep this light source in mind while working. It will help you understand the form better and paint it more convincingly. The other thing to know is what part of the form is in shadow. The planes which face the light source form an over-all light pattern, while an over-all shadow pattern is made up of the planes which face away from the light. You can usually see these light and shadow areas clearly when your subject is lighted from one direction with one strong, dominant light. Step C on the opposite page shows this sharp separation of light and shade. Artists like Robert Fawcett and Fred Ludekens often use this dramatic contrast of light and shadow both to show form and create an over-all picture pattern. Fawcett calls this method "drawing with light" since all you put down in your sketch is areas of light and shadow and not the local values of the subject.

If the subject is struck by a second light coming from the opposite direction, this light should be very weak in comparison with the main one. Such a secondary light is almost always present and is useful for modeling the form in the shadows, but be sure it doesn't compete in strength with the main one. If it does, the form will appear cut up and confused by the competing lights coming from the two different directions.

You cannot always tell at first glance whether an area is in light or in shadow. If there is any doubt, look at your subject with squinted or half-closed eyes. This eliminates the subtle tones and makes the edge between light and shadow easily recognizable.

When you show variations of tone within the shadow, be very sure to keep them dark enough so they will not break up the general shadow shape. The same advice applies to the light areas. Don't overmodel them or they will break up the light pattern. Here, again, squinting at the subject helps. Forms which are in middle value show up the separation of light and shadow best. This separation is harder to see on extremely light or dark objects such as a white shirt or a black pair of pants, particularly if the forms have soft, subtle contours and no sharp, clear-cut planes.

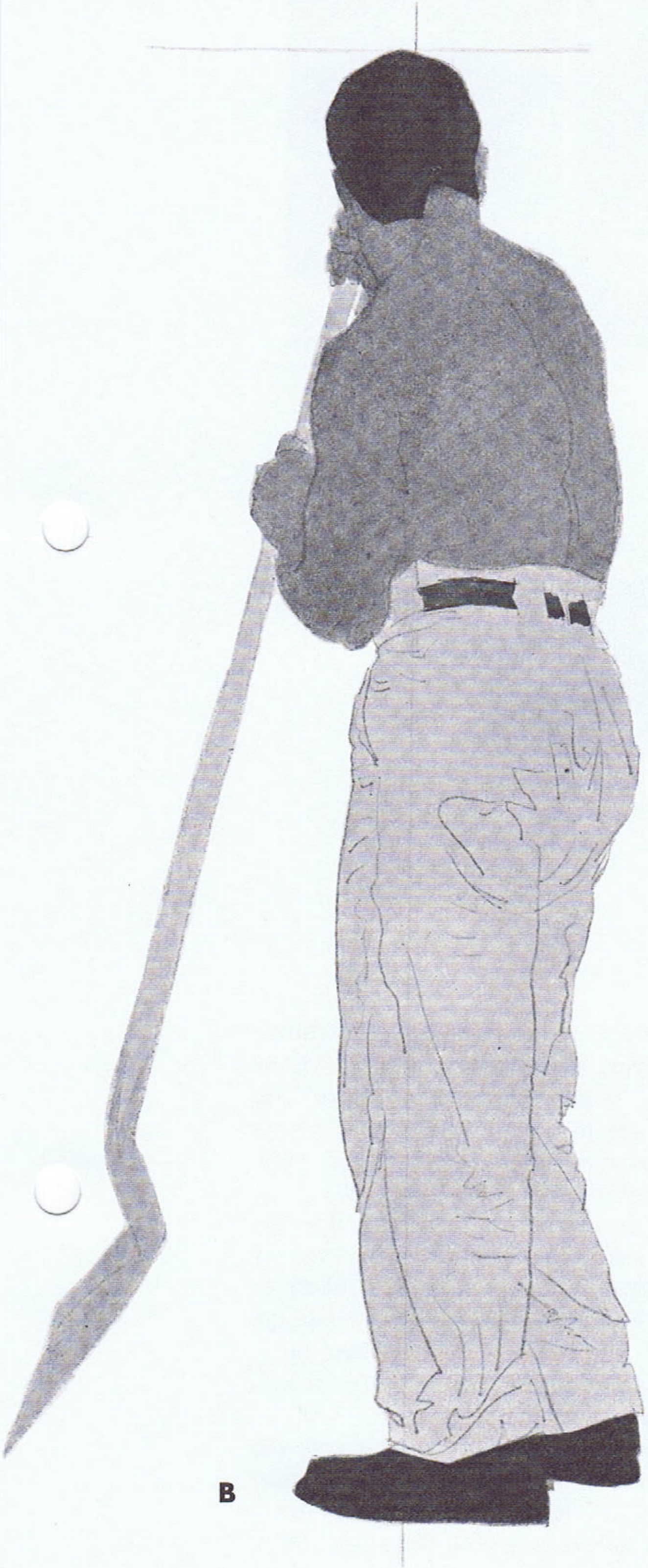
There are, then, two reasons for differences in tone. One is the local color of the object – the object itself may be lighter or darker than the things around it. The other reason is the light or shadow on it. If you keep these two reasons in mind you should have no difficulty in understanding the tones you see on your subject and transferring them to your picture to create a convincing illusion.



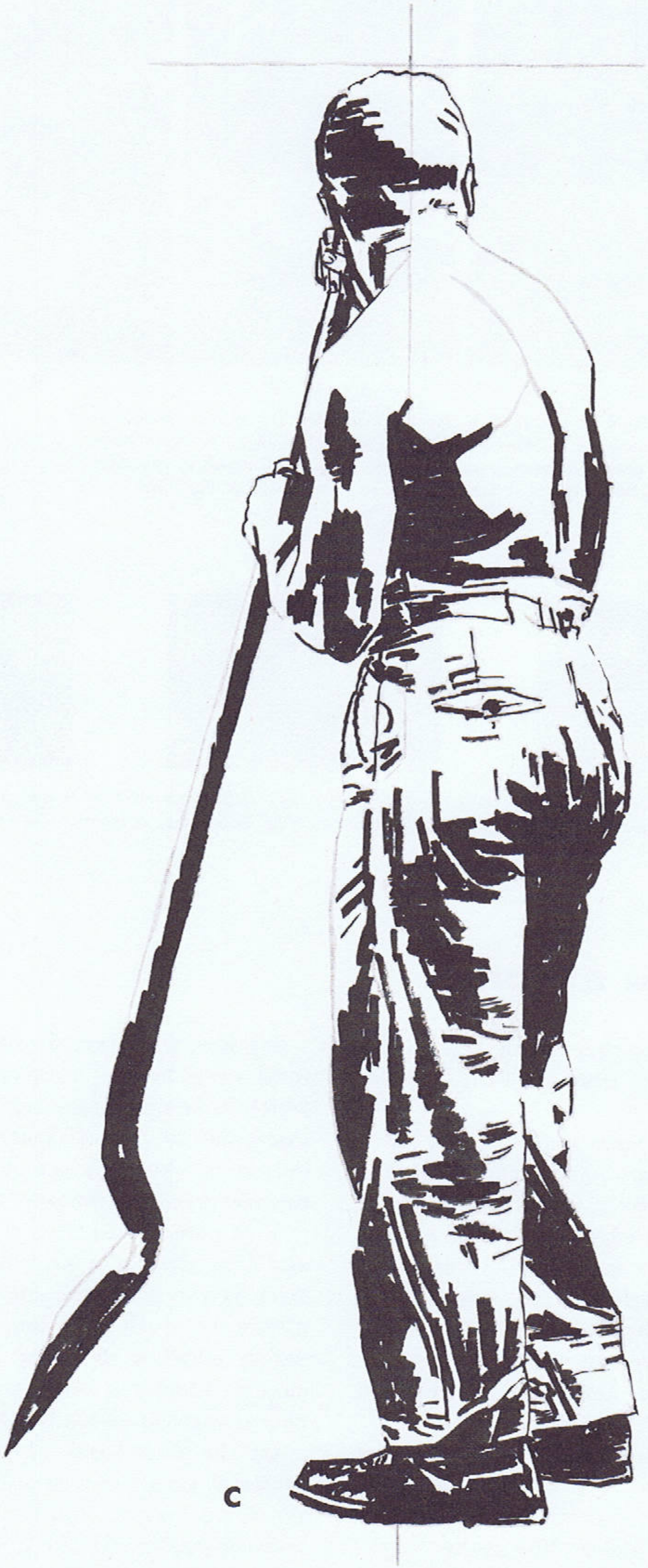
A

The model

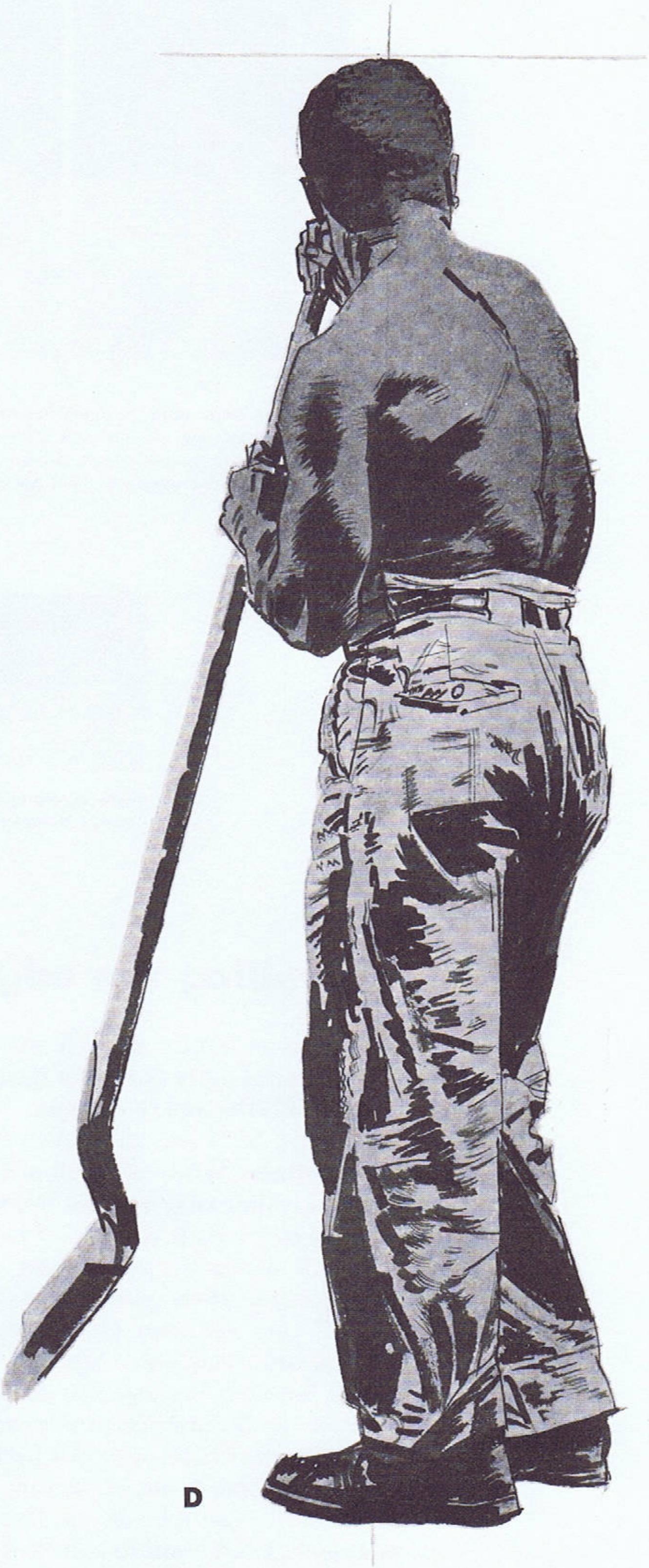
Here is the figure as you see it when drawing from the model or photo. It contains enough information to make a good tone drawing.



B



C



D

The local values

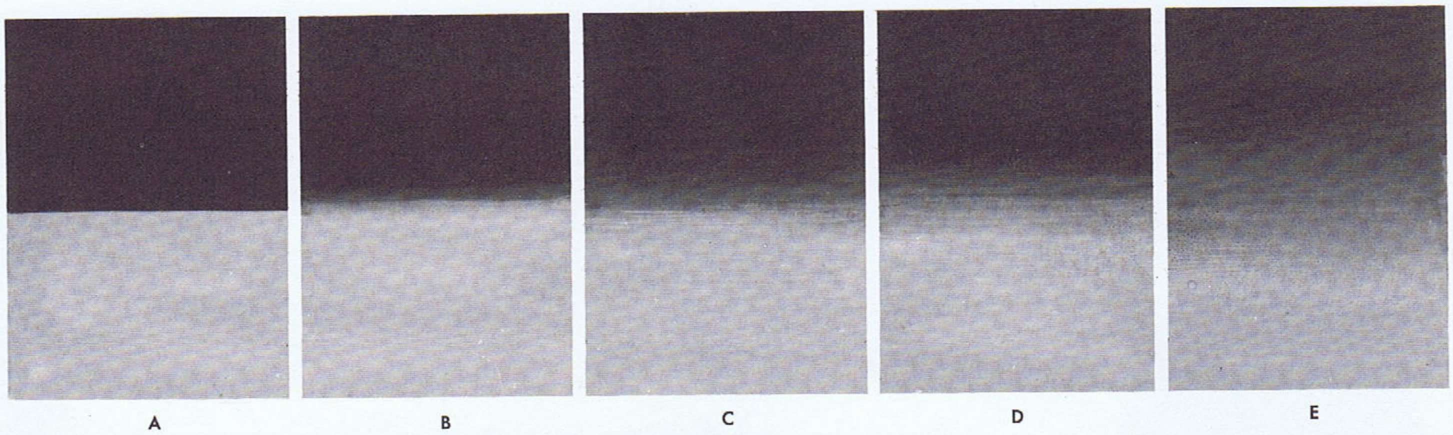
Here you see the natural or local color values on the model. The effect of light and shade is not shown. Notice the value relationships. The hair, belt, and shoes are darkest, the skin is somewhat lighter, the shovel still lighter, and the trousers are lightest of all. You should have a clear picture of these value relationships before you begin to draw.

Light and shadow pattern

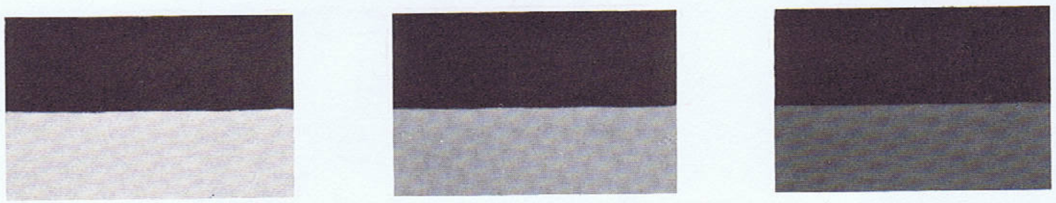
This is a pure form drawing. Think of it as a light and shadow chart which shows you the size, shape, and position of the planes which are struck by the light and those which are in shadow. The local color values are ignored completely. This is the kind of a drawing you would make with a plaster cast or statue as a model.

Light and shadow plus local color

Here is the finished drawing. The artist combined the local color values of B with the pure form drawing of C to complete the illusion of real three-dimensional form. Notice that the lights and shadows have been carefully controlled so they would not destroy the natural values.



Here is an edge chart. It shows five variations in the width of the edge between two tones. Example A shows a clean, crisp overlap with a hard, sharp edge. There has been no attempt to blend or brush these tones together. The edge is so narrow we cannot measure it with our eye. As our eye moves to the right the edges become progressively wider or softer. Example E is the widest or softest edge in the chart.



These diagrams show how we can create the illusion of a soft or blended edge by decreasing the value contrast between two tones. The actual hard edge between tones in all three diagrams is exactly the same.

Controlling the edges of tones

In addition to values, there is still another factor which will help us control tones and make them do what we want them to. This factor is the control of edges.

Edges can be "hard" or "soft" – or have any degree of hardness or softness. When we speak of a very hard edge, we refer to a sharp, dividing edge between two tones of very strong contrast, as shown in Example A above. A hard edge of this kind catches the eye. It should be used in your pictures at important, storytelling points, where you want to focus the attention and interest of your audience. Of course, you can have a hard edge between two tones which are very close in value. In these instances, however, the edge will not seem nearly as hard as it will if the two tones are sharply contrasted.

On the other hand, you can have a very soft edge, like that seen in Example E above. In this case, two contrasting values are blended together with an almost imperceptible gradation. As a result it is difficult to point out a specific line as the "edge." The eye moves easily over such edges, and passes on to sharper edges which will catch and hold its attention. If a soft, gradated edge is used between two tones which are very close in value, the edge will appear even softer than a soft edge between two strongly contrasting tones.

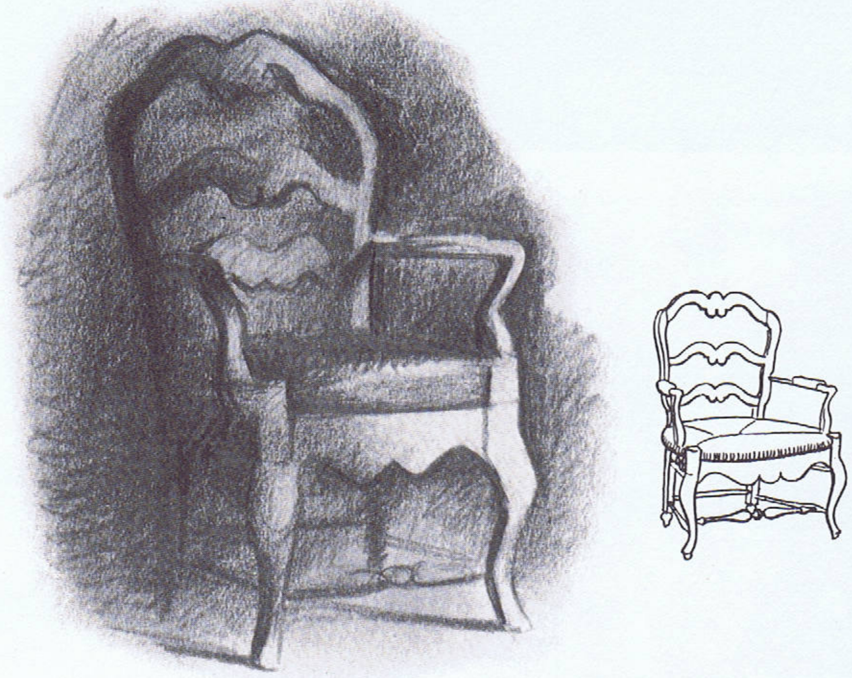
It will pay you to make an extensive study of edges, because they are extremely useful when it comes to pulling pictures together and controlling the viewer's attention.

Suppose, for example, that you are working on an architectural or industrial subject. You must include a steel girder which is very unimportant to the painting as far as storytelling interest is concerned. You'd like to have the viewer's eye pass over it quickly, and get on to more interesting material. How can you minimize the interest of the edge here?

This poses a real problem, because if you make the edge soft and fuzzy the girder will no longer look convincing as a piece of steel. If you make the edge sharp, as it must be, it is likely to attract too much attention. The answer is simple. Just relate the values between the piece of steel and its surroundings fairly closely. Then you can use a sharp edge – but the eye will pass over it without giving it undue attention.

On the other hand, suppose you are working with a very soft material, such as a woman's coat. In order to convey the character of the texture, you feel you should use a rather soft edge – and yet you would like to attract attention to this edge. Again you can use value relationships to help you. Create a strong contrast of black and white between the coat and the background, and the eye will certainly be held by this area, even though the edge is soft.

If you master this interplay between values and edges, you can force the eye to move through your picture as you choose, and control the attention of the viewer so that he will concentrate on the parts of your picture on which you want him to focus.



The large drawing of the chair shows how Ben Stahl applies in his own work the principles explained on the opposite page. He forces you to look at the leg at the right by adding the strongest value contrast to the hardest edge. The other edges remain subdued because they are softer and closer in value to the background. Stahl comments: "I see no reason why one should make the objects in his illustrations look like furniture catalogue drawings such as the one at the right."

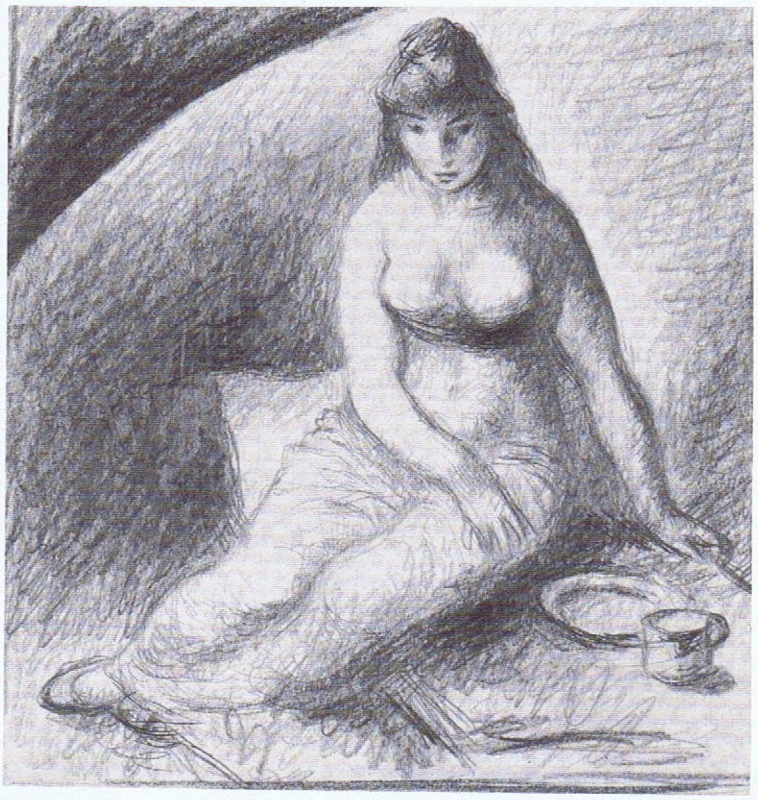
The importance of controlling edges — Stahl

Students frequently have a tendency to compose their pictures as though every form, figure, or shape were an entity in itself, entirely unrelated to any other in the picture. As a result the individual parts of their painting have a "pasted-down," unconvincing look. One of the best ways to avoid this and pull your picture together is to learn how to handle edges intelligently and effectively.

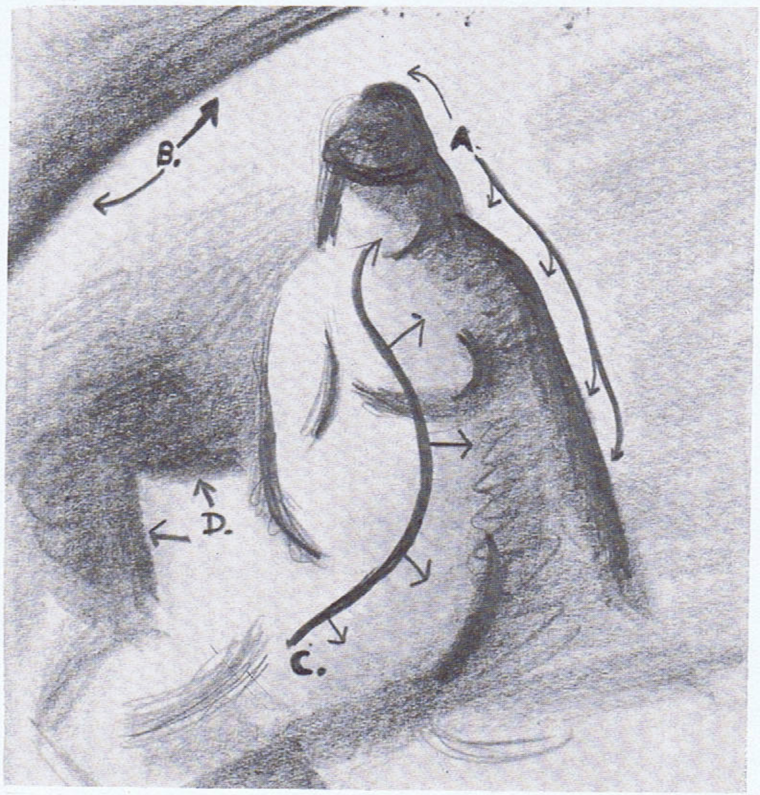
Every object in nature has, of course, a definite tonal relationship with every other object. Look around you. Learn to appreciate the beautiful and subtle transitions of tone which occur in nature — and the sudden dramatic changes from dark to light and light to dark. See how well all the values hold their place, like pieces of a jigsaw puzzle properly assembled. If you can feel and understand the beauty and power of these tonal relationships in nature, you will soon be handling values and tonal edges effectively in your own work.

It is a mistake to try to "bring out" everything in your pictures. You need not be afraid to lose edges. Actually, a soft, lost edge can be just as powerful as an edge that is sharply defined. Don't hesitate to soften and lose edges — especially in the early stages of a painting. It is much easier to sharpen an edge than soften one.

I believe that the edges in a picture should have a generally consistent character, except for the few you will make stand out for carefully considered reasons. An edge is only soft or hard by contrast. Whether you choose to make all your edges relatively hard, or prefer to work with consistently soft edges, is a matter which you must settle for yourself. A hard edge tends to appear soft in reproduction while too subtle an edge may be lost. If you are working for clear reproduction you must take this fact into consideration. But, in any case, the most important thing is to handle edges intelligently and logically, giving them all the attention they deserve because of the basic role they play in picture making.



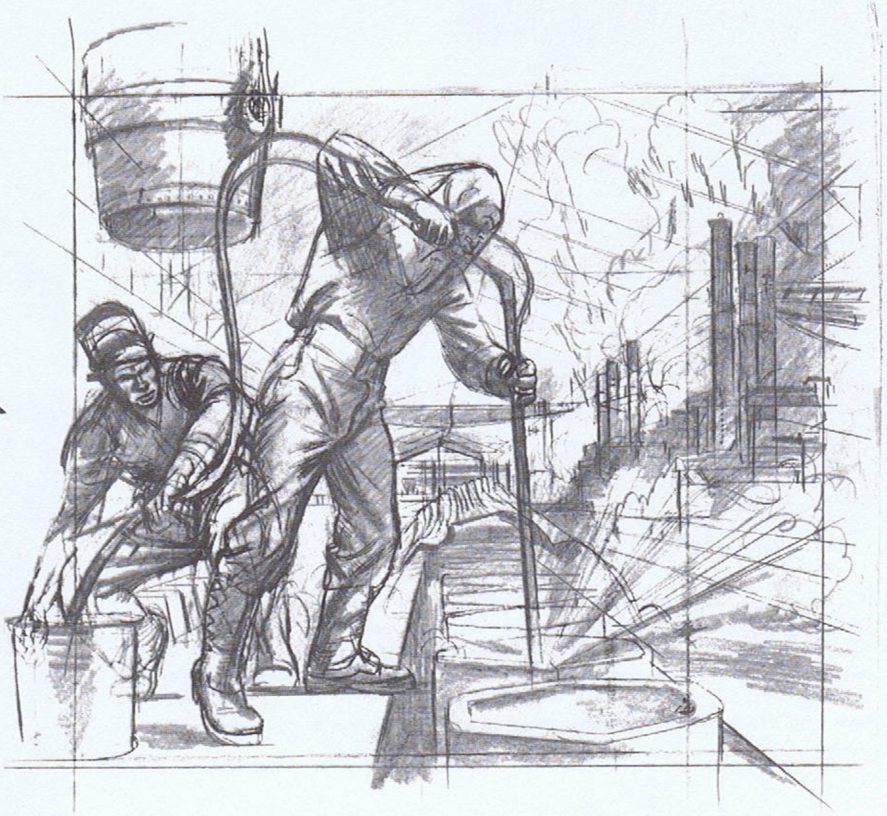
In this drawing, notice how the edges are accented or hardened at the points where the rhythm and structure are most interesting. The softened edges help explain the soft but solid form. Edges must be varied from soft to hard in order to create variety and rhythm. These points are explained below.



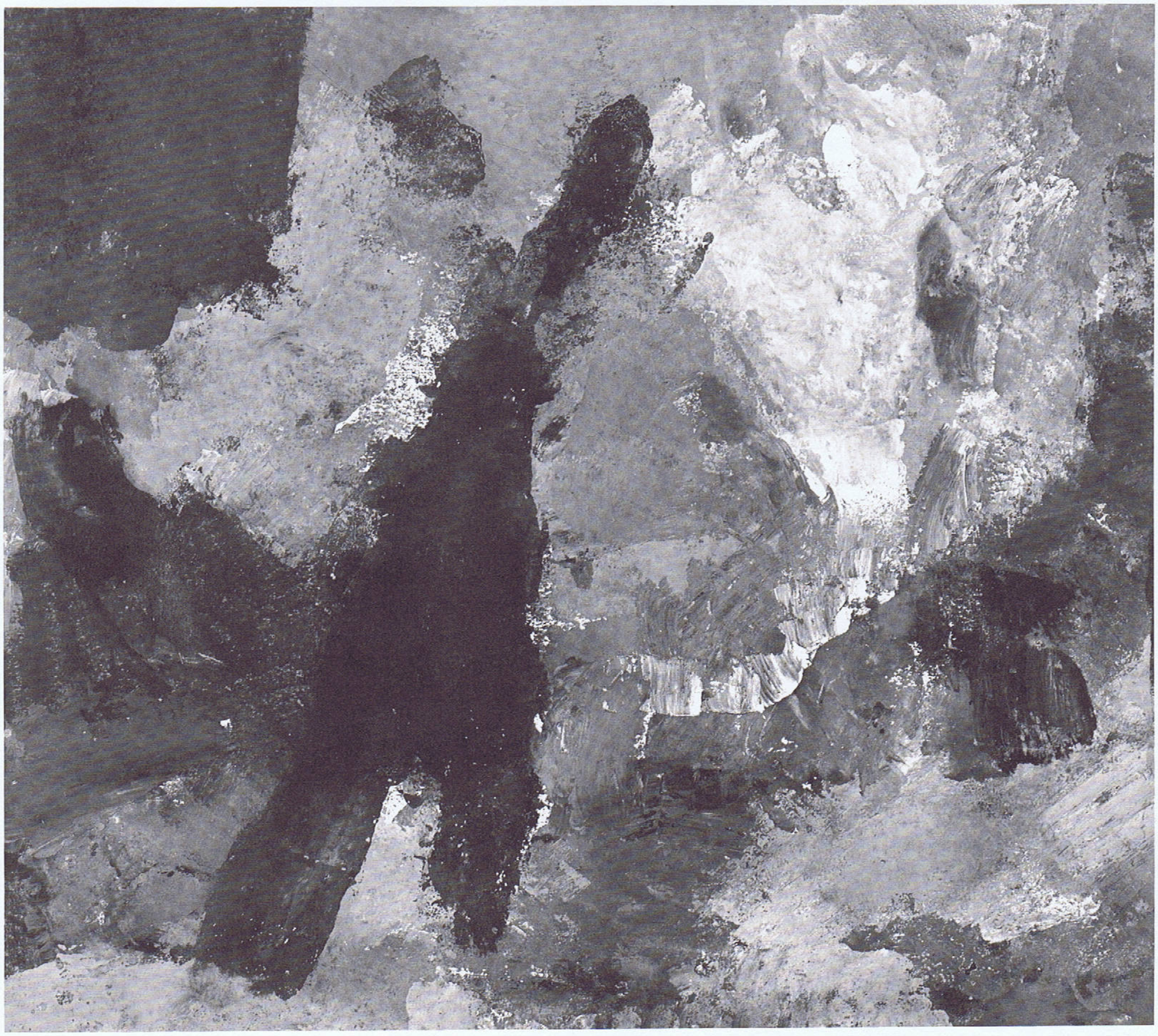
Line A is a strong, hard edge which is important both to the composition and to the figure action. Line B is also a hard edge. It balances A and carries the movement around the picture. The girl's right arm completes this movement, but in a more subtle manner. D is a counter-shape — a discord which stabilizes the picture and prevents A and B from setting up too much rhythmic movement. The edge of D is sharpened to make this shape more effective. C is an inner edge which is softened and hardened where needed to give fullness and solidity to the form. It is this edge which carries the most interest because of its variety. Hold an orange in a strong side light; you will notice that the edge where the light turns to dark is the most interesting.

The over-all design comes first

PETER HELCK



First stage: Here is my preliminary drawing, made in pencil on tracing paper. It is the result of first-hand research — careful observation and sketching inside a steel mill. I am excited by the dramatic possibilities of the subject — the large, husky figures of the workmen set against the hot glow and fury of the furnace. I want my finished picture to express all of this, as well as the atmosphere of the mill — the over-all haze of fumes and smoke, which provides a muted background for the contrasting blaze of color from the furnace.



Second stage: This shows the rolled-on pigment, a riot of color with just a suggestion of the shapes and forms of the pencil composition.

Although the technique I used to make this picture is an unusual one, I think it demonstrates very clearly how important is the broad, over-all pattern of a tonal painting. You must establish the big, basic design of lights, middle values, and darks at the outset. These masses of value, properly composed, will tell a good part of your story, and can help suggest just the feeling you want.

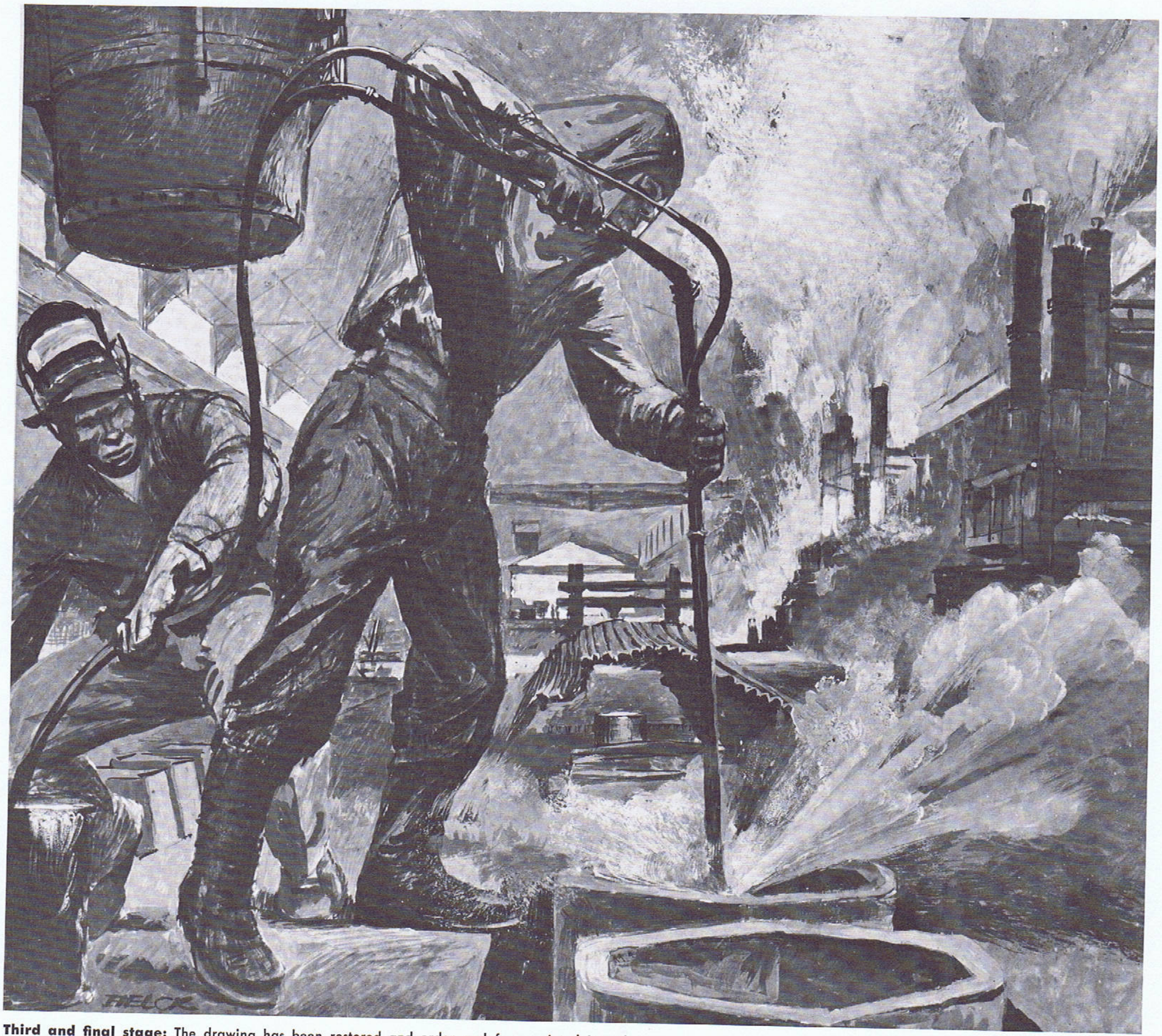
My subject is a steel mill, with two husky workmen preparing ingot molds just prior to the pouring of hot metal. In the background is an electric furnace. The first step I take in getting down to work is a routine one. I make a pencil drawing of the composition on tracing paper, using models and notes taken at the scene. Then, instead of transferring my drawing to illustration board and painting it in my usual manner, I try something quite different.

My medium is opaque (gouache). Using only a palette knife, I spread masses of paint on the illustration board and establish the main areas of light, dark, and middle tone shown in the composition. I then take a roller and roll these masses flat, blending each mass with its neighbor. Now, although there's hardly a suggestion of a single recognizable shape, the rough areas of paint alone create the structure of a highly dramatic composition. Obviously, at this stage the picture is not yet a clear communication. I must now finish it, but I want to be sure that I hold onto the vigorous, exciting feeling of this stage.

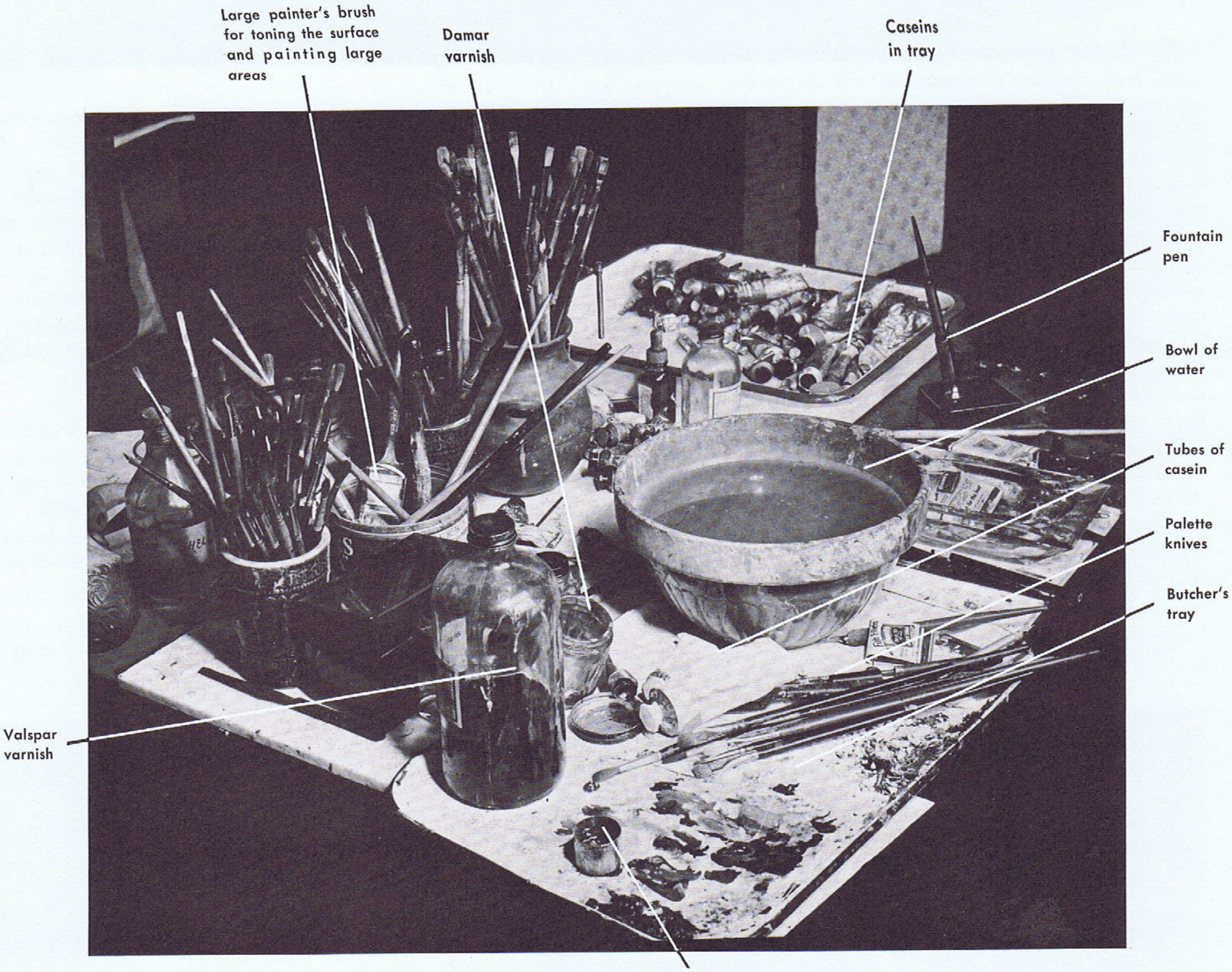
When my tones have dried thoroughly, I put my tissue drawing over them and transfer the lines to the painted surface. The transferred lines are hard to see, but they immediately organize the area. With much anticipation, I swing into the next stage.

I begin now to draw with the brush. I put in the figures, the equipment, and the background of the interior. Where necessary, I scrub out some rolled-on color with bristle brushes and replace it with the tone I want. I save my lightest and brightest color accents as a climax for the fire and fury of the furnace in the background.

Little by little, out of the seemingly chaotic mass of paint that was my second stage the finished picture emerges. It shows my subject — I call it "Melt Shop" — just the way I planned it in the composition drawing. But it shows the subject much more strongly and sharply — with real feeling — because of the way I arranged the large, simple masses of the abstract pattern. Always remember: The over-all design comes first.



Third and final stage: The drawing has been restored and order and form painted into the rolled-on pigment. With opaque you can lose form and restore it, ruin a bit of color and regain it.



This is the well-filled top of my taboret.

Painting in casein — Stahl

One of the most versatile and interesting mediums that I have ever painted with is casein. The kind I use is put up in tubes just like oil paint and is made from the curd of skim milk, linseed oil, pigment, and an alkaline agent. It is a favorite medium with many artists today, including myself.

Painting in casein has been going on for a long time. It had been in use for centuries when oil painting was discovered. Then casein went into an eclipse. Oil could give the painter better control over blending edges and tones. For a long while the preferred medium was predominantly oil.

A number of years ago I used casein paint for the first time and was delighted with the results. Here, I felt, was a medium that had more advantages for me than many others I had tried. You can handle it like oil paint – that is, as a thick opaque medium, creating textures like those of oils – or you can thin down your paint and use it almost like a transparent wash. When a thick casein painting is varnished, it is almost impossible to tell it from a picture done in oils. Without varnishing, it has a matte or dull surface similar to opaque water color.

Casein dries rapidly, which is a further point in its favor. You can apply it to almost any surface – paper, canvas, gesso panel, illustration board, or Masonite, which is really sturdy. Thinner materials (paper, particularly) tend to buckle, and the thick casein may crack and chip off. Make sure you use a surface that is rigid enough for the thickness of the paint.

One disadvantage of casein is that it's tough on brushes. Before you put down a brush, swish it around in your water bowl to make sure the bristles are clean. Never let paint dry in them.

Brushes and palette

I prefer to draw with a brush and often use a No. 5 sable watercolor brush for this purpose when painting with casein. If I am using casein to lay in the large tones, I use a No. 5 bristle oil brush (for work on big pictures I use larger brushes). I prefer the oil bristle brushes generally because they are stiffer and permit me to paint more vigorously.

After the drawing is established, I believe that, for casein painting, you should lay in the first tones with bristle brushes and finish with sables.

I keep a number of razor blades handy which are used to scrape out mistakes or smooth down passages or areas where the paint has piled up. Interesting effects can be attained in some areas – such as in old walls and earth – by scraping paint away with a razor blade. I also use the razor blades to clean the palette as I work.

You may wish to keep some parts of the picture flexible and wet for a while and want other areas to dry immediately. To retard over-all drying wherever you wish, use a few drops of Shiva media varnish in the paint on that area. To get similar results you can use a mixture of one-third zinc white oil paint to two-thirds casein while continuing to use water as a mixing medium. I generally keep a cup of media varnish on my taboret and sometimes dip into it and sometimes into the water, depending on whether I want the area to dry slowly or quickly.

I've mixed just about everything with casein, from India ink to oil color, and have never found a combination that didn't work. I've even used turpentine instead of water as a medium. Casein can save you many headaches.

For a palette I use a fairly large butcher's tray. Each individual color is not squeezed out in a pile but in a "V" shape with the top ends of the "V" against the wall of the tray. Inside this "V" I drop a bit of water or media varnish. Doing this prevents the pile of pigment from drying out too fast. Another method of keeping your paint pliable is to squeeze strips of it onto wet felt. The only drawback to this is that after a while your palette gets very messy.

At the end of a day of painting, soak a long strip of cloth in clear water and lay it over the color remaining on your palette. In the morning your color will still be moist and ready for use.

Preparing the surface

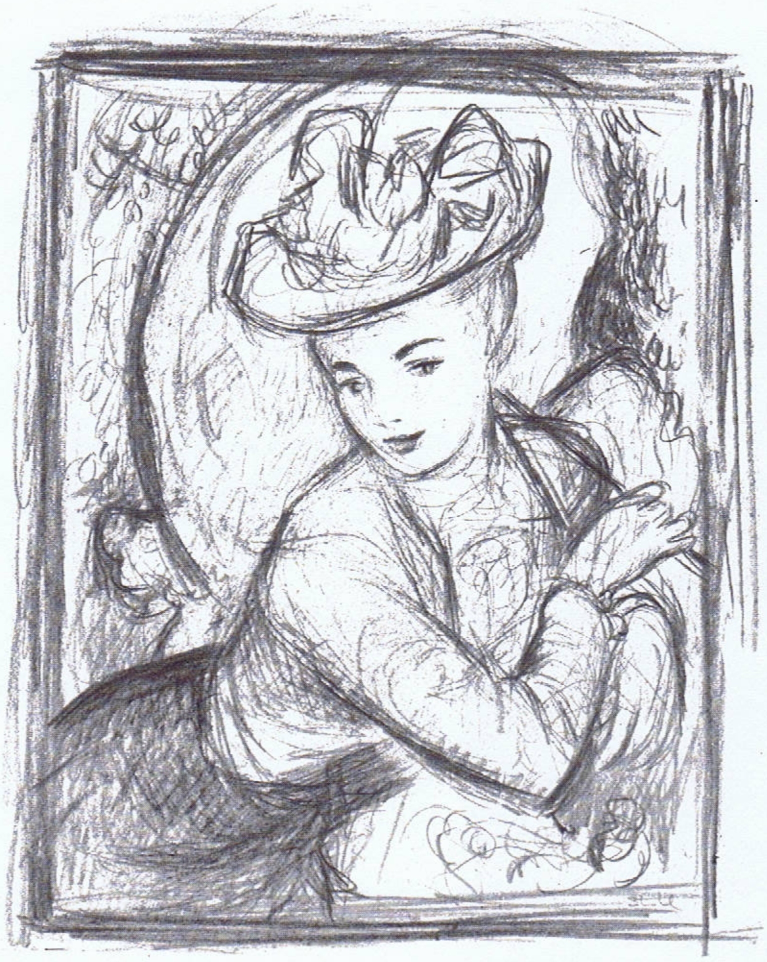
Before I paint, I "tone" the surface – spread over it a thin, flat layer of paint, usually transparent. This tone can be applied directly to canvas, a gesso surface, or illustration board. However, if you use Masonite, be sure to cover its dark brown surface with a couple of coats of flat white inside house paint and let them dry before you begin toning. The purpose of toning is to establish one over-all value to which you may relate your light and dark tones – so you can judge just how light or dark they are. If you work directly on a pure white surface it is difficult to gauge the value of your tones. The usual tendency is to work in too high a key – to make both light and dark tones too light.

The color used in toning also helps establish your color harmony. For example, if I were doing a picture which was to be predominantly green, I might use a greenish gray, brushed over the surface.

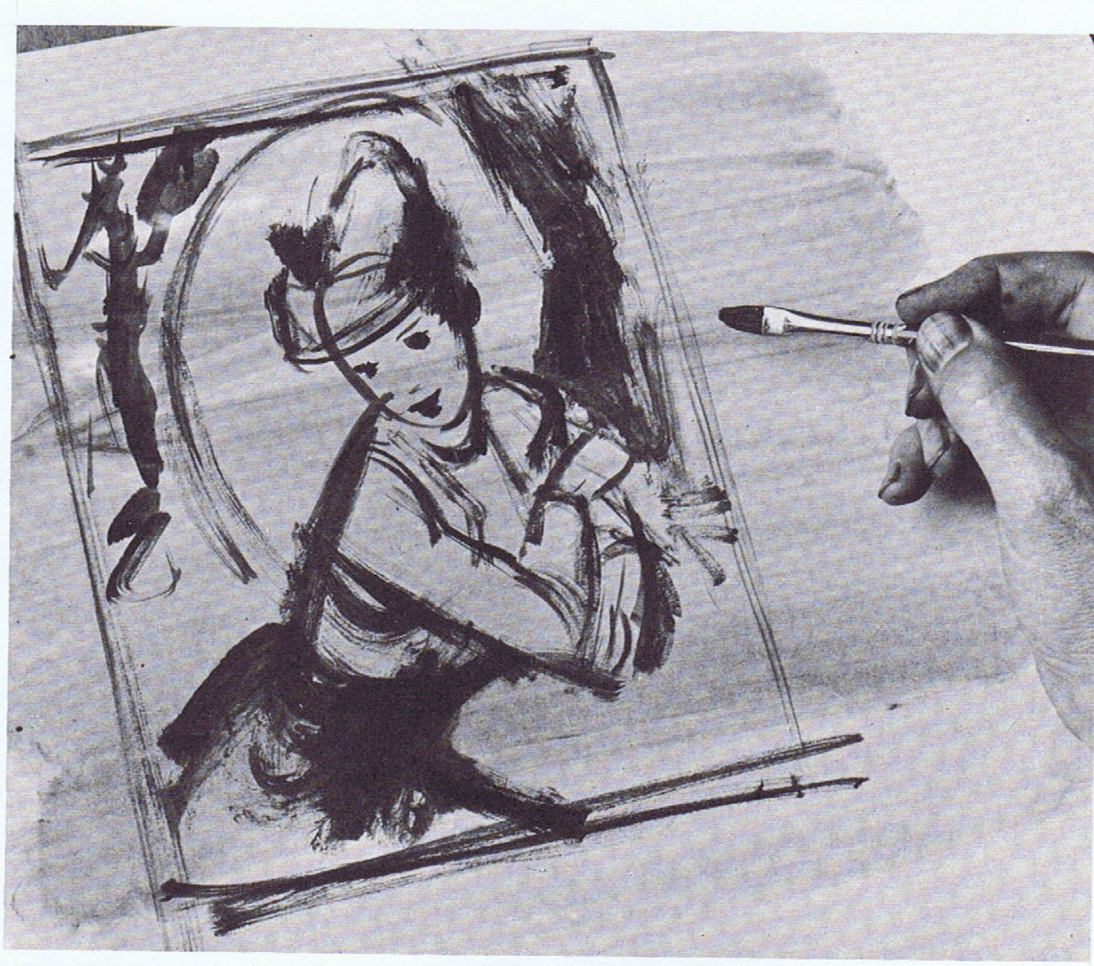
A careful color selection at this point will help unify your colors because much of the background color may show through in the finish – either through transparent areas or on otherwise unpainted areas. I must caution you, however, not to key your picture too low in value – the toned surface will influence you to do this if you are not careful.

In toning a surface, experiment with various color combinations. For example, mix vermilion and emerald green on your palette with your palette knife. Add a few drops of turpentine and a few drops of Valspar varnish to hasten drying. Smear this mixture over your surface with a brush or clean rag. Use enough of the vermilion and emerald green mixture to cover the surface. Then take a dry rag and spread the mixture evenly over the whole area. Allow this to dry – it will take two or three hours.

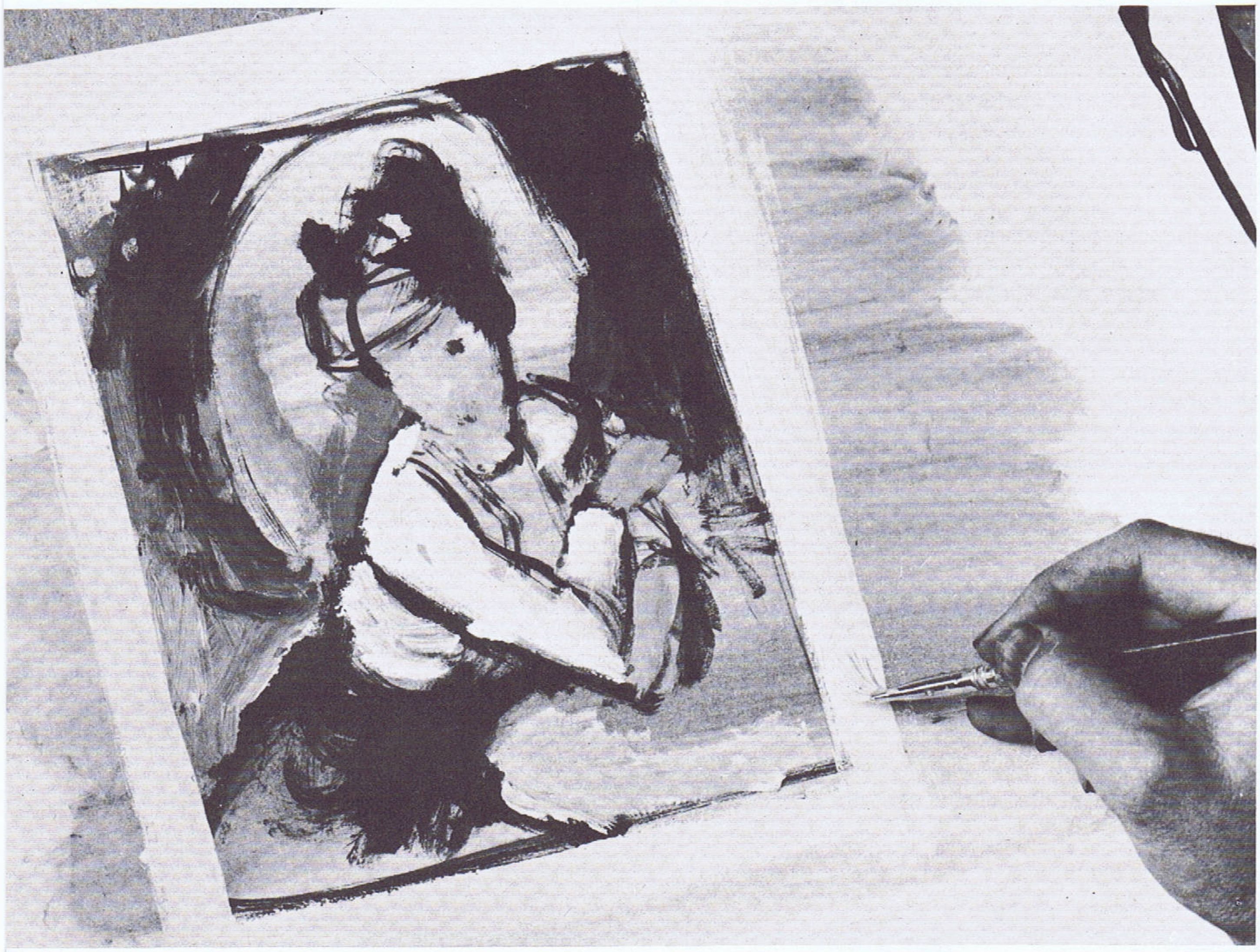
When you're ready to paint, give the whole surface a very thin skin of Shiva media varnish. As you paint into this wet surface the casein absorbs the varnish and, although it still dries rapidly, it retains a lustre and does not change value excessively.



On the following pages I show you, step by step, how I make a painting in casein. This is the first step of the painting demonstration – my pencil sketch. I drew it from imagination.



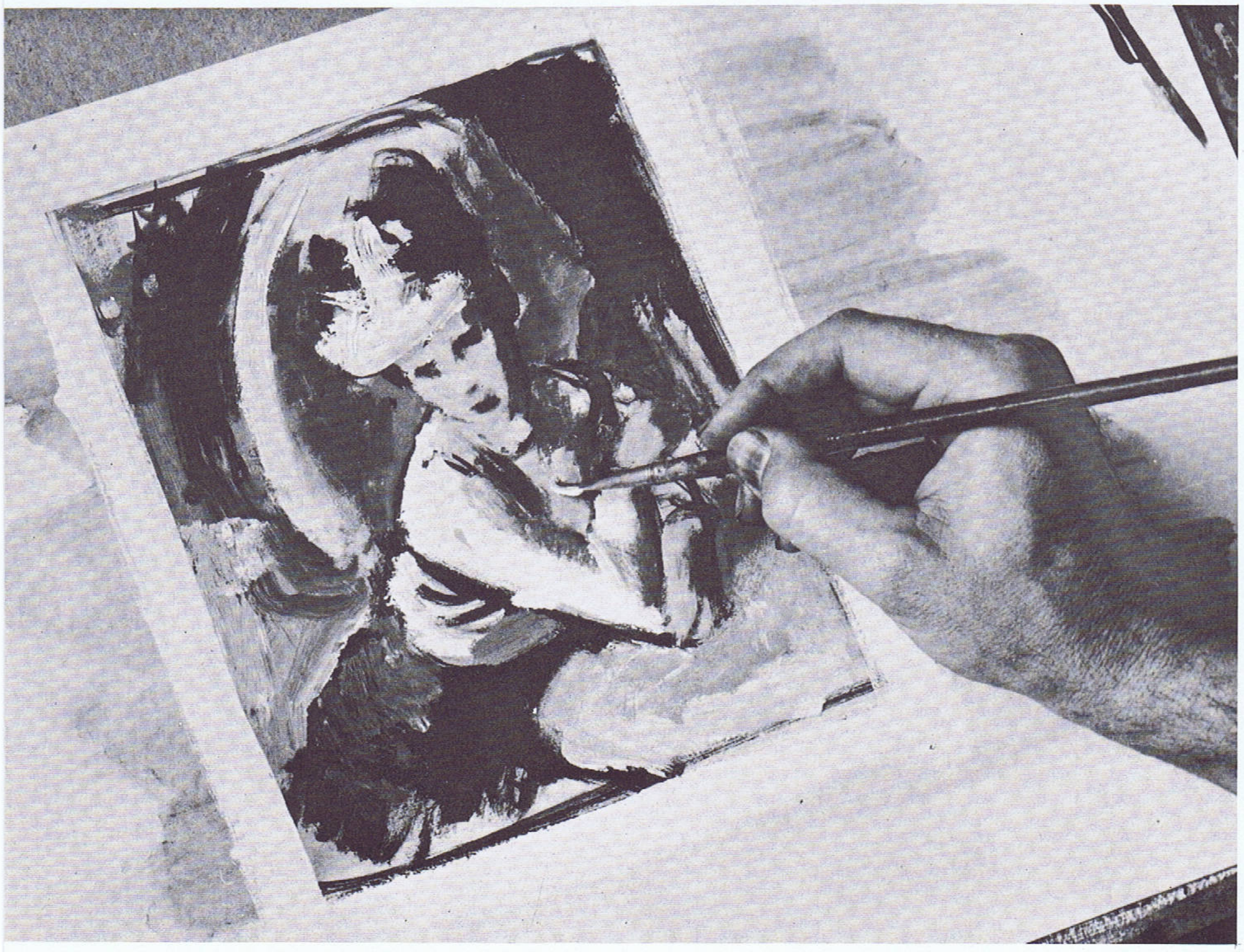
This is a picture of the very first stage of the painting. You'll notice that I am working over the background tone, which I brushed on very casually with large, broad strokes. Here I am drawing in casein, using a flat bristle brush. The paint is thin, as I want to establish the picture's main masses and structure quickly.



I continue to work quite boldly, using the same bristle brush and smearing the paint in quite wet. The less water I use the more control I have over the paint, but actually at this beginning stage I don't want too much control — I just want to get the big things stated, and fairly heavy use of watery paint allows me to do just that.

As you see, I'm working quite roughly. For example, I don't attempt to paint neatly up to any edges, and little things like an eye may be fully painted over without concern at this stage. I'm trying to get the whole picture under control and not finish up any one part of it yet.

Notice that the toned surface provides the middle values for my picture. To make these values show up properly and to see the picture more clearly, I paint a white frame around it. At this point I am concerned only with the few really basic values, of course.

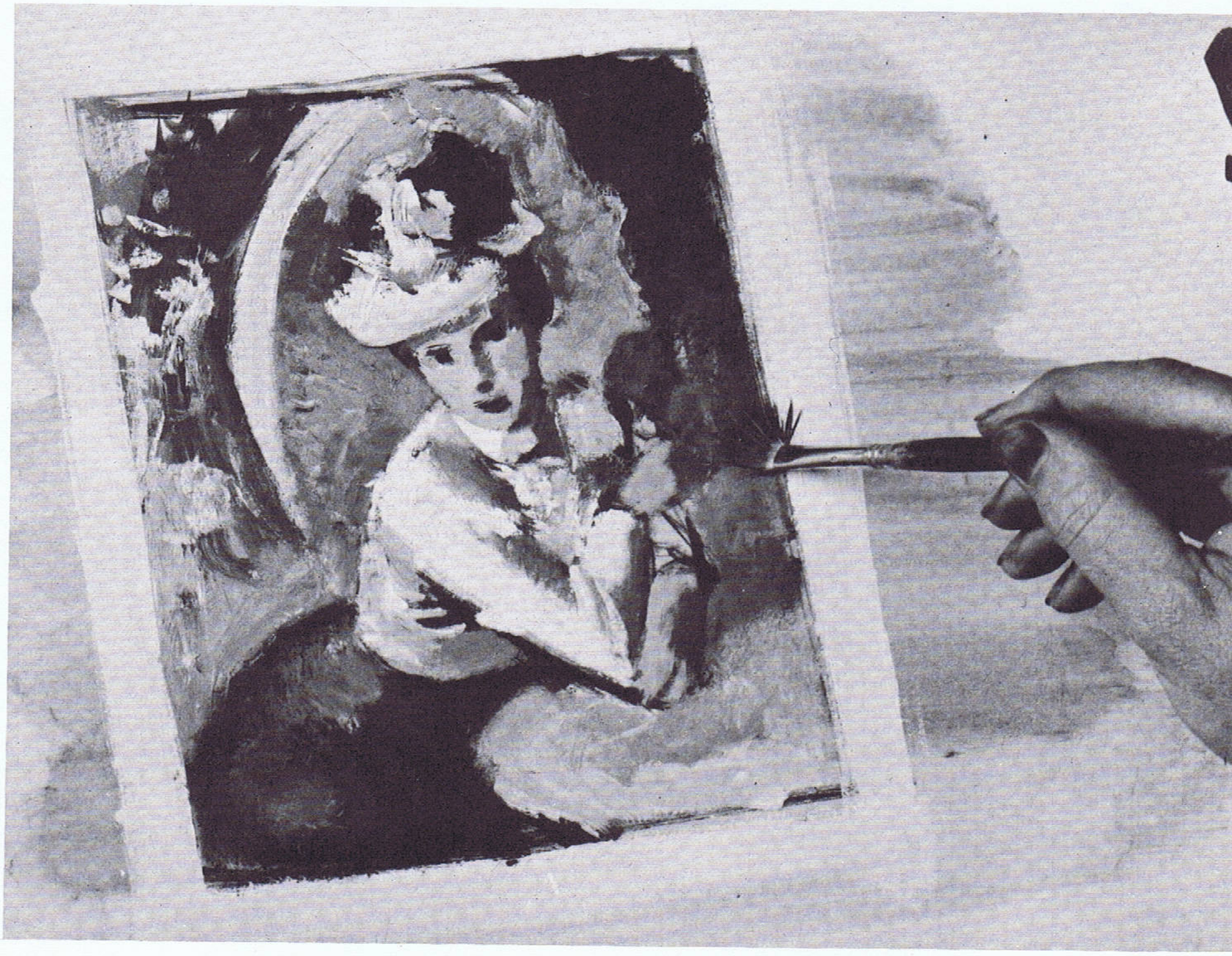


Now the picture is beginning to shape up. I have gone back and strengthened and accented some things. I'm also more careful about the edges and I'm piling the lighter tones on with much paint and little water. I lay the eyes and nose and mouth in with very dry gray paint.

I continue with the bristle brush because I want a tool that will make it easy to scumble and get soft edges and, at the same time, allow me to apply rich gobs of paint. A sable brush does not do that very well.

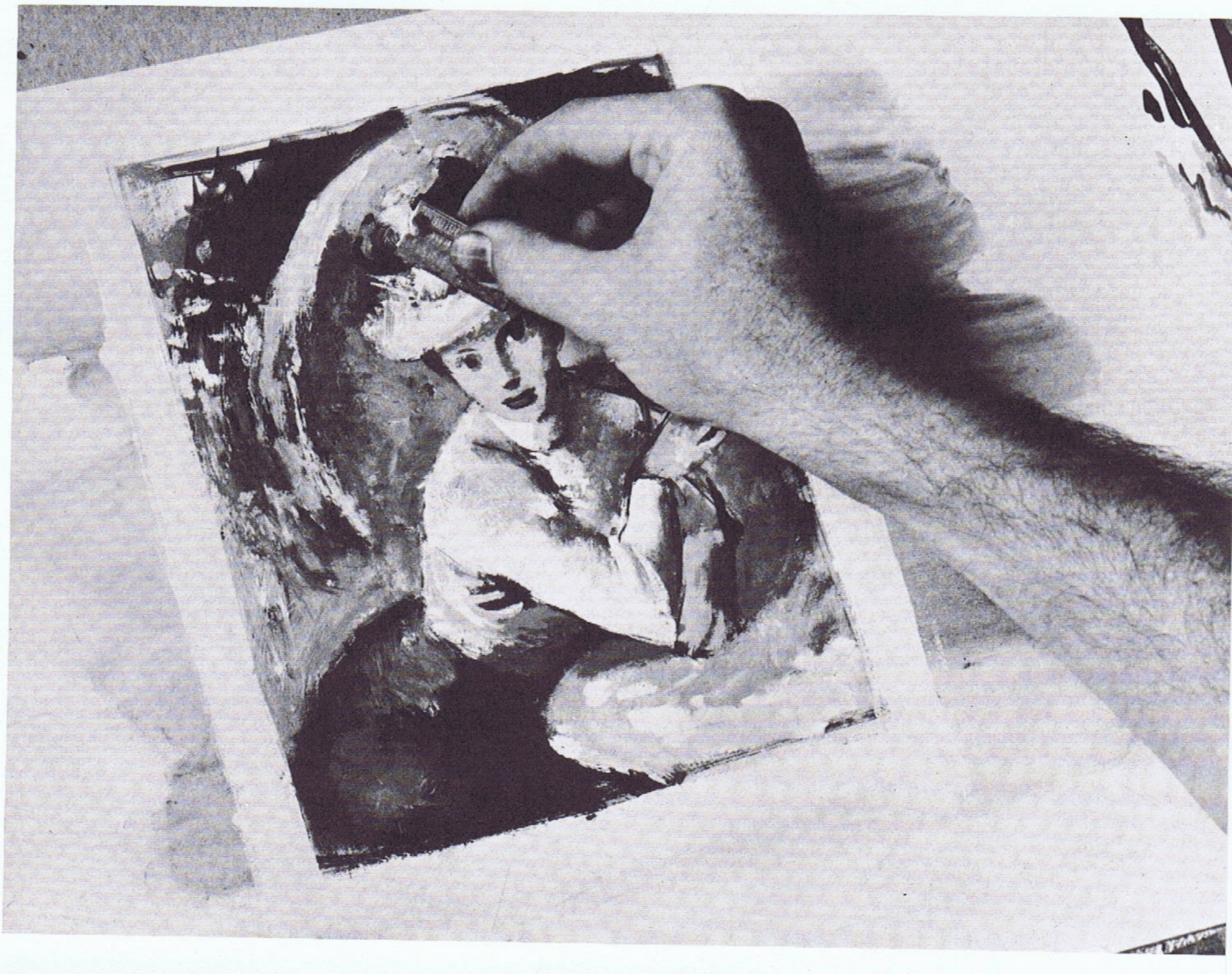
At this point my big structural lines have been almost entirely covered with the more finished painting, but you can sense that they are still there. I have also been working at bringing out the planes in the head and body. One of the things I particularly like about casein is that you don't have to wait a long time for it to dry before you overpaint.

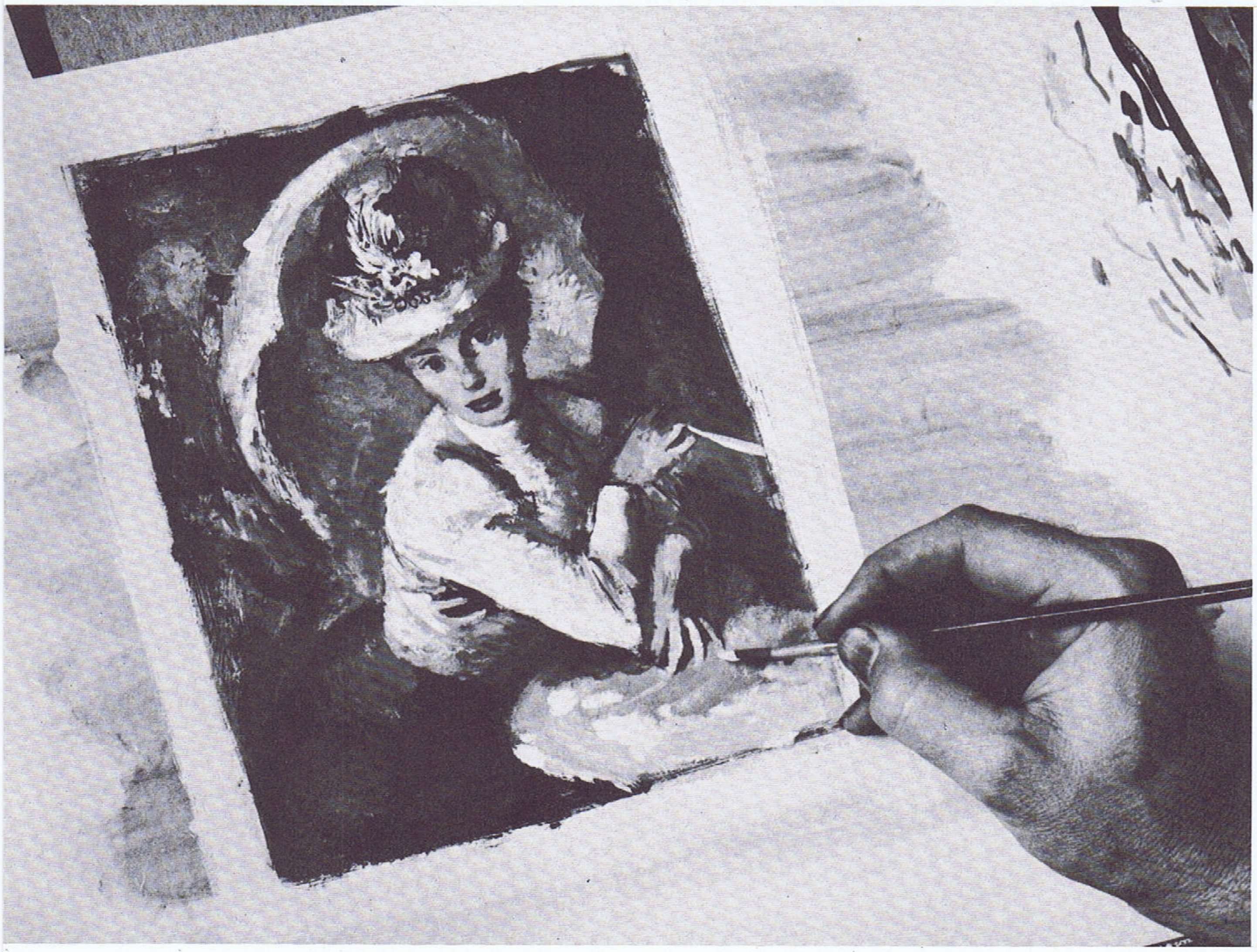
I switch back and forth from a small sable brush to an oil bristle and then, as shown here, to a larger sable. I'm trying to create a variety of edges with these tools.



A razor blade comes in handy. Here you see me using one to scrape off excessively piled-up paint. I scrape off only enough to get an interesting effect. I also use a razor blade to kill a brush stroke that stands out too much.

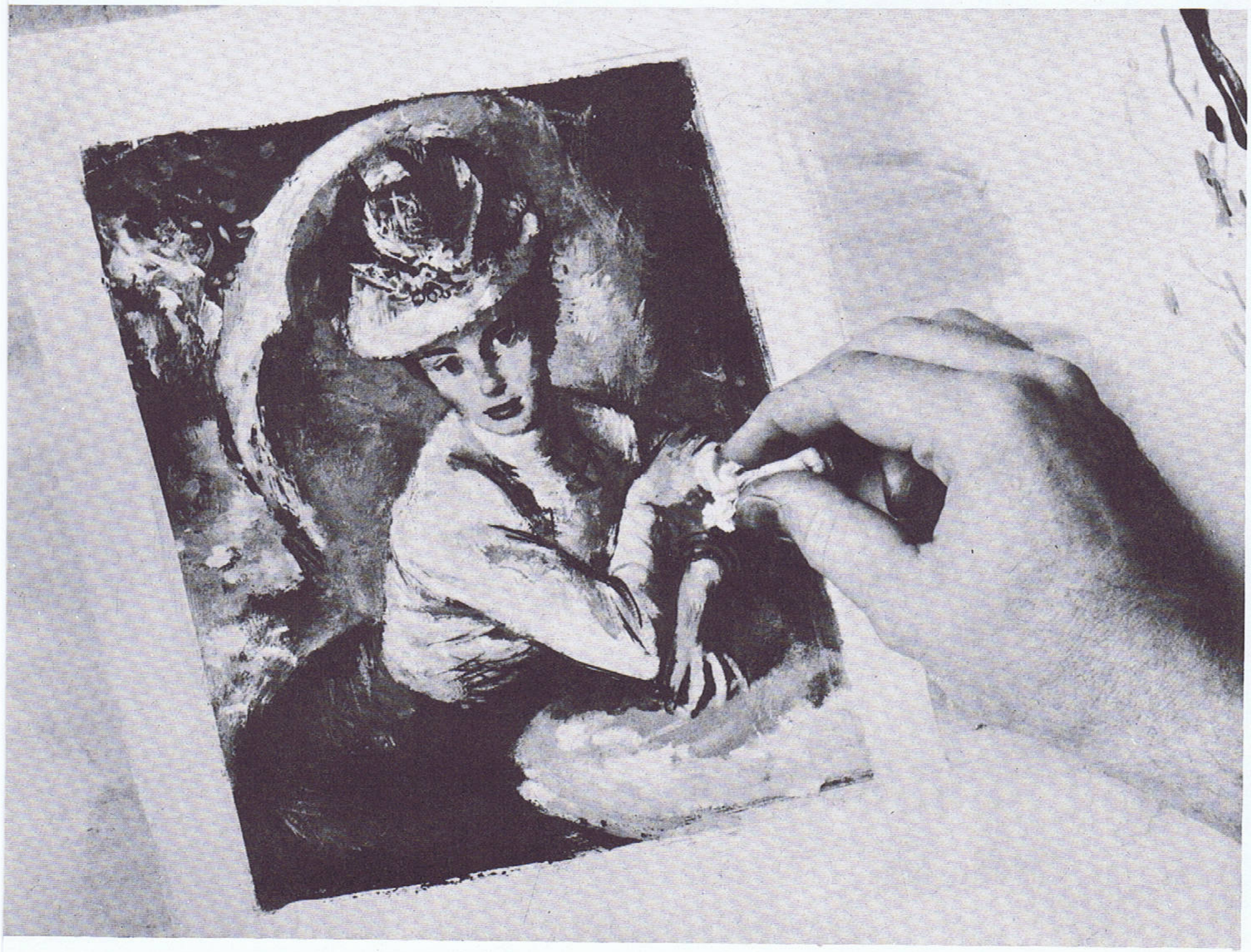
I dislike pictures in which I am more conscious of the clever brush strokes than I am of the things these strokes are supposed to represent. Brush marks in a picture should vary. No two should look exactly alike, and many should not appear as if they were applied with a brush, even though that's the way they were done. Scraping with a razor blade helps eliminate these problems.





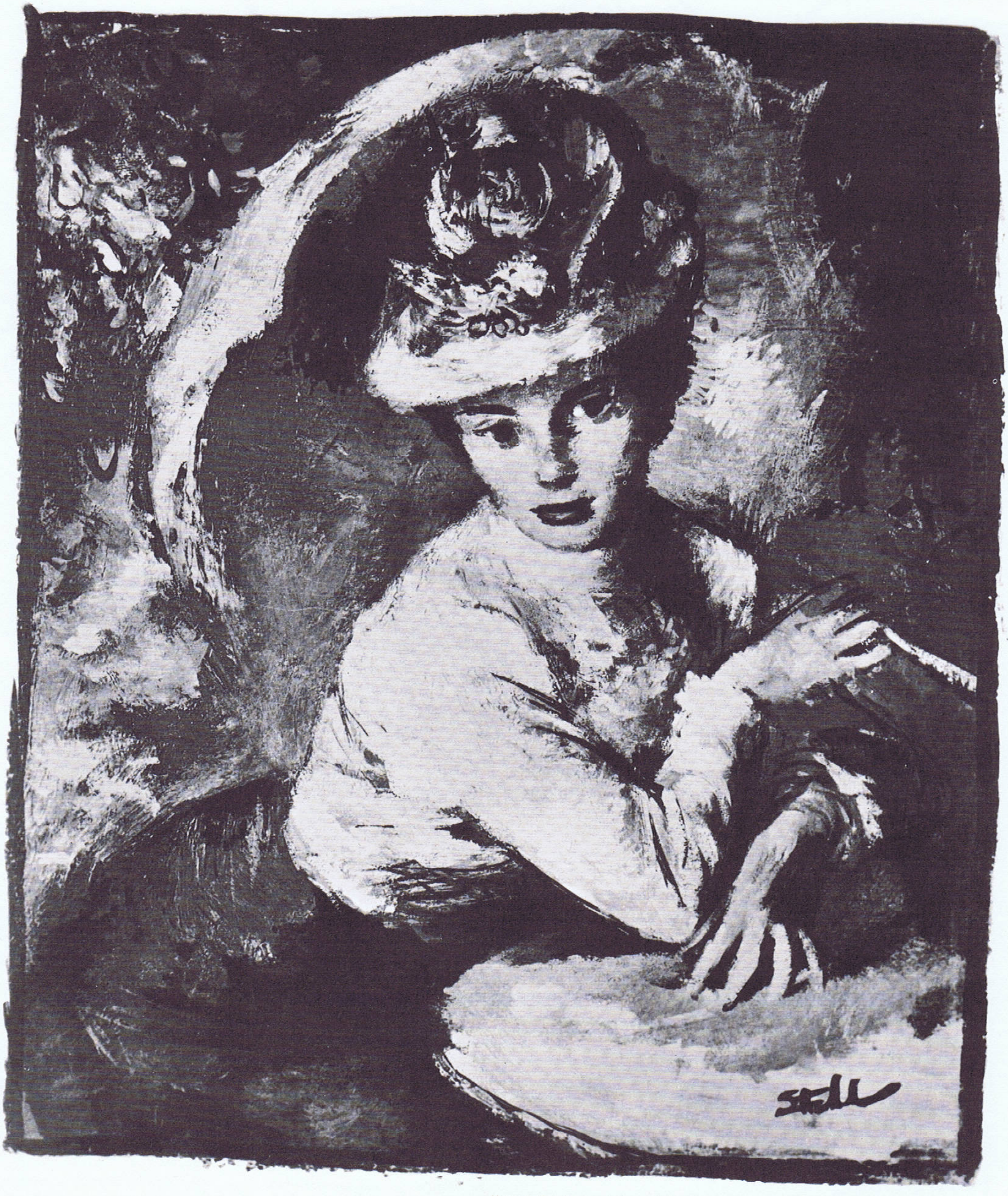
Earlier I had indicated the hand in the lower right corner as only a rough shape. By adding just a few strokes to that shape I have made a hand out of it. I have simplified the values on the parasol and softened the edges along the face, making it much more lifelike. Remember that heavily piled-up paint I was removing in the previous stage? The razor blade got rid of it but, in the process, broke up the dark, quiet background. I have repainted part of this, and now the figure stands out and the background holds its place.

My next step is to spray the whole painting with retouch varnish (a mixture of one-third shellac and two-thirds alcohol). This is necessary because some pigments (like umber) dry more rapidly than others and become lighter and duller. As a result, it is difficult to compare them with other tones which are still wet. The retouch spray brings all these values into their true relationship.

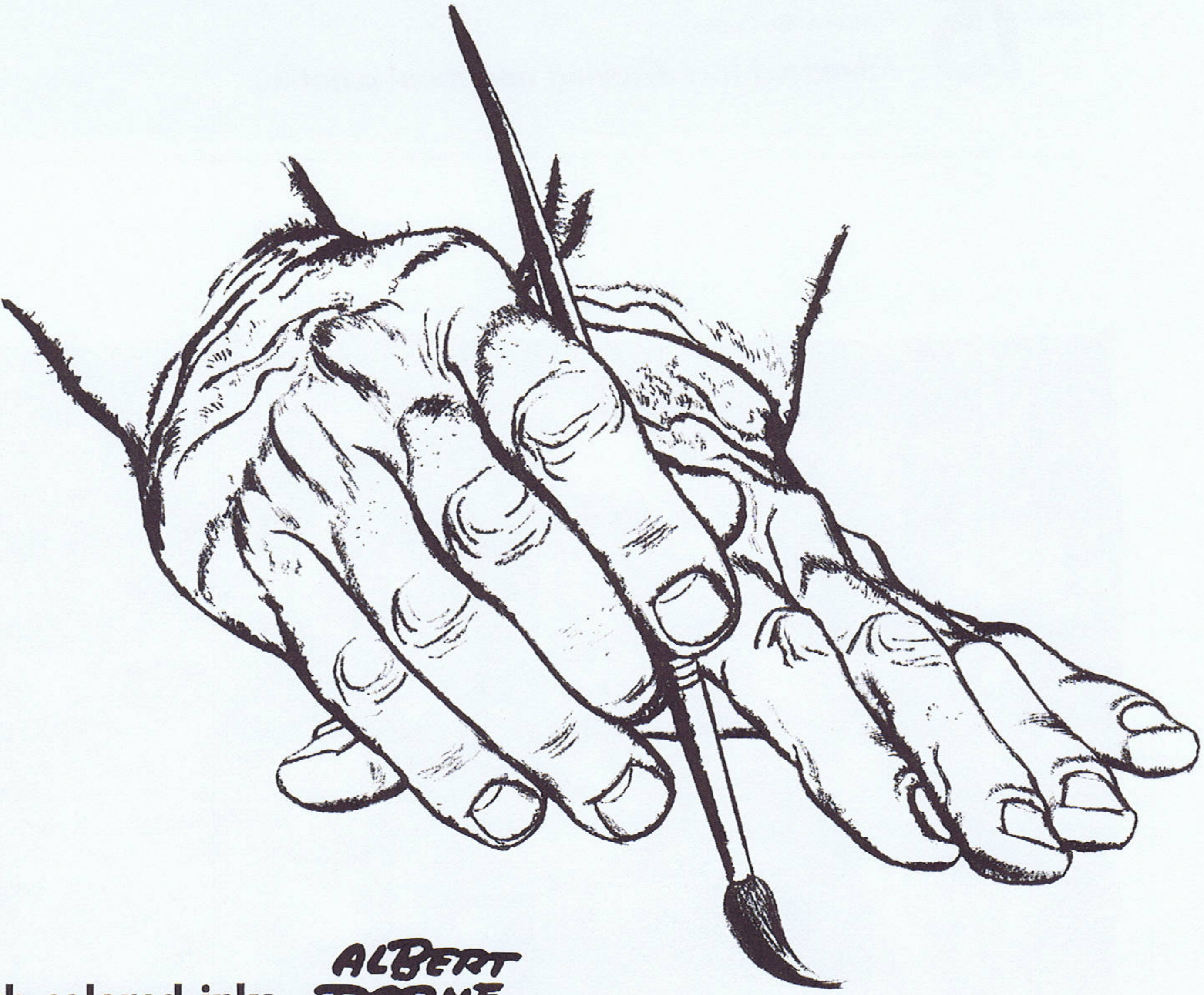


Here I am using a small clean cloth soaked with Shiva media varnish, spreading it lightly over the painting. The varnish helps me control the blending of soft, subtle edges and, like the spray already mentioned, keeps the values from getting duller and lighter. It has the added virtue of allowing me to paint without worrying about picking up the underpainting. I correct annoying shapes, add bits of detail, and, in general, polish up the whole painting.

After the casein dries, I give the picture a final coat of damar varnish or Valspar.



Here is the final painting, which gives you a good idea of the character of casein. Notice that I have floated some white casein over that dark shadow on top of the girl's right shoulder to soften that overwhelming black accent. The paint is quite thick and heavy in the light areas, particularly on her blouse. Shadows are kept thin. The general effect is much like that of an oil painting.



Painting with colored inks

ALBERT DORNE

Over a period of many years, thousands of people — laymen as well as artists and students — have looked at my pictures and asked, "In what medium do you paint?" Since my picture technique has been considered everything from oil painting to water color and almost every other color medium, the answer, "Colored inks," usually comes as quite a surprise.

For almost all my professional life I have painted with these colored inks and have found them the most gratifying medium for what I try to accomplish in my pictures. Since my fundamental approach to pictures emphasizes the interpretation of character and situation, and since all my efforts are based on a thorough and detailed drawing, I feel that the inks give me the most satisfying results — both because they are easy to handle (with experience, of course), and because I believe they are the most foolproof medium for color reproduction.

It is true that other mediums make available many effects and color qualities which the inks do not — but, on the other hand, the colored ink medium has advantages of its own which make it unique. Here are just three of these advantages: (1) It is utterly transparent. (2) While it is water soluble, it is waterproof when dry. (3) Many coats of transparent color can be applied one over the other without picking up the undercoat, to create a rich and luminous effect. This process is called glazing and the coats are called glazes.

Artists almost without exception have looked upon colored inks simply as a color medium used to fill in an "area between two lines" — primarily because no one has taken the trouble to explore its possibilities. On the other hand, I have produced pictures in this medium which, under a coat of varnish, have at first glance been taken by experts for oil paintings.

Underpainting

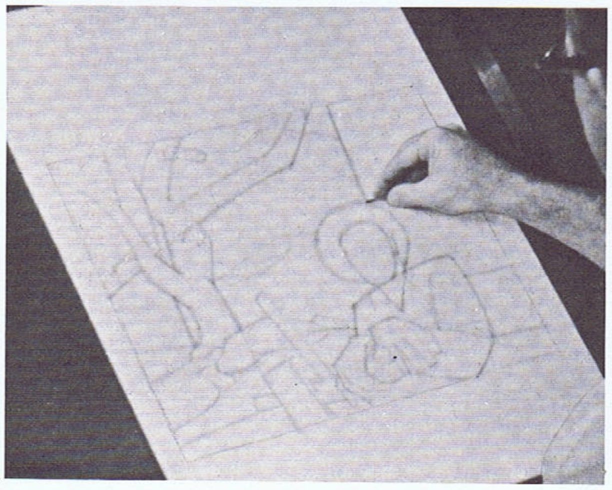
In its broadest sense, the painting technique of colored inks as I use them is not unlike that employed by most of the old masters — a series of transparent color glazes laid on over an underpainting. In my case, except for flesh, which I underpaint in a prepared sepia, almost all of the rest of my underpainting is done with black waterproof ink. Actually I make what is almost a finished black and white painting. In this important step I establish all the values, model the forms, and paint the textures of the various elements in the picture. The main difference between my black and white underpainting and a finished black and white picture is that all of my high-key areas are exaggerated. Where I eventually wish to see pure color. I put no tones.

Color

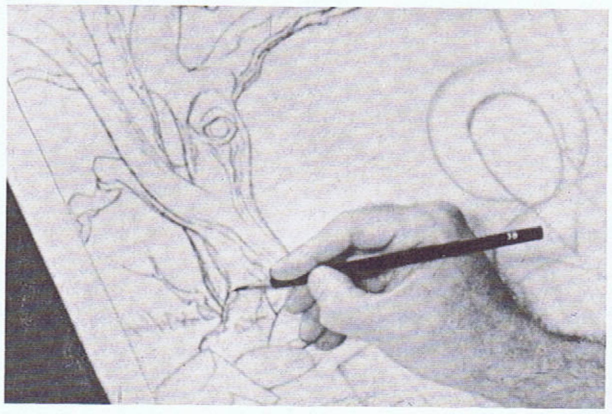
The color phase of the painting is done by the simple process of glazing the colored inks over the black and white underpainting, layer upon layer, until the desired depth of color and richness is reached. A fine quality of the inks is that the color gets richer and stronger as one layer is painted over the other. The inks, being water soluble, can be broken down to any degree of intensity — in proportion to the dilution of the color with water.

In spite of all the virtues of this medium, some of the colors are rather fugitive and after a period of years will begin to fade. This can be overcome successfully by applying a coat of clear varnish over the finished picture. (I use a pure damar varnish and pure spirits of turpentine in equal parts.) Besides its protective qualities, the varnish will add a surprising depth and richness to the painting. In the following picture sequence I will point out the do's and don'ts as well as the step-by-step painting procedure.

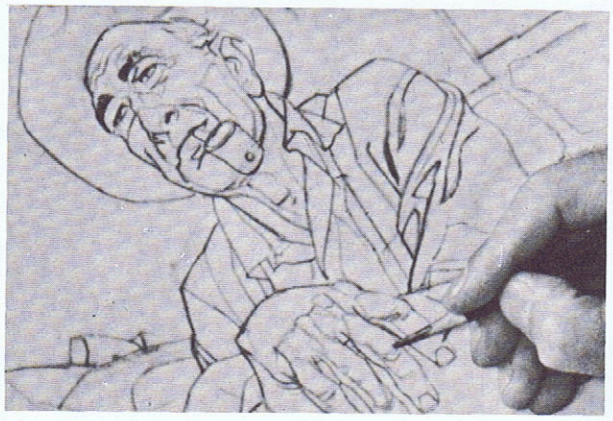
At the beginning of this text I said that this is a gratifying painting technique — with experience, of course. I would like to point out that no painting technique has ever been described or taught as satisfactorily as it can be learned through actual application and practice by the individual. Only by the trial-and-error method have any painting facility, skill, and real understanding of a medium ever been achieved.



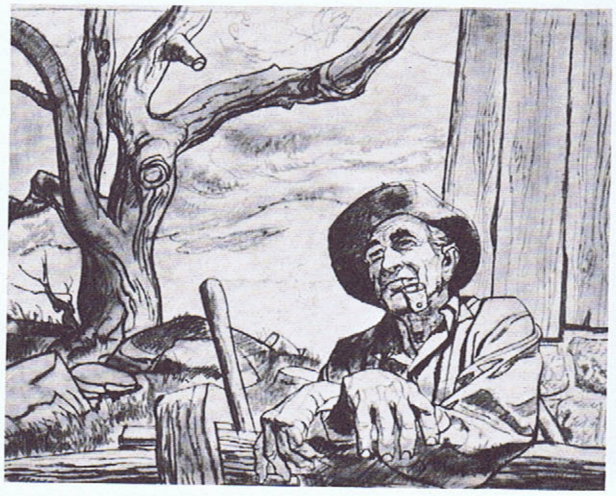
1 Drawing in rather abstract terms, I design the picture, and begin to define the basic forms of the elements which the picture will contain.



2 A tree — a fence — some landscape with rocks — clouds — the side of a barn — and a farmer — will give me several textural problems.



3 I do all my creative planning, drawing, and changing of my mind on a layout pad. You will shortly see its great advantage.

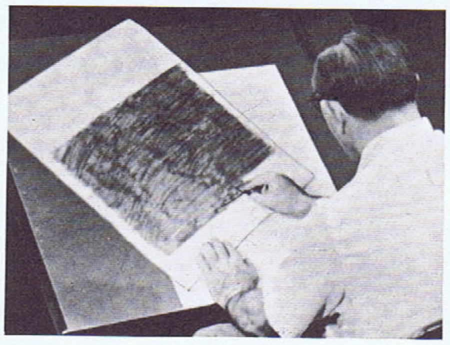


4 A thoroughly detailed and disciplined drawing is necessary in building a solid foundation on which to paint with colored inks.

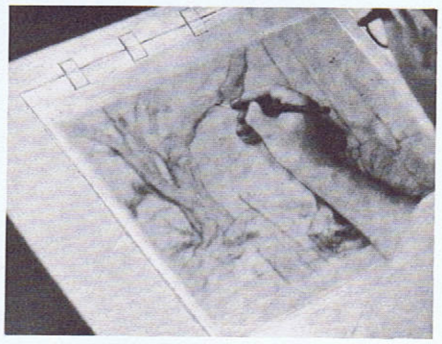
The pencil drawing

Drawing is the architecture of painting. Skill in drawing and ability to organize forms and space into a well-ordered composition are the most fundamental requirements of the artist.

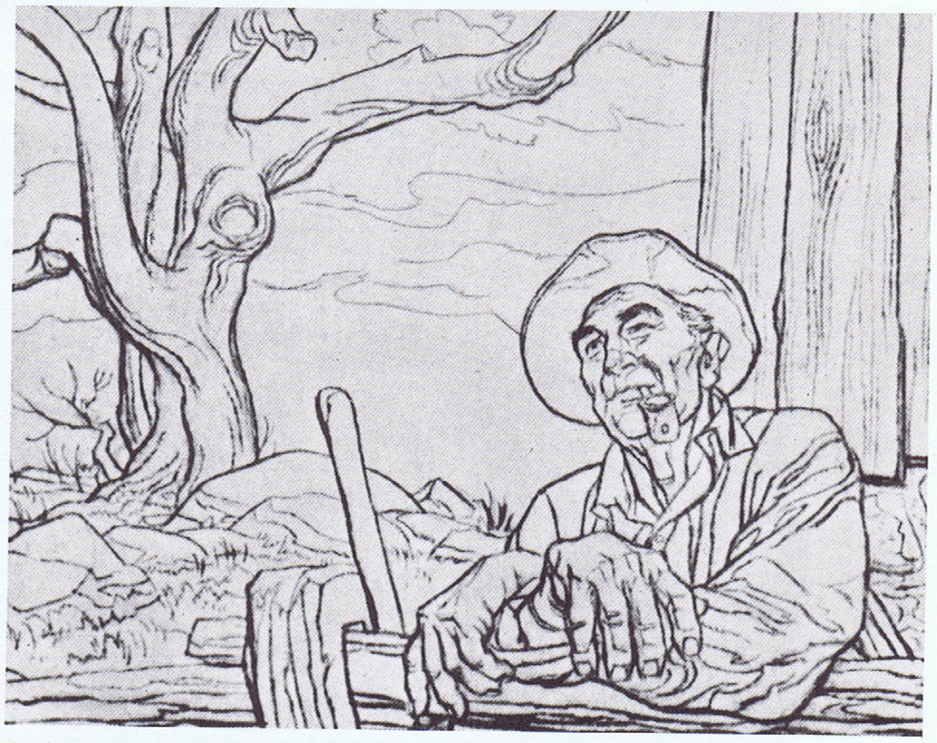
This is especially so in preparing to do painting in colored inks. As you will see later, because the inks are a highly transparent medium and the background of the paper supplies the highest light, it is very important that the drawing of your picture be thoroughly established before you begin to paint.



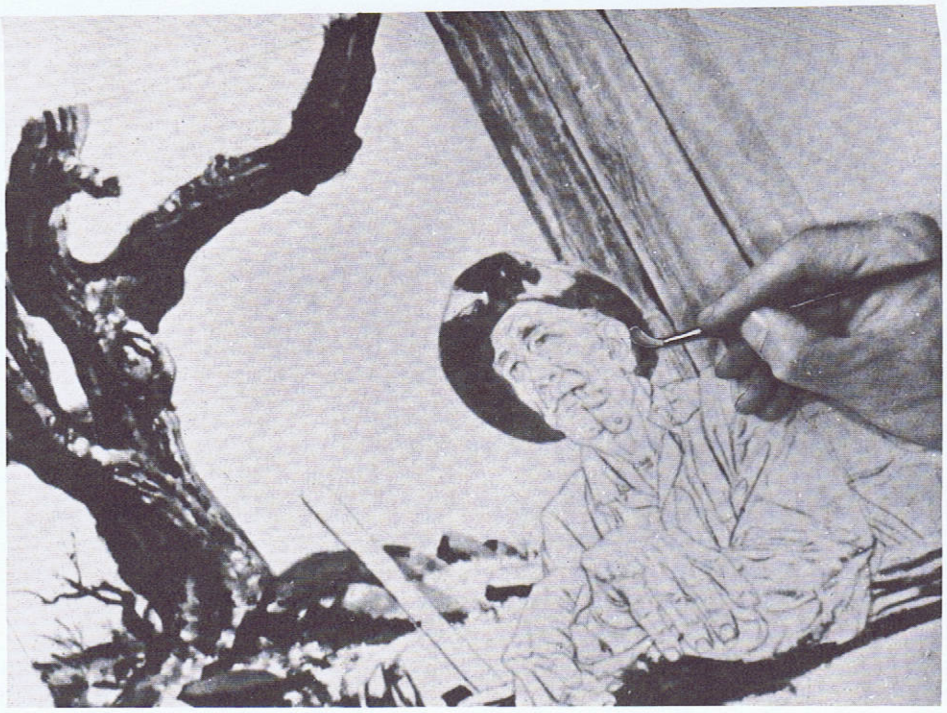
5 I blacken the reverse side of my drawing with a very soft pencil — and, brushing off the excess carbon with a clean cloth —

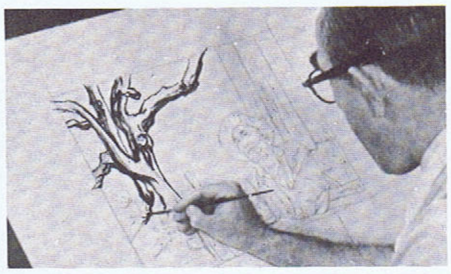


6 — I transfer the drawing to the painting surface, illustration board, using a very hard pencil and tracing through only what I want.



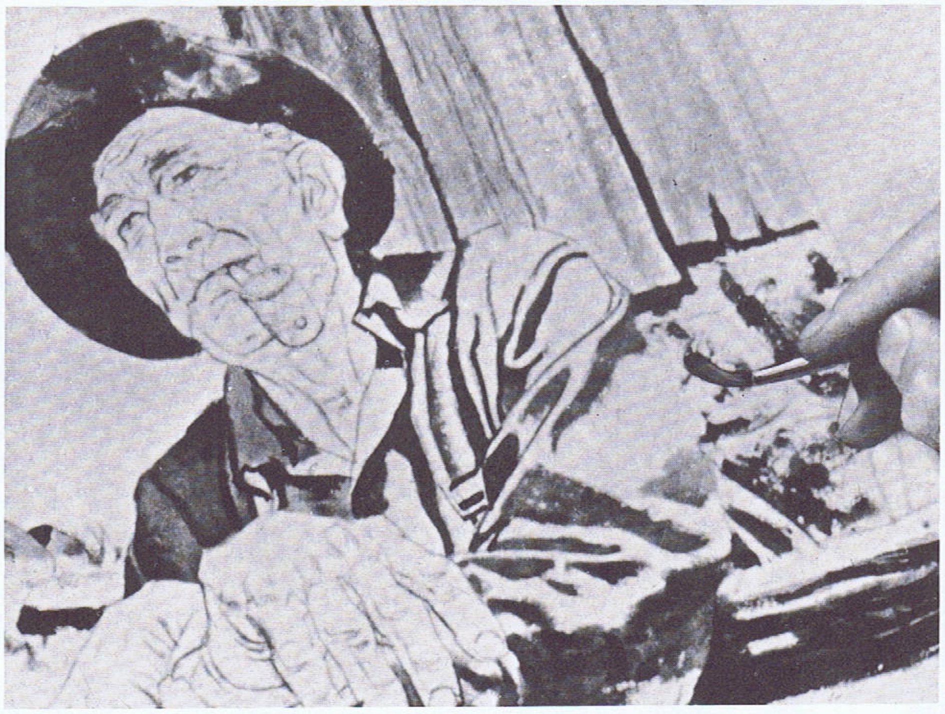
7 The drawing here has been traced down on illustration board. Because of the high transparency of the colored inks, a most important requirement in the preparation of this kind of painting is a clean drawing on a spotless background. The type of surface you work on is a matter of individual preference. For this demonstration I am using cold-pressed Whatman illustration board. This surface is slightly rough and has a definite tooth. The fact that it is pure white is very important in painting with transparent color.





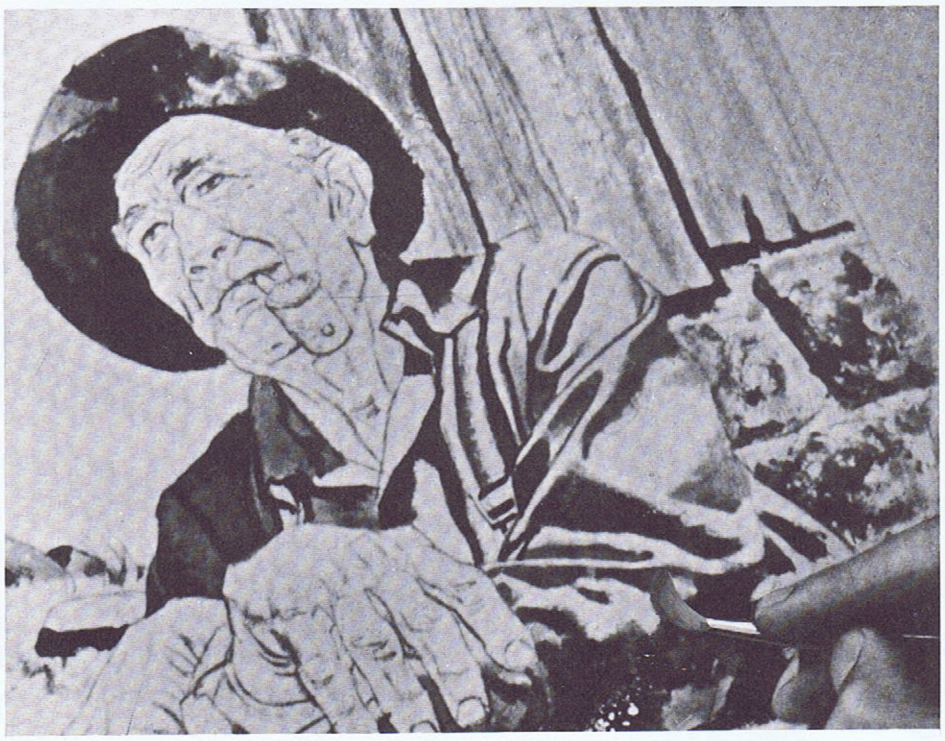
8

Using a sable brush and black waterproof ink only, I now begin the most important phase of the picture — the underpainting. Starting with the tree *(above)*, I paint and model its form, texture and values. Like the texture of the barn siding, some areas of the bark texture are done by dragging a rather dry brush over the paper surface to create a rough effect. The texture of the hat is put in with a wetter brush.



9

Remember — all the forms, textures, values, and light and shade will be modeled and painted in black ink — except the head and hands of the farmer. I am now modeling the texture of fieldstone at the base of the barn. Keep in mind that the ink is water soluble while wet and can be diluted with water to the faintest value. Once it dries, however, it becomes waterproof. I use a rather heavy, rich black ink that has considerable body. Most manufacturers make it and refer to it as "dense" ink. It is too heavy for pen drawing.

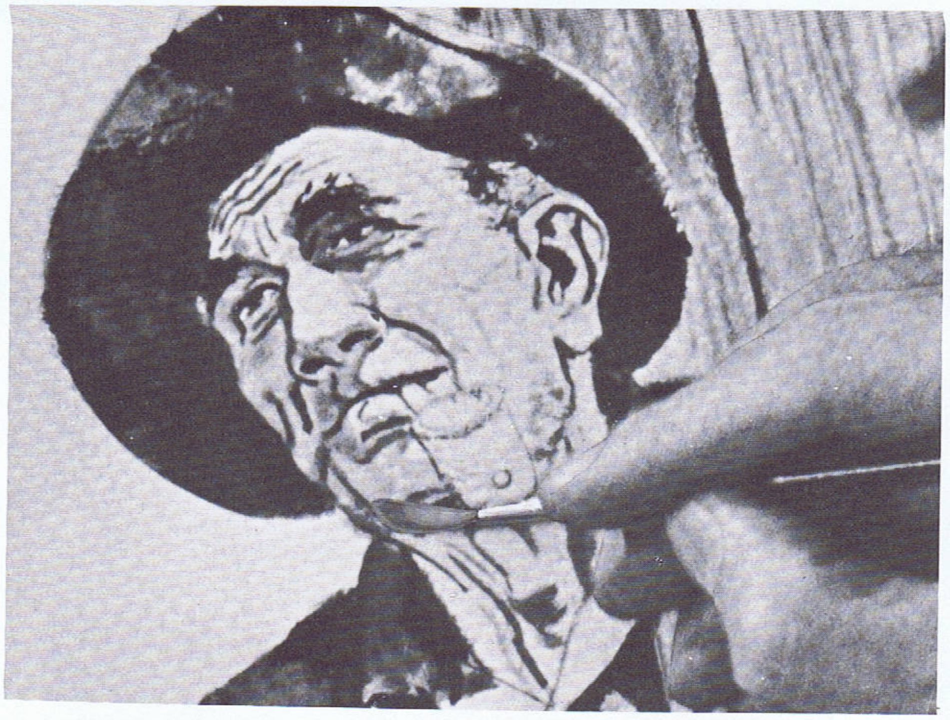


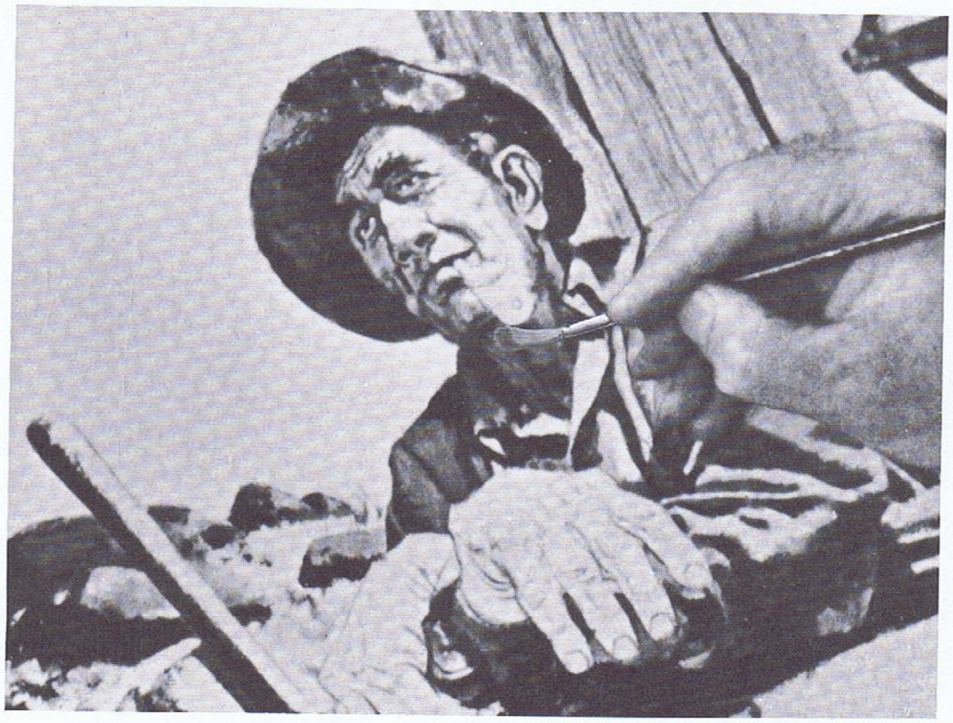
10

Just as in ordinary wash drawing, I keep washing on deeper tones as I model the drapery and wrinkles in the farmer's shirt. At this stage, note the finished texture of the fieldstone. Like the barn siding, it was done with a rather dry brush. The tones and values of the over-all picture are being built up with wet washes. As you paint, you must "feel" the different textures you are creating. If the texture is rough — paint roughly. If the texture is smooth — paint smoothly.

11

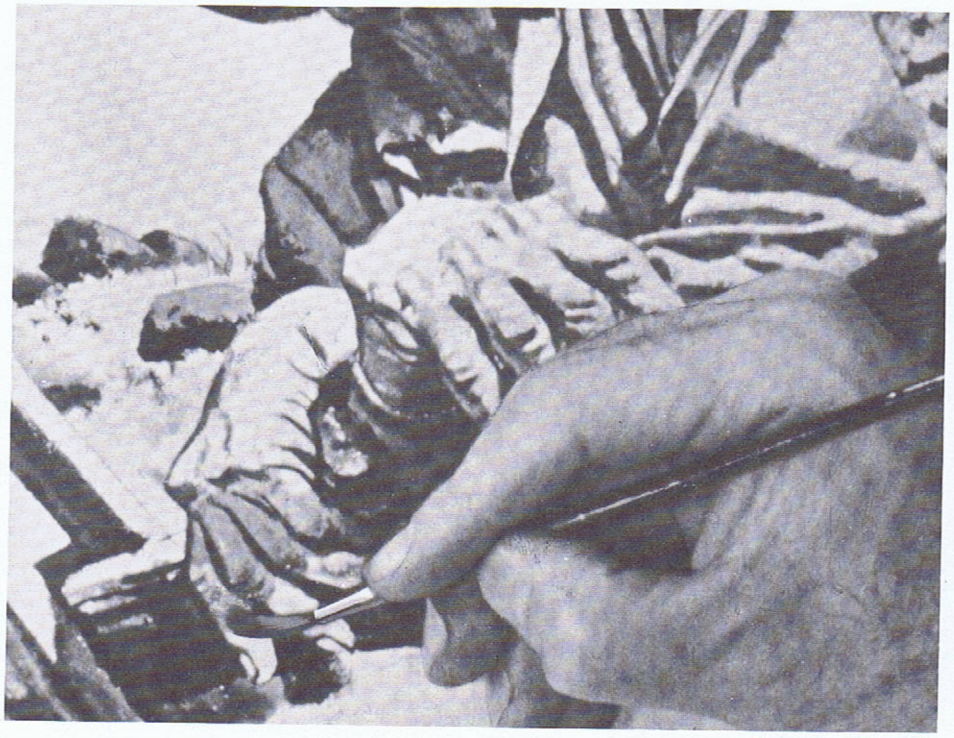
To model the head and hands, I now deviate slightly from the pure black. (Never underpaint flesh tones with black alone.) For this purpose, using an individual porcelain cup, I develop a warm sepia color by mixing full-strength vermilion — orange — and the black — until I have a rich reddish-brown. The "body" to model with is supplied by the black ink in the mixture. Don't use bottled sepia for modeling — it is much too thin.





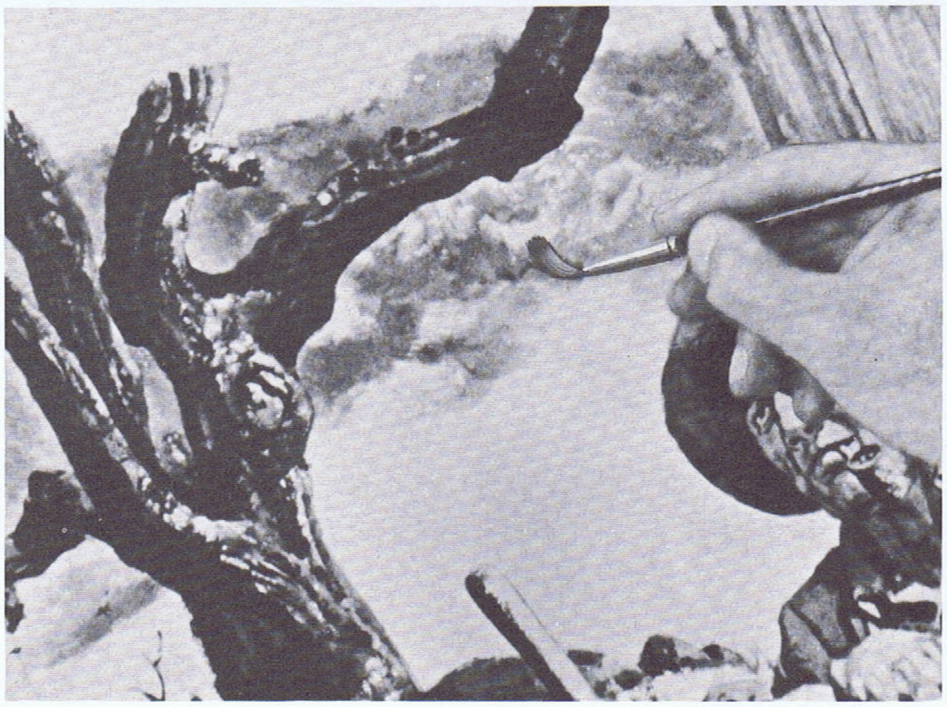
12

With the full-strength sepia mixture I have drawn the character and features of the farmer. Remember — the ink dries almost immediately and you can work over it again and again. Next, in modeling the head, I lay a light wash (as in picture No. 11 above). It dries in a few minutes and is ready for the following layer of wash — and so on until I reach the intensity of hue and value I want on the over-all form of the head. I then can model the individual smaller forms of the features and structure of the head with a slightly drier brush.



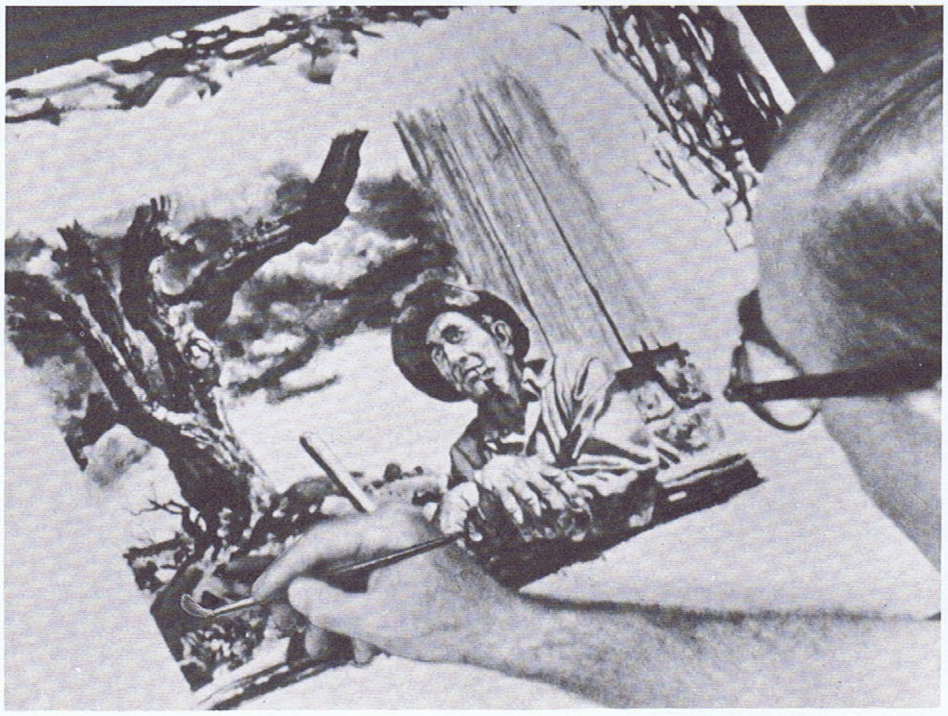
13

I repeat the process in painting the hands — first pinning down the drawing — next modeling the forms with progressive shades of the sepia diluted with less water each time. Keep in mind that you can go on building up the richness of your sepia in intensity without losing your drawing. Keep feeling form as you paint. Note that I am dragging a fairly dry brush "around" the form of the finger. Remember that no matter how many washes of colored inks you lay over your underpainting, it will show through. Don't forget that I eventually use reds — blues — greens — the many other colors that you find in flesh tones — before I finish the head and hands.



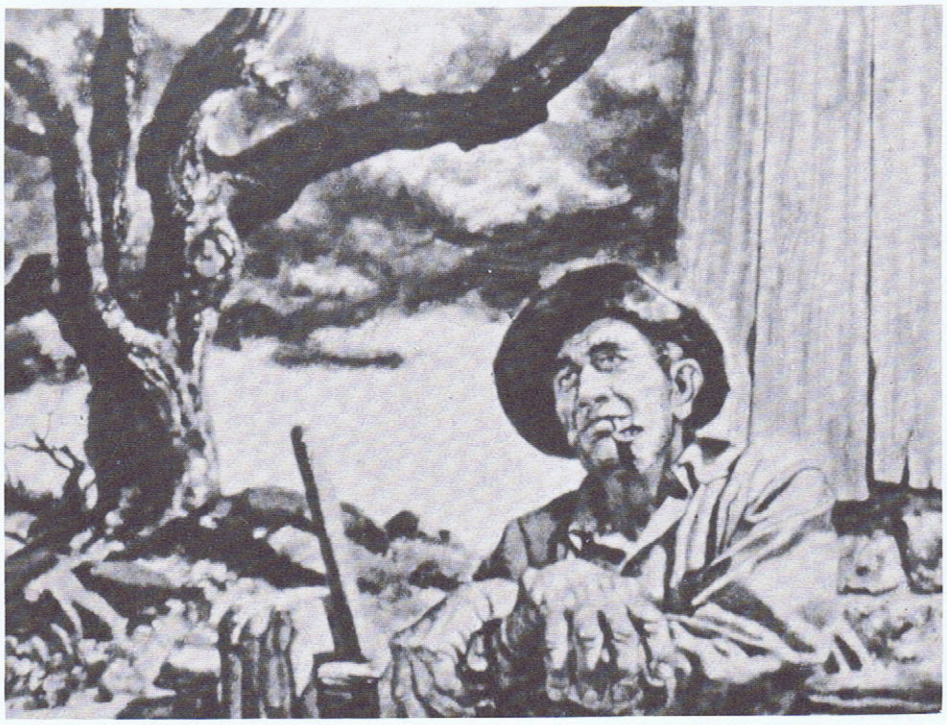
14

Now back to the black ink to finish the underpainting. The tree in this step appears completed in form and texture — actually at this stage it is almost a finished black and white painting. I have begun to paint in the forms of the clouds, trying to get the feel of the billowing cloud forms with my brush strokes. As each layer of ink wash dries, I keep repeating layer upon layer, constantly modeling the billowing effect.



15

Do not be afraid to go quite black in the areas in which you want to achieve a deep, rich quality — as I have done in the cloud formations. The lower left area has been modeled and textured. The boulders, grass, and fence — like the rest of the picture — are now being painted with a combination of dry and wet washes. You must remember always to plan ahead. Always keep in mind the effect of light and color you wish to end up with in the area or parts you are working on.

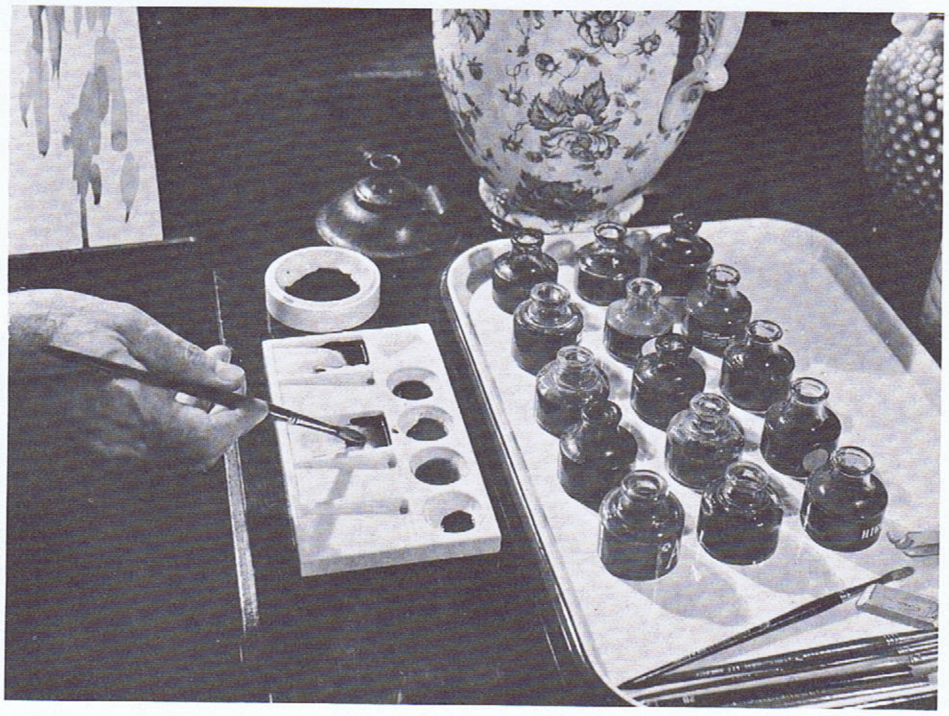


16

Aside from the sepia used to model the head and hands, we now have virtually a finished black and white painting — with one important difference. While all the values have been washed in, an exaggerated contrast of these values is quite obvious. In the areas where I eventually want pure color, I have been careful to leave pure white paper. For example — the farmer's shirt — the lower half of the sky — and the light areas of the farmer's face and hands. And, finally, I have completely modeled and textured all the elements and forms in this black and white underpainting. We are now ready for color.

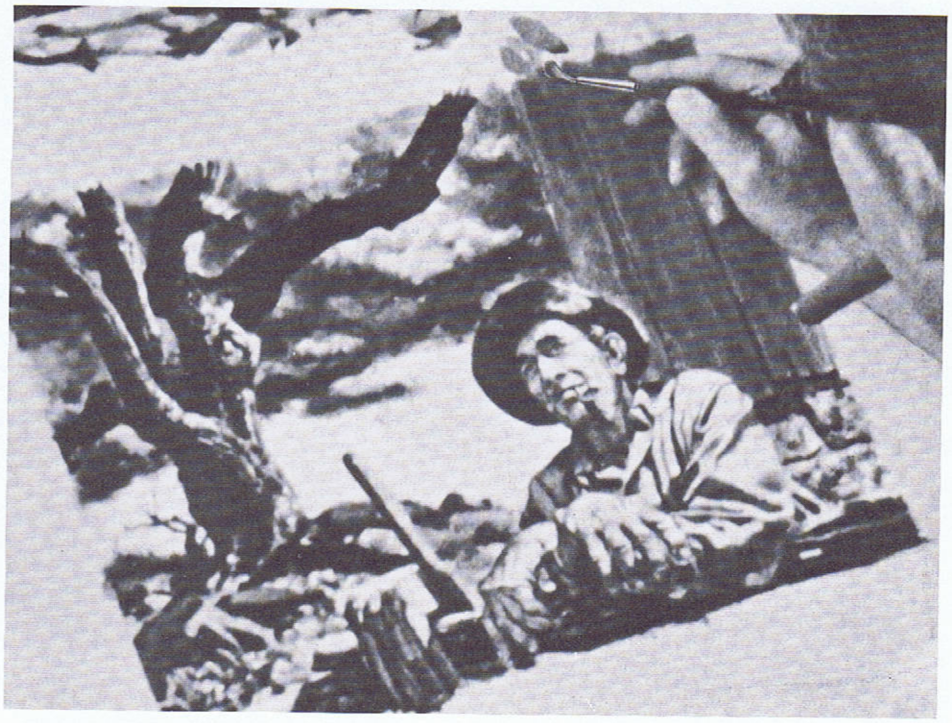
17

The tools are simple. Bottles of colored ink — a few sable brushes — a porcelain sectional palette — a nest of mixing cups — and plenty of water. You will also need a kneaded eraser to keep your paper surface clean — and an ink eraser to rub out mistakes or make changes. A most important consideration in colored-ink painting is the quality of your paper. Cheap or soft papers will not do. These inks are not dyes and they will not stain Whatman or other fine-quality hard papers. Since the inks are waterproof when dry, you cannot wash a color out (as in water color) — you must gently erase it down to the white paper surface. My own palette of colors consists of several brands of inks. You will find from your own experience that certain manufacturers vary the same colors slightly — after a while you will develop your own personal preferences.



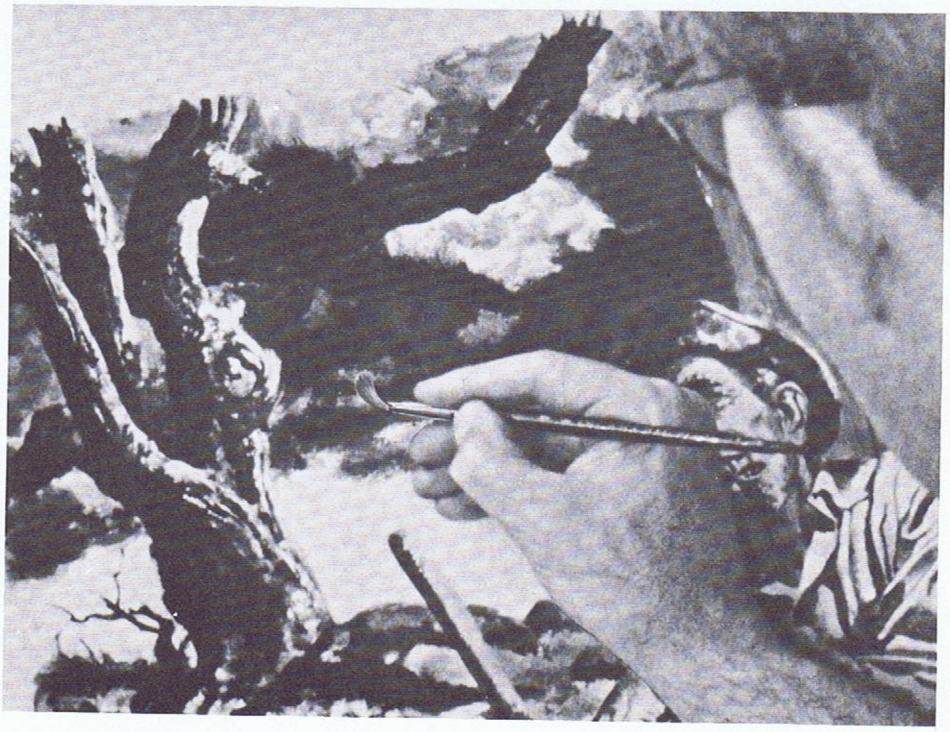
18

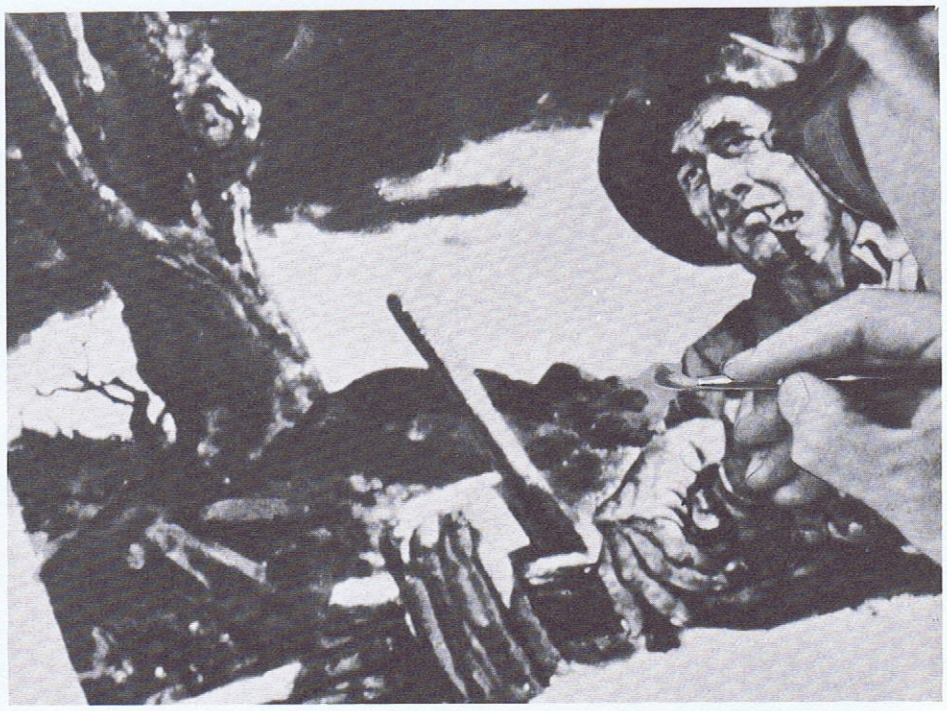
A small comprehensive color sketch establishing your basic color arrangement is important, to guide you when you begin glazing. Because the inks are so transparent, every color is affected by those over which it is washed. Once a color is down it is difficult to change it. For these reasons a color sketch does double duty in helping you to get the colors right the first time. I have begun to paint the barn siding with pure vermilion red. First I washed on a light tone of red diluted with water, to condition the paper surface. In a few minutes, when it was dry, I washed another and deeper coat of red over the first coat. I repeated this once more and, finally, I am now putting on pure vermilion red — and right out of the bottle.

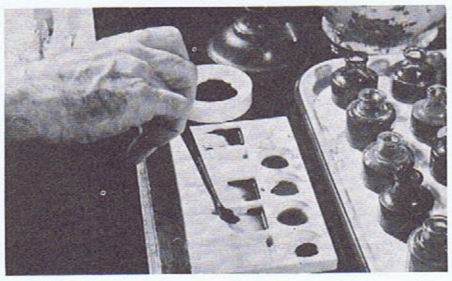


19

Don't get scared if the textures and forms you worked on so hard in your underpainting seem to be disappearing as you apply the colored inks — the inks look much darker and more opaque while they are still wet. They will dry and all the textures and forms will show through, no matter how many coats of ink you put on. Experience will show you how sharply you should define your textures and forms — much depends on whether you will eventually use a light color tone or full-strength color over the object. I am painting almost a full-strength cobalt blue into the cloud formations. It looks almost solid now, because it is wet, but in the last picture you can see how transparently it dried.

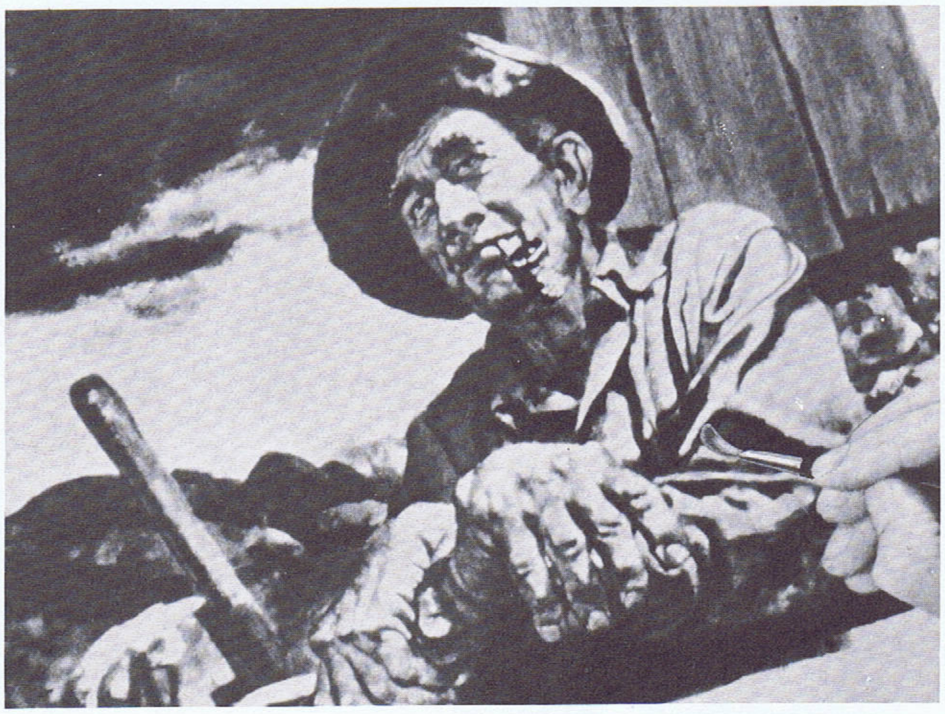






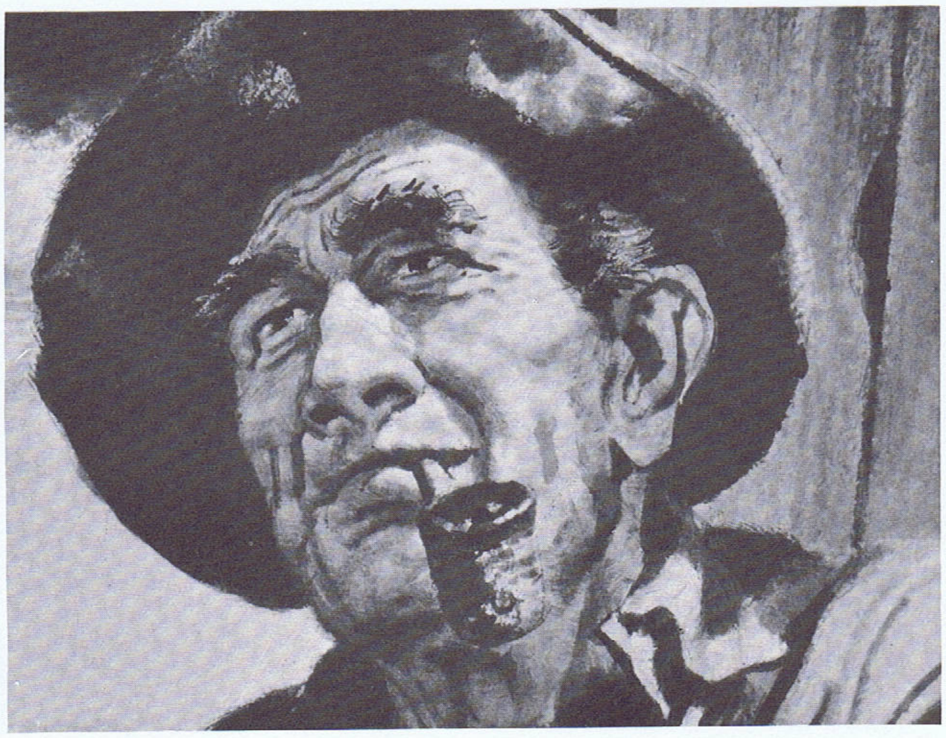
20

In painting color into the ground area and rocks, I used many colors, some pure, some diluted with water — mixed in a sectional palette. Because the area was small, I could keep them all wet and "going" at the same time in a wet-in-wet blending effect — much as in water color. The colors were orange, two greens, turquoise, cobalt blue, yellow and indigo. Remember this: Because the inks dry rapidly, this wet-in-wet technique can be used only in smaller areas — and you must work fast. Don't keep working over an area too long, because inks become tacky as they dry.



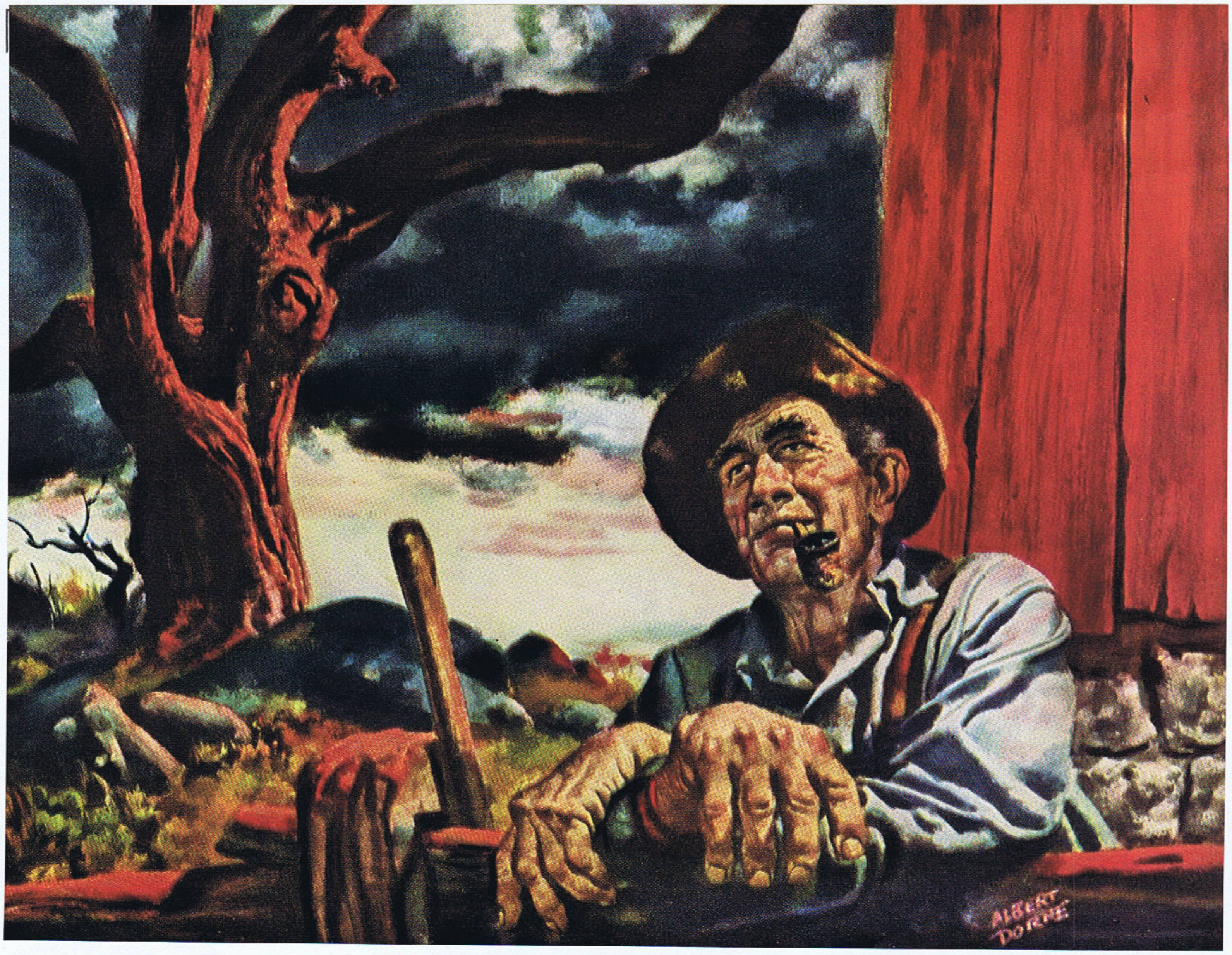
21

I have just painted the local color of the farmer's shirt. As when coloring the barn siding, I first "conditioned" the paper with a light wash of blue — then a deeper wash over that when dry. After this I worked purer and deeper color into the deep gray folds and wrinkles, turning them into deep blue by forcing color into these areas by painting fairly dry and with pressure on my brush as I worked. A variety of browns and warm colors were painted into the dark areas of the tree in the same way — many coats of color, glazed one over the other as they dried, literally forced the color into these deep areas. Remember that all the forms will become whatever colors are glazed over them — while still retaining their original value relationships.



22

The head was painted last. You will recall that I had already modeled the forms in light and shade with sepia color. I now painted into the forms of the nose and cheeks with diluted washes of pure reds and pinks — keeping these colors quite bright. In the same manner I painted in the jowls and beard areas with blues and greens. Ochres and siennas were used to model the chin and neck areas — all pure color. Next I laid a light wash of burnt sienna over the entire light area. Under this wash of local color, all the small areas of bright color pulled together into a uniform color relationship. Another light wash of burnt sienna made the skin more luminous. Finally, to cool the warm siennas and sepia in the shadow areas, I used light washes of blues and cool greens — and our demonstration of colored ink painting is finished.



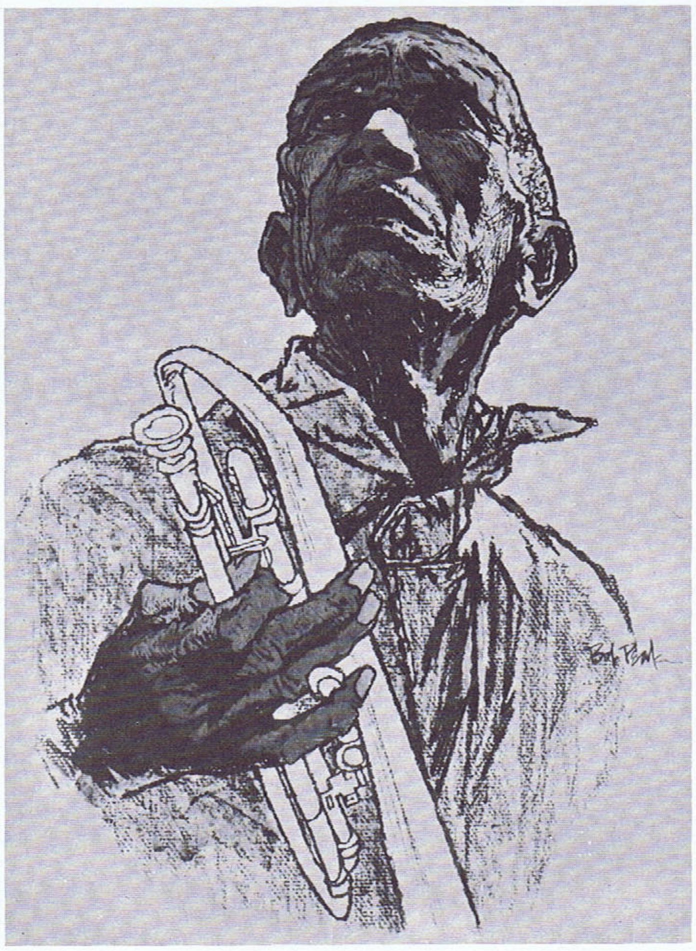
The finished painting

Though this picture was painted entirely with black and colored inks, it has not been my intention to advise purism in this medium. I often use opaque water color to accentuate a special light or give a special emphasis in certain areas. Many artists, in fact, use colored inks in conjunction with other mediums. My fellow Faculty members all have individual preferences in the mediums they use. We all agree, however, with mature artists and teachers everywhere that the chief consideration for the artist, regardless of the tools or medium, must be the picture itself — and its quality as a picture. And, finally, I must repeat the last sentence of my introduction to this demonstration:

Only by the trial-and-error method have any painting facility, skill, and real understanding of a medium ever been achieved.

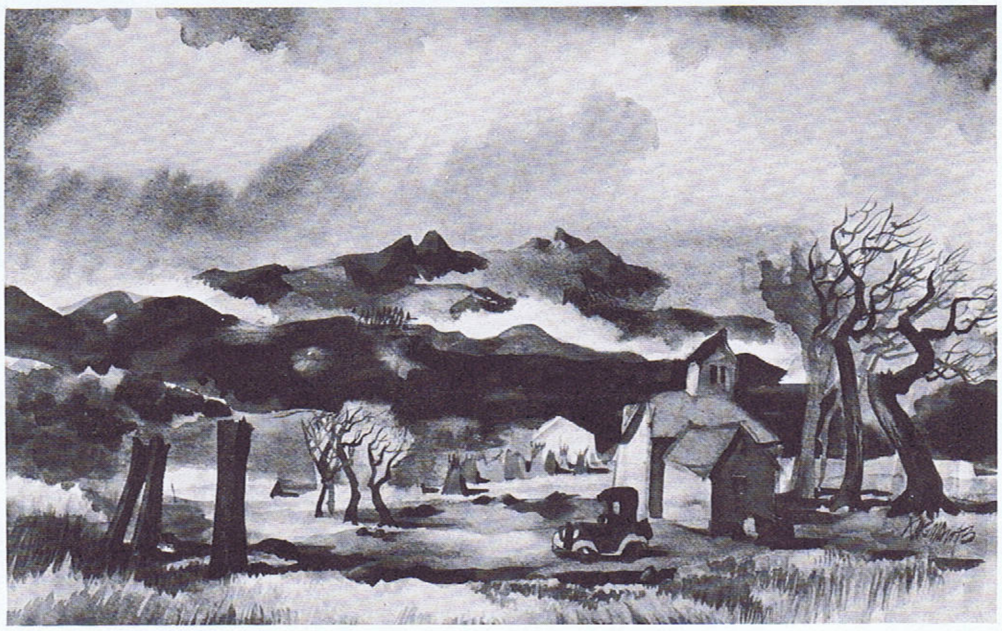
A variety of techniques

Courtesy Argosy Magazine



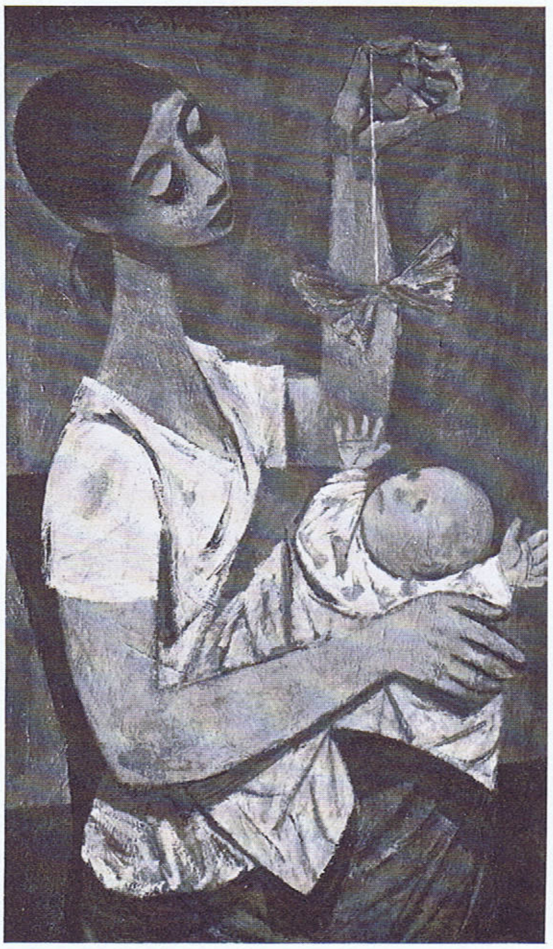
Bob Peak: This remarkably sensitive characterization was painted in an interesting way. After making a brush drawing of the figure on a rough-surfaced paper, Bob Peak had it enlarged as a photostat. Working directly on this with brush and opaque, he first laid in the head as a simple dark mass, then painted in the strong light tones. The enlarged photostat emphasizes the surface of the paper and adds a rich texture.

Courtesy M. H. De Young Memorial Museum

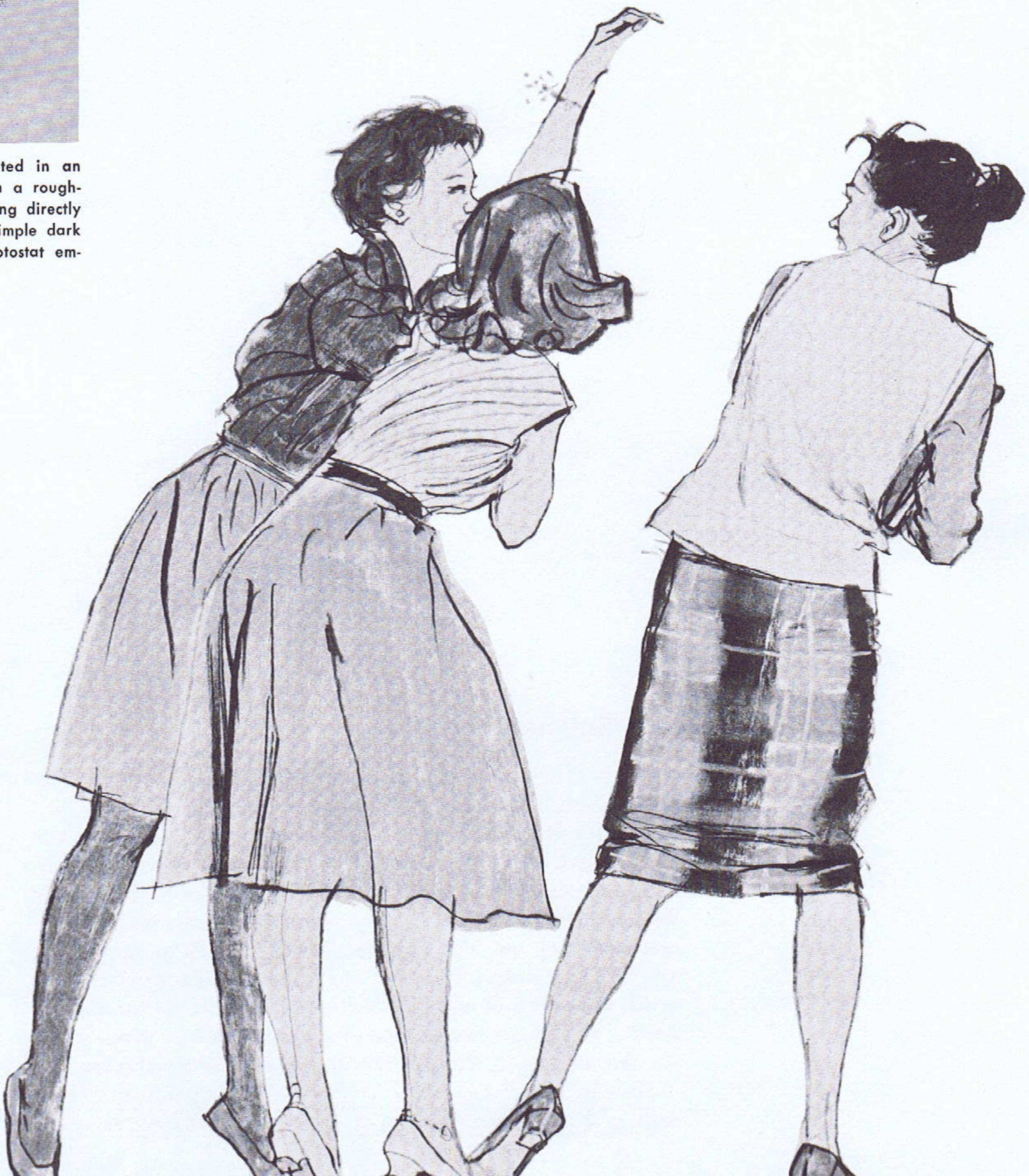


Dong Kingman: Here is a fine example of Dong Kingman's water-color technique. He painted this picture on rough water-color paper, using large round sable brushes for areas like sky and mountains, smaller sables for details like the tree branches. The artist created the clouds by blotting the wet wash in the sky with a wad of facial tissue. The tissue absorbs the wash instantly and leaves the white paper showing through. As in ordinary wash drawing, the lightest tones are the white of the paper.

Courtesy University of Florida Press



Fletcher Martin: Both palette knife and bristle brushes were used by Fletcher Martin in painting this picture in oil on canvas. The surface texture of larger areas or shapes such as the background was made richer by scumbling several tones of paint one over the other with a palette knife.



Austin Briggs: This drawing is a combination of mediums. The tones on the clothing, flesh, and hair were put in with pastel, the lines were made with a carbon drawing stick.

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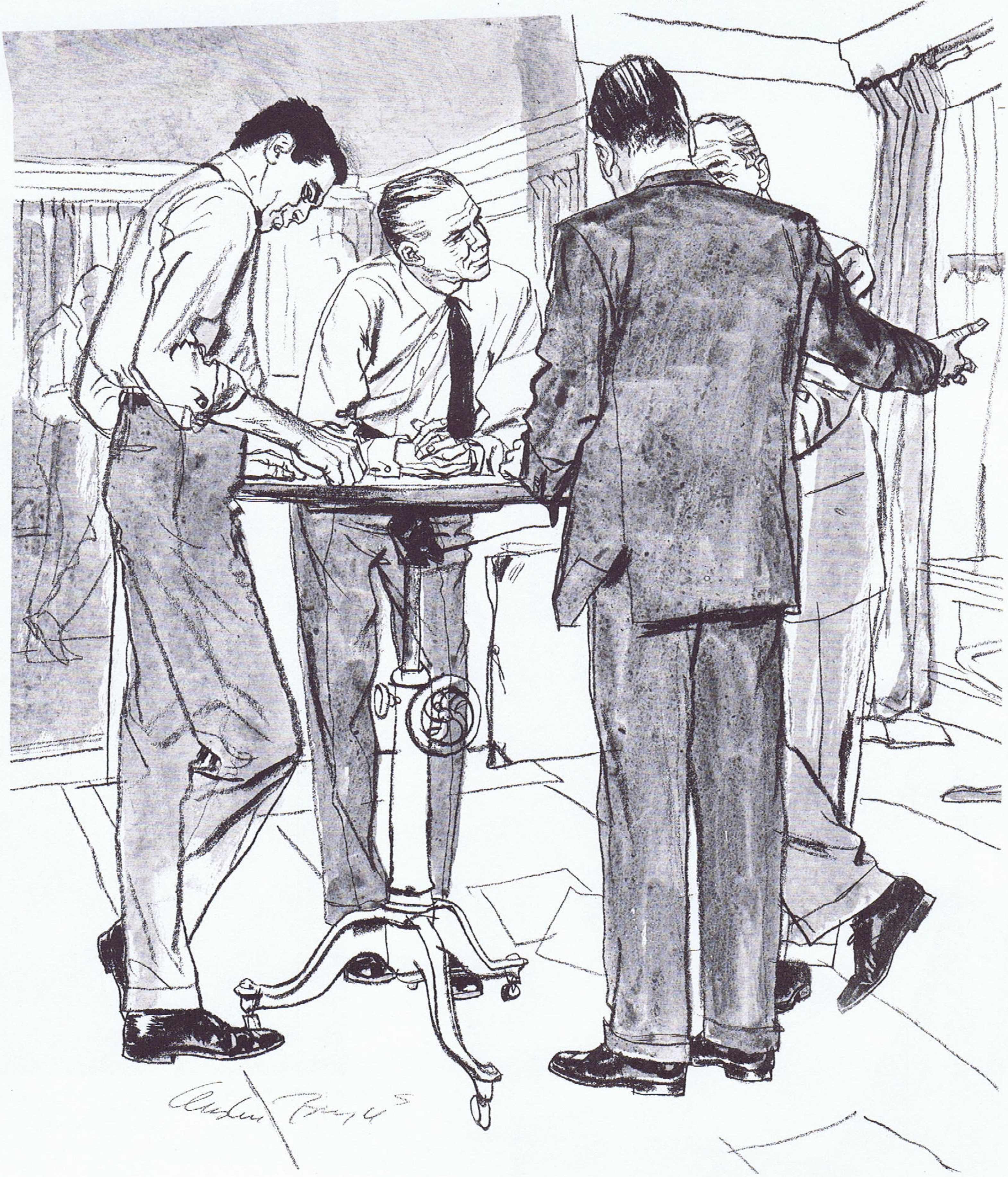
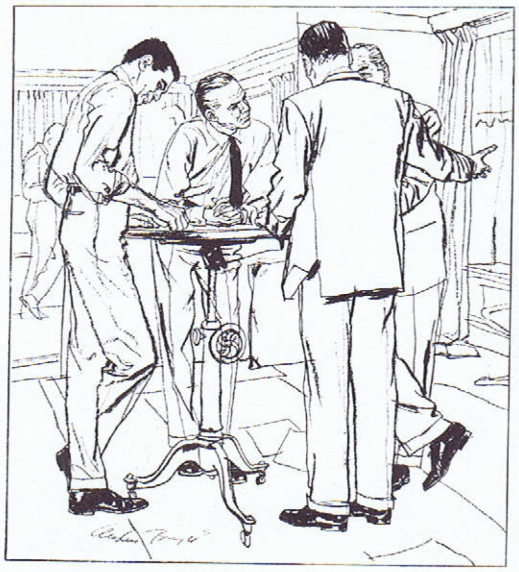
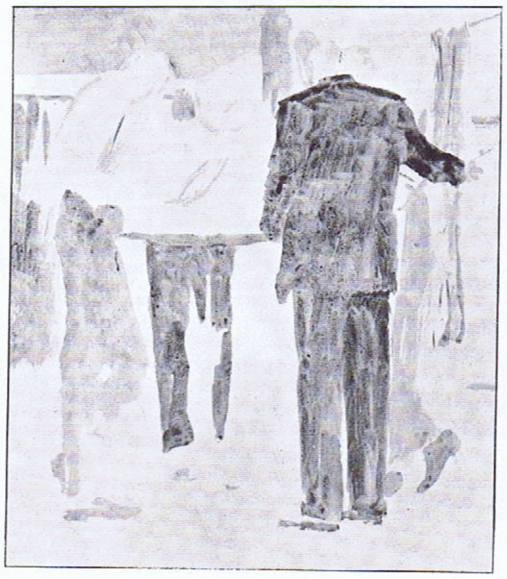




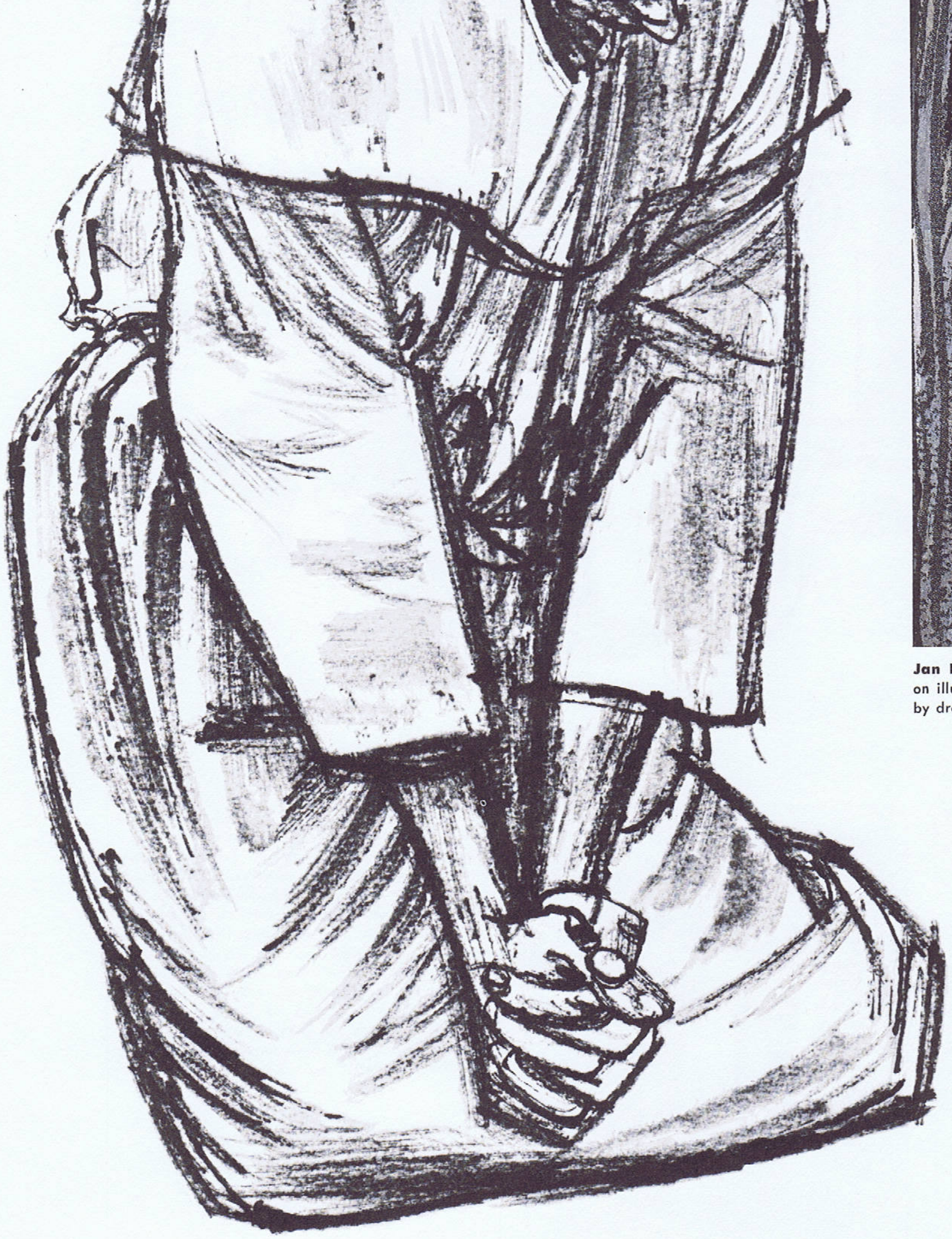
The carbon stick drawing.

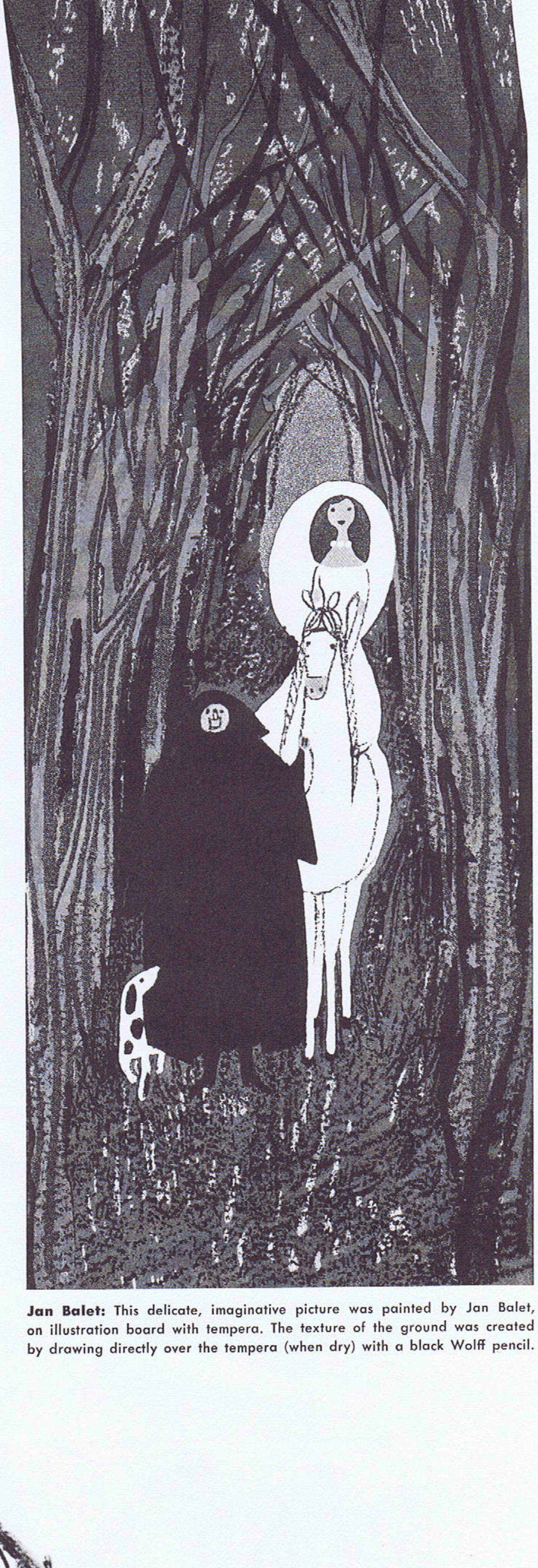


The wash tones.

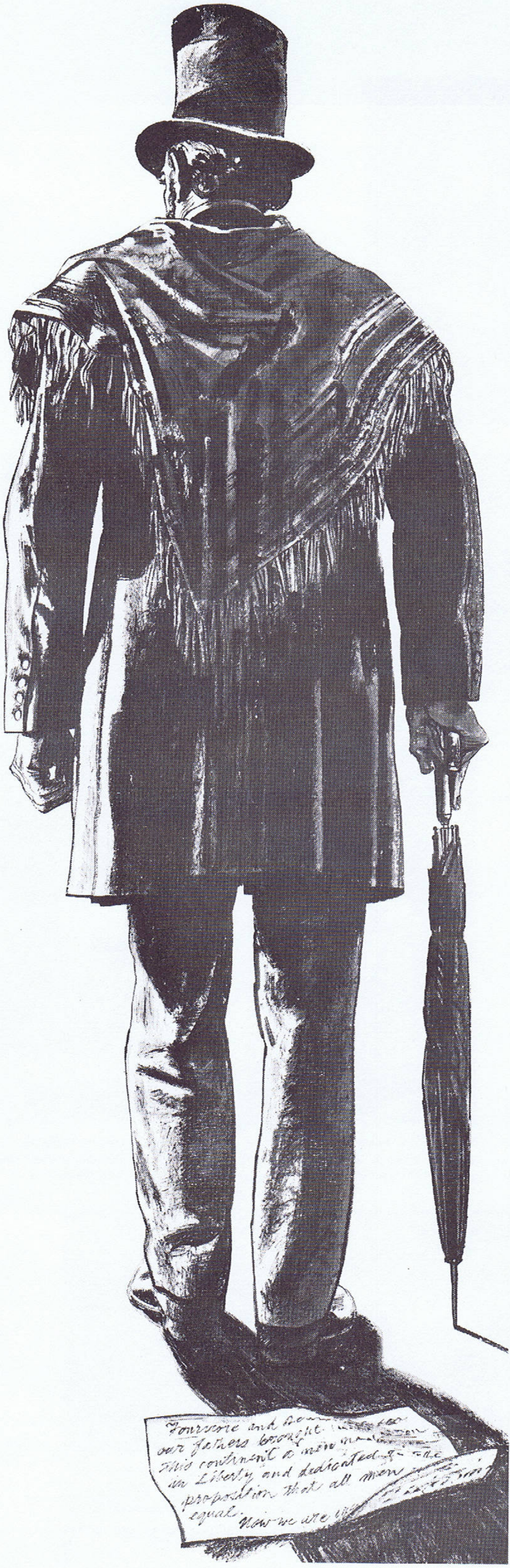
Austin Briggs: This drawing by Austin Briggs was made and printed in two parts — line and tone. First Briggs made the line drawing with a carbon drawing stick on water-color paper. Then he put this drawing over his light box, a glass-topped illuminated box, and placed another sheet of water-color paper over the drawing. The light box made the lines show through on the second sheet. On this he brushed in the tones with lampblack wash. A line engraving was made for the line drawing and a halftone engraving for the wash drawing, and the picture was printed from both. Making the drawing this way enabled Briggs to keep the solid black lines which would have been much weaker if reproduced by halftone.

Robert Fawcett: The felt-nib pen, with which this drawing was made, is a highly useful tool. The varying tone of the line is controlled by pressure on the nib. The width of the line is changed by turning the pen to use either the edge or flat side of the wedge-shaped nib.

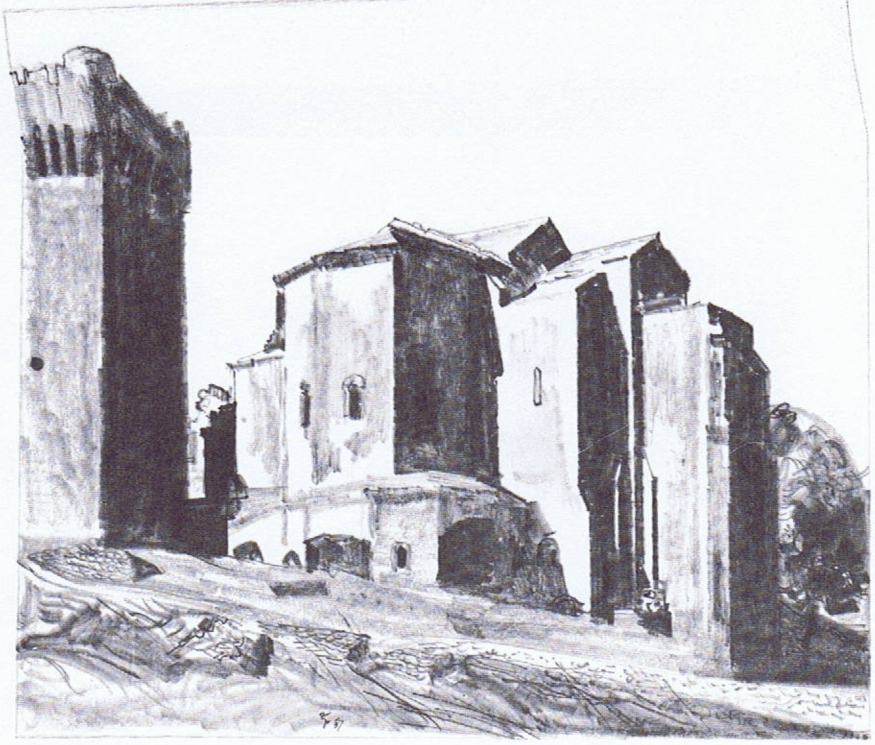




Jan Balet: This delicate, imaginative picture was painted by Jan Balet, on illustration board with tempera. The texture of the ground was created by drawing directly over the tempera (when dry) with a black Wolff pencil.

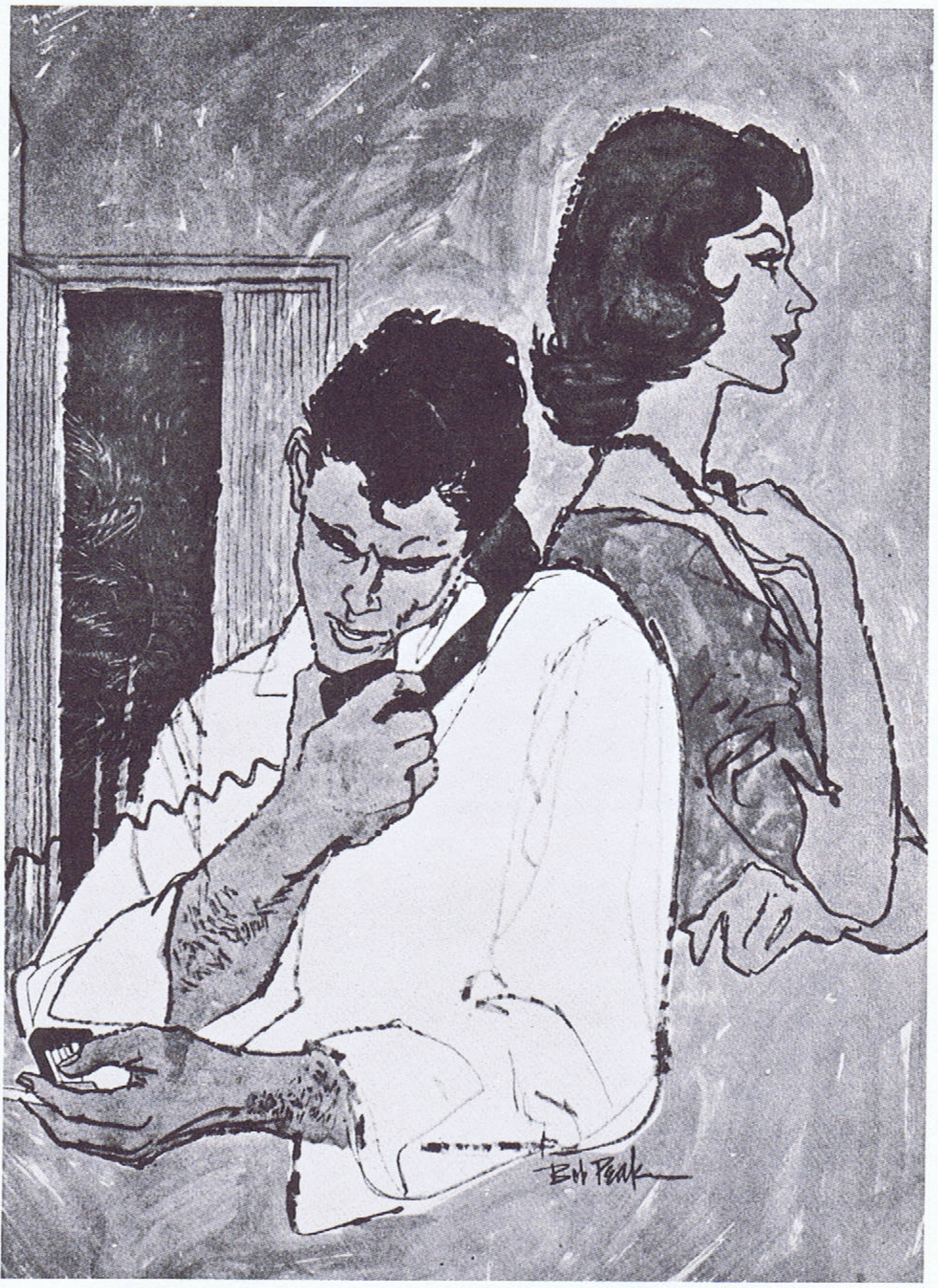

Fourscore and seven
our fathers brought
This continent a new na
in Liberty, and dedicated to the
proposition that all men
equal.
Now we are

Robert Fawcett: This simple but highly effective picture was drawn in ink wash on smooth-surfaced (hot-pressed) illustration board. The lines were put in with a small sable.

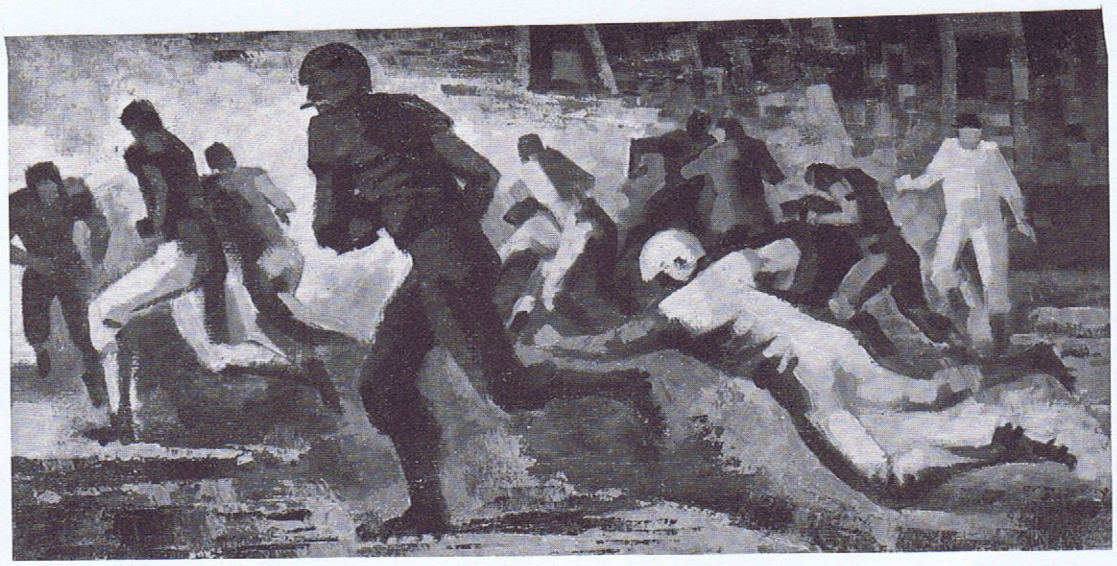


Robert Fawcett: Here is another felt-pen drawing by Robert Fawcett. The black shadows were put in with a wet nib and good pressure. The lighter tones and strokes were done with a lighter touch and drier nib.

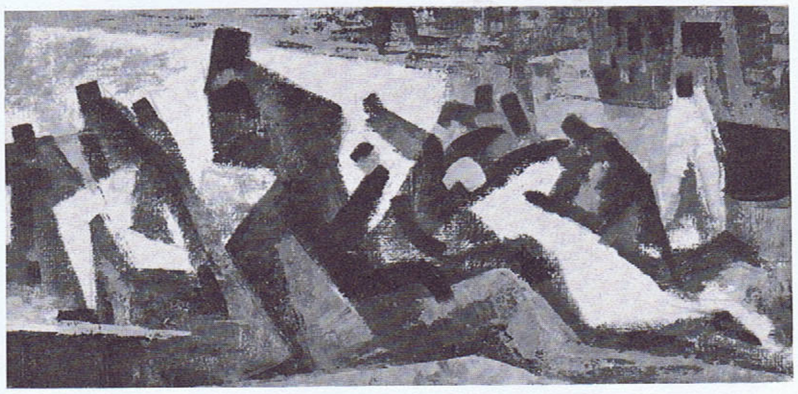
Courtesy Cosmopolitan Magazine



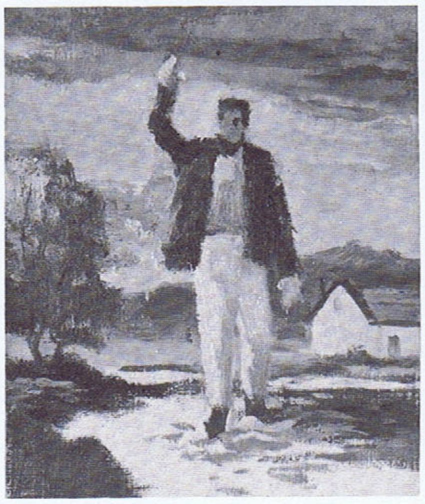
Bob Peak: Blotter paper was the surface on which Bob Peak made this picture. He drew his lines in with a brush, varying the pressure to create interest and variety in the line itself. Instead of using a smooth wash in the background, the artist painted it in with bold, direct brush strokes that create an atmosphere of drama and excitement appropriate to the subject.



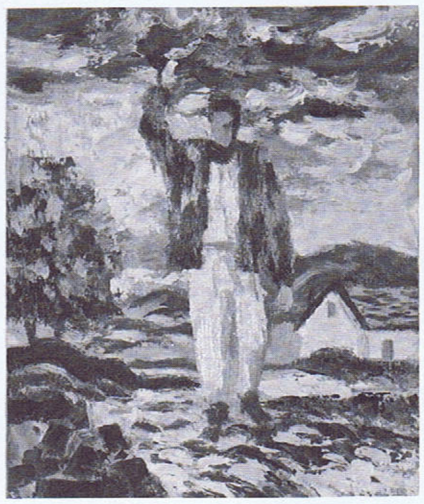
Although the sketch above contains many figures and much action, it is held together by a well-organized tonal pattern. If this complicated sketch had been started without first establishing the main areas of light and dark, the picture pattern would be weak and confusing. The diagram at the right shows you the basic arrangement of shapes and values underlying the details of the sketch.



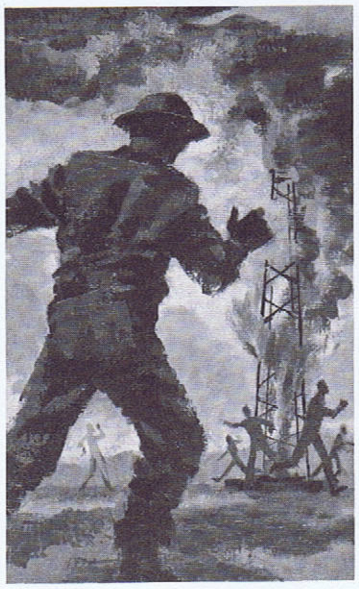
Things to remember about tonal painting



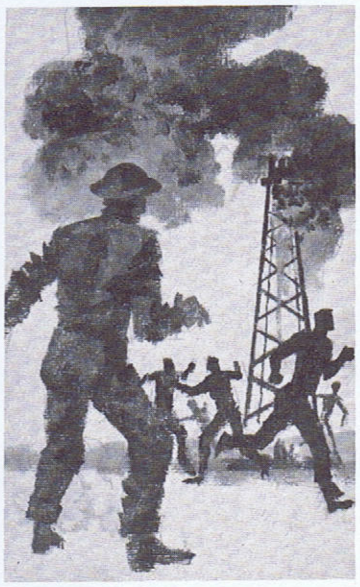
Do keep the tones in your picture clear and organized so that all the elements are easily recognizable.



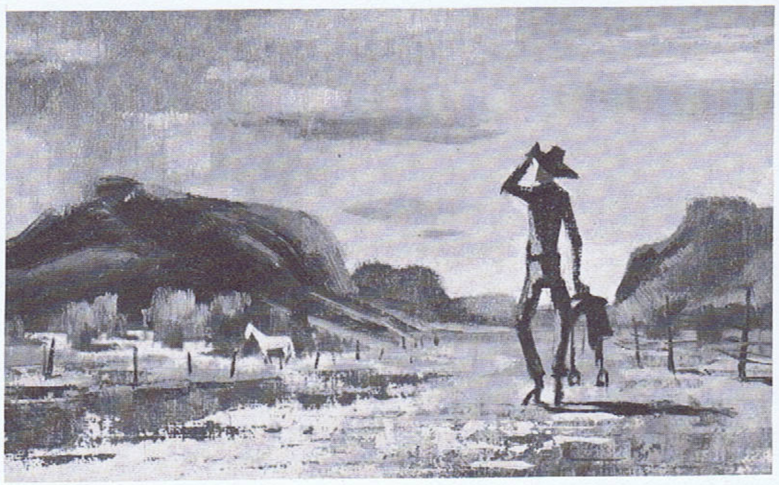
Don't lose sight of the basic tones and break up the pattern by overmodeling or overworking details.



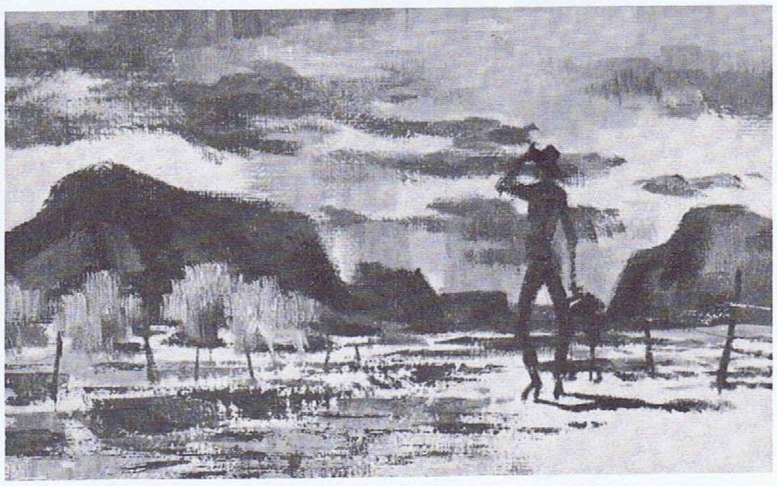
Do establish a center of interest or give the elements in your composition an order of importance.



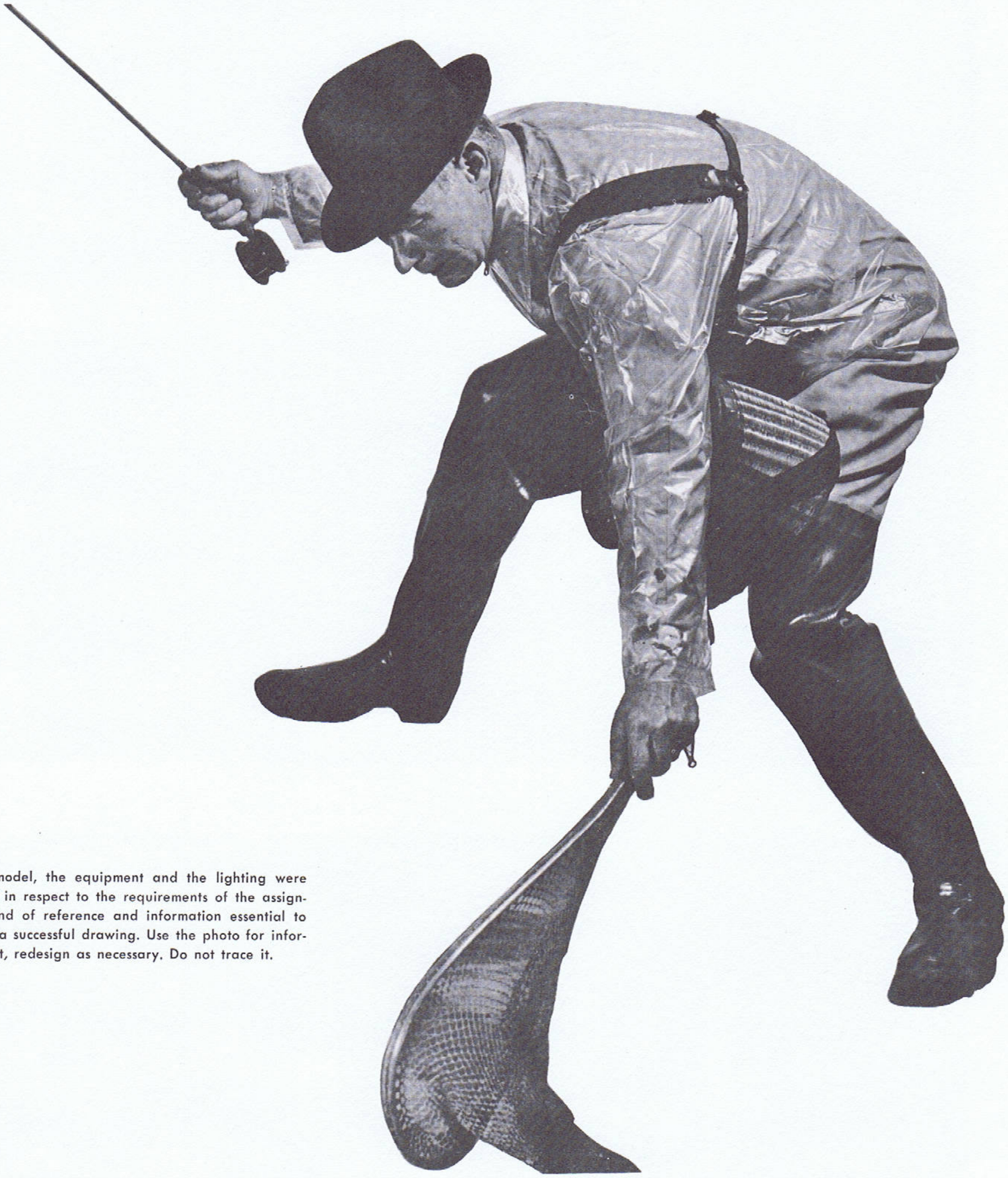
Don't make a number of things equally important. Here elements compete and the eye jumps around the picture.



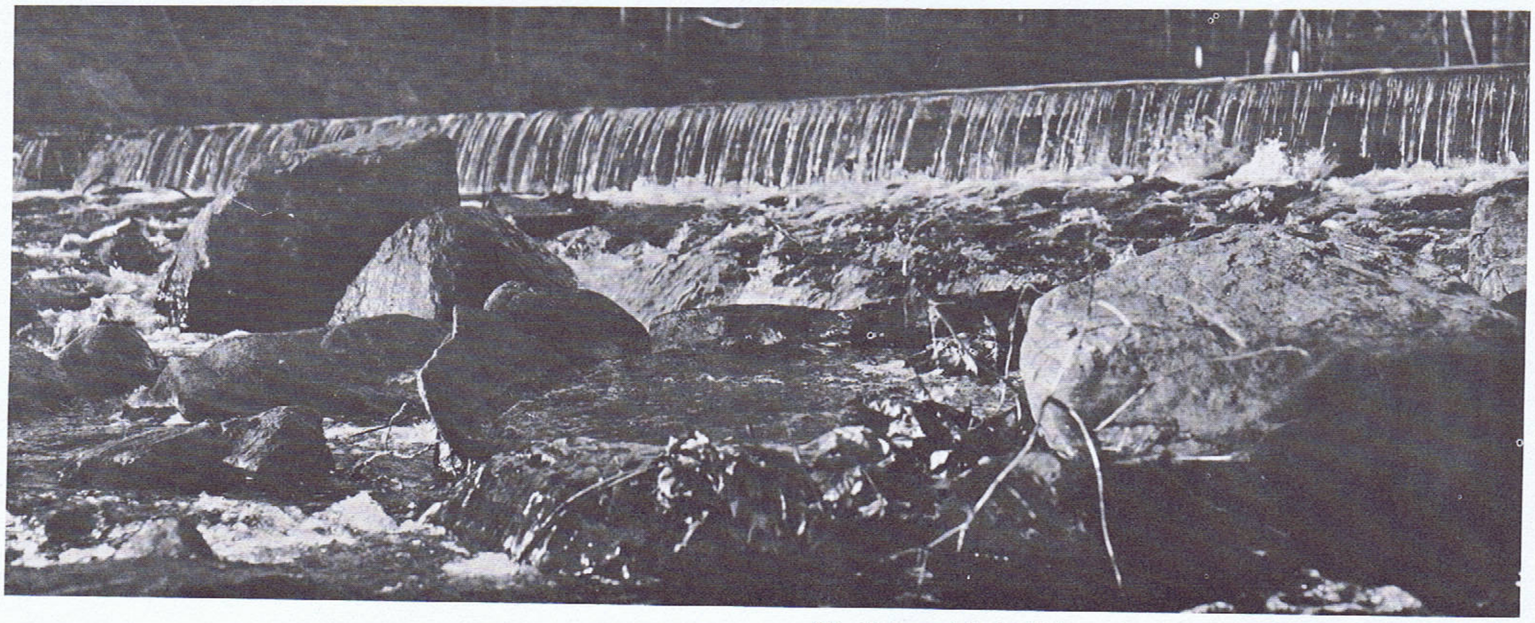
Do establish a good contrast of value between your important elements and their background so the picture will tell your story clearly.



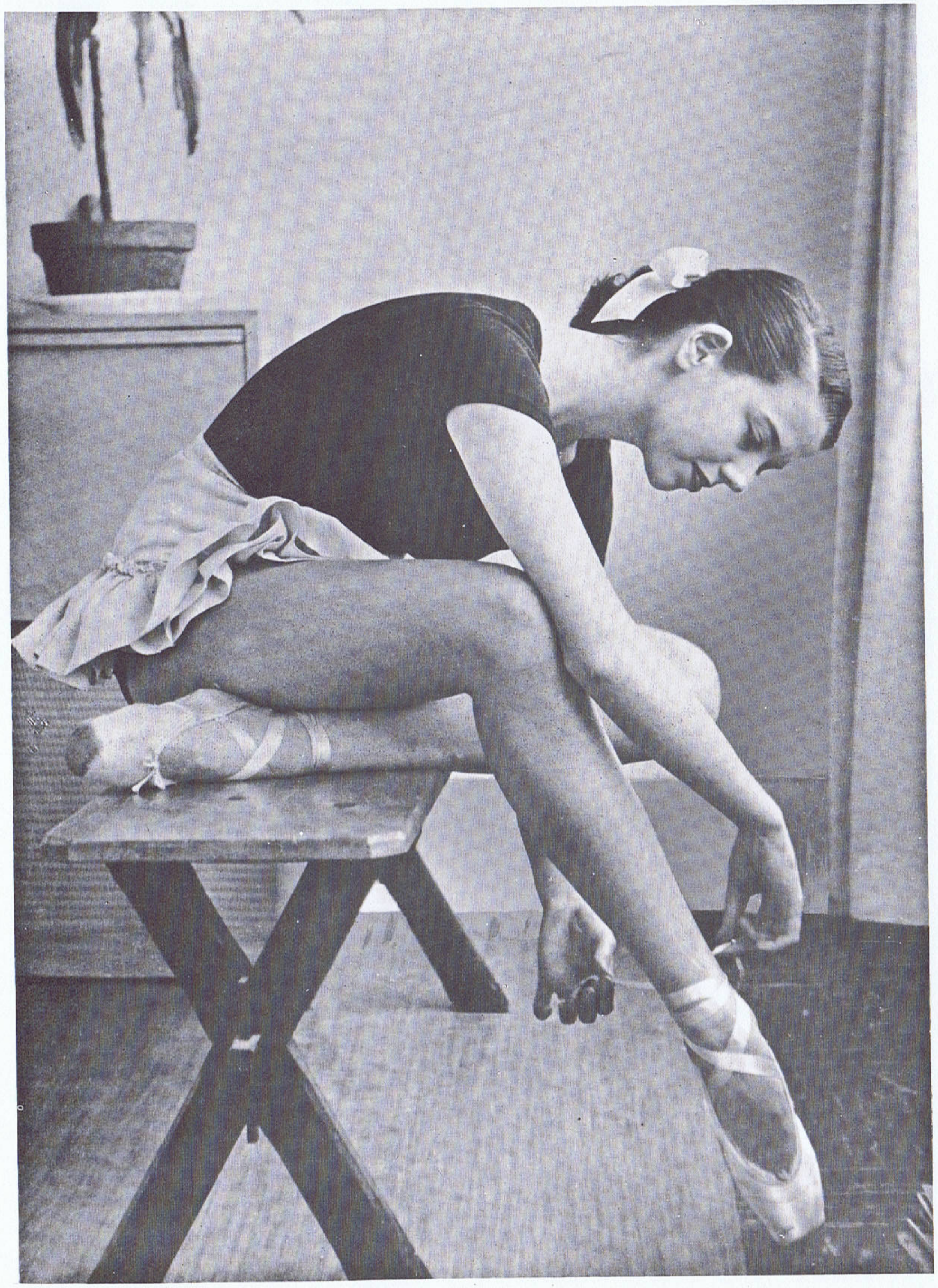
Don't confuse the things which are important to your picture idea by putting them against complicated or camouflaging backgrounds.



The choice of the model, the equipment and the lighting were carefully considered in respect to the requirements of the assignment. This is the kind of reference and information essential to the development of a successful drawing. Use the photo for information; simplify, edit, redesign as necessary. Do not trace it.



This photograph is the kind you should use for your background information. You may either use it or supply your own reference material for the background. Rearrange and edit to suit the purposes of your design.



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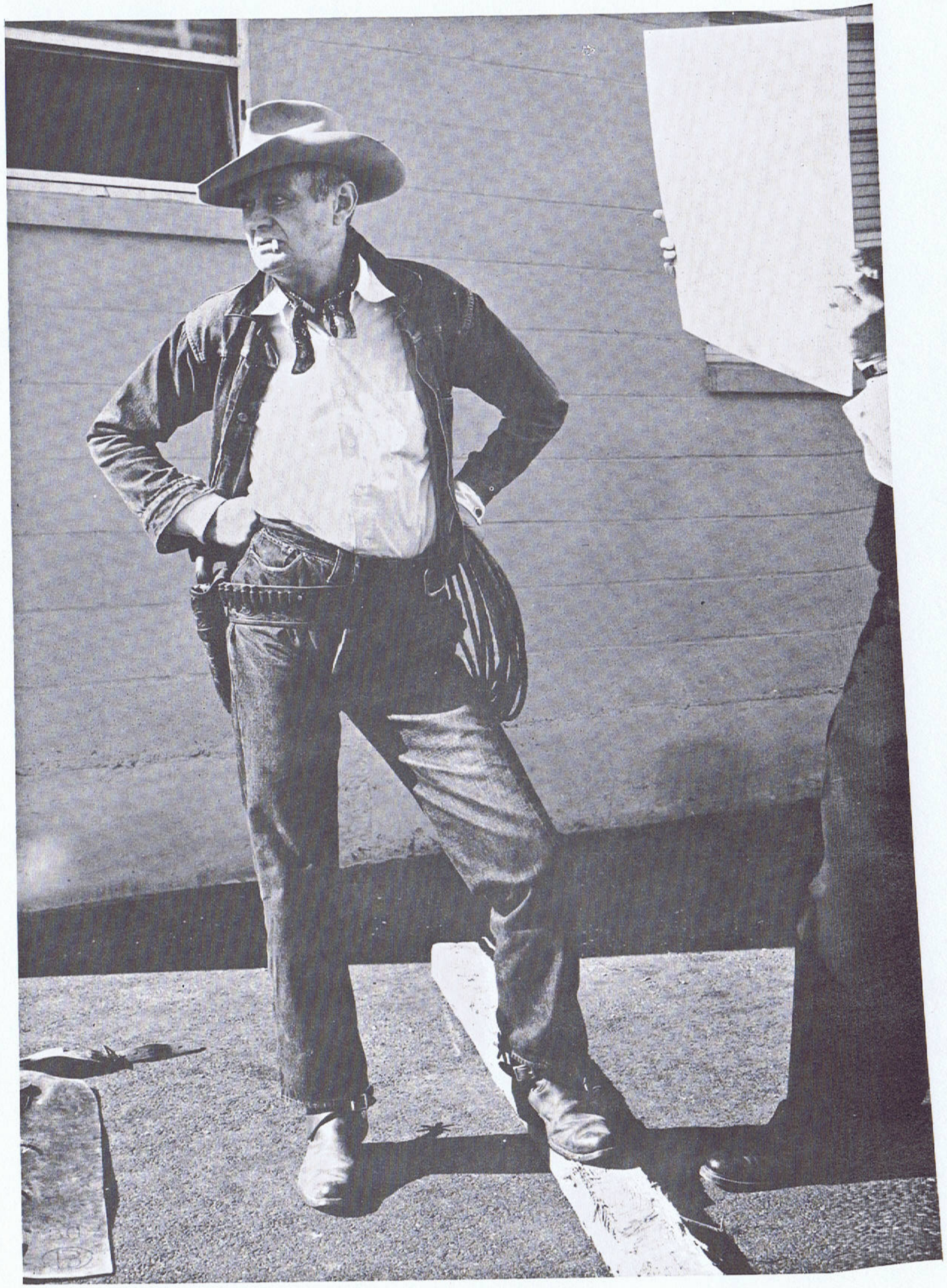


B

FAMOUS ARTISTS COURSE
Student work
Lesson 15
Advanced line drawing and tonal painting

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

This lesson introduces you to many different line and halftone techniques which can add freshness and originality to your pictures. There's no limit to the creative and exciting things you can do with today's wide variety of tools and materials. At the same time, never forget that these techniques will be really effective only if you combine them with sound drawing and composition.

Before you begin your practice work for this lesson, go back and review the techniques of handling the basic mediums in Lesson 1, then follow these study and practice suggestions in order to get the most from this lesson.

1. Choose your own subject and make a series of experimental line drawings which run the wide range of tools and techniques you see in the drawings on pages 6 through 15.

2. Make many pen and brush drawings from nature and photos from your scrap file. This practice of working directly in line is most valuable in helping you gain confidence -- an essential for the artist who works in line.

3. In addition to your work in wash and opaque, try out some of the other tonal mediums such as casein or colored ink. The demonstration in casein by Ben Stahl and the one in colored ink by Albert Dorne will guide you in using these mediums.

4. Whatever tonal medium you choose, be sure you understand the points made on pages 26 and 27 about local color and light and shade -- controlling edges, on pages 28 and 29 -- and the importance of establishing an over-all pattern as shown by Peter Helck on pages 30 and 31.

5. Work directly from nature or reference file photos in any tonal medium you wish. In some of your drawings, concentrate on using local color values to create tonal pattern. In others, let the light and shadow pattern dominate. In all of your practice, be especially careful in your control of values, no matter what medium you use.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Using the photographs of the fisherman and stream on Plate 1 as reference, make a drawing in any line technique you wish. Think of this drawing as a spot illustration for an advertisement promoting a vacation resort and fishing area. The figure should dominate the scene and be in the same pose and position as in the photo. You may supply your own reference for the background if you prefer, instead of using the photo on Plate 1. This drawing should be designed into a vignette about 7 inches wide on an 11 x 14-inch sheet of drawing paper or illustration board.

Mark this drawing -- ASSIGNMENT 1.

ASSIGNMENT 2. Using the same photographs of the fisherman and background, render the same scene in wash or opaque. This painting should be the same size as your line drawing and also designed into a vignette. Do this on an illustration board measuring 11 x 14 inches.

Mark this piece -- ASSIGNMENT 2.

ASSIGNMENT 3. Do ONE of the following pictures in any line technique or in any tonal medium you wish. Do not use color.

3A. A vignetted illustration based on the photograph of the girl in ballet costume on Plate 2. This picture is to appear in a sophisticated woman's magazine. Remember, this is a feminine subject -- treat it accordingly. Feel free to depart from the photograph to increase the elegance. Background props based on material in your own reference file may be used if you wish. The rendering should measure approximately 9 inches high by 7 inches wide on a piece of 11 x 14-inch paper or board.

Mark this drawing -- ASSIGNMENT 3A.

3B. A picture with background to illustrate this passage from a story which is to appear in a man's magazine:

> The tall, lean cowboy was weary and hot. It had been a tough job. He turned and calmly surveyed his handiwork.

(over, please)

Your illustration should feature the cowboy and his feelings.

Use the posed photograph of the male model on Plate 2 as reference. The figure should dominate the picture, as shown in the art director's layout at the right. Use your own reference for the background. Make sure the scenery indicates the southwestern part of the U. S.

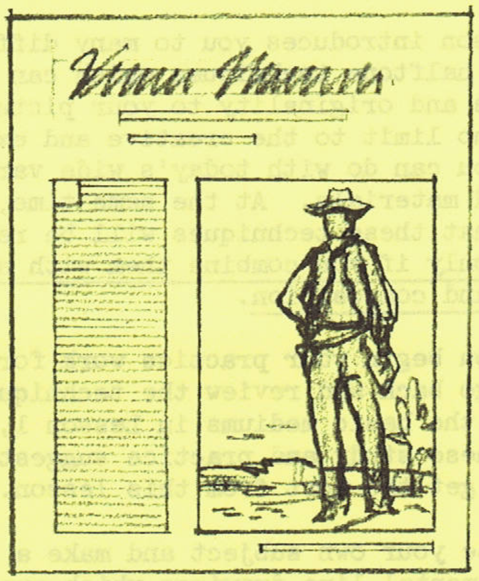
Make your picture 12 inches high by 8 inches wide on an 11 x 14-inch illustration board or heavy paper.

Mark this drawing -- ASSIGNMENT 3B.

In judging your assignments for this lesson, we will be chiefly interested in seeing:

--How creatively and effectively you have handled your tools and mediums.

--The soundness of the basic drawing and composition of your pictures.



✓

Check
before mailing

IMPORTANT: Be sure to letter your name, address, and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

Your lesson carton should contain:

Assignment 1
Assignment 2
Assignment 3A or 3B
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.

Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Color — the theory and practice of painting

Lesson **16**

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

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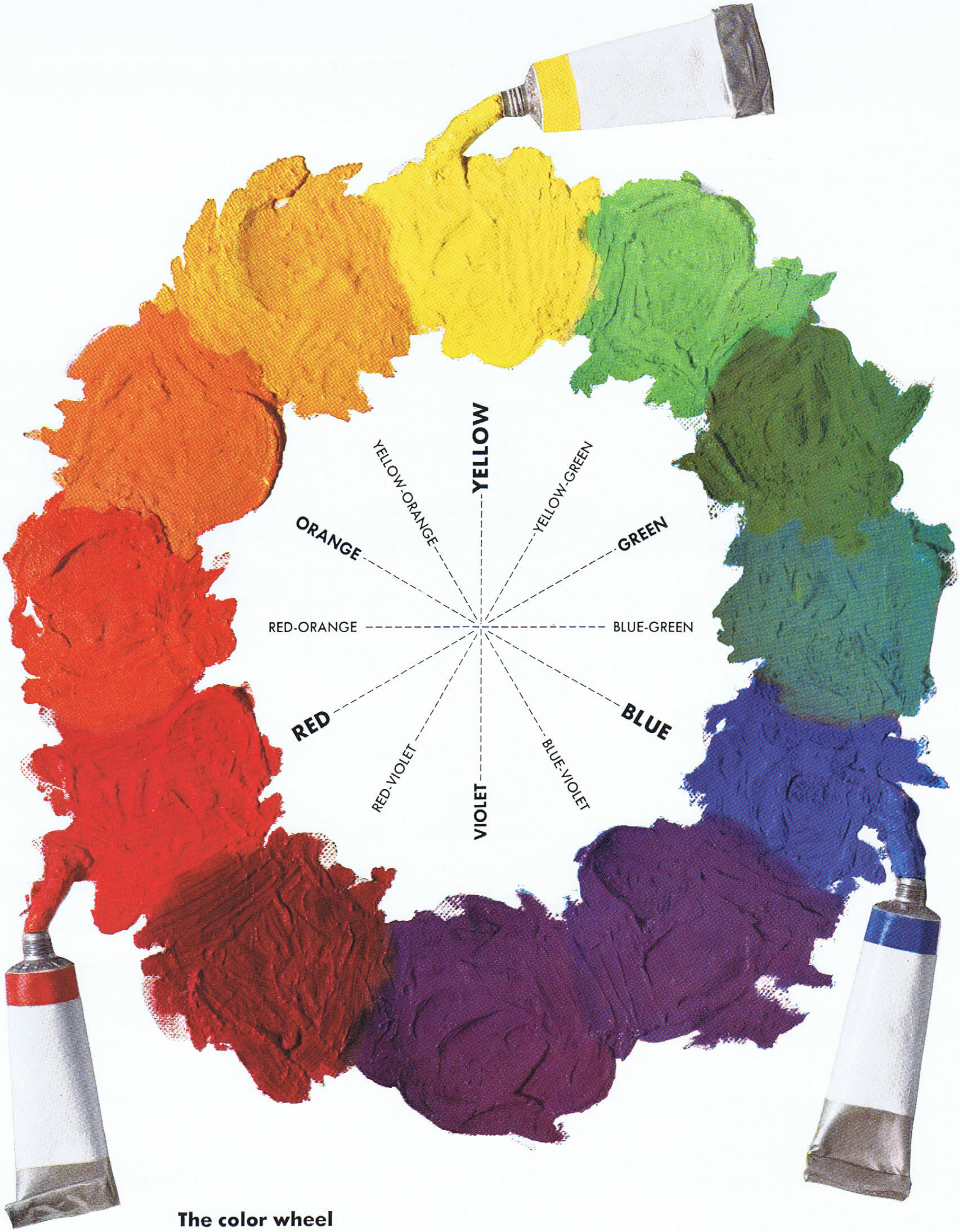

YELLOW
YELLOW-ORANGE
YELLOW-GREEN
ORANGE
GREEN
RED-ORANGE
BLUE-GREEN
RED
BLUE
RED-VIOLET
BLUE-VIOLET
VIOLET

The color wheel

All the colors in this "wheel" are made from red, yellow and blue paint, out of tubes. These are called the *primary* pigment hues. Mixing yellow and blue together produces green. Blue mixed with red makes violet. Orange is made from a mixture of yellow and red. These three, green, violet and orange, are called the *secondary* colors. If we mix the primaries and the secondaries, we produce six other colors, which are called the *tertiaries*, yellow-green, blue-green, blue-violet, red-violet, red-orange and yellow-orange.

An introduction to COLOR

Every artist who uses color should have a clear understanding of what color is, how to organize it, and how to employ it to best advantage.

Color is a highly personal and variable element. There are, however, certain basic principles in the handling of color which you must master. The material presented in these pages will explain these principles. Your ultimate development as a colorist, of course, will depend to a large extent upon your own imagination, ingenuity, and taste.

What is color?

Color is a *sensation* we experience when our eyes are struck by light waves of varying lengths. We see objects because nature has given us a very sensitive and complex "receiving system" in the form of our eyes, nervous system, and brain. Our eyes pick up light waves and translate them into a sensation of sight, just as our ears pick up sound waves and translate them into a sensation of sound.

In order for us to "see" anything, there must be light. The rays of light which come to us from the sun we call "white light." Yet, strange as it may seem, this white light contains all the colors that we see around us. This is demonstrated when you see a rainbow during a summer shower, or by shining a ray of white light through a triangular piece of glass, called a prism. Sir Isaac Newton, in 1667, first discovered how pure white light could be divided into different groups of color waves by using the prism in this way.

All colored objects contain "pigment" which has the ability to soak up certain rays of color, while reflecting others. The pigment in the skin of a red apple, for instance, reflects only the *red* rays, and absorbs all the others. A green apple, on the other hand, reflects only the green rays to our eyes while absorbing the others.

Some materials are especially rich in pigment. These materials are carefully selected and purified into the paints you buy at your local art store. They have been manufactured from various plants, animals, and minerals. When you mix these pigments, you are mixing pure "color." In other words, you are working with purified pigments which have the special property of reflecting the particular colored waves you want to see, while absorbing all the others. From now on, unless otherwise noted, all our color discussion will be in terms of *pigment,* and not of light.

Color organization

Most people describe color in a vague, general way. They use such terms as "Baby Blue," "Apple Green," "Grass Green," "Canary Yellow," "Coral," "Peach," "Rust," etc. Any person who works professionally with color, however, whether he uses it in making paintings or for some other purpose, must be more precise. He is faced with the problem of using and controlling hundreds of different colors.

Scientists prepared the way for the development of logical color systems. As long ago as 1866, a scientist named Helmholz discovered that every color has three different qualities, or dimensions: *hue, value,* and *intensity*. He neglected to work out a practical system for applying his theory. Therefore it had little influence on art until much later. Around the turn of the century, Albert H. Munsell, an instructor in art, realized that everyone who wants to use color correctly must recognize and understand these color characteristics. Beginning with this theory as a starting point, he developed a complete system for the analysis and organization of color. Today the Munsell system is widely used throughout the world.

It is not necessary for you to study or memorize complicated systems of numbers and letters. As a practicing artist, you are most concerned now with learning how to recognize, judge and control differences in the *three dimensions of every color:* HUE, VALUE, and INTENSITY.

The following pages will give you the information you need in order to do this. If you master this material, you will be able to judge and describe any color accurately. You will also know how to mix two or more colors together to make exactly the color you want. Finally, you will learn how to combine different colors in pleasing and effective compositions.

It is important to remember, however, that learning to understand and use color results not from reading about how it is done, but by *actual practice of eye and hand*. These pages will give you the information you need, but the most important thing is to *apply* this information to your own work with color.

1. Hue

The word "hue" is used in these lessons to denote the position of a color on the color wheel. It has nothing to do with whether the color is light or dark, strong or weak. Hue, in reality, is the term used to *name* a color. In speaking of people, one says, "What is the *name* of the man?" In art we say, "What is the *hue* of the color?"

Yellow, blue, green, violet, red-orange, and so on, are different *hues*. They lie at different points on the wheel. In the same way, we can distinguish variations of hue within a single, basic color. For example, yellow-green and yellow-orange.

The closer together hues are located on the color wheel, the more related and harmonious they are, because each color contains some of the color lying next to it. On the other hand, hues which are separated from each other are more distantly related. Colors which are opposite each other across the wheel have absolutely nothing in common. They form the strongest contrast possible, and create a neutral gray when mixed together.

Warm and cool colors

When artists speak of "warm" and "cool" colors, they are again discussing the qualities of hue, rather than of value and intensity. If you will divide the color wheel in half by an imaginary line between yellow and yellow-green at the top, and between red-violet and violet at the bottom, you will see that the hues in the left half of the wheel, centering around orange, appear *warm;* whereas those on the right, centering around blue, appear *cool.*

This reference to colors as warm or cool results from association. The words actually describe the physical sensation we feel when we are surrounded by large masses of these colors. In a room with blue walls, for example, we tend to feel cool. In a room decorated with yellow, hot reds or oranges, we feel warm. There is a good reason for this physical reaction to color. From our daily experiences we associate yellow, orange, or red with fire. Thus, they mean *heat.* Cold, deep water is bluish or greenish. A starlit winter sky is blue. Ice has casts of green and blue. These associations account for our various emotional reactions to the temperature quality of all hues. We have more to say about the psychological effects of color, later on in the text.

The colors halfway between these warm and cool extremes, such as yellow-green and red-violet, are fairly neutral; they seem neither very warm nor very cool. The warm and cool qualities of color at these points are very subtle. Seeing a green hue which is fairly close to yellow, we sense that it tends to be warm as compared with a green further around the wheel, toward blue. Thus we speak of a "warm green" and a "cool green."

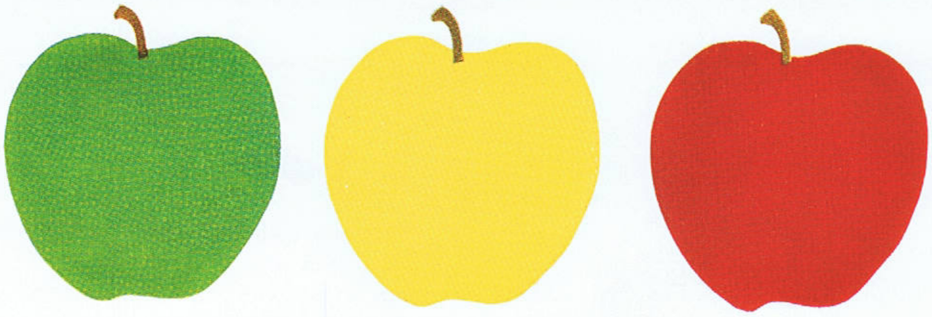
We can extend this distinction throughout all the hues of the color wheel. For instance, consider red or violet. If the red leans toward the orange, it is a warm red because yellow has been added. If it contains more blue, it is a cool red. Similarly, if a violet leans toward the red, it is a warm violet. If it contains more blue, it is a cool violet.

In the main, any hue is warmed by the addition of yellow, and cooled by the addition of blue.

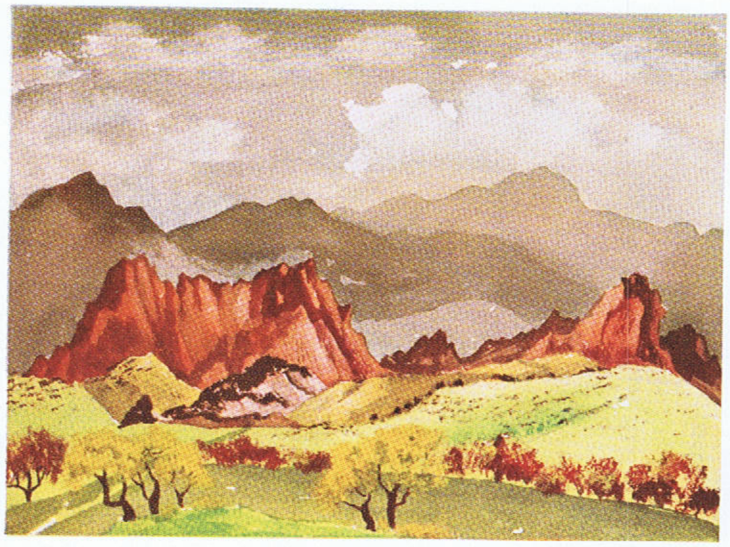
Theoretically, neither white, black, nor any neutral grays mixed from white and black, are colors. They lack two of the essential color dimensions, hue and intensity. However, they are both very useful for modifying the values and intensities of the colored pigments. Of the blacks, ivory black is considered warmer than lamp black, flake white warmer than zinc white.

It is not enough simply to understand the principles of the color wheel, and warm and cool color. You must be able to recognize them in nature, and in paintings. From now on, make it a habit to know the colors that you see around you, in clothing, cars, buildings, etc. As an artist, you cannot settle for the general color description of red, yellow, or blue. You must learn to recognize several different reds that range from cool, violet-red, to warm, red-orange. Certain painting subjects call for a warm color scheme, others require cool hues throughout. You may even combine both warm and cool hues in a single painting, if the problem calls for such striking contrasts. It all depends upon the ultimate effect that the artist has in mind. The important point is to *control* the warmth or coolness of the hues.

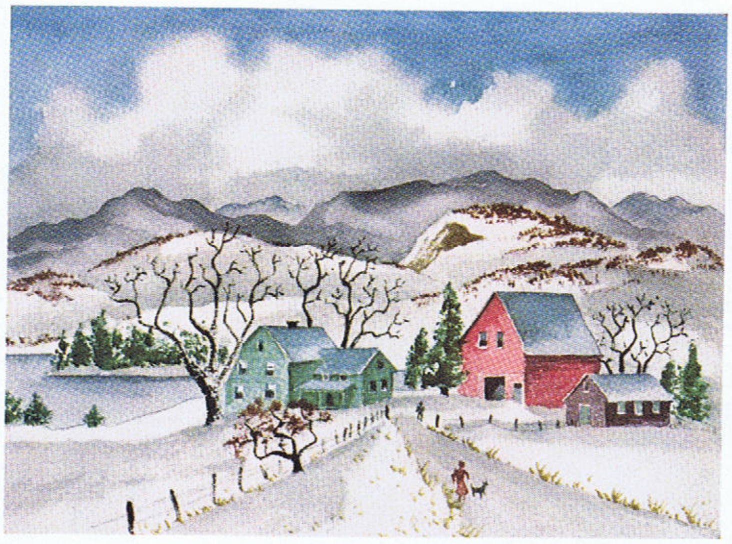
Later you will see how this knowledge will help you to paint a still life and portrait, and create the effect of sunlight and shadow in a landscape.



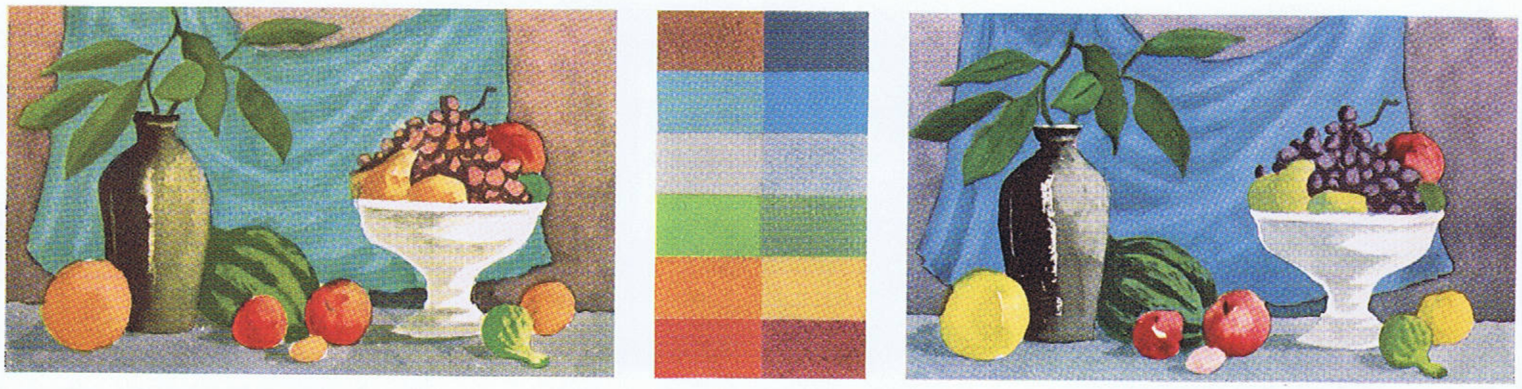
These three apples are different in *hue*. One is green, one is yellow, and one is red.



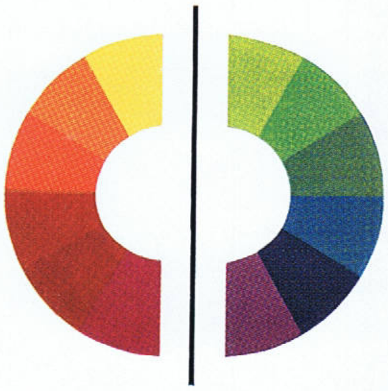
This is a warm color scheme. Dominant reds, oranges, and yellows, are appropriate for the sunny desert scene. Compare the warmth of the mountain and sky in this picture, with the cool bluish-grays in the same areas of the painting at the right.



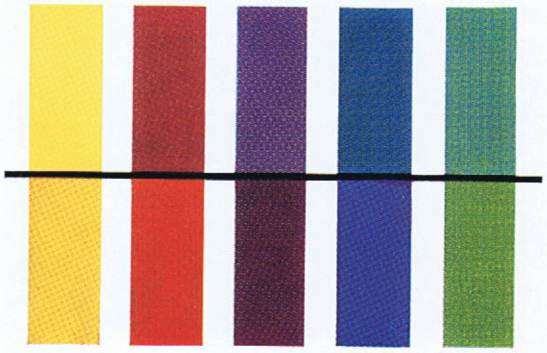
This is a cool color scheme. The colors in a winter landscape should reflect the temperature of the season. The artist here has captured this quality in cool hues of blue, green, and gray blue. Even the red of the barn is a cool red.



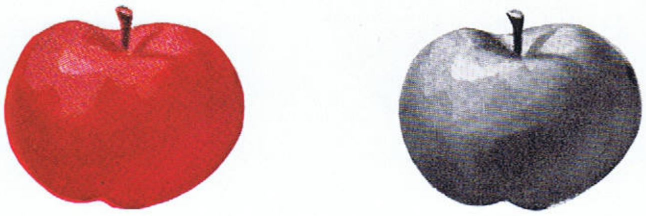
Here is a warm and cool version of the same painting. Both pictures contain the same basic hues, but the hues in the one at the left have been warmed by the addition of red, yellow, or orange to the basic colors. Blue has been added to the colors in the picture on the right. For example, the background is a dull red-violet at the left, blue-violet at the right. The swatches in the center show the typical warm and cool variations of basic hues. The left column is warm, the right cool.



The hues in the left half of the color wheel are considered warm, those in the right half cool.



Each bar contains a warm and cool variation of the basic color. The upper half is cool, the lower half warm.

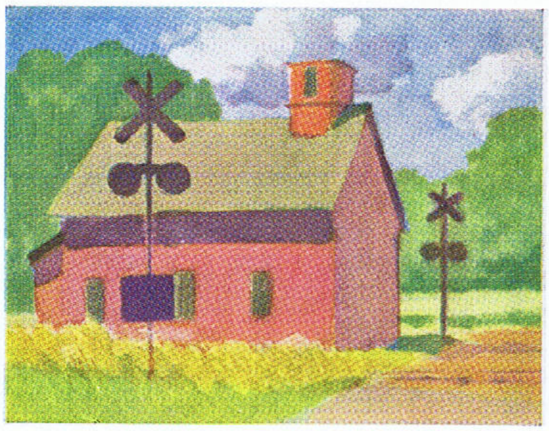


These two apples demonstrate what we mean by value. The red apple, at the left, is made up of all three properties of color: hue, value and intensity. The apple at the right is a colorless photograph which contains only values.

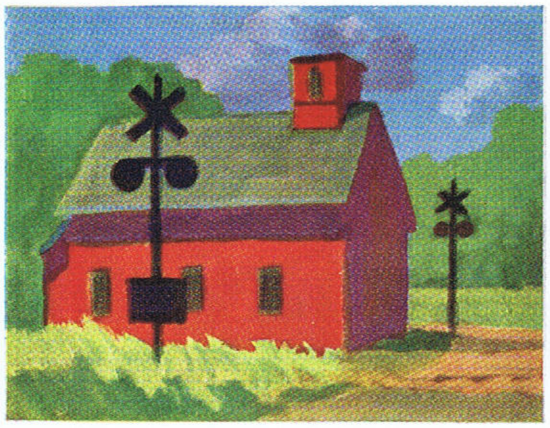
2. Value

The first dimension of color is hue. The second dimension is *value*. For any artist working in color, *value is the most important dimension*. It is impossible to overemphasize this simple fact. Mistakes made in choice of hue or intensity are far less serious than errors in value. At all costs, learn to keep your values correct! When we use the word "value" we are referring only to *lightness or darkness of a color*. It's that simple.

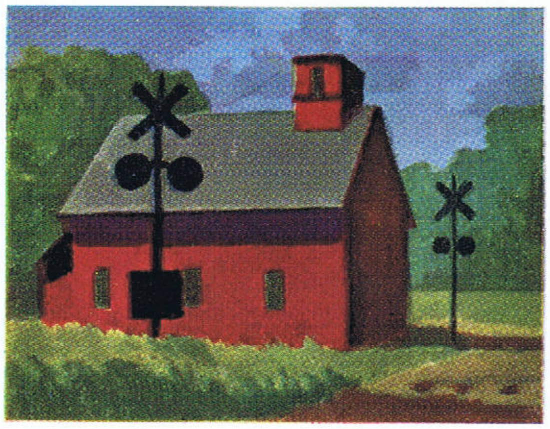
The words *tint* and *shade* refer to the value of a color. To make a tint we add white to a pure color; to make a shade we



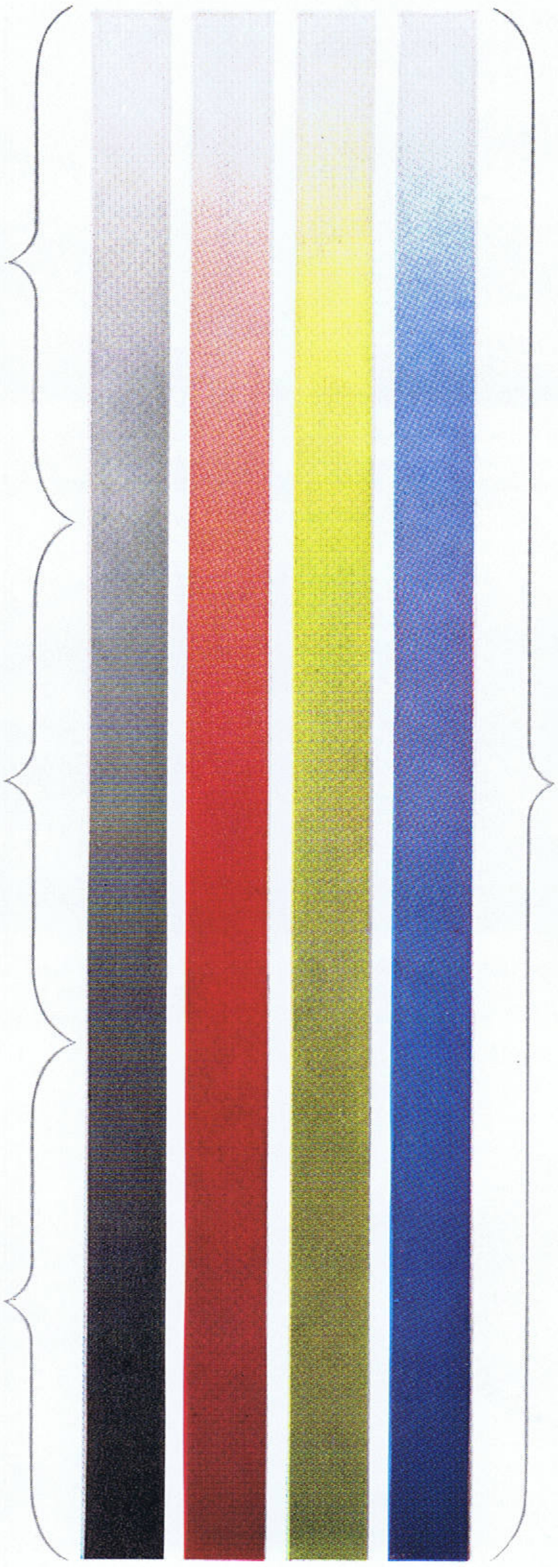
This is a high key painting. A large amount of white has been added to each color. Compare its values with those in the upper third of the columns at the right. This choice of values in a picture creates a delicate, pastel effect.



This picture was painted with a middle range of values, no extremes of dark or light. Because very little white or black was added to the colors, they are more intense than those in the high or low key pictures.

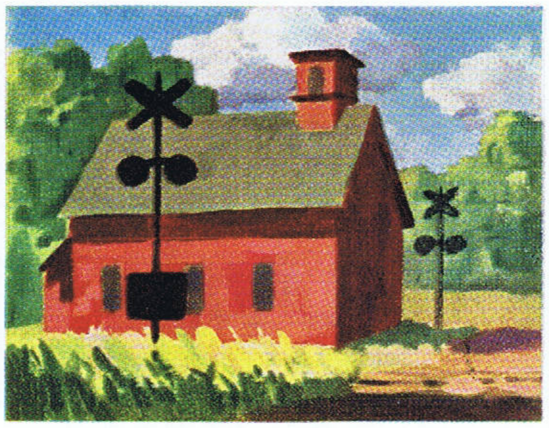


The values in this low key picture come from the bottom third of the column scale on the right. Notice that the light areas, here, are about the same value as the dark areas in the high key picture.



Value scales

The first scale on the left contains the familiar gradation of grays, ranging from white to black. The second column contains different *values* of a single red hue. The value gradations in this column match those in the first column. The yellow and blue are arranged in exactly the same way. Squint your eyes, and move them horizontally across any level in this group of scales. You will see that the four strips of gray, red, yellow, and blue are *the same in value*. The same hue simply becomes darker or lighter. The pure yellow, as it comes from the tube, is near the top of the strip, while the pure red and blue take their place lower in the value scale. On the opposite page, you see a black and white photograph of this value scale, in which all four bars are exactly alike.

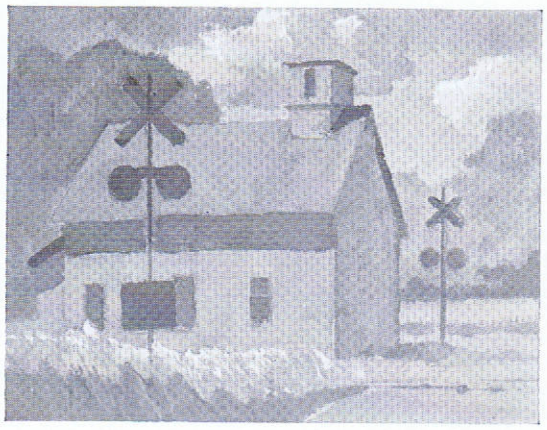


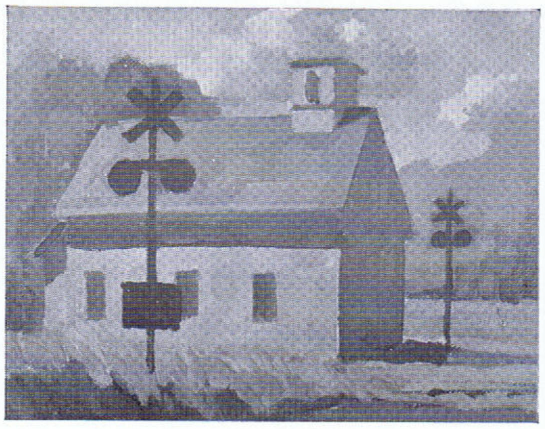
In this picture we have used the full value range from white to black to create maximum contrast and visibility.

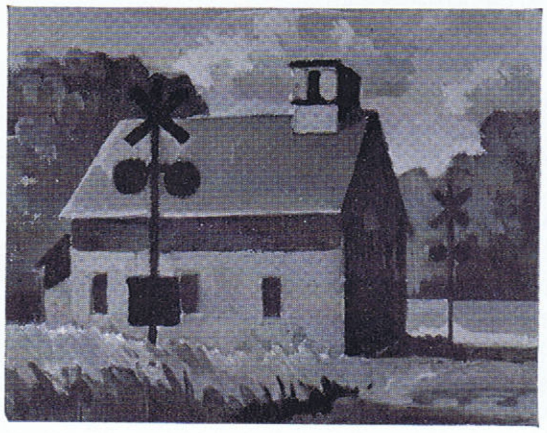
add black. In neither case do we change the *hue*—only the value. The chart on the opposite page shows how the value of pure colors from the tube can be changed and controlled by the addition of black and white.

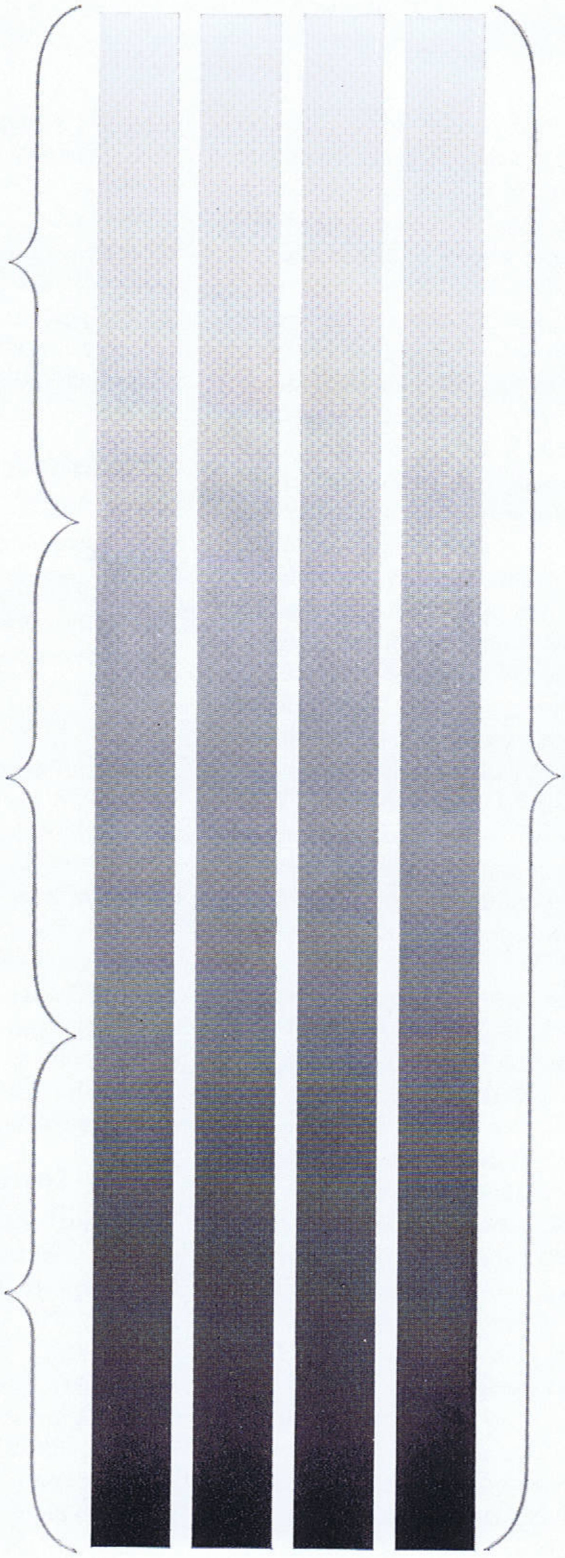
To handle color effectively you must first be able to see and recognize these value differences in your subject, then interpret these differences on your palette. We say interpret, rather than match, because the range of values in nature is much greater than that of your pigments. Black paint is much lighter than a very dark shadow; white paint many times darker than sunlight reflected from a shiny surface.

The artist, looking at his subject, decides which area is the lightest and which is the darkest. Then, he decides how light or dark he will make these extremes in his painting, and relates all the other values to them. The examples on this page show you that the value-spread from light to dark can be limited to a high, middle, or low key, or include the whole range from black to white. The choice depends on the effect you wish to create. The main point to gain from these pages is the *importance of value control*. Once you decide on a value range that seems appropriate for the effect you want, keep it consistent throughout your whole picture.

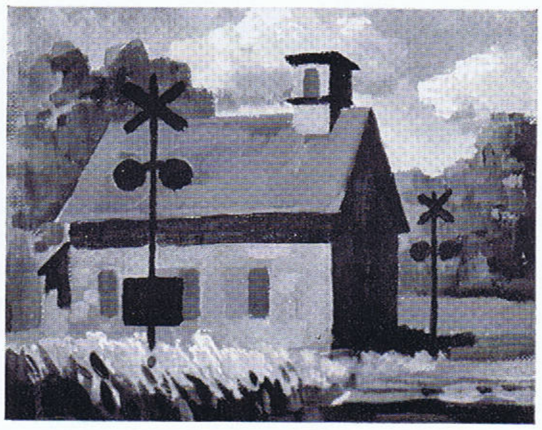








This page is simply a black and white photograph of the opposite page. It demonstrates the importance of recognizing and controlling different values in your paintings. The pictures are effective, although they contain only values, no hues or intensities.



3. Intensity

The third dimension of color is *intensity*. This word refers to the *strength, saturation,* or *purity* of a color. A pure red of full intensity gives our eyes the sensation that it is "redder" than when diluted with gray, or some other color. There is more red pigment in the pure red. It has greater ability to reflect the red rays of light.

Most colored pigments are of maximum intensity as they come from the tube. In painting a picture, you will seldom use your colors in this pure state, unless you are striving for a particularly brilliant effect. To reduce the intensity of any pure pigments, you may add black, or white, or gray. Two pages back we discussed the value changes in the bars of red, yellow, and blue. Now turn back to that chart, and notice that the colors become *weaker* in *intensity,* at the same time as they change in value. The intensity of any color on the wheel can also be reduced by mixing it with its *complementary* (its opposite on the wheel). For example, red can be weakened or grayed by adding green.

All around us, we may observe changes of intensity in familiar colored objects. The leaves of the trees go through two cycles of intensity each year. The first leaves of spring are of an intense yellow-green. As the summer wears on, they gradually lose this first brilliance, and become increasingly a grayer-green. With the first frosts of autumn, the same leaves suddenly become intense again. This time their hue also changes and they appear as intense yellows, oranges, and reds. Again, they begin to fade. By mid-winter they turn gray-brown, and are ready to rot into dark gray leaf-mold.

The color in a pair of "blue jeans" is most intense when they are new. With repeated washing, the color becomes dull and faded, less intense. The color of a house is at its maximum intensity when freshly painted. The colors of a landscape lose their intensity when seen through fog or smoke, and regain it in brilliant sunlight. Colors in the distance are reduced in intensity, as compared to the same colors seen close-up.

As part of your practice with color, experiment with changing the intensity of all your colors in varying degrees. Do this on your palette, or on scraps of paper. You'll be surprised how many different effects your patches of practice strokes will show. This exercise will help you to fix in your mind what you have just read about the third dimension of color.

You will see, in the following pages of this section, that the color in practically every brush stroke in each painting is a different combination of two or more colors. The intensity of each color has been adjusted by mixing it with others. It is particularly important to learn to control intensity if you plan to paint landscapes, still lifes, or portraits. Nature is full of subtle grays. The sky is not simply a blue from the tube, nor grass a ready-mixed green.

We have discussed the three dimensions of color separately, in order to make each one clear. However, you must realize that when you are actually mixing color as you paint, you rarely change *just one* of its dimensions. In most cases you alter the hue, value, and intensity simultaneously. For example, if we mix yellow with blue-violet, we create a bluish green that is lighter and grayer than the original blue-violet.

A summary

In the first part of this section we showed you that color has three dimensions: (1) HUE, (2) VALUE, (3) INTENSITY. Before going on, let's briefly review these dimensions.

1. Hue: What we commonly call the name of a color. Red, yellow, blue, blue-green, etc., are *hues.*
2. Value: The lightness or darkness of a color.
3. Intensity: The strength or purity of a color.

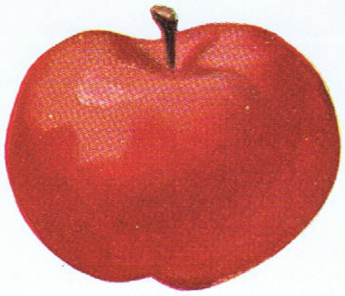
As mentioned above, when you mix colors for a painting you will usually be changing hues, values and intensities all at once, as you dip your brush from one color to another on your palette.

There is no need for you literally to stop and measure the change of hue, value and intensity each time. With practice you will soon know what effect one color has on the other, and mixture of colors will become as familiar and automatic as writing one word after another to create a complete sentence.

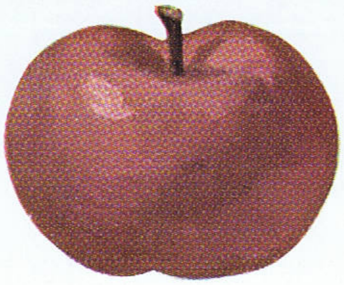
However, if you understand and recognize these dimensions, you will be able to create the color effects you want, quickly and effectively. Therefore, be sure you understand what we have explained so far, before proceeding.

What follows

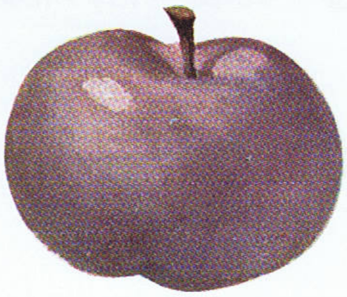
That which has gone before has dealt with the basic structure of color. The text which follows will show you how to apply this knowledge to the actual pigments you mix and use in your painting. We will demonstrate how one color affects another, how certain colors appear to come forward in a picture, and how others recede. We will show how colors change under different light conditions. The emotional effects of color will be covered, also the control of moods, and the use of color proportion in a composition. Following this you will see demonstrations which explain the important steps in painting landscape, still life and portrait.



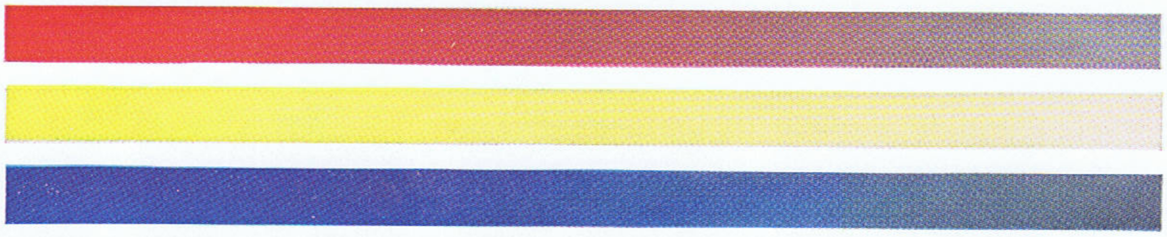
This red apple was painted in full intensity, with pure pigment as it came from the tube.



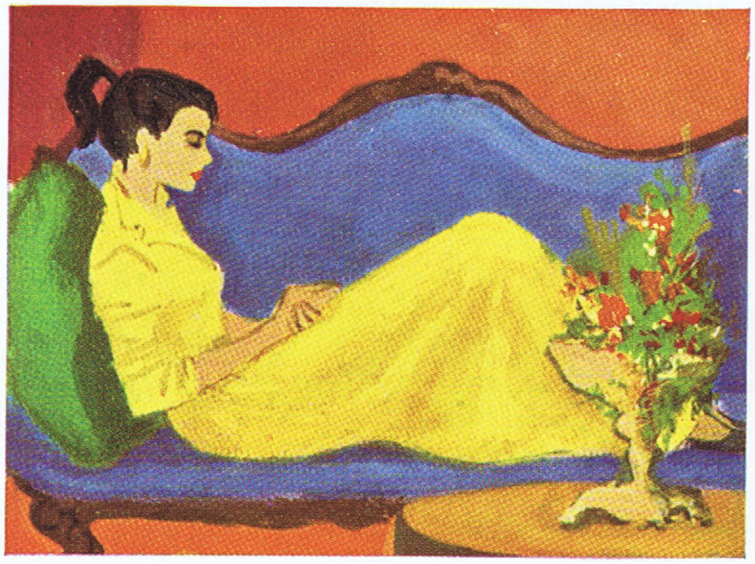
Here a moderate amount of gray has been added to reduce the intensity. The hue, however, is still red.



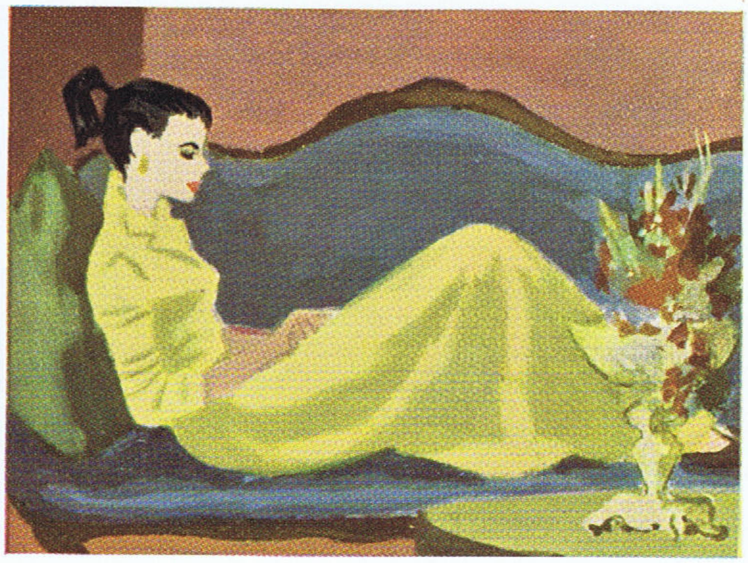
Sufficient gray has been added to this apple to make the color barely perceptible. There is very little intensity.



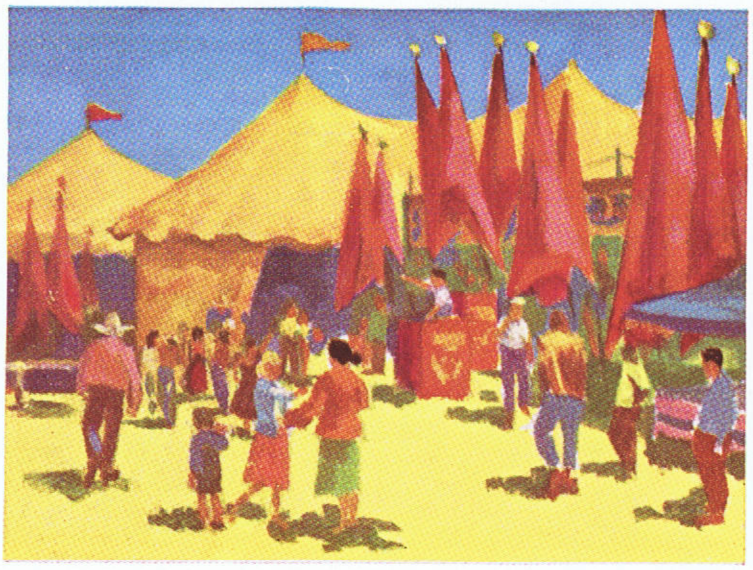
Starting with full intensity colors at the left end of the bar, we have gradually reduced the intensity of each color by adding more and more gray as we painted toward the right, until we reached pure gray. In this case we have changed only the intensity, not the value. Squint your eyes, and notice that the value remains the same throughout the entire length of the bar.



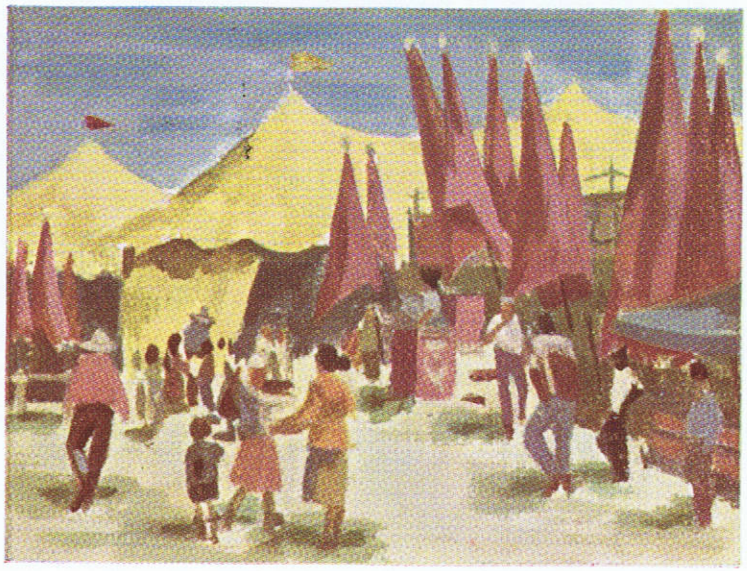
Here is a picture full of high intensity colors. Many have been made with pure pigment just as it comes from the tube.



In this picture we have taken the same hues that you see in the picture at the left, and lowered their intensity by adding *gray* to each color.



This sunny circus scene contains intense reds, yellows and blues. The shadows, as well as the lights, contain pure strong colors.

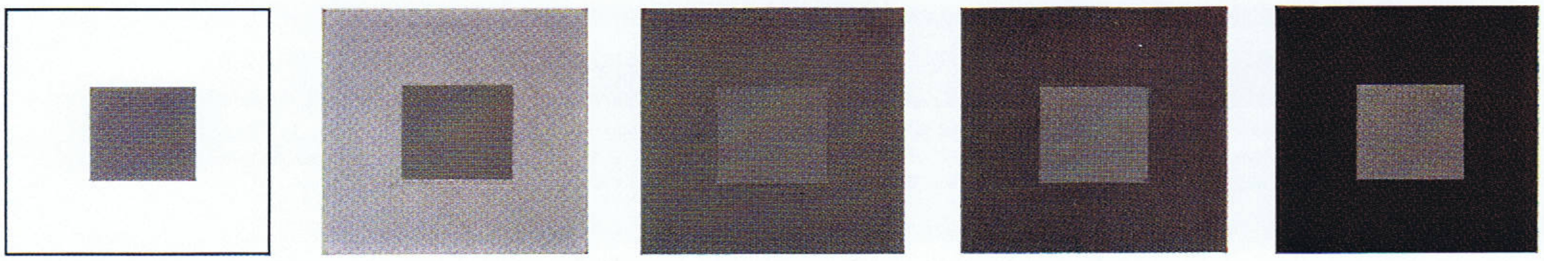


Here is the same picture painted in low intensity. Compare it to the one at the left. In the painting above, each color has been grayed.

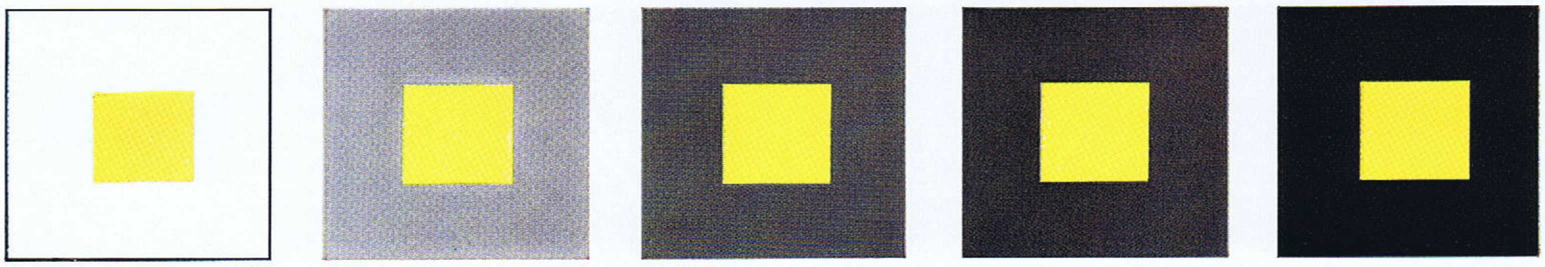
One color affects another

Whenever you use one color in a painting, it will always be affected by the colors around it. As you gain painting experience, you will be able to anticipate these effects of one color on another.

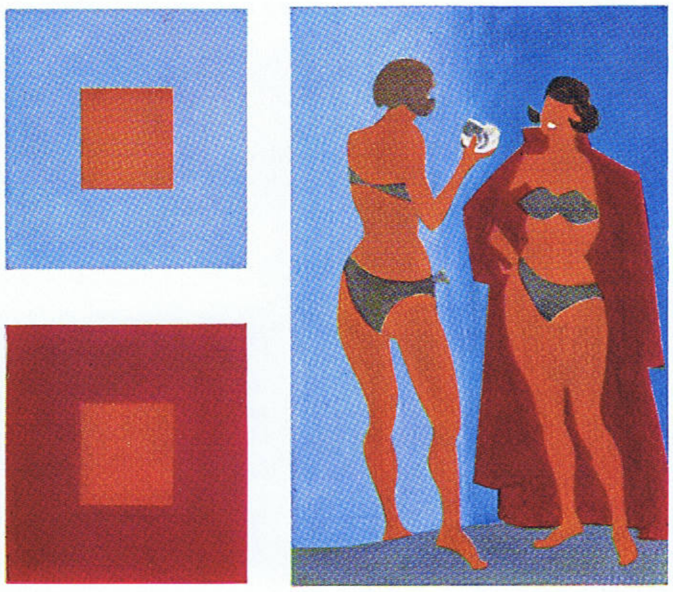
For example, when you first lay in your shadow tones on a piece of white paper or canvas, they may appear too dark. This is due to the white area around them. As soon as you have covered the whole canvas, the shadows begin to take their proper place and appear just right. This illusion of a change of values is the most common problem for the painter in handling color. However, the hues and intensity of every color are also affected by the colors next to it. You will find that painting is actually a process of making constant adjustments of hue, value, and intensity.



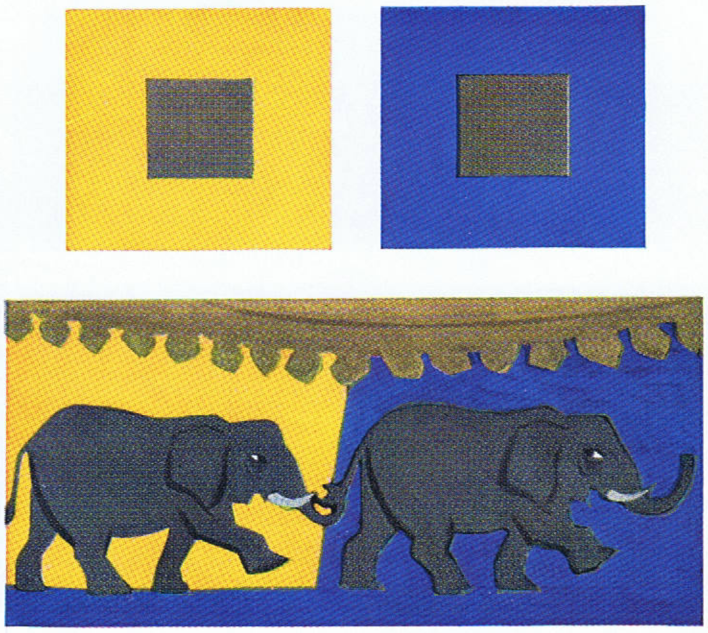
This series of five squares-within-squares illustrates how variations of value can affect one another. The inner squares are of the same value from left to right; only the background values are changed. Notice how much lighter the inner square on the extreme right appears, in contrast to the one on the far left.



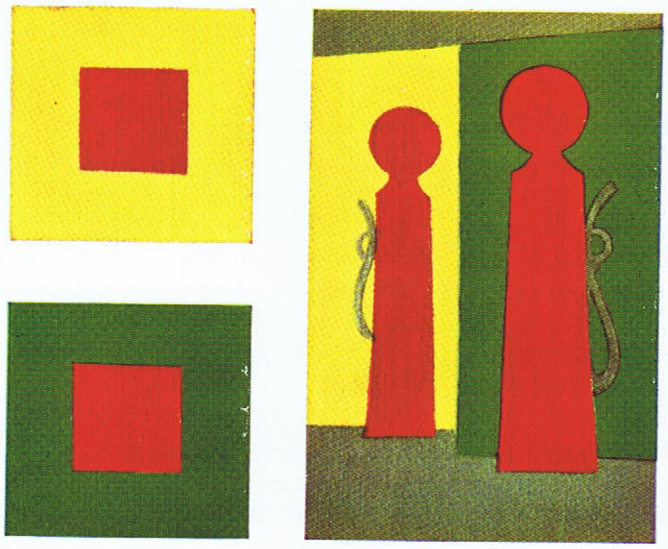
The illusion demonstrated above in gray tones is similar when we use color. All these yellow squares are exactly the same, but as the background becomes progressively darker, the yellow squares appear to become lighter. This principle can be used effectively in emphasizing, or subordinating, any area in your picture.



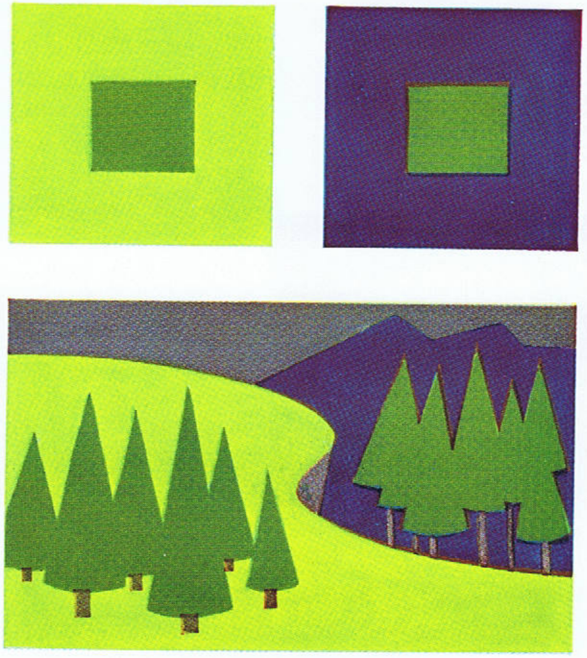
Both figures were painted with the same color, but the red looks darker and cooler against the light blue sky; lighter and warmer against the darker red robe. See how this is emphasized in the squares on the left.



Both elephants are the same gray. The one at the left appears to be a dark, bluish gray, the other one a light, yellowish gray. The color squares demonstrate the same illusion.



A strong red appears lighter, and slightly orange, when set against a dark green. Opposed to a yellow, the same red appears darker and cooler.



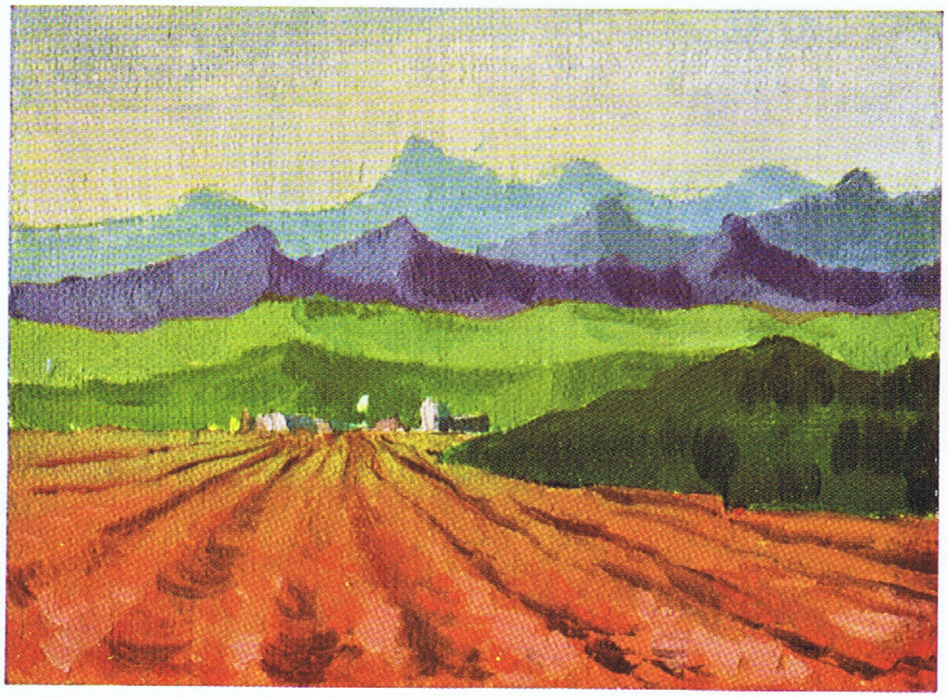
The small inner squares, and the two clumps of pine trees, are all the same color. Notice how much lighter and greener they appear against the darker backgrounds. Against the lighter yellow-green, they seem much darker and bluer.

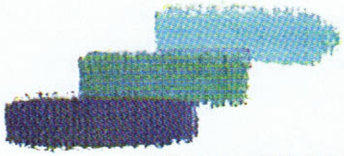
Advancing and receding color

Every painter should be familiar with the way in which some colors appear to come forward, while others seem to recede. He can use this knowledge either to stress or subdue the feeling of depth in his pictures.

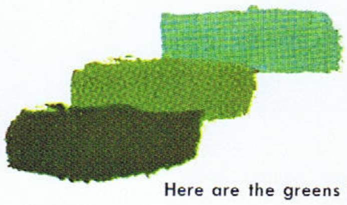
Warm colors, like reds, oranges, and yellows, actually appear nearer to us than cool blues, greens or violets, seen from the same distance.

In addition to becoming *cooler* with distance, colors also become *lighter* and grayer, or less intense. This is due to the atmosphere between the object and our eyes. The use of these color-changes to create the illusion of distance in a painting is called *aerial perspective.* The picture below demonstrates how this principle works in a painting. Although the earth in the plowed field is the same throughout, the foreground *appears* most intense in color. See how the color gradually becomes grayer, cooler, lighter, in the distance. The same principle has been used to create the illusion of great distance between the nearest and farthest hills and mountains.

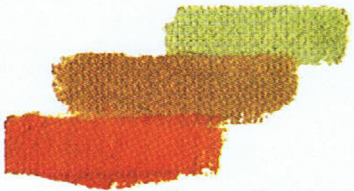




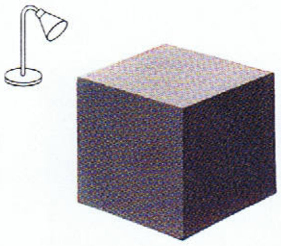
These receding colors are used to give distance to the mountains at the left.

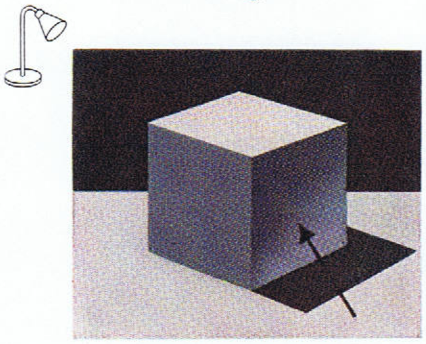


Here are the greens in the rolling hills.



These are the colors in the plowed field.





Color under different light conditions

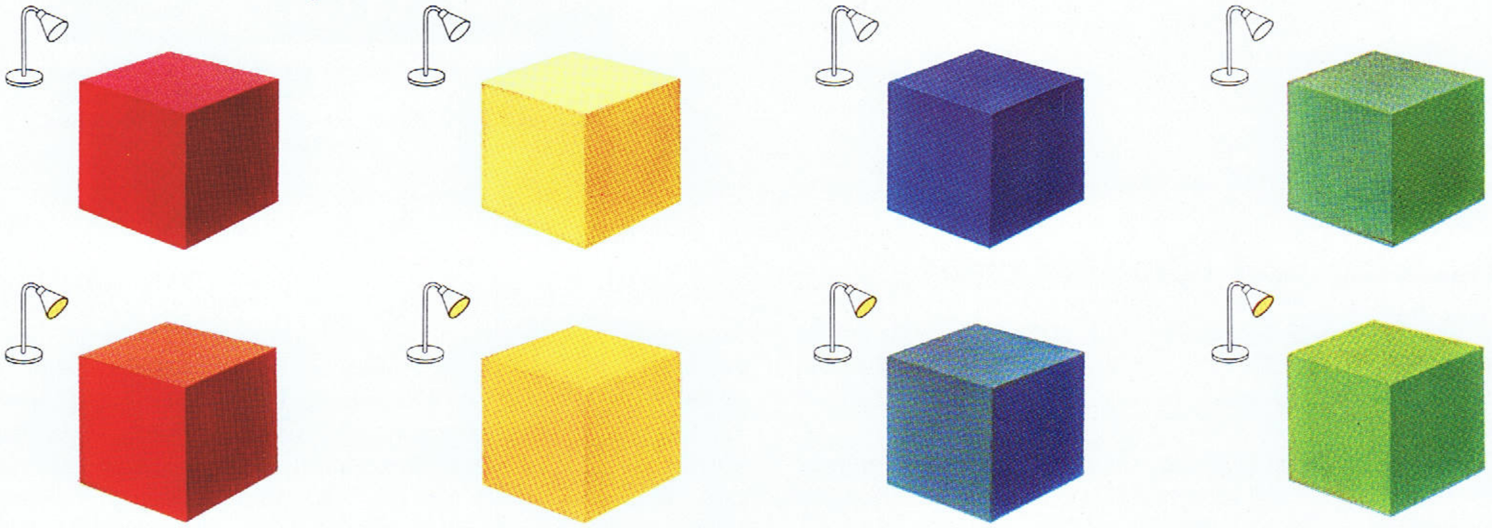
The color of every object you see is determined by three important factors: 1) the local color of the object; 2) the color of the direct light under which the object is seen; 3) the local color of any surfaces which reflect light back upon the object.

At the left, above, is a solid cube showing the direction of the light, and its effect on the three visible planes. Below this cube is another cube, set on a reflecting surface. The light source is the same. The shadow plane at the right is the only plane receiving *reflected* light.

All the colored cubes below retain the *same value* relationships in the light, half-tone, and shadow planes, regardless of the color of the light under which they are seen. To paint the cubes illuminated by yellow light, we added a small amount of yellow pigment to the colors of the top and left vertical planes. If we added the same amount of red, orange, blue, or green, we would create the illusion that the cube was seen under red, orange, blue, or green light.

In the bottom row of cubes, the color of the shadow plane showing reflected light depends on three factors: 1) the color of the direct light; 2) the local color of the reflecting surface; 3) the local color of the plane receiving the reflected light. To paint the shadow plane showing reflected light, we added a small amount of *reflecting surface color* to the shadow plane.

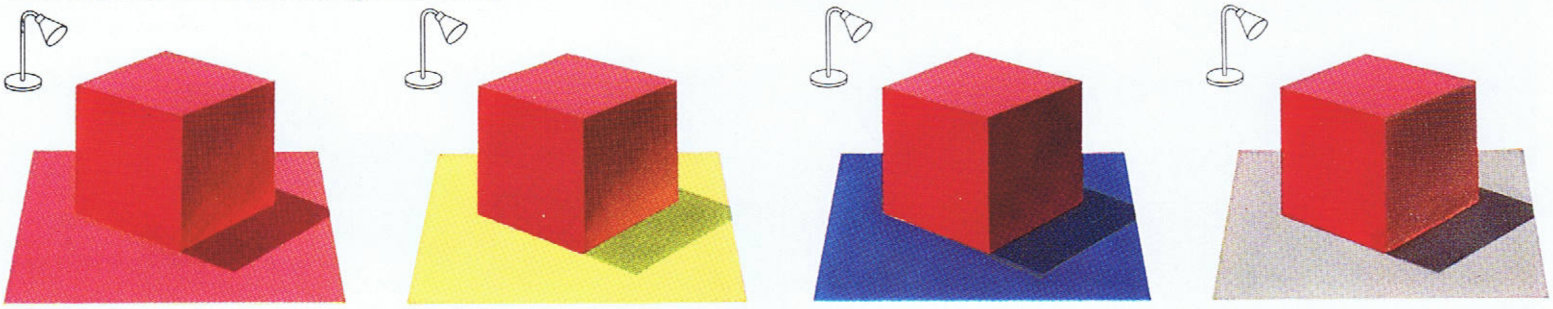
The influence of direct light on color



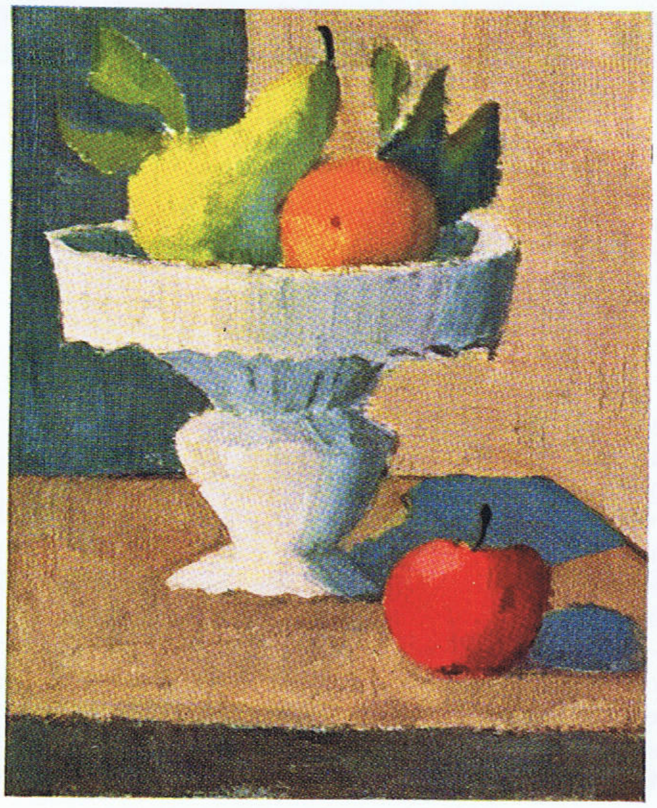
The cubes in the upper row, above, were dipped in buckets of red, yellow, blue, and green paint, and placed under a neutral white light. This light reveals true local color accurately. You will notice that within each cube, the colors of the planes differ slightly. The true local color, the color in which the cube is dipped, is seen best in the vertical plane at the left, where the color is least affected by strong light or shadow. In the lower row, the same cubes have been placed under a *warm yellow light,* similar in effect to sunlight, or the warm light from a lamp bulb. This change in light affects the colors in only the top and left vertical planes.

Compare the planes of the cubes in the upper row with the same planes of the cubes in the lower row. Notice that the colors of these planes under the yellow light are definitely warmer than under white light. To mix a paint which would demonstrate the effect of yellow illumination, as shown in the lower row, we simply added a small amount of yellow to the original local colors of the two planes, as seen in the upper row. Since none of the yellow light strikes the shadow planes in the lower row, the *shadow planes* of both rows of cubes are the same.

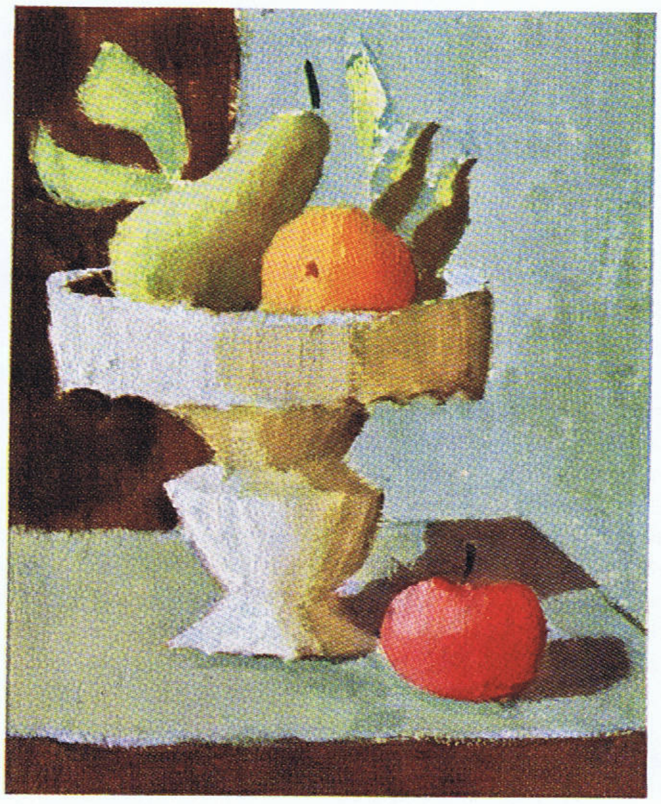
The influence of reflected light on color



Here is a red cube, placed on four reflecting surfaces of different colors. The cubes are illuminated directly by white light. In all the cubes, the top and left vertical planes are exactly the same. But notice what has happened in the *shadow planes.* They are modified by the colored light from the reflecting surface. The red reflecting surface intensifies the red color of the shadow plane. The yellow reflecting surface creates an orange tone in the shadow plane. The blue creates a violet tone. The gray reflecting surface is neutral, and therefore the reflected light does not change the hue of the shadow plane. In each case, the top and left vertical planes are unaffected by this reflected light. The artist must be aware of this effect of one color on another, and make it work for him in all his painting. In this demonstration, we have used simple cubes. Remember, though, these same principles apply to everything—clothing, flesh, a building, the side of a hill, any situation in which we have direct and reflected light.



This still life is struck by a warm yellow light that might be either sunlight, or warm artificial light. Each plane in light is warm, each shadow area, cool. Although the compote is actually white, in this light it appears slightly yellowish.

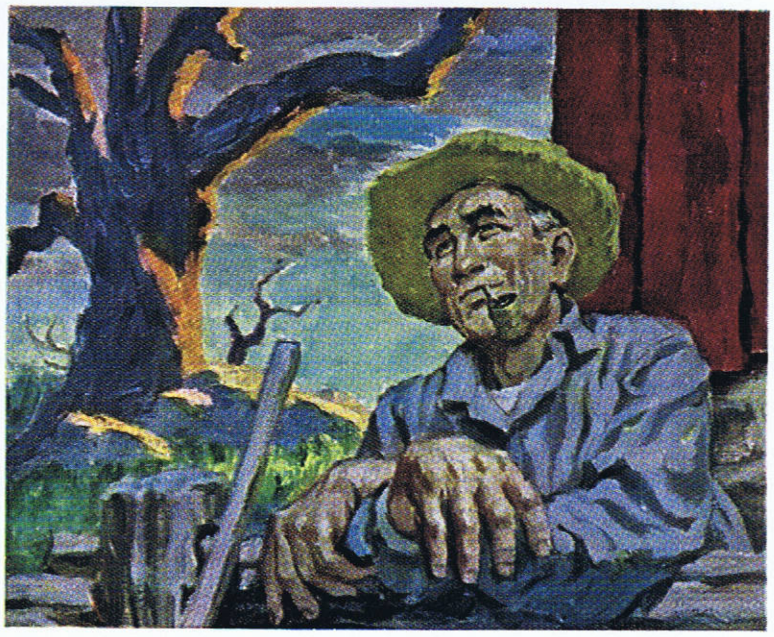


In this picture the light is cool and bluish, like the light that would come through the window on the north or shady side of a building. The light planes are cool, the shadows relatively warm.

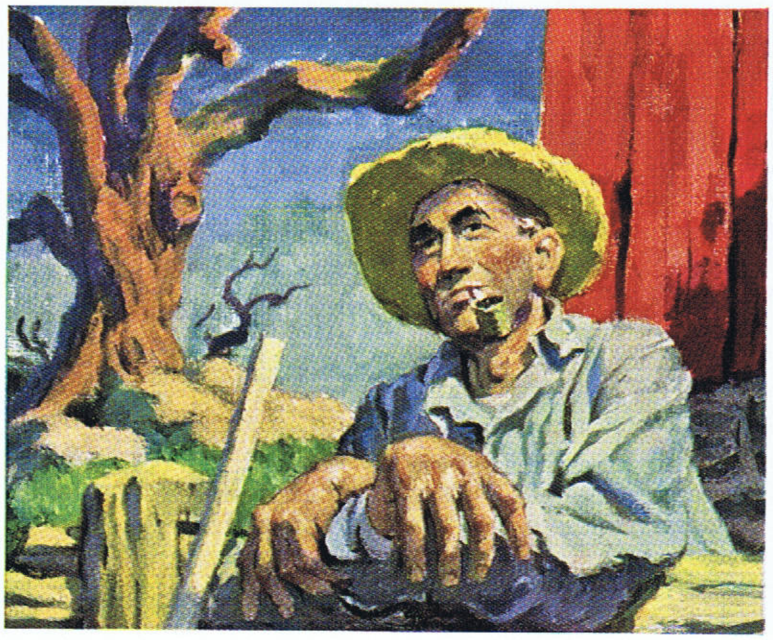
Different lights create different colors

Before you start any painting, decide first on the *effect* you wish to create, then on the colors needed to produce this effect.

Make it a practice to study the color differences caused by various types of lighting, such as sunlight, artificial light, moonlight, fire light, the light on a cloudy day, etc. As you view the scene under these different lighting conditions, analyze it. Picture in your mind's eye the colors you would use to paint it. Study it through squinted or half-closed eyes. This eliminates any confusing details and makes it easier to compare the hue, value, and intensity of each color. On this page, you will see that there is no such thing as a ready mixed flesh color, or sky color, or grass color. Each different type of lighting creates a new set of colors. The only way to know and understand what happens to color under different conditions is to observe and remember the color characteristics of each type of illumination.



The barn casts a shadow over the fence and farmer. The cool bluish light within this shadow comes from the sky. Only parts of the grass, rocks and tree are struck by direct warm sunlight.



This is how the scene would look in direct sunlight. To create this effect we use warm colors such as red, yellow and orange in the light-struck planes. The shadows contain cool blue and violet tones.

The emotional effect of color

Colors have a strong effect on our emotions. They can create almost any kind of mood. According to where and how they are used, they can make us feel cheerful or depressed, excited or soothed, filled with longing, or at peace. In paintings, quite apart from subject matter, drawing, or design, they can be used to affect the emotions of the viewer in any way that is required.

Because of this, it is vital for you to learn as much about these effects as possible, to gain control of them, and to take full advantage of them to create the mood you want in your pictures.

You are probably familiar already with the more usual associations between color and emotion, such as red suggesting excitement or heat; blue, calm or distance; green, nature or coolness; yellow and orange for sun and sunshine; violet, mystery. Later we discuss these associations and color symbolism in detail.

Now, open your own awareness much, much further. See the extent to which color is used in all art forms to induce mood and emotion. In the theater you see it used for lighting and costumes, for atmosphere and setting — even for characterization. For instance, pink may be used for scenes of sentiment and romance, a green light for ghostliness and horror, blue to suggest moonlight and evening. Bright, warm colors in light and costumes are used for excitement and gaiety, and cool grayed ones for a mood of stillness or despair. Movies use colors in the same way, and so does color television.

The visual art forms, however, are not alone in using the effect of color. Look at this excerpt from *Gone With The Wind,* by Margaret Mitchell, and see how strongly we react to a written description of color.

"Spring had come early that year, with warm quick rains and sudden frothing of pink peach blossoms and dogwood dappling with white stars the dark river swamp and far-off hills. Already the plowing was nearly finished, and the bloody glory of the sunset colored the fresh-cut furrows of red Georgia clay to even redder hues. The moist hungry earth, waiting upturned for the cotton seeds, showed pinkish on the sandy tops of the furrows, vermilion and scarlet and maroon where shadows lay along the sides of the trenches. The whitewashed brick plantation house seemed an island set in a wild red sea, a sea of spiraling, curving, crescent billows petrified suddenly at the moment when the pink-tipped waves were breaking into surf. For here were no long, straight furrows, such as could be seen in the yellow clay fields of the flat middle Georgia country or in the lush black earth of the coastal plantations."

Applications in other fields

In many other forms of art, too, color is drawn upon to create emotional response. In hospitals, rooms are painted in soothing colors where patients are to convalesce or wait, and in more stimulating colors where they need to be cheered and encouraged back into activity. In factories, stores, and organizations of all kinds, colors are used as backgrounds to enhance products, induce well-being for employees, and in general increase the customer's desire to acquire products. In the fashion world, a garment in a particularly appealing color will sell out immediately, while the same garment in another, less enticing color, will not move off a rack. The colors used in travel folders can affect us so strongly that we yearn to visit a place.

Weather affects us powerfully, also, with its shifting colors. A clear day in which all the colors of earth and sky are brilliant, warm, makes us optimistic, gay. A day with little light, and therefore little color, can lower our spirits for no other reason. On a brilliant, hot day a pool of cool blue will look wonderfully inviting. See how the same color can create an opposite effect, however. Imagine the same cool blue pool on a cold, gray day. The warm red of a fire on a hot day will make us feel stifled but the same red on a gray day will make us feel cozy. By using the varying colors of the seasons, too, you can re-create the hopeful feeling of spring, the finality of fall, the laziness of summer, or the bleakness of winter, no matter what season it really is. The effects of color are too numerous to list, so look around you and observe for yourself as many as you possibly can.

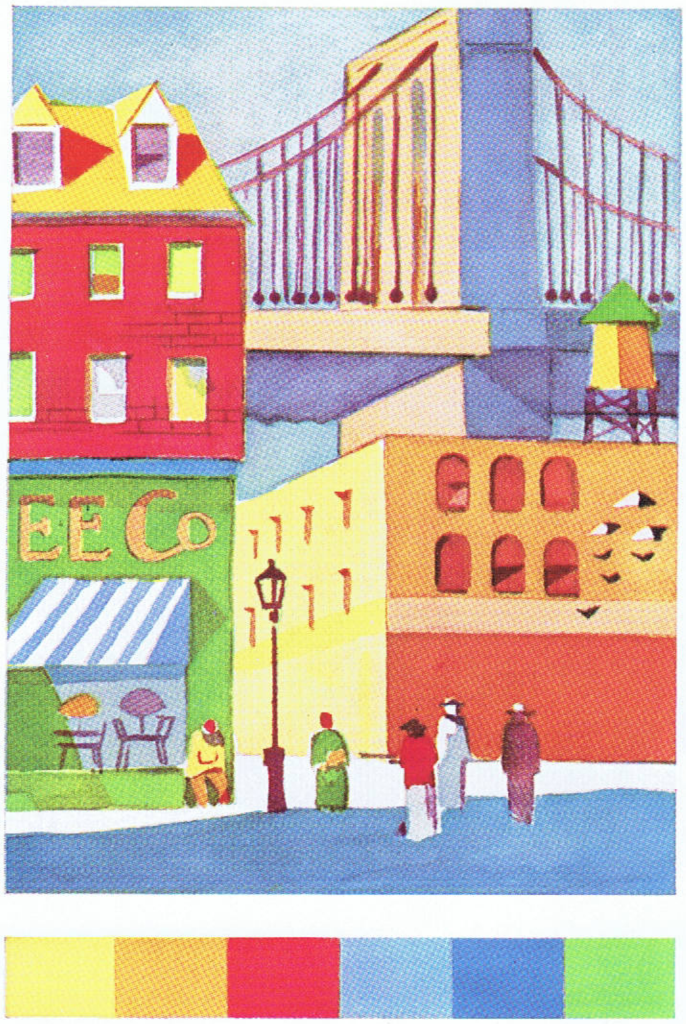
Make color symbols consistent

You will find it helpful to study paintings, as well, for their color content alone. With experience, you will soon learn that certain artists are so consistent in their choice of colors that you could recognize their work from a distance, without even seeing the subject matter on which it is based. Try to visualize, as a test, how ineffective a painting by Rembrandt would be if the harsh, clashing colors of Van Gogh were substituted for the warm, low-keyed reds and browns. Note how other painters, like Ryder, Caravaggio, La Tour, and El Greco, have chosen palettes and colors that invariably give an aura of mystery to their work. In sharp contrast to these men is the work of such painters as Dufy, Bonnard, and Monet. Their bright, high-keyed colors make the majority of their work seem festive, full of light.

The artist should have a good understanding of color associations and symbolism and keep them very much in mind when he plans a painting. In one picture he may want to create a light and airy mood. In another he may wish to surround his subject with a somber, brooding atmosphere of mystery. Certain colors immediately suggest certain moods to the average person, so each of these paintings calls for the use of different colors. In every picture the artist must apply his knowledge of color and how people respond to it if he is to achieve the effect he wants.

You may, of course, take liberties with the accepted and credible but you should always have a good reason for doing this. Sometimes you will find situations where the natural color of the subject matter contradicts the effect that you want. This may be due to a number of elements, such as the color of the light, or surroundings, etc. The circus scene with the elephants, referred to on the opposite page, is an example of this. Therefore, before picking up your brush and starting to paint, you should always ask yourself a number of questions. Some of them should be: Are these colors typical of the subject? Do they create a warm or cool effect? Which effect do I want? What colors might suggest the right mood? Are the colors in good taste? Should some colors be grayed, others made more intense? Should the over-all effect be colorful or muted?

It is wise to make this rule for yourself and keep to it faithfully. Before you even squeeze your colors on your palette, try to visualize the effect you want and how you are going to create it. If you follow this rule you will be in a good position to use color to its fullest advantage.



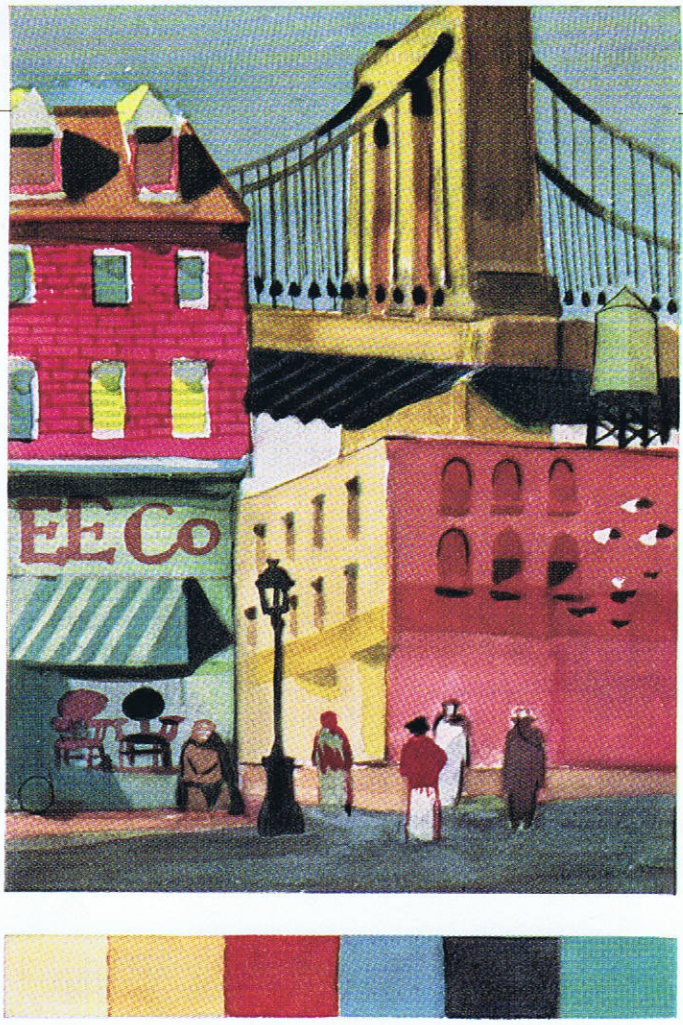
Here, the artist wanted a gay, sunny mood. The picture was painted in a high value key, with pure intense color dominating the scene. The swatches below the painting are typical colors found in the picture.

Color creates different moods

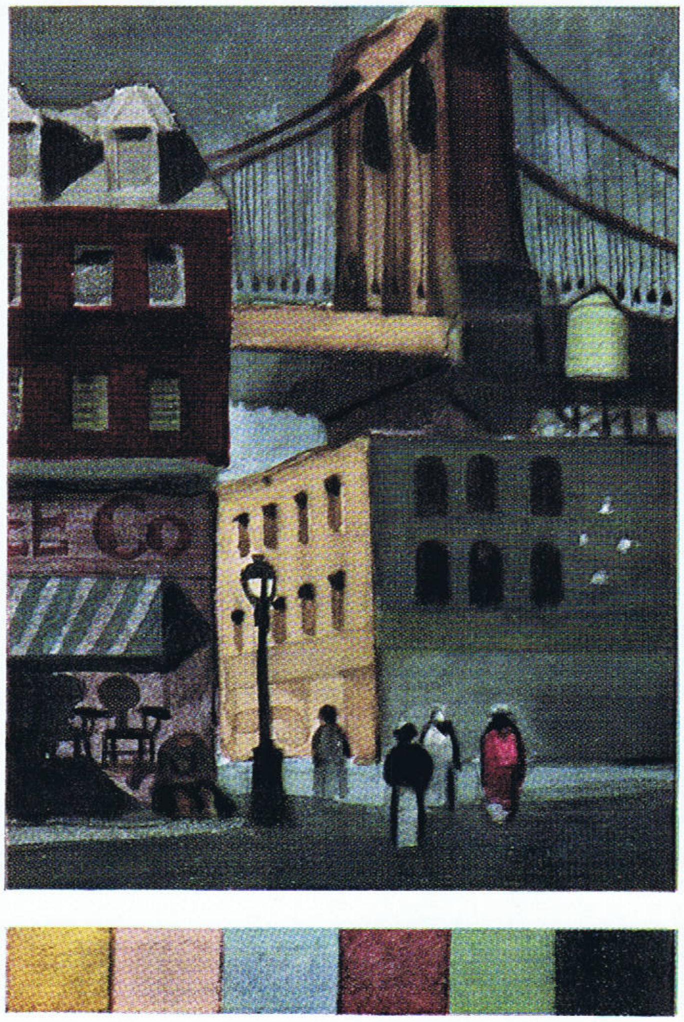
The paintings on this page demonstrate how you can use color to produce a definite *mood* in your picture. It is important to choose colors which will strengthen the other elements in your picture — subject matter, drawing, and composition. For example, the light, gay mood of a party, circus, or wedding, suggests a high key painting full of bright colors. Dark, low intensity colors would be better suited to a scene of mystery or tragedy.

Often, you will find that the actual colors in the real scene do not coincide with these principles. For example, a certain view of a circus scene may be dominated by dull gray elephants, seen against the dark blue or violet shadows of a tent, or the dull brown earth. The clothing of the trainers, or handlers, may consist of dull gray cover-alls. From the standpoint of color, the scene actually suggests drabness.

If your painting is to have a gay, carnival spirit you must either select another, more colorful scene, or change the colors to gayer, more festive ones. In any case, be sure that *you* control the colors in the painting, to create the mood you *want*.



This is the same scene painted with colors that are factual and objective. The artist simply matched the colors that he saw, as accurately as possible. A color photograph would be very similar in color to this painting.



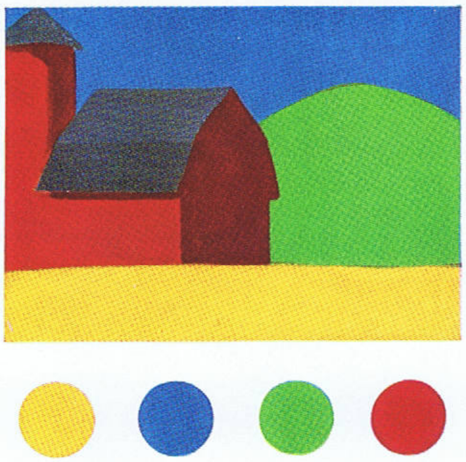
In this case, the artist chose colors which were very low in value and intensity, to create a mood of darkness, gloom, and mystery. Compare the swatches beneath this picture with those below the first one.

Color proportion

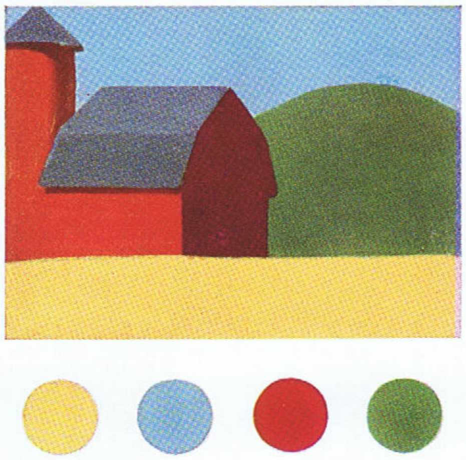
Color in paint, like color in decoration or dress, can be abused, or used in good taste. Although all of the hues in the color wheel are available for use in your pictures, you will probably never employ all of them, at full strength, in a single picture. If you study the colors in good paintings or illustrations, you will be surprised at the limited range of hues that you find in most of them. In fact, one of the major problems for the beginner in colors, is to avoid a tendency to put every pigment on his palette into each picture.

The experienced artist uses fewer hues, but takes advantage of the infinite number of color differences which can be created by variations of *value* and *intensity*. For example, a red can be varied to produce a pink or brown.

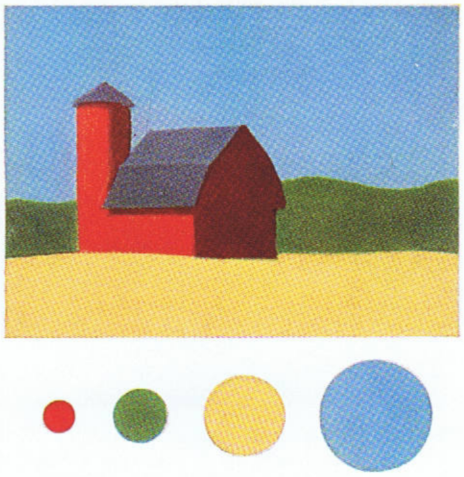
Normally, bright, advancing colors serve their purpose best in small areas to attract attention — as accents. A good decorator uses this principle skillfully in planning an attractive living room. Background colors are quiet, livable, and neutral. Against such backgrounds, a sparkling accent, or small brilliant area of color is most effective. The same principle applies to paintings. Don't use several equally intense colors in the same-sized areas. They will compete with each other, and their individual effectiveness will be canceled out.



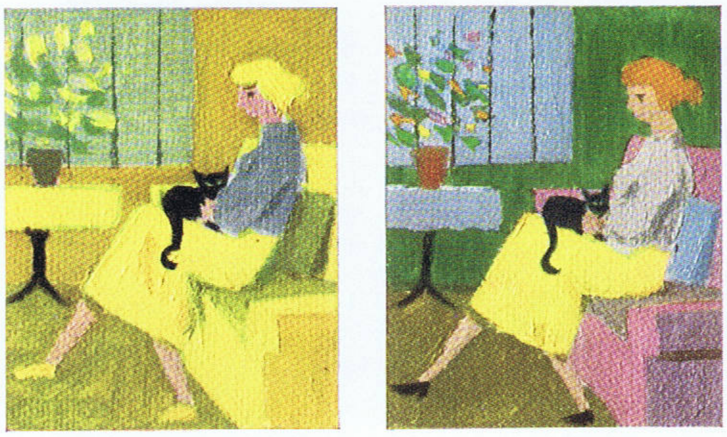
The color proportion, or distribution, in this picture is very disturbing. All four colors — red, yellow, blue and green — are equally intense, and fight each other for attention.



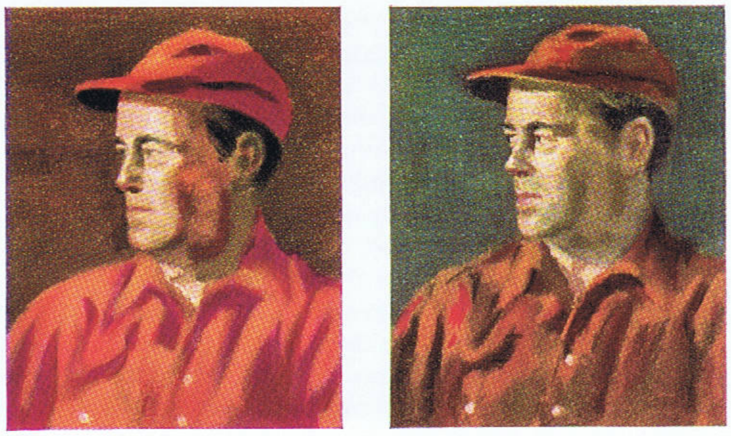
Changing the *value* and *intensity* of some of the colors helps to eliminate confusion, and improve the picture.



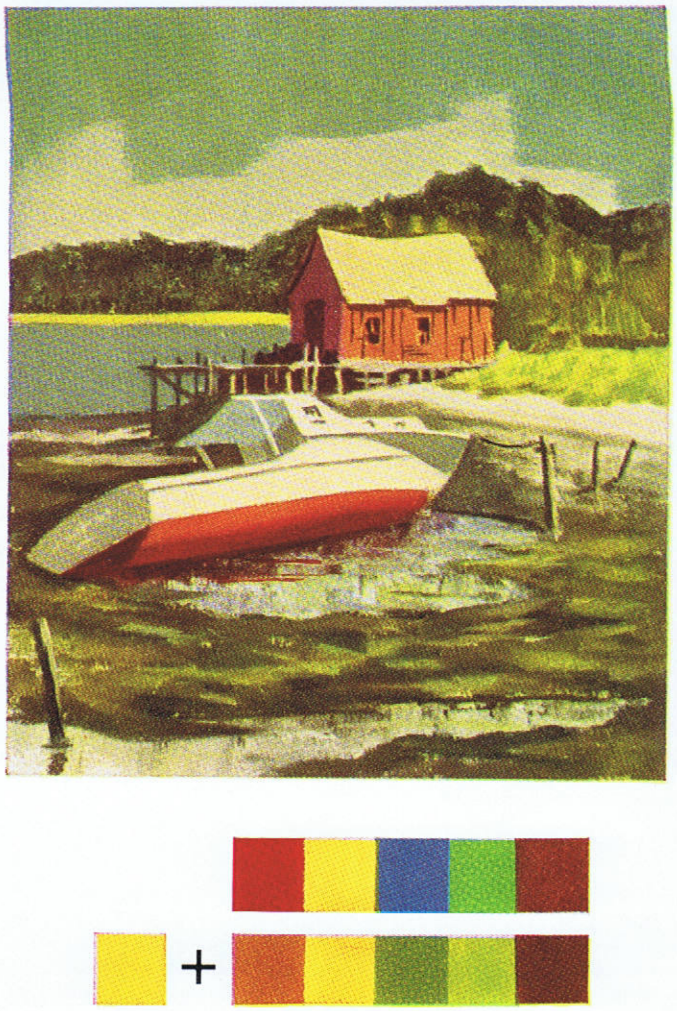
Finally, by changing the size or proportion of the areas, we create a pleasant and well balanced color scheme, with the barn as the center of interest.



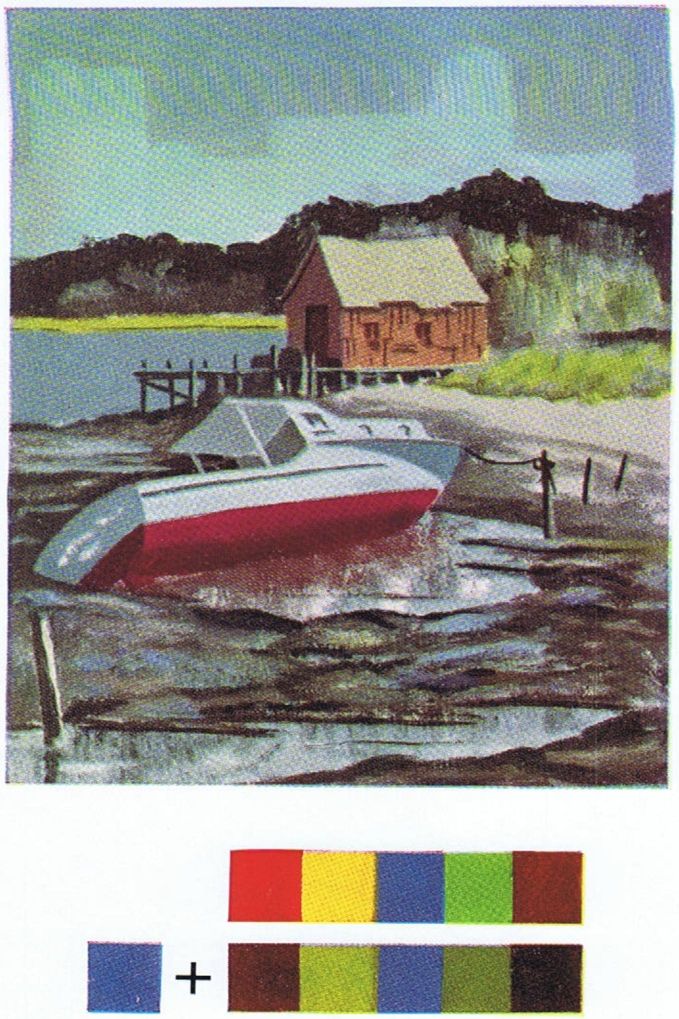
An overpowering amount of yellow has been used in the picture at the left. Yellow is the most advancing of all hues, and hence one of the best accent colors; but *all* accent is *no* accent. In the picture at the right, the yellow is confined to the girl's skirt, and is in good proportion to all other colors in the painting. It now stands out as a pleasing accent.



At the left, is a typical misuse of color. Because the man's jacket is red, the beginner painted almost all of it with pure red from the tube. This same red, repeated monotonously in the background, overwhelms the color in the face. At the right you see a more tasteful way to paint the same subject. A few, small accents of pure red are enough to show that the jacket is red. Now, the head stands out clearly against the less intense color in the jacket and background.



In painting this picture, the artist added a small amount of *yellow* to all the colors on his palette. This creates an over-all effect of great *warmth.* The swatches in the bottom row show how this addition of yellow affects the pure pigments in the top row.



Here is what the same picture would look like if we added a small amount of *blue* to our usual palette of colors. Now the whole picture is cool.

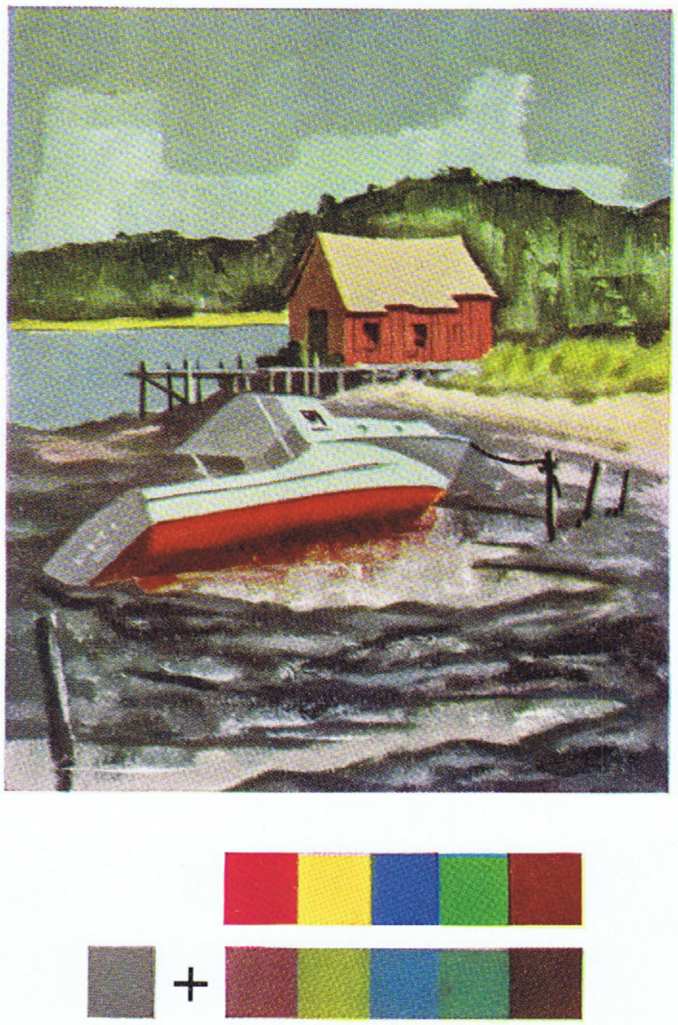
Set palette

One of the simplest ways to achieve color harmony, or unity, in your picture is to paint it with a *set palette* of colors. This can be done in various ways. The pictures on this page show how to create color harmony by adding a small amount of any *one* color, or gray tone, to *all* the others on your palette. Note that the added color has greater effect on its "complementary" (color opposite on the wheel), less effect on the colors adjacent to it. You can vary this procedure by adding one color to all the light areas in your painting, and another color to all the shadows. These added colors may be warm, or cool, depending on the effect you desire. If you wish to emphasize one color in your picture, the color you choose to add can be mixed with every other color, *except* the one to be accented.

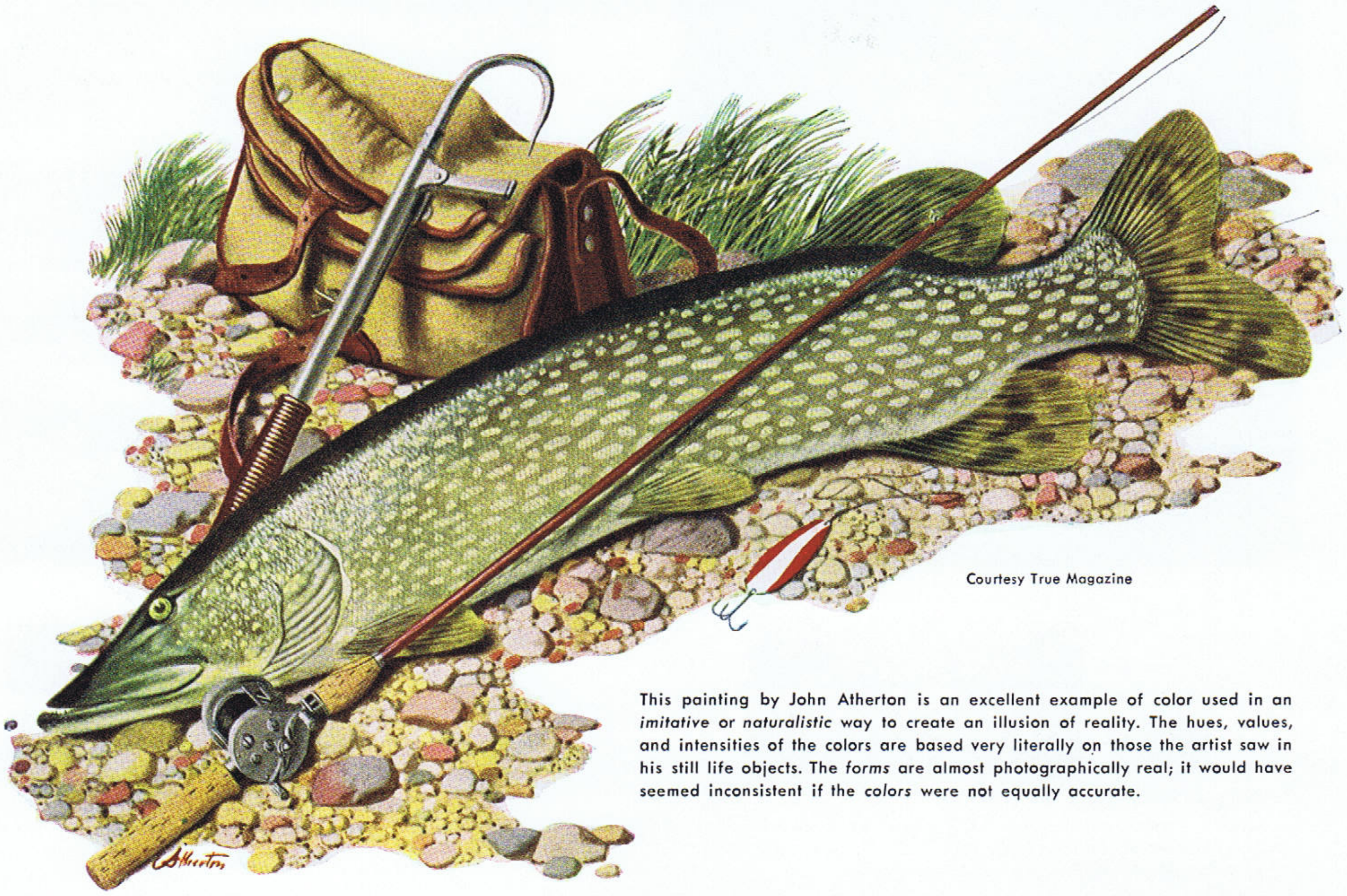
This principle can be extended to emphasize two or more colors. You can create value harmony, and establish the key of your whole picture by adding a light, middle, or dark value of any hue to each color on your palette. Since the colors which you add to your regular palette can vary in hue, value, and intensity, the number of combinations is endless.

A set palette is not suitable when the chief objective is to obtain an accurate color record of nature. In that case, you should match the hues, values, and intensities of each color in your subject, as closely as possible, using any and all combinations of colors. If you wished to paint the same subject with a set palette, you would add a small amount of unifying color (or colors) to each of the colors in the realistic painting.

When using a set palette, you must be consistent throughout the entire picture, or the whole purpose of creating unity and harmony by this means is defeated.



This time, we have lowered the intensity of the colors by adding a small amount of gray to each one. The color effect is soft and muted.

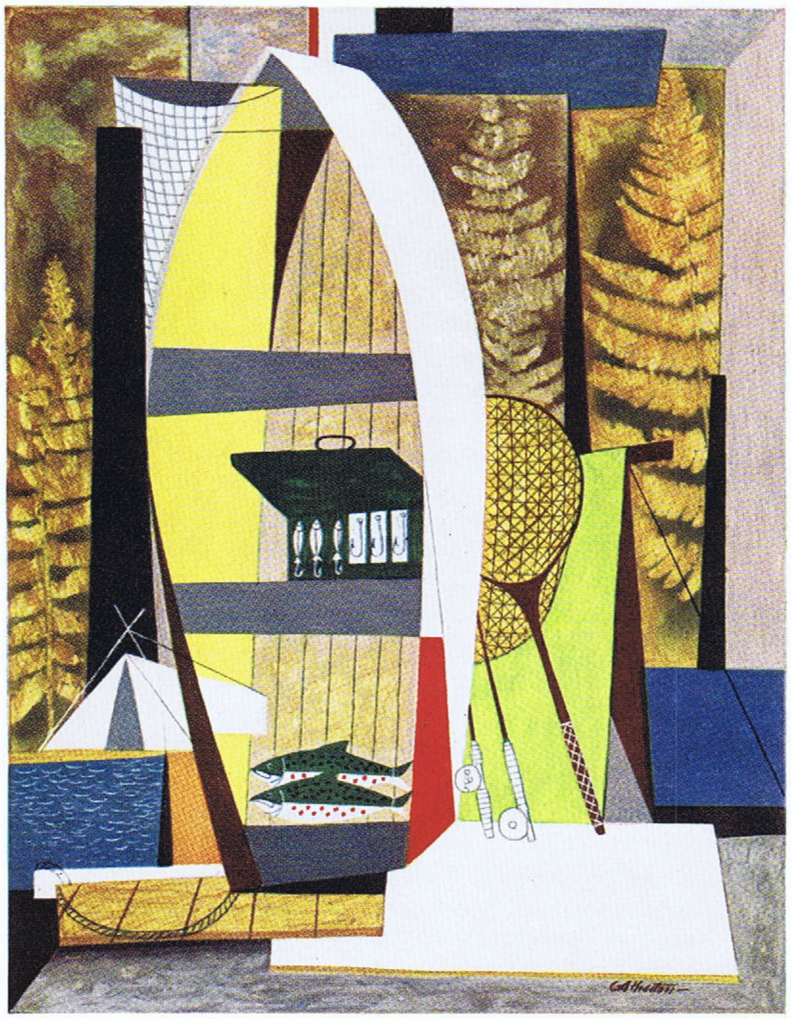


Courtesy True Magazine

This painting by John Atherton is an excellent example of color used in an *imitative* or *naturalistic* way to create an illusion of reality. The hues, values, and intensities of the colors are based very literally on those the artist saw in his still life objects. The *forms* are almost photographically real; it would have seemed inconsistent if the *colors* were not equally accurate.

You can use color in two ways

The colors in this painting, also by Atherton, have been used in an entirely different way than in the picture above. These colors are the product of his imagination, rather than the record of what he saw in front of him. This is an *inventive, creative* use of color. No one ever saw these objects as they appear here. The forms are *based* on natural objects, but they have been modified and adapted by the artist to suit his design. The *colors* have been used in an equally arbitrary way.



Using what you have learned about color

Color can make your pictures successful or it can mark them instantly as the work of an artist lacking the knowledge and ability to use color intelligently and artistically. The people who see your work can be just as depressed or exhilarated by its color as they can be by the weather. You must decide early in the development of your picture just what color "climate" you want to create.

To use color effectively you must possess a sound knowledge of its three parts — hue, value, and intensity. Besides having a good understanding of these basic principles and applying them in your pictures, you must also make sure that the colors you choose are appropriate to your subject and consistent with the concept of your picture.

Suppose that you are painting a very realistic or naturalistic picture of a pine tree. It makes sense that the colors you use should be just as realistic or natural as the actual tree is. On the other hand, if you are interpreting the tree in a more personal way and are taking deliberate liberties with the design and drawing, your use of color should be just as free and imaginative.

The color reproductions of the paintings on the facing page are excellent examples of color used in its most effective way. In each case the artist's approach to color is based on his original concept of the painting.

In the painting of the fish the artist's main interest is in creating the illusion of reality. He is reporting very literally what he saw. Because he drew the forms just as they actually appear, he used his color in the same way.

Try to imagine this picture with the fish's spots a bright red. We are sure you will agree that no matter how beautiful a red it might be, or how well it related to the rest of the picture in value and intensity, it would be a very incongruous addition to an otherwise completely factual picture.

In the second painting the artist has taken his forms and designed them in a very personal way. He was not trying to make a realistic picture, although he used real objects as a starting point. His purpose here was to create a highly individual and original design of interesting shapes, textures, and color combinations.

Since the artist was not trying to paint an illusion of reality, he no longer needed to represent the objects with their factual color and was able to select and use his color in a more personal and arbitrary way. For instance, he found the strong contrast of the yellow against black and gray exciting, and did not hesitate to use it even though this color combination was not present in his subject.

As you paint more and more pictures you will find your work developing a distinctly personal style. With experience and increased confidence you, too, will feel free to give color fuller rein — not feel compelled to copy what you see, but originate, invent and create exciting color combinations.

The success of a picture depends very much upon the psychological effect it has upon the people who see it. If they see color and color patterns which please them, they are attracted to the picture consciously or unconsciously. It is your job to see that they are attracted.

Choosing your medium

Just as the picture can often dictate how you interpret color, it can also to some extent dictate your choice of medium. Effects vary greatly with the medium, and in planning a picture you should decide which one will suit it best. Eventually you should become familiar with all mediums. As you acquire experience, you can tell very quickly which medium and which colors offer the most intelligent solution to the problem of the moment.

Oil paint is the traditional painting medium. It is most versatile in the effects you can achieve with it. It can be applied thinly or thickly, so that surfaces ranging from perfectly smooth, flat ones to heavily textured ones are readily created. Because of the opacity of oil paint it is easy to make changes, but it does take much longer to dry than any of the water-soluble mediums.

The word "tempera" generally means any opaque water color or gouache. Tempera is usually applied rather thinly; excessive piling up of paint results in cracking and flaking. It dries quickly and has a lovely mat surface. Another opaque water-soluble medium which has found widespread use is casein tempera. It can be handled thinly like ordinary tempera or, because of the strength of its casein binder, built up like oils. It can be used by itself, in combination with other water colors, or as an underpainting for oil paint.

Transparent water color is useful when light and airy effects are desired. Its spontaneity and immediacy lend themselves quite beautifully to certain atmospheric effects. Water color dries quickly and thus, over the years, it has been one of the favorite sketch mediums of many artists.

Colored inks and aniline colors and dyes are sometimes used individually, but frequently they are combined with other mediums in the same picture. As you experiment with the various mediums you will soon discover which are best for your own work. You should try each medium and become familiar with all of them.

Using color to suggest mood

One of the ways you achieve mood in a picture is by composition or the placing of your objects and forms. You can also suggest mood by the use of color. As a rule, you would not do a quiet, sentimental scene in hot reds and yellows and you would not use cool grays for an exciting, violent picture.

As we said before, color has a strong effect on people and causes definite reactions. Red, for example, is a universally successful color in advertising because of its elementary qualities of strength and visibility and its appeal to the basic instincts of people. Red suggests strong emotions and, by varying the shade, you can suggest variations of such emotions. A bright, clear red generally is most pleasing, while a dark, dirty red can suggest powerful emotions such as passion and hate.

Orange has great warmth. It lends itself well to grayed tones and is usually a good color to use when friendly or warm human qualities are to be expressed. It is also an *appetizing* color and goes well with pictures of food and interiors. Yellow is a cheerful, happy color, suggesting sunlight and life. A yellow set against a dark or black background stands out more clearly and sharply than virtually any other color in a combination.

Green is nature's color and gives an effect of outdoors and growing plants. In its yellow-green tones it combines well with yellow to provide a cheerful atmosphere. In its cooler or bluish-greens its effect is nearer to that produced by blue, which is a color suggesting distance, air, water, and a quiet, peaceful atmosphere. Blue can also give a picture a gloomy, somber quality when its tones are dark and grayed.

Purples and violets are also useful for expressing dark and serious moods in a picture. The red-violets are very rich and hence can be used to indicate luxury and elegance of background. A predominance of grayed blue-purples is likely to be depressing. Avoid them unless you are purposely trying to suggest such a mood.

All of these colors can be darkened or grayed, and then they produce different effects. Richness or, in some cases, a serious or gloomy atmosphere will be suggested, particularly if the surrounding colors are similarly grayed or darkened. In doing a still life of food or drink, avoid suggestions of blue, green-blue or purple in the food or drink unless they actually appear that way. These cold colors suggest mold and decay, just the opposite of the freshness and warmth which you probably desire to suggest.

Colors affect each other

All color in nature is affected by its surroundings and in turn has its effect on its surroundings. Think of a color not only as a color by itself, but also in relation to its neighboring colors in the picture — how it affects them and is affected by them. We will not consider the chemistry of color or its scientific aspects involving the breaking down of light into the spectrum. Instead, we will approach the subject more directly by considering just how the colors which you buy in an art supply store can be used in making pictures.

When you paint one color next to another, often it does not appear the same as it would by itself. Our eyes react strangely in such cases. For example, if you place side by side two contrasting colors of the *same value*, such as bright red and bright green, you will find that they vibrate or "jump," and the effect is disturbing and confusing. But if you mix a little white or black with one or the other to change the value, the effect becomes much more pleasing.

Always keep enough difference in values between adjoining colors to avoid this "jumpiness," unless you are striving for such an effect. When the colors are more grayed and not so bright, they can be combined in nearly the same values much more successfully, but in placing contrasting colors side by side it is always best to darken or lighten one to create a variation in their tonal relationship. This gives added interest to both colors.

You can combine two contrasting colors or two complementary colors successfully by adding a little of each color to the other. If they are used in their pure form, the contrast may be too harsh. The slightest alteration will often effect a proper balance.

We have found by experience how certain colors affect each other when placed together. Earlier we saw that probably the strongest contrast is obtained with yellow on a black background — it is even stronger than white on the same background. Yellow has the quality of "carrying" well and can be seen at a great distance. But yellow on *white* is hardly visible at a distance. Each color is altered in appearance when placed against a light background or a dark one. Light colors look darker against light backgrounds and lighter against dark backgrounds. Much stronger color can be used against a black background or with a black separation or outline than if the black were some other color.

Some modern painters achieve a sort of stained-glass effect by using very pure color separated by heavy blacks. The results can be very beautiful because the colors do not seem to defeat themselves as they would when used without the foil of the black to separate and enhance them. If you use a gray next to a strong color, the gray will then tend to appear more like the complementary of the strong color than if it were by itself. Sometimes it is necessary to alter such grays to overcome the optical illusion resulting from such contrasts.

Handling black, grays and shadow areas

Black — theoretically the absence of color — will be considered here as a color. It is one of the great colors in art and you should learn to use it intelligently. You can get it in a tube or it can be mixed in many ways. It is one of the great foils for other colors, particularly brilliant ones, and gives them added interest by accentuating their qualities. Black can be used as a means for darkening or graying other colors or a neutral gray can be made by mixing black with white. Grays made from black and white are likely to be very cold and lacking in quality unless used with other grays or tones of color which enhance them. However, many artists prefer to obtain grays and middle tones by the use of color itself. By this we mean grays made from *colors* which together give the effect of grays. Colorful grays may always be mixed by using complementary colors and white together, leaning toward one or the other color to make the grays warm or cool.

Shadows are never a solid or opaque color. Invariably they are lighted in some way by the reflection of surrounding colors. Of course, when you do a decorative picture or a design you should not be governed by a realistic color approach. The design itself, and not the shadows as we observe them in nature, will dictate the color. In a painting intended to reproduce natural effects, shadow areas can frequently be a means of introducing interest where otherwise it would be impossible to do so. Shadows often provide an opportunity for your imagination to have free rein.

Avoid the harsh purplish tones which can make a shadow so unattractive. If a shadow is warm, a suggestion of coolness at its edge, where it turns into the light, will help give it more luminosity and reflected light, and avoid an unnatural opaque quality. A warmness along the edge of a cool shadow will create the same effect. Remember these points when painting shadows.

Usually the pigment should be thin in shadows and heavy in the areas of light. The most strongly lighted areas are the most prominent and reflect the most light, so they require thicker paint to suggest this. Do not allow your lights to become chalky, pale or lacking in color. Keep your shadows rich and transparent. A strong color is always best next to a weaker one. Several strong colors together defeat each other and the result is a muddle of gray.

An over-all sameness in paint quality is as bad as monotonous textures. Keep your paint thin where areas are quiet and unimportant. Load it or try to achieve variety in textures where accents are needed. In a picture filled with complicated areas of color, you need occasional relief. Keep some parts simple and flat to make the busy ones stand out by contrast.

Choosing a palette

In the beginning, limit yourself to working with a rather small selection of colors. Trade names for colors vary, so you may be able to determine the exact color you need by consulting a company color chart or trying the color on paper yourself. When you have learned to control the simple basic palette which we describe later, you'll find it useful to add other colors. In general, these should be colors which give you a warm or cool variation of each basic hue — for example, your more advanced palette might include a warm yellow-green as well as a cool blue-green, a pale yellow and a deep yellow, a hot or orange-red and a cool or purplish red, and so forth. Such variations as these, together with black and white, will take care of most of your needs.

Of the whites, titanium is probably the best for all-around use. Lead white (Chremnitz white) is excellent but is extremely poisonous if it should enter your system through a cut or through the lungs. Titanium is more opaque and covers better than either lead or zinc white. Its one drawback is its tendency to dry slowly. Zinc white has excellent consistency and is very useful when opacity is not desired.

You need not buy the most expensive paint, although good color helps. Try to effect a compromise between cost and quality. Do not sacrifice too much in quality or pay a price that is too high. There are many brands for you to try before you can discover the one which may prove effective for your purposes.

Doing a picture in color

In the beginning, it will be best for you to use the simplest possible color scheme and treatment in the rendering of all your work.

When you work in color from nature, do not be influenced too much by the local color, that is, the exact color of the object which you are painting. Interpret this color in your own terms, and be more concerned by what the picture needs than in putting down exactly what you see. The color of objects or forms is influenced so strongly by the effect of light upon them that you will find, at times, the actual local color will be almost entirely lost. It will be defined to a great extent by the color of the light and the manner in which the texture of the form reflects or absorbs the light.

Where the surface is hard and reflects light strongly, you will have little local color. Where the surface is soft and absorbs the light, it will be much less affected and will appear more normal. Shadows will be found to tend toward the complementaries of the lights, particularly along their edges, although this is hardly a rule. But your own choice of color, the color which will make the best picture, is more important than observing how color reacts chemically or scientifically. It is taste that counts most.

Avoid those acid-appearing contrasts. It requires a great artist to place bright orange next to bright green, but you can make these colors beautiful together by toning each one so that neither cries out. When many of the objects in your picture are lacking in color or are of subdued color, you can use a considerable area of bright, pure color as a foil and for contrast. Or, if there are many areas of bright-colored objects and forms, a large, simple grayed tone will make them much more beautiful.

In doing a picture in color, the background color is important and should be established first of all. Then you will be able to select and relate the colors in front of it more easily. Values are extremely important in any color scheme; to determine how they will work out, you will find it helpful to mix several of your important colors and try them next to each other on a sheet of paper. Otherwise you may discover, after painting a large area of your picture, that it must be done over because of the wrong choice of color or value.

When you make grays, some lovely colors can be created by using certain combinations. White and raw umber produce a fine, warm gray. With burnt umber it becomes slightly pink, a fine foil for a cooler, more neutral gray. Some of the dark, shadowy tones which are very useful in a picture can be obtained with a combination of cobalt blue, white and burnt sienna. The tone can be made blue or brown by leaning toward the blue or the sienna. You can also make grays by painting one thin color over another in the picture, instead of mixing them on the palette. These grays, called "optical grays" by the old masters, have infinitely more variety, color and transparency than mixed grays.

Beautiful rich blacks can be created with ultramarine blue and burnt sienna or burnt umber.

Sometimes you will find it difficult to make a light golden brown color appear bright enough. By using pure raw sienna or a mixture of yellows with browns such as burnt sienna or burnt umber, and by keeping the color thin, you can achieve a much brighter effect. The color should be thin enough to allow the white paper or canvas to show through. In fact, whenever you wish to make any color bright and glowing, it is best to keep it thin so the white background comes through to provide transparency. Of course, you can make lighter tones very bright with thicker paint, but in the middle or dark colors it is best to try to retain a feeling of the white background underneath.

To achieve brilliance and purity in colors, mix them with other colors on the *same side* of the wheel. For example, to produce a very bright green, you should use a pale lemon yellow and either a yellow-green or a blue-green, not a purple-blue. You would not achieve as brilliant an orange by combining yellow and alizarin crimson as you would by mixing vermilion and yellow. To gray an orange, add a bit of complementary blue from the opposite side of the color wheel.

When you mix a color, decide in advance which of the colors you are mixing most resembles the desired color. Then start with that particular color. For example, in mixing a yellow-green, start with yellow if the color you desire is to be very light and pale. Start with green if the resulting color is to be on the green side. Adding white will help in such a combination, but do not use much; it will cause your color to be chalky and lacking in richness. Again, if you are mixing a blue-green, start with blue if the final color is to be more blue than green, but if the result is to be on the green side, start with that color.

Using color to center attention

On the opposite page are four paintings which show you how to put your control of hue, value, and intensity to practical use when it comes to solving an actual picture-making problem. In this case we are going to do a still life. The center of interest is a bottle of perfume. We want to paint it in a decorative setting which will make it stand out clearly and sharply. The effect we want to create is one of gaiety and liveliness.

It is readily apparent that the painting shown in Figure 1 is ineffective. This is due almost entirely to choice of color, both in the bottle and background. The bottle, with the package, box, or wrapper, does not "stand out." It is lost in overtones of similar colors and values. In spite of the fact that we have centered the bottle in an obvious attempt to make it important, it still does not "carry." What can we do to concentrate the observer's attention on it?

To be pleasing, the colors in a painting must be chosen and arranged to create harmonious "overtones," avoiding harshness and poor relationships. The colors must also be carefully adjusted in hue, value, and intensity. We do have harmonious overtones here — but the colors are *too* harmonious. These colors are all analogous — chosen from one side of the color wheel — with the exception of the few spots of blue. Even the gray drapery behind the bottle is a *warm* gray, and the ground is still warmer in tone.

What the picture needs in order to accentuate the center of interest is a more evenly balanced relationship between analogous and complementary colors, as well as a proper use of contrast.

Our first step will be to work on the bottle itself. In the first picture it is done in rather dingy tones, with no sparkle to suggest glass. Examine the picture shown in Figure 2. The over-all scheme is exactly the same, except that the colors of the bottle and box have now been raised in value and made more intense. A few accents have been added to bring out form and texture. Already we can see an improvement, but more can be done.

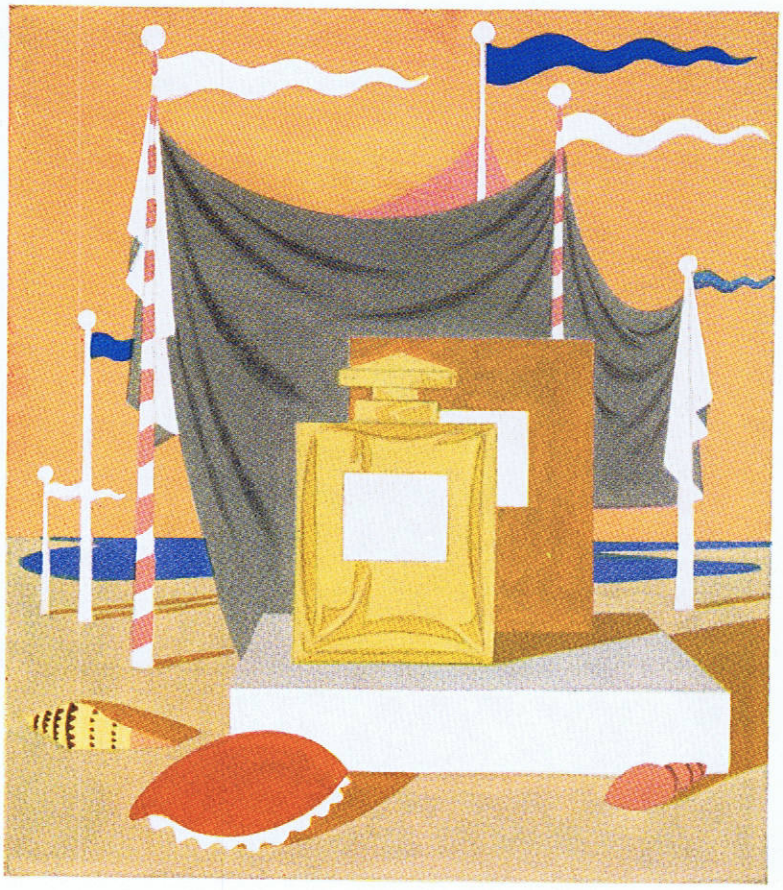
Figure 3 shows our first really constructive attempt to make the painting better as a whole. We can easily see that introducing a dark, cool color in the drapery behind the bottle and box has added strength to the picture immediately. The cool, bluish gray provides better contrast with the yellow and orange bottle and box than the previous color did. Next we introduced a cooler gray on the flat, boxlike form which is used as a base for the bottle, and also made the ground area slightly cooler and grayer. This has an effect similar to the change in the color of the drapery. Now, at least, we can see the bottle more easily and quickly.

There were other obvious weaknesses, so we have rectified them. The shadows were too pale and too near the color of the bottle. We wanted to keep them warm, however, since a warm shadow is more lifelike and pleasant. It suggests the presence of sunlight. Therefore, all the shadows were darkened with a brown of a reasonably neutral hue. Notice how this immediately strengthens the picture. The three-dimensional effect is also heightened. The shell in the foreground is rather disturbing in hue and value. It detracts from the center of interest. Giving it a pattern of dots improves it somewhat, but let's consider it further. We want the eye to see the bottle immediately, without being distracted by objects in the foreground.

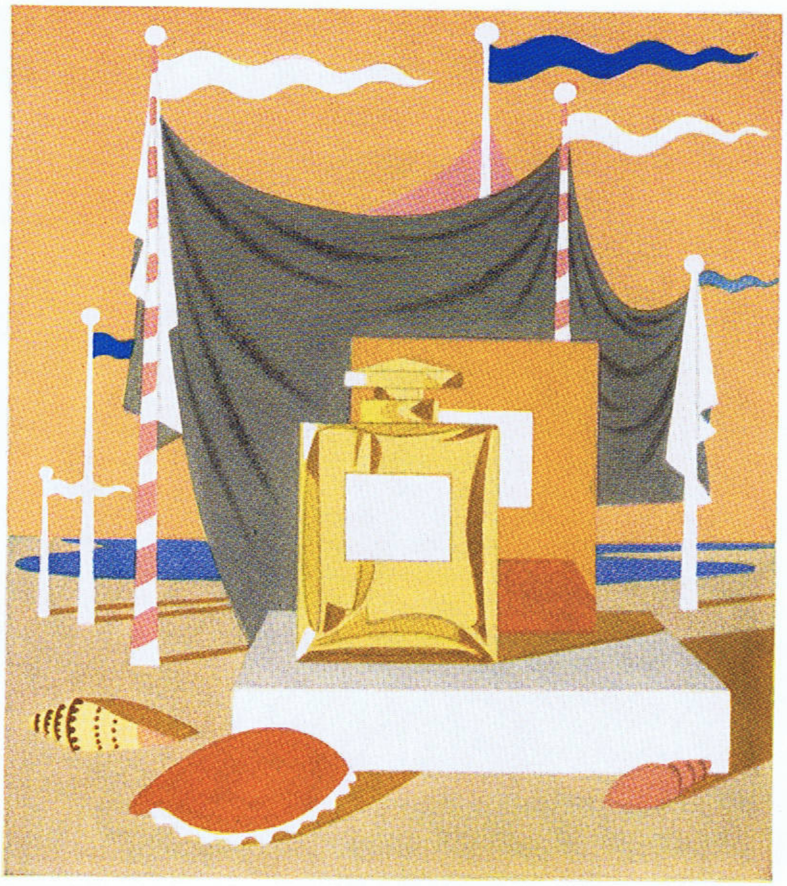
In Figure 4 you will notice that the most important change in the picture has taken place — the introduction of a new and different sky color. It would have been nice to retain the orange sky, to lend the picture that pretty, sweet overtone, but at last it was obvious that it should be sacrificed. Discovering the exact blue took a bit of experiment, since it had to be *right;* not too light or too dark, too bright or too gray. It tends toward a faintly purplish blue rather than a greenish one, which would be harsh and "acidy" when used against or with orange. Notice how much gayer the picture appears. This color adds a note of freshness, and the bottle and box become even more important.

That shell in the foreground had to be changed, too, so we made it a lighter pink. With its pattern of spots it now takes its place without interfering with the bottle. The eye looks right over it. Now we add a few finishing touches to the bottle itself; strong touches of dark and light enhance the "sparkle."

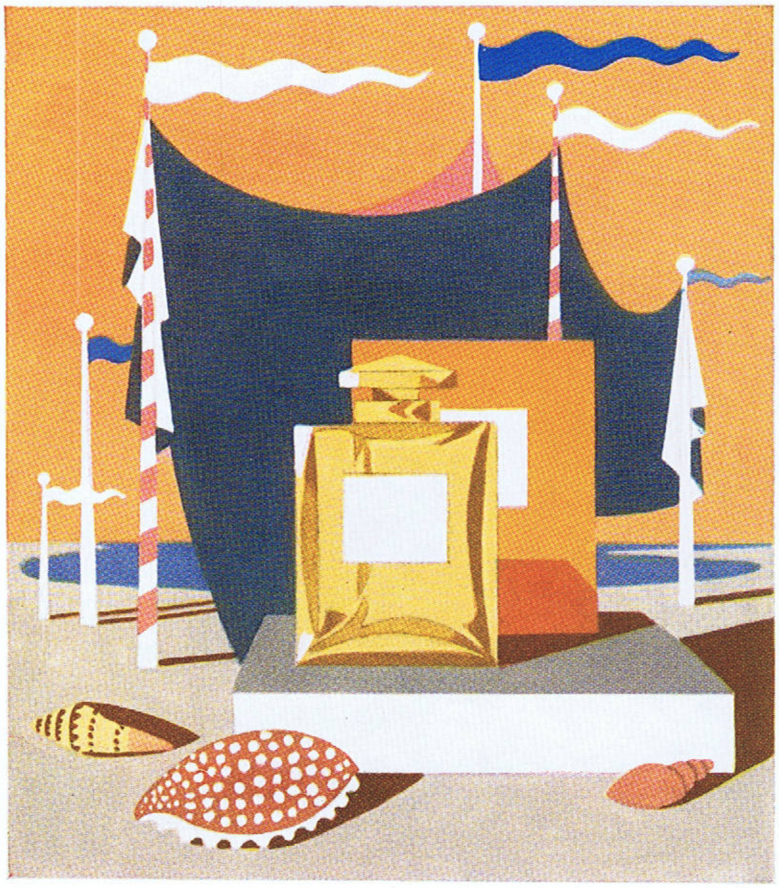
Let's summarize what we have done. The most important alterations were the dark gray drapery and the blue sky. Next in importance was the addition of the gray top on which the bottle rests. Of almost equal importance were the value changes in the shadows, designed to give the painting more strength and to increase the illusion of a third dimension. The actual alterations on the bottle were of secondary significance, although one might naturally think of them first. All these changes make the bottle more prominent. The picture as a whole has considerable "sparkle" and color, but there is no doubt about what is the center of attraction.



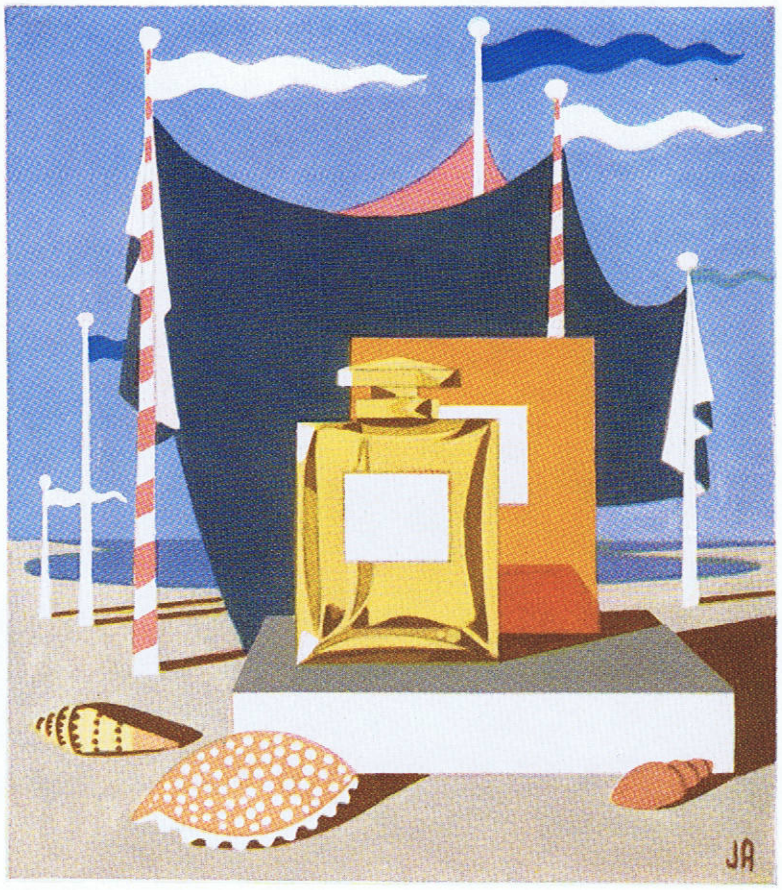
1 The problem here is to make the bottle the center of interest. This first color scheme fails because it lacks contrast.



2 First a few dark accents are added to the bottle, and a cast shadow is introduced on the box. Now the center of interest is seen a little more easily.



3 Next the other shadows are lowered in value. The drapery is changed to a deep, cool blue. An interesting pattern is added to the shell. Already the picture is much more forceful, and the bottle seems more important.



4 The warm sky still distracts the eye, so it is changed to a cool blue which forms a retiring background. The shell is made a lighter pink. Accents on the bottle are made still stronger. Now the most important form *commands* attention.

Select a color theme

Always plan the color in your picture to create a definite effect that will strengthen the picture idea. The pictures on these two pages are fine examples of such planning. Next to each one is a strip of typical colors taken from the picture and isolated, to emphasize the color theme of the painting.

In Doris Lee's Snake Charmer, the limited colors consist chiefly of warm, dusty browns, appropriate for the heat of the North African locale.

Ben Shahn's The Staircase is a perfect demonstration of how to center attention through the use of color. The single discordant red note stands out dramatically against the cold grey-blues that dominate the rest of the picture.

Ernest Fiene's New Snow is an excellent example of how effective a limited number of grey, muted colors, can be when used in a sound design with strong value contrast.

Doris Lee's other picture Summer Idyll, contains dominant blues and greens which make this mid-summer scene a pleasantly cool one. Had she used *warm* greens, greys, yellow, etc., the effect might have been disagreeably hot.

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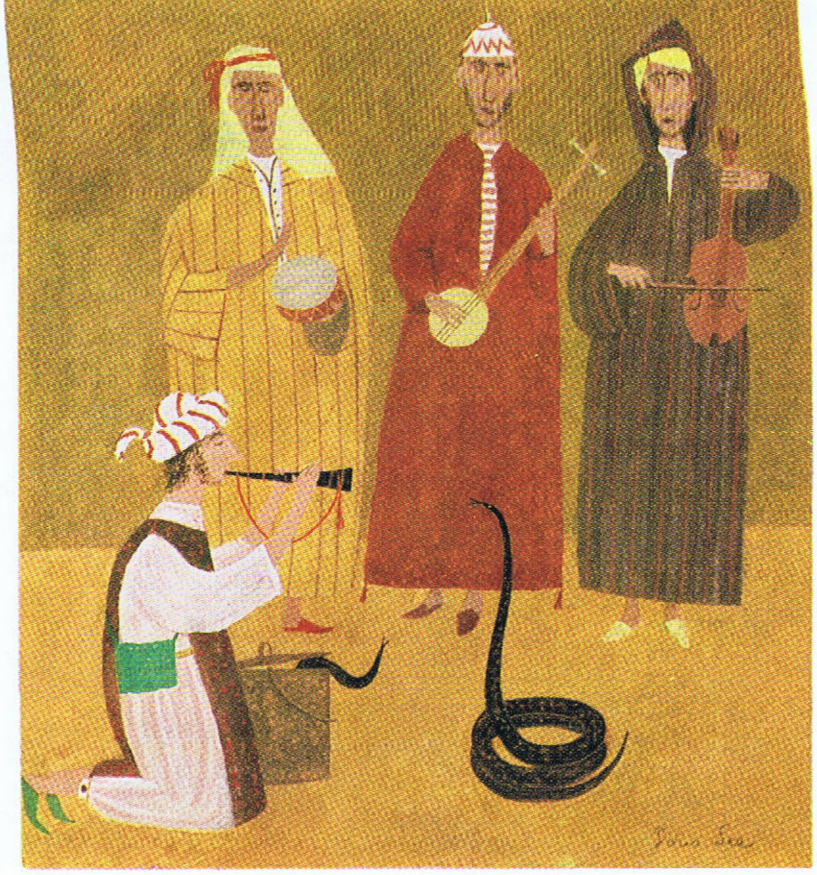
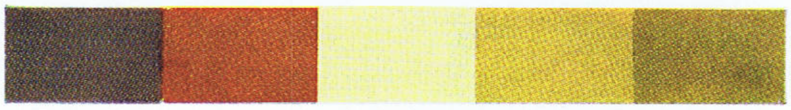
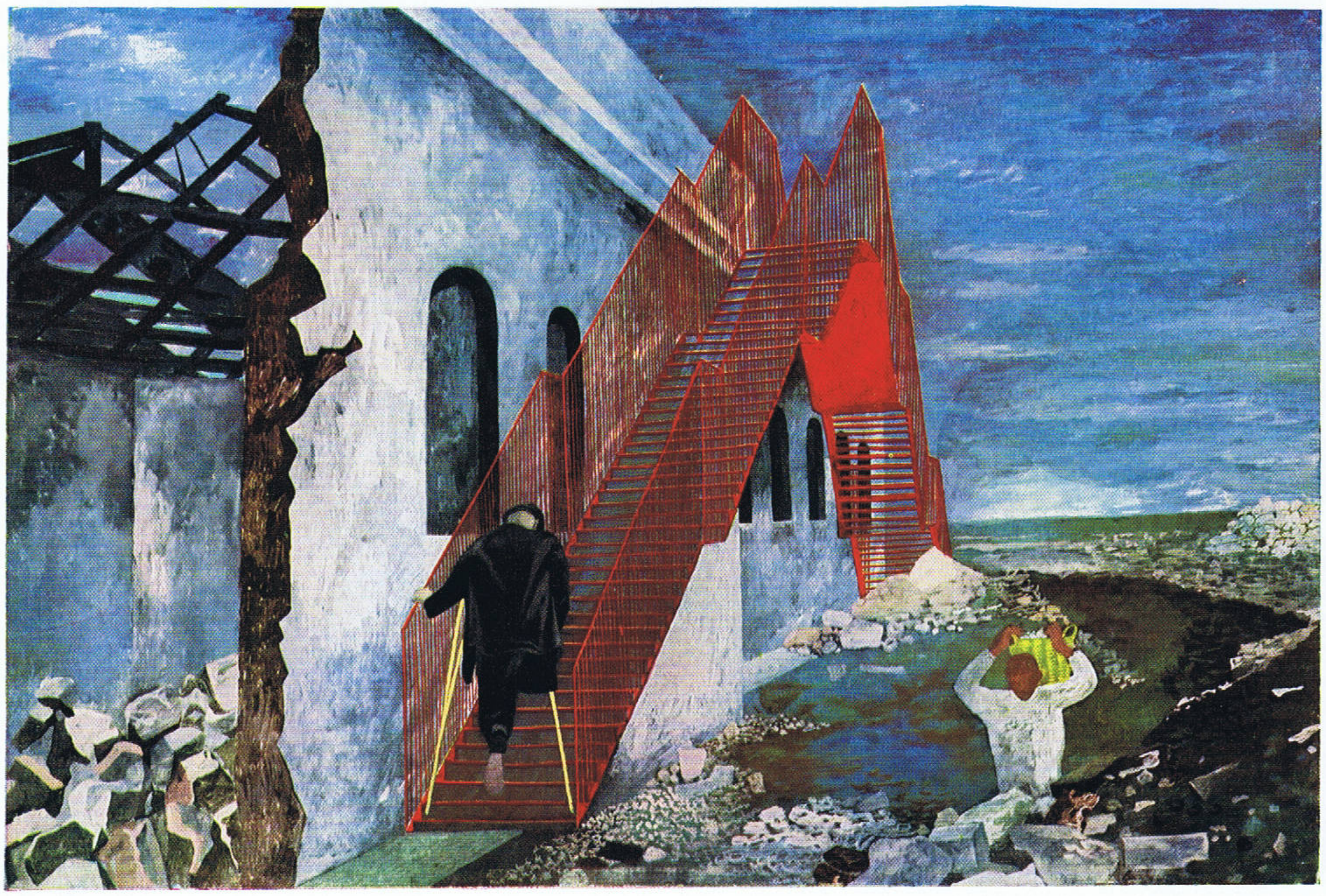


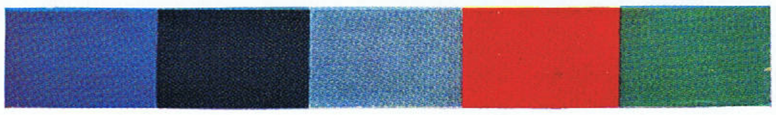
Doris Lee — Snake Charmer

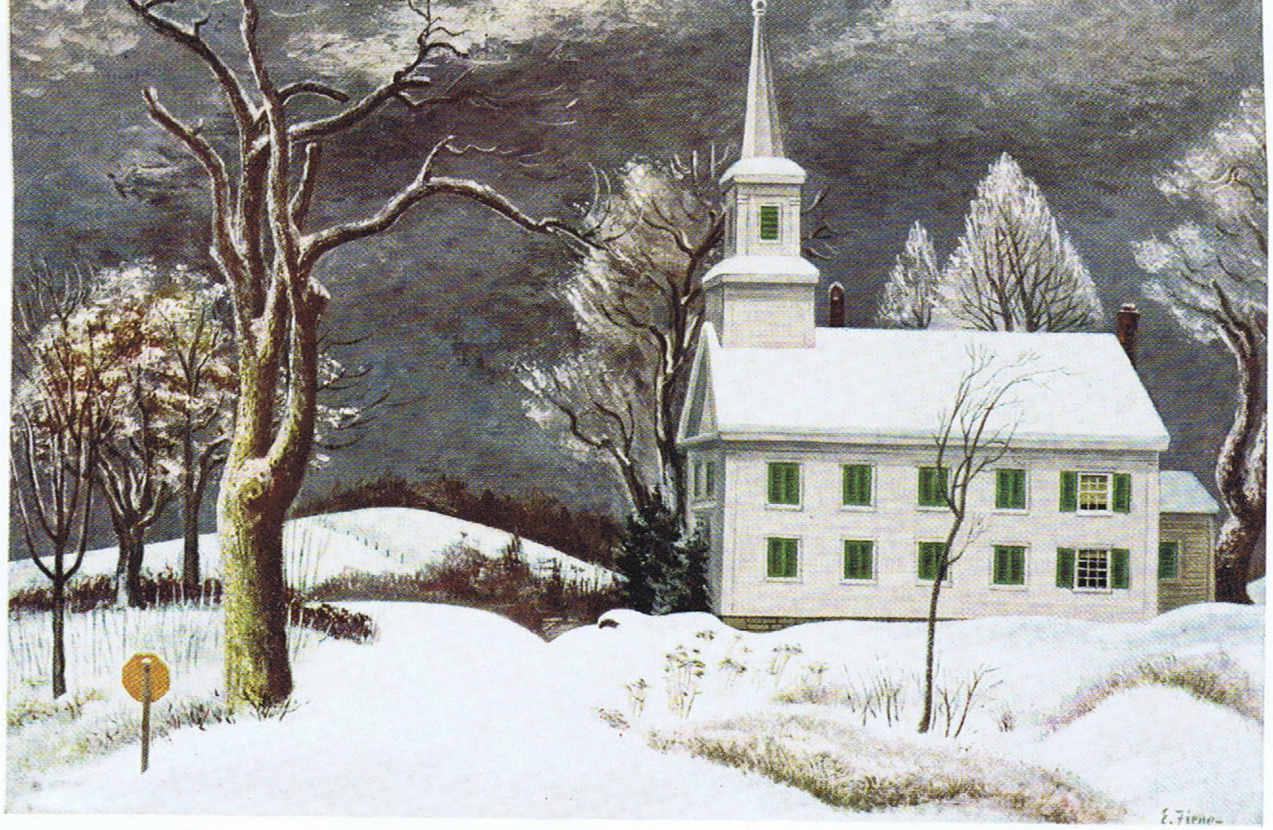


Courtesy City Art Museum of St. Louis



Ben Shahn — The Staircase



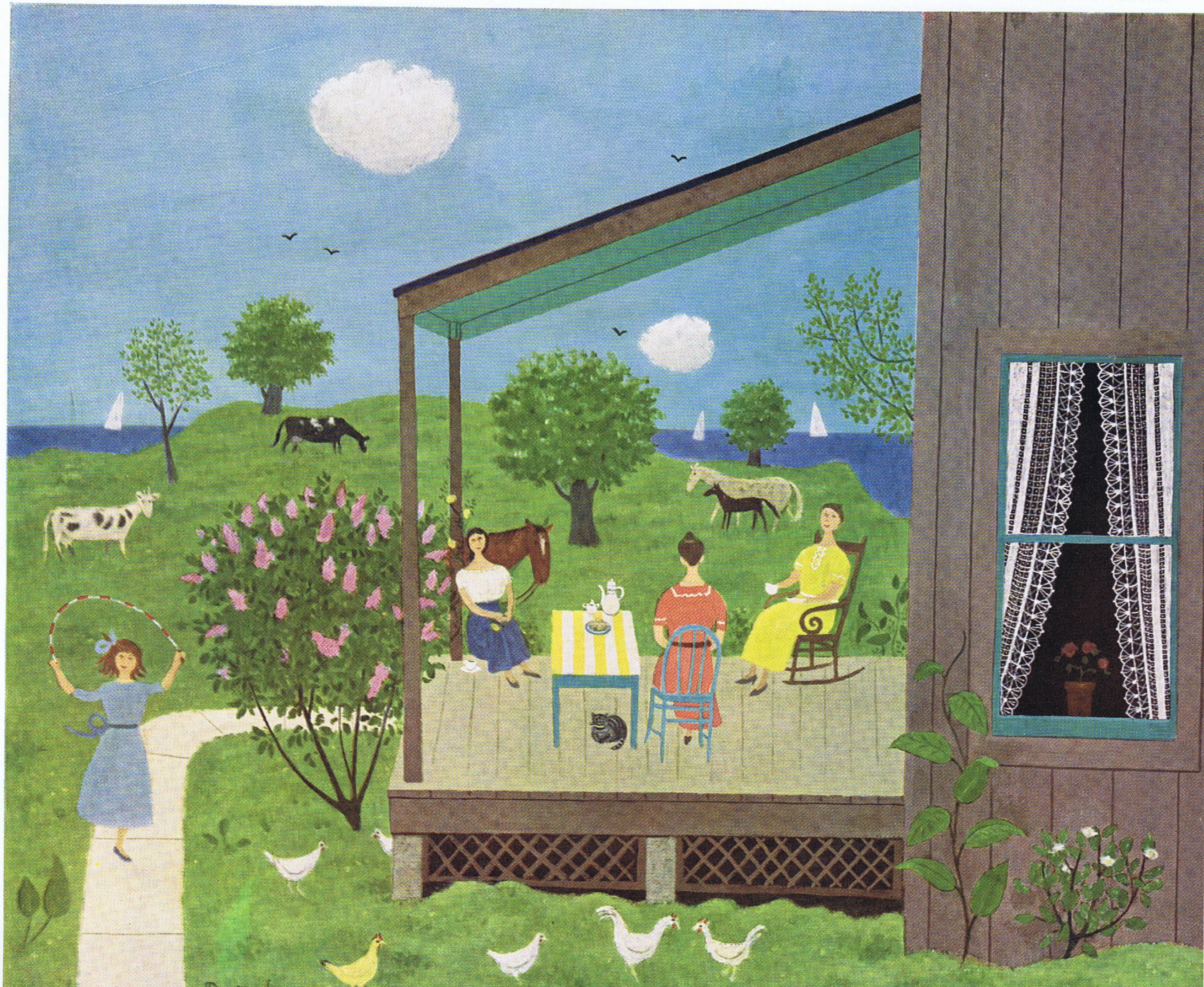


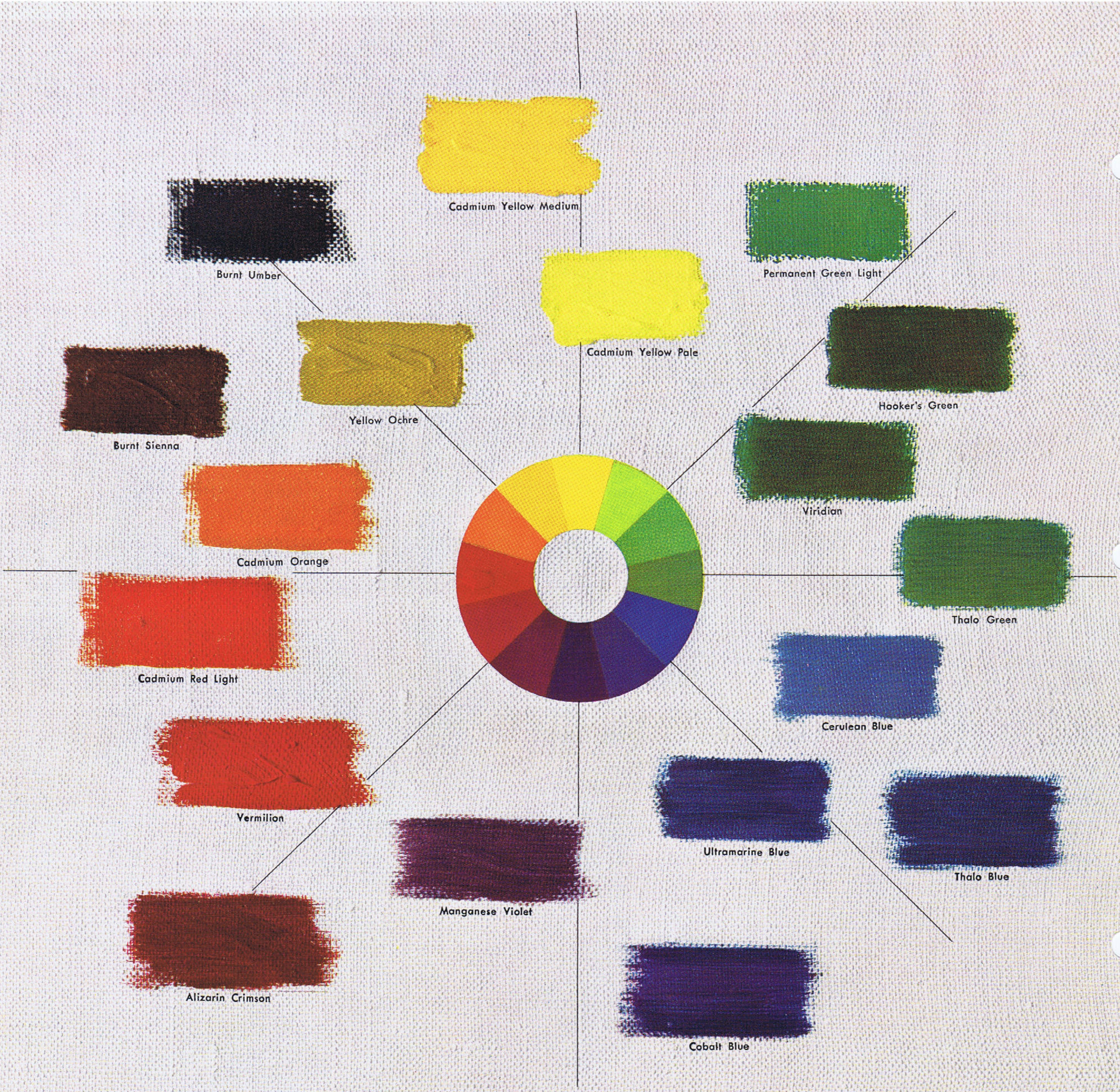
Ernest Fiene — New Snow

Courtesy The Metropolitan Museum of Art

Doris Lee — Summer Idyll

Courtesy Abbott Laboratories



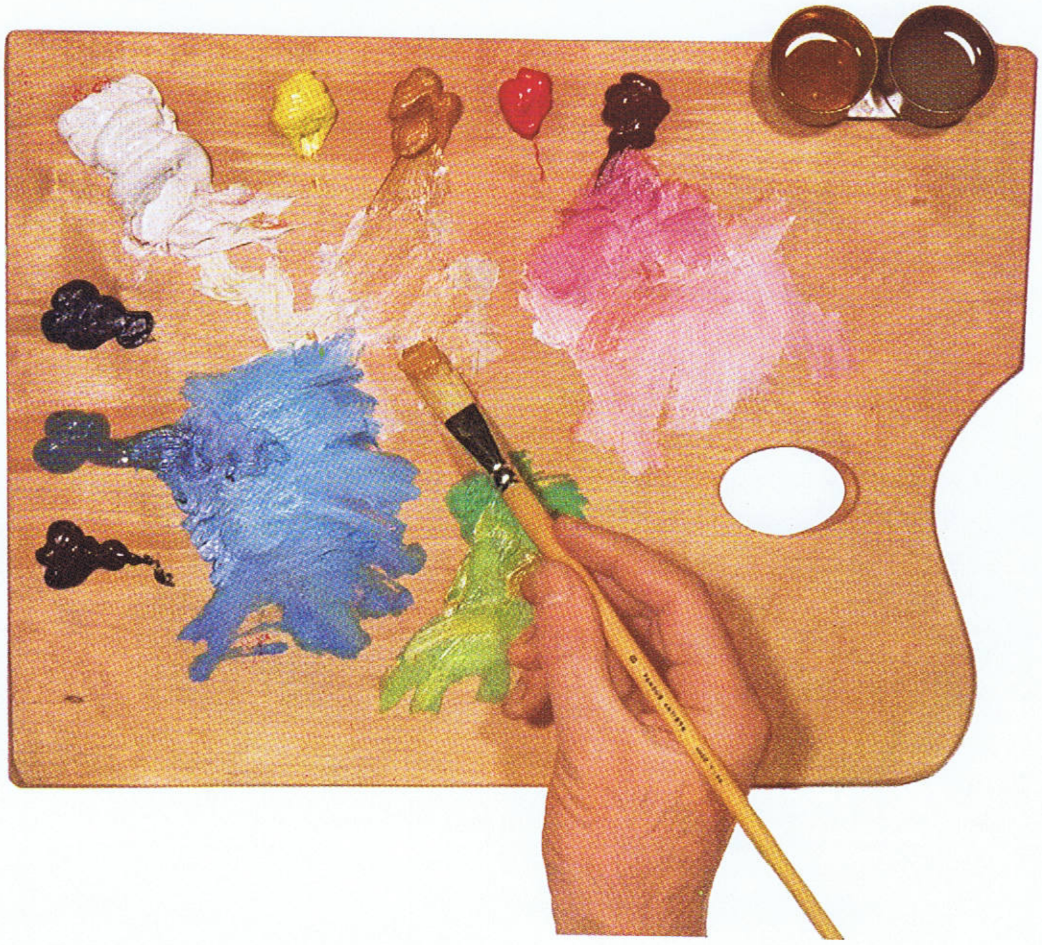

Cadmium Yellow Medium
Burnt Umber
Permanent Green Light
Cadmium Yellow Pale
Yellow Ochre
Hooker's Green
Burnt Sienna
Viridian
Cadmium Orange
Thalo Green
Cadmium Red Light
Cerulean Blue
Vermilion
Ultramarine Blue
Thalo Blue
Manganese Violet
Alizarin Crimson
Cobalt Blue

The pigments you use

So far, we have described color only in terms of the hues of the color wheel, that is, yellow, yellow-orange, orange, red-orange, etc. However, the tubes of color which you buy in art stores are not named like the colors in the wheel. Instead, the colors are identified by *pigments* rather than hue. Pigments made from minerals have names like Cadmium Yellow, Chromium Oxide, or Cobalt Blue. Others, such as Ultramarine Blue, or Van Dyck Brown, take their name from their appearance, or from the artist who made the pigment popular.

On this page, we have arranged some of the most common and useful pigments around the wheel, to show you their *true hue*. For example, Burnt Sienna is orange in hue, although it is much darker and less intense than pure orange in the color wheel. Cerulean Blue is a green-blue, while Ultramarine Blue is a more violet-blue.

Knowing the true hue of the pigment is especially helpful when you are using very dark colors in a painting. For example, if you wanted a consistent cool effect throughout your picture, you might spoil it by using Burnt Sienna, or Burnt Umber, for the dark accents because the basic hue of these colors is yellow-orange. A cool, dark pigment such as Viridian, or Ultramarine Blue, would be better. In order to recognize the true hue of these dark pigments more easily, mix a small amount of white with each of them.



With the pigments which are laid out along the edge of your palette, you can create almost any color effect that you wish. We recommend the following pigments as a good beginning palette. As you see them here, reading clockwise, they are:

- Ivory Black
- Cerulean Blue
- Viridian Green
- Flake White
- Cadmium Yellow, Medium
- Yellow Ochre
- Cadmium Red
- Alizarin Crimson

One cup holds your painting medium, the other contains the turpentine for cleaning your brushes. Notice that the warm colors are laid out along the top edge, the cool colors along the side. Later, as you develop personal color preferences, you may want to add other pigments to these or substitute new ones.

The demonstrations in this section are done with oil paints, but you can apply *the same principles of color mixing* to other painting mediums such as casein or tempera colors, which you mix with water instead of oil or turpentine.

The palette

The term "Palette" has two meanings to the artist. One is the actual board or mixing surface, as shown above; the other (and most important meaning) is the particular group of colors which shows up repeatedly in an artist's work, and helps us to identify it. In many cases the palette of the artist is so strongly personal that you could recognize a painting of his by the colors alone.

Even a casual study of the work of well known painters and illustrators shows how the palette of each one helps to personalize his work, and distinguish it from that of other artists. Some examples are the clashing colors of Van Gogh, the intense colors of Gauguin, or the pastel colors of the Impressionists who excluded black and earth colors from their palette.

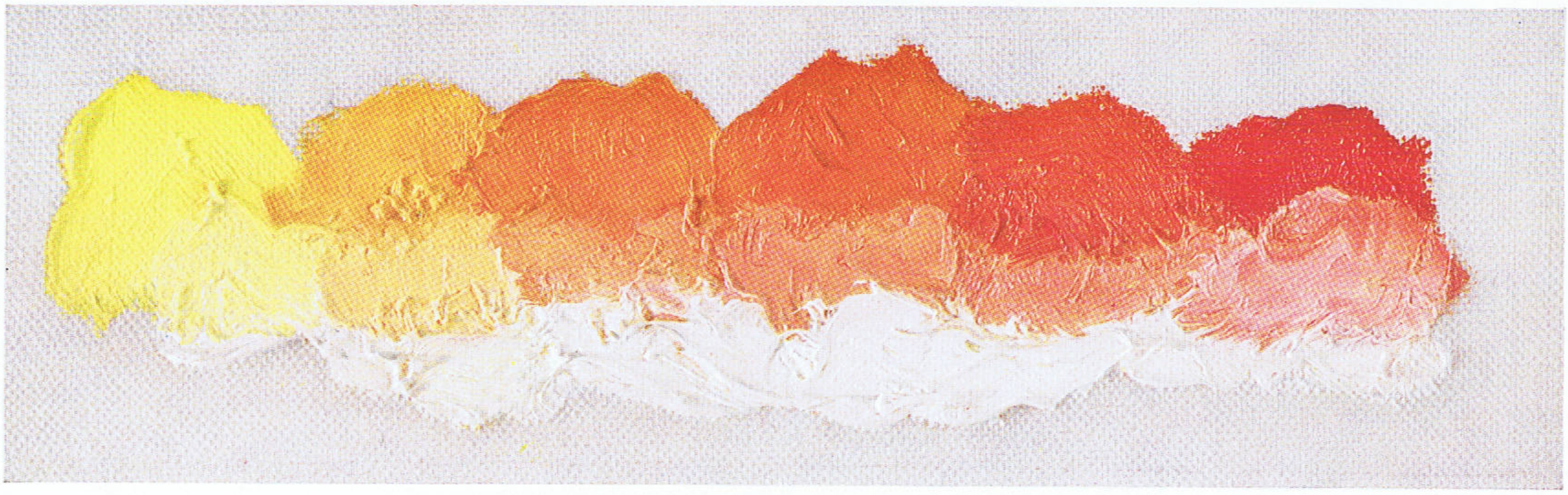
Artists are apt to change their palette from time to time. They may do this simply because they become tired of the old one, or because the solution of a particular picture problem requires a new group of colors. Study the paintings by Doris Lee, Ben Shahn and Ernest Fiene. They clearly demonstrate the value of an individual palette.

Mixing

The best way to become thoroughly familiar with your palette, and gain confidence in using color, is to start right in mixing pigments. Begin with two colors, plus white. Each time you vary the amount of one of the three pigments, you create a new color. You will soon realize that with just a few colors, plus black and white, you can make limitless combinations.

Notice particularly, that the tints created by the addition of white to these colors tend to make them appear cooler; adding black tends to make them warmer.

It is not enough to read and study the next few pages. Get paints out, and actually mix up the combinations demonstrated. As you mix, note the colors you create with each mixture.

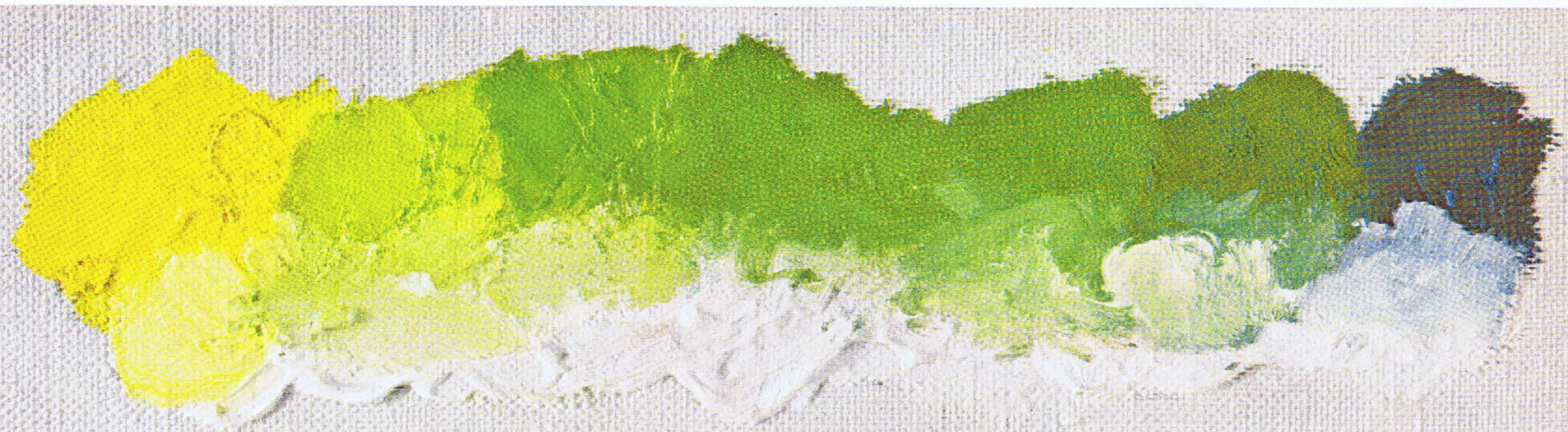


Here are the colors that we can make by mixing the yellow at the left with the red at the right. These two colors create orange. The orange and red make red-orange, and the orange and yellow make yellow-orange. Directly beneath are tints of these five colors, made by adding white to each one.

Mixing *continued*

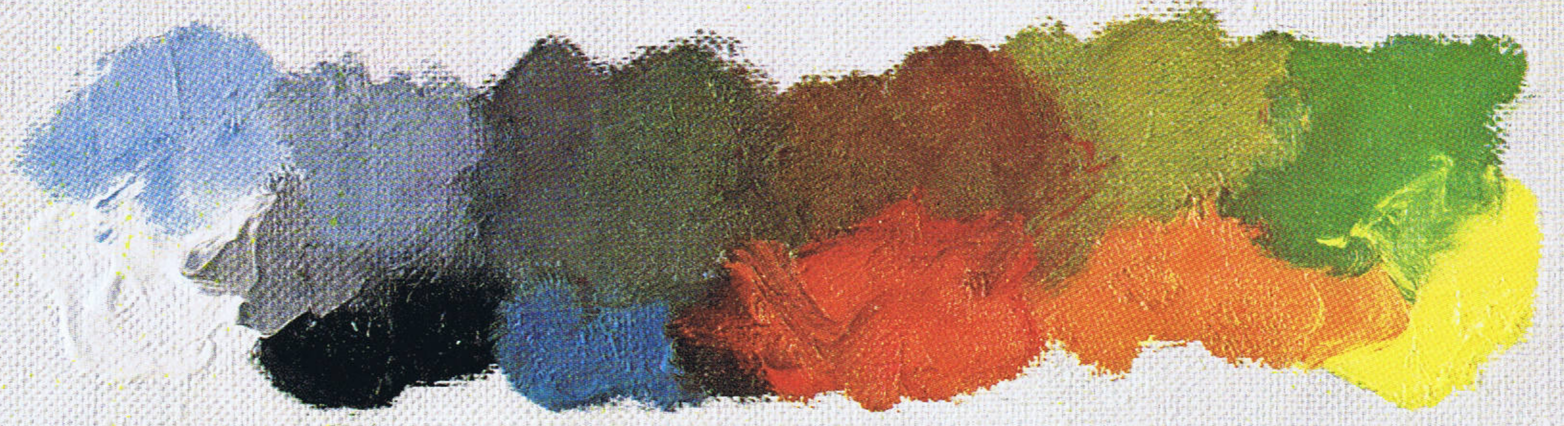
Practically all the colors you will ever put down on canvas will have to be *mixed* on your palette. For this reason, you should form good mixing habits right from the beginning. Mix your color in the center of the palette, and wipe off your brush before picking up the pure colors squeezed out along the edge.

Above all, keep the mixtures *simple*. With two or three colors, plus white, you can create almost any color you will ever need. If you mix up more than this you will probably end up with a muddy, dirty gray. Avoid dipping your brush aimlessly into one color after another. If you cannot seem to mix the color you want, stop, take a fresh look at the color in your subject, and compare it with those around it.



By mixing Cadmium Yellow, at the left, with Cerulean Blue, at the right, we produce these green tones — green, yellow-green, and blue-green. Beneath these pure colors are the *tints* made by adding white.

Here are combinations of Cerulean Blue and Cadmium Red. They make violet, blue-violet, and red-violet. The *cooling* effect of white on these colors is particularly noticeable in the tints.



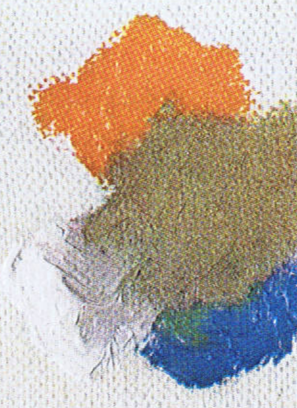
This mixture shows a combination of red, yellow, and blue, plus white and *black*. Notice that the black darkens the value of everything mixed with it, and also creates grays. The mixture above gives you an idea of the wide variety of colors that you can make with just a few pigments, plus black and white.

Mixing grays

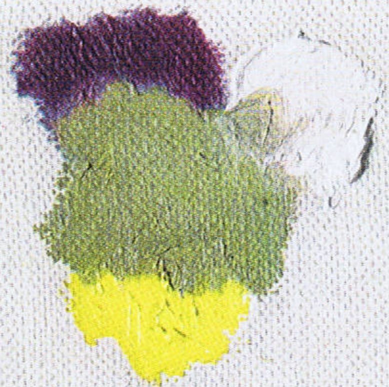
Every artist must learn how to mix a wide variety of grays and grayish colors because the subject matter that he will be painting contains more of these muted passages than pure hues of high intensity. You will rarely find occasion to use color, straight from the tube, in your picture. Grays can be made in two ways: from black and white, or from complementary colors and white.

We have already discussed the handling of grays. We pointed out that lovely grays can be made from colors rather than from black and white paint. This principle is followed by many artists, though there is plenty of support for the use of black and white in making grays and gray colors. You should experiment and decide which method best suits your style and taste.

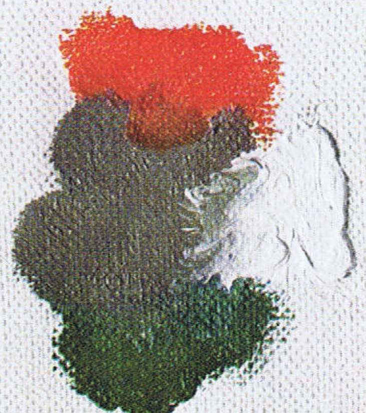
1. Flake White and Ivory Black made this gray—the only true, neutral gray on the page.



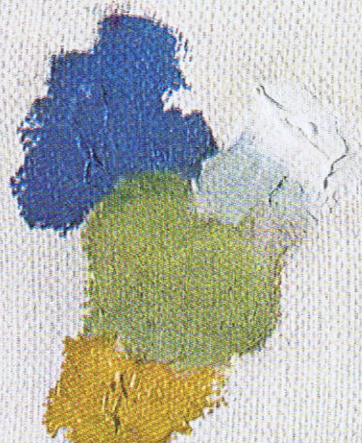
2. Cadmium Orange and its complement, Cerulean Blue, give us this lively grayish violet. Some white, of course, is used in all these mixtures.



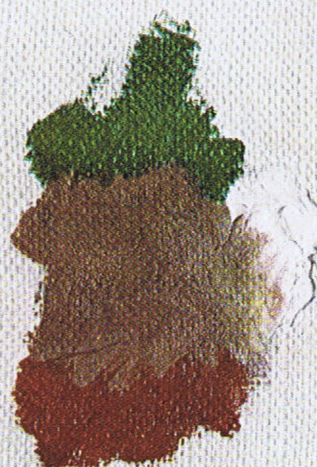
3. A warm, yellowish gray can be made from Manganese Violet plus Cadmium Yellow (pale) and white.



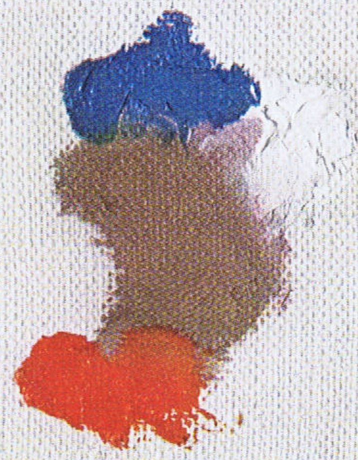
4. The above gray is from a mixture of Cadmium Red (light) and Viridian, plus white. It is quite neutral.



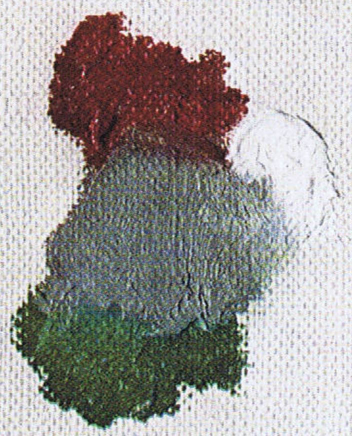
5. This cool, green-gray results from a combination of Cerulean Blue, Yellow Ochre, and white.



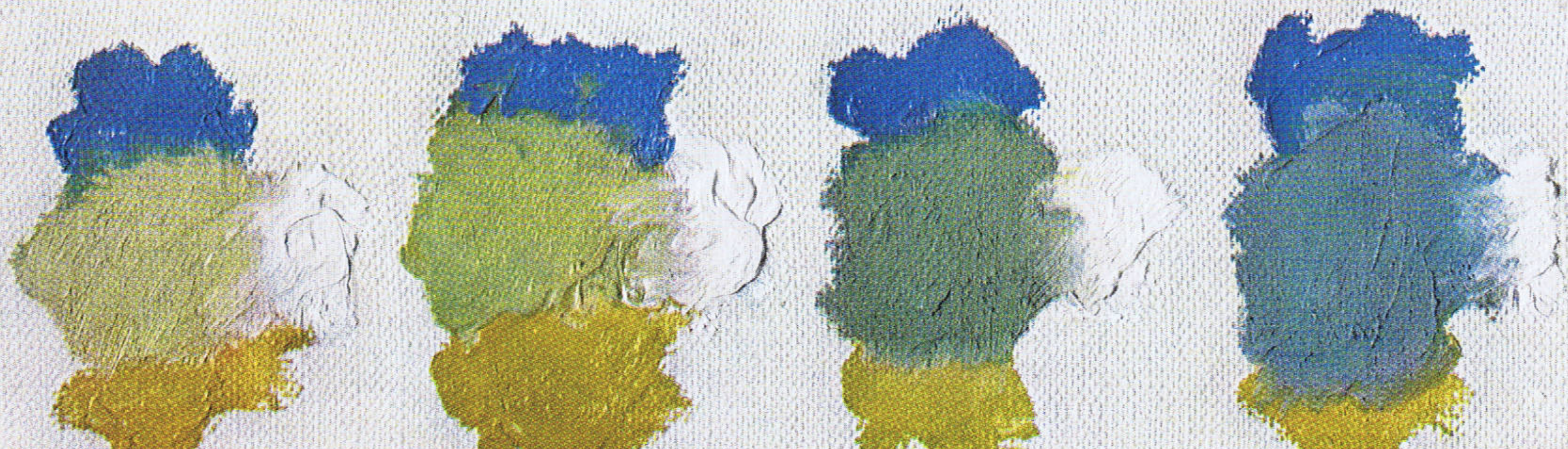
6. Burnt Sienna, mixed with Viridian and white, produces a rich, warm, brownish gray.



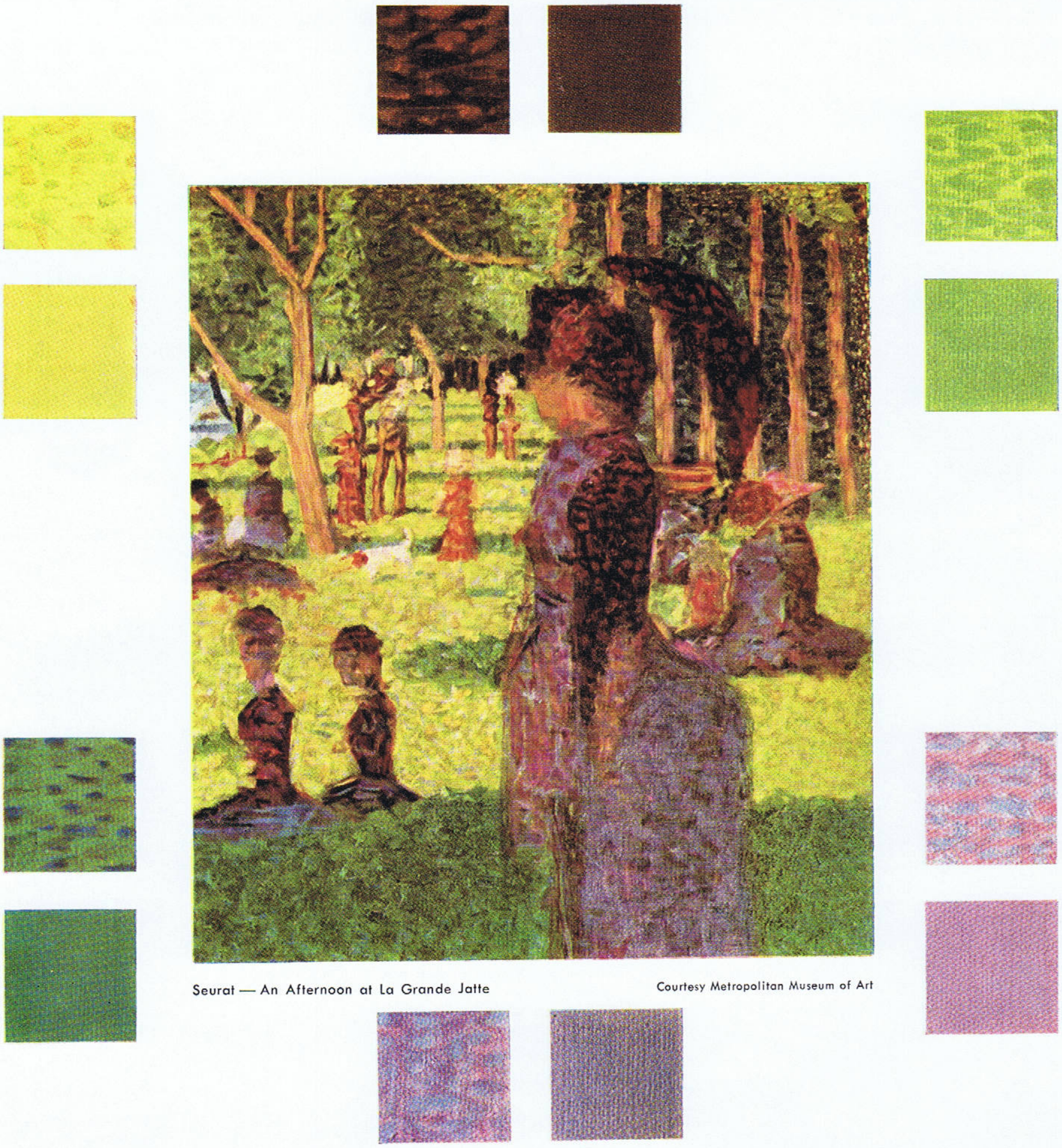
7. The result of a mixture of Cadmium Red (light), Cerulean Blue, and white, is this violet gray.



8. An extremely cool blue-gray can be made from Alizarin Crimson, Viridian, and white.



These four mixtures are all made with Cerulean, Yellow Ochre, and white. They differ only in the proportions of color that have been blended together. Mixture (1) results in a light, warm, grayish yellow. Mixture (2) is especially warm, due to an extra amount of Ochre being used. Mixture (3) is so balanced that the result is near neutrality; while mixture (4) becomes a darker, cooler blue-gray. Study these demonstrations carefully. Practice mixing up the combinations shown above.



Seurat — An Afternoon at La Grande Jatte

Courtesy Metropolitan Museum of Art

The eye mixes color

On the preceding pages, the different colors were made by actually mixing or stirring one pigment into the other, with a brush or painting knife. For example, red mixed with yellow makes an orange paint, or red mixed with blue makes a violet paint. This, of course, is the usual way of mixing colors. However, you can also create the effect of an orange area in your painting, by placing small strokes, or dots, of pure red and yellow alongside of each other. Viewed from a slight distance, these red and yellow dots merge and appear orange. Red and blue dots appear violet. Dots of complementary colors, such as red and green, yellow and violet, create a richer, or more vibrant gray than we get by mixing these colors on the palette. This type of painting, letting the eye mix colors, formed the basis for a whole school of painting, called "Pointillism," which developed in France during the 19th century. The detail above is from "An Afternoon at La Grande Jatte" by Georges Seurat, the best known member of this group. The pairs of swatches around the detail show in one square how the pure colors would be placed side by side. The other square shows the general effect of these colors when seen from a distance.

Let's start painting

The demonstrations on the following pages are designed to show you: (1) how to recognize colors in nature; (2) how to mix up these colors on your palette; (3) how to apply them to your canvas.

To demonstrate these points, we have used color photographs to represent a real still life. When you study these photos, look at them as if they were *the actual objects.* Even before you pick up a brush, sit down and study the colors in the subject you are going to paint. Look at them through squinted, or half-closed eyes, and see them as *shapes of color.* We have already pointed out that there is no such thing as a single color for grass, another for sky, etc. The color in all materials will vary with each change in the light that strikes it. As you study the subject you are about to paint, ask yourself questions like these: First, what is the color of the light? Is it warm, or cool? Where is the darkest dark in the entire picture; the most intense color; the grayest color? If there are several red colors in this subject, which ones are cool, which warm? Each of these questions can be answered, by comparing *one color with the other.* In fact, you should be able to make a sort of mental color sketch, in which you accurately paint the relationship of all the colors in your subject. Unless you can create such a picture in your mind's eye, there is no use in mixing up pigments on your palette, since you won't know what color you are trying to create. Therefore, spend plenty of time simply looking at the colors in your subject.

Once you do begin to paint, relax and have fun. Put your colors down confidently, but not carelessly. Make it a special point to look for, and recognize, the wide variety of colors in the light, half-tone, and shadow areas of your subject. As you make these observations, follow through in your painting by mixing up small amounts of color, and making color changes with every few brush strokes. Do not mix up a large puddle of color. This encourages you to ignore interesting color changes, and to substitute large, monotonous areas of a single color.

Compare colors on the canvas

Make it a habit to compare your colors *on the painting,* not on the palette, because one color is strongly affected by the other. Mix the color you want, and put a few strokes of it on your canvas. Then, stop and look at it. Compare it with the color next to it; decide whether it is too light, too dark, too red, etc., or just right. Don't waste a lot of time trying to mix the exact color on the palette. Remember, your color will look different against the palette than it will on the painting.

Another thing to keep in mind is the *manner* in which you apply this color to your painting. Avoid mixing one color into the color alongside it, or beneath it. For example, suppose you decide on a certain color for a sky area, and a certain color for a foliage area: when you have mixed up the sky color, put it down and leave it alone. Do the same for the foliage. If you start brushing the color of the foliage into the sky, you will end up with paint which is neither the color of the sky nor the foliage.

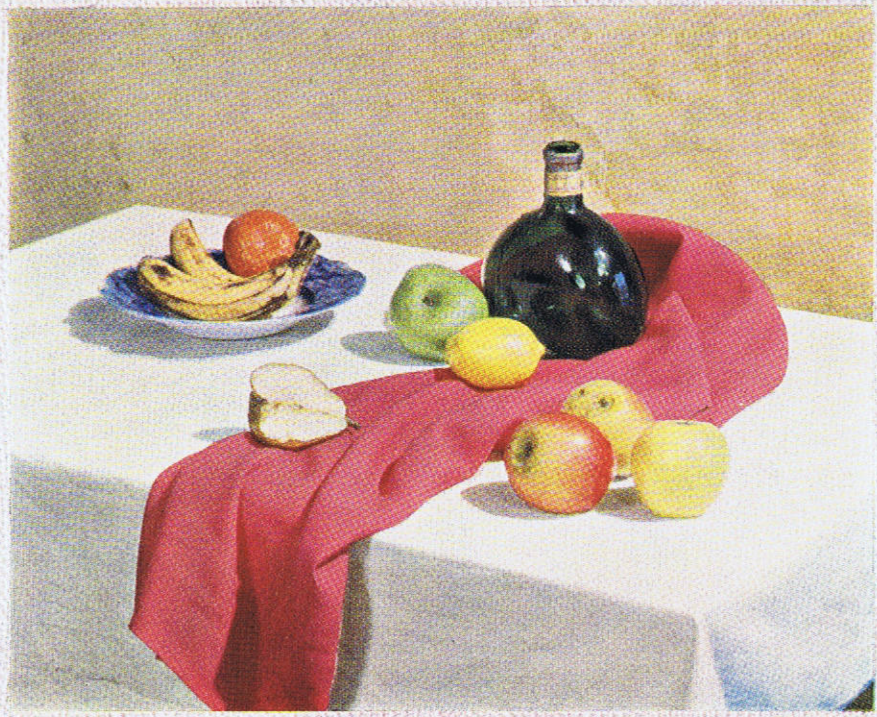
Painting from nature

If you study nature carefully, you will soon realize that you rarely see colors that are as strong, or as bright, as those you squeeze onto your palette. Colors like pure Cadmium red, or Cadmium yellow, should be used sparingly. Equally rare are cases in which you will find it necessary to use values as dark as pure black, or as light as pure white. Some painters find it helpful to tack two small squares of paper — one white, the other black — in the corner of their canvas. Then, they check the value of dark and light tones against these extremes. Whenever you are painting out-of-doors, there will be much more light on your painting than there will be when you look at it back in the studio. This stronger, out-of-door light makes the colors in your painting lighter, and more intense than they would be on your studio wall. Subtle color differences that seem just right while painting outdoors disappear in the weaker interior light. With experience, you will soon know how to compensate for this difference between indoor and out-of-door light.

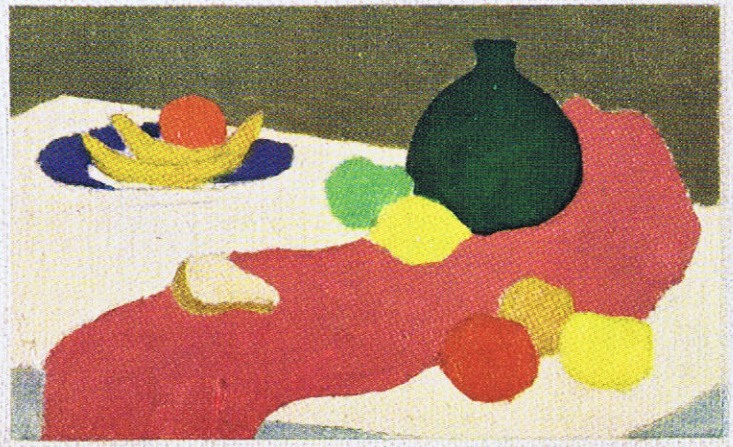
You will also find it helpful, occasionally, to look away from your subject for a few minutes, in order to gain a "fresh eye." If you stare at the subject for long periods, you will lose sight of the proper color relationships.

Always be aware of the great variety of color that exists in everything you see. A group of rocks, or a pile of logs nearby, may seem to be the same in color as the sand on which they rest. The color variations may be very subtle, but they are there. In such a case, imagine how these materials would look if we actually sprayed all three of them with a single color.

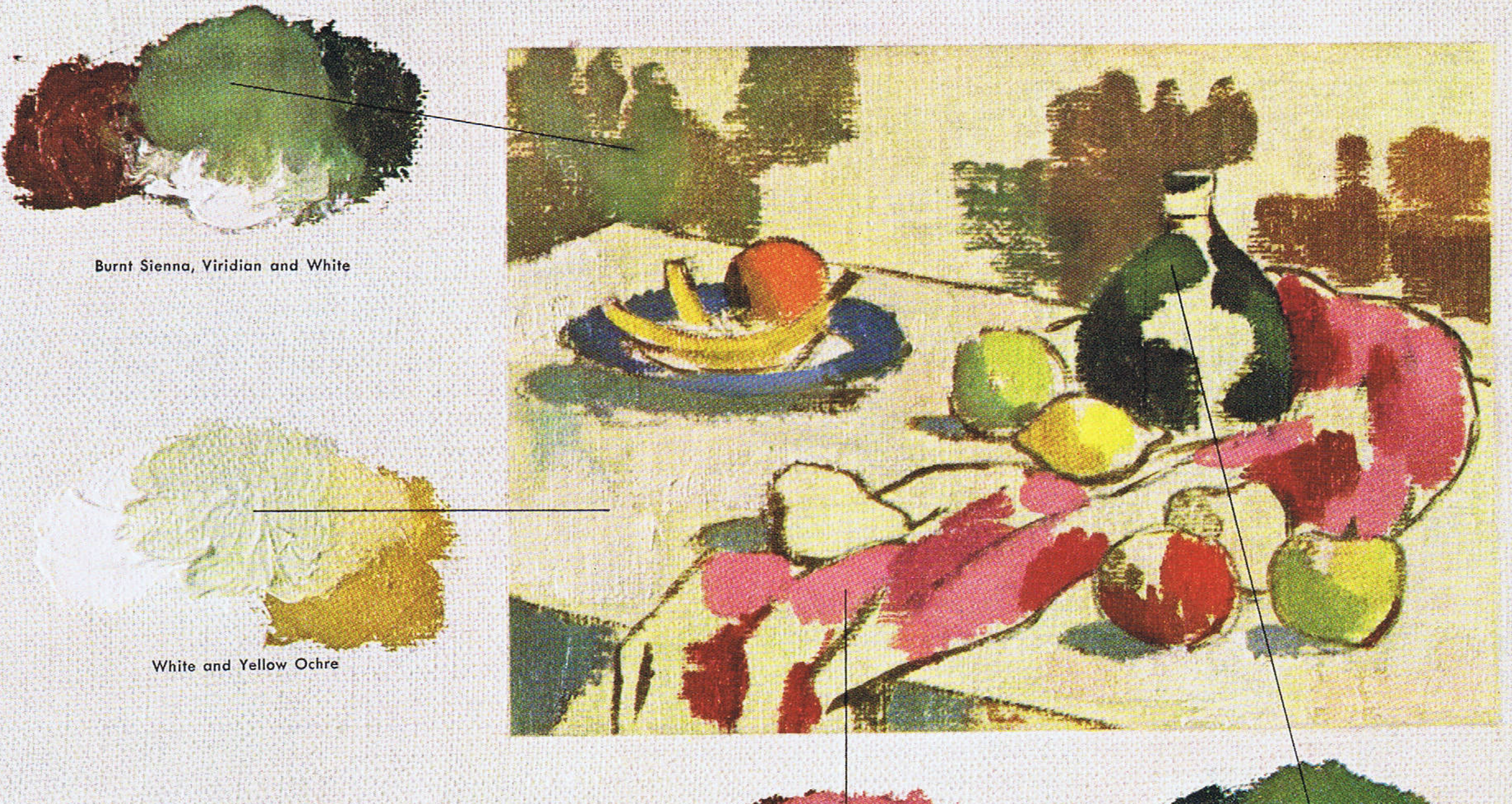
Color in a still life



Let us assume that we have set up this still-life and are about to make a painting of it. Before we even pick up a brush, we study it carefully, comparing one color with another, deciding what colors are darkest, lightest, grayest, or strongest. At the same time we also try to decide what combination of pigments we need to create these colors.

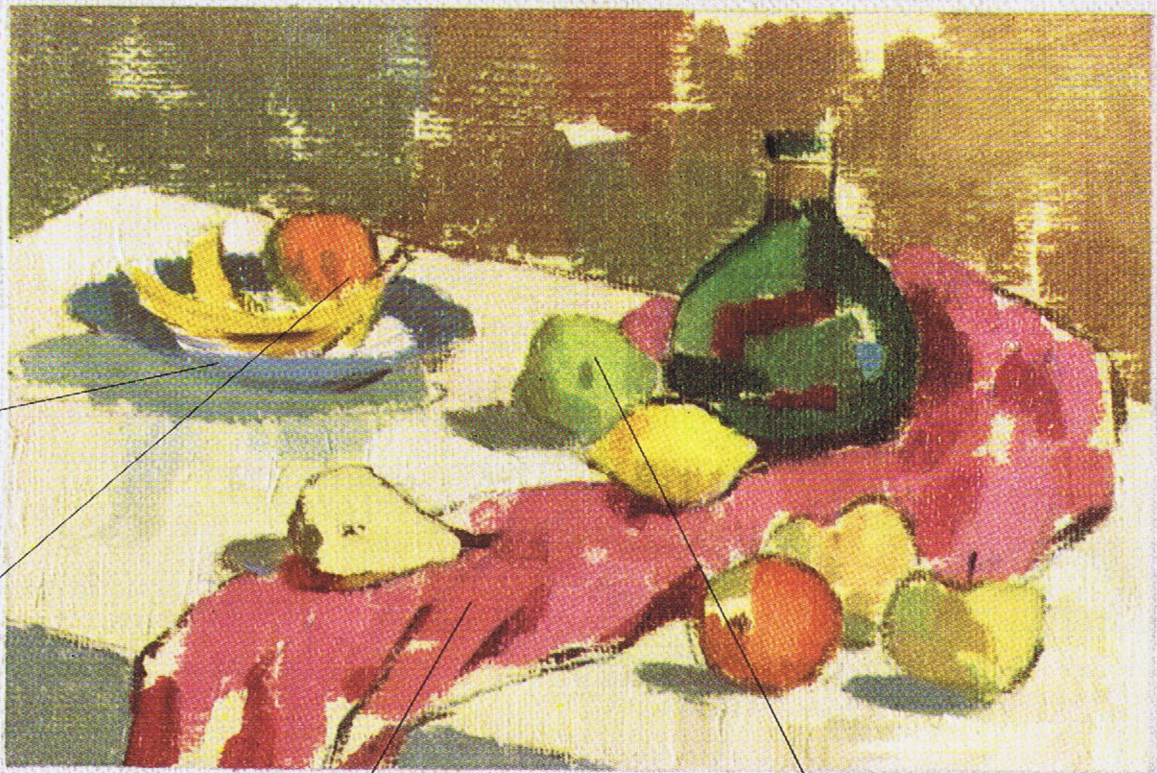


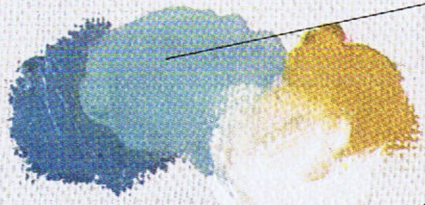
Although we look for a variety of colors within each object, we must not lose sight of the *basic local color* of each one. The bottle is green, the drape pink, the tablecloth white, and the background a warm gray. We decide to darken the background to bring out the tablecloth and drape.


Burnt Sienna, Viridian and White
White and Yellow Ochre
Alizarin Crimson and White
Viridian and Yellow Ochre

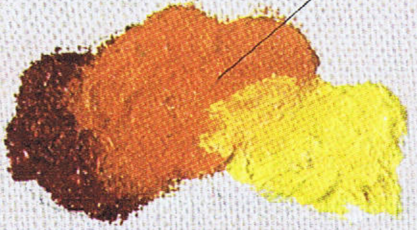
Stage 1. First we *tone* the canvas with a thin, light wash of Burnt Umber and turpentine. This tone covers the pure white canvas and makes it easier to compare all values, *lights* as well as darks. When this tone dries we sketch in the still life, cropping the photo slightly at the left and bottom to improve the design. We relate main areas of color as quickly as possible. The lights are warm, the shadows cool. Note that these first few colors suggest *form* of objects in light and shadow, in contrast to the flat diagram of local color above. Comparison is easiest if we put colors of background, bottle, drapes, etc., *next* to each other. Note different yellows in apple, lemon and banana.

Stage 2. With the whole canvas laid in, we can compare colors accurately. See the definite differences in color between the light and shadow areas in the fruit, drape, and tablecloth. Note that all parts of the picture are equally unfinished. Don't waste time finishing up one section until you have compared it with all the other colors in the picture. If any colors need correcting, change them *now*.

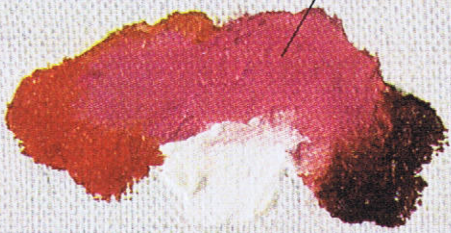




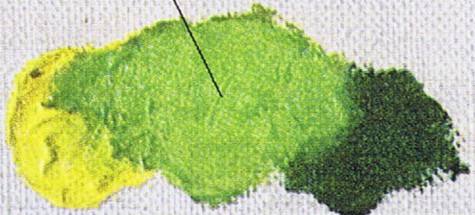
Cerulean Blue, Yellow Ochre and White



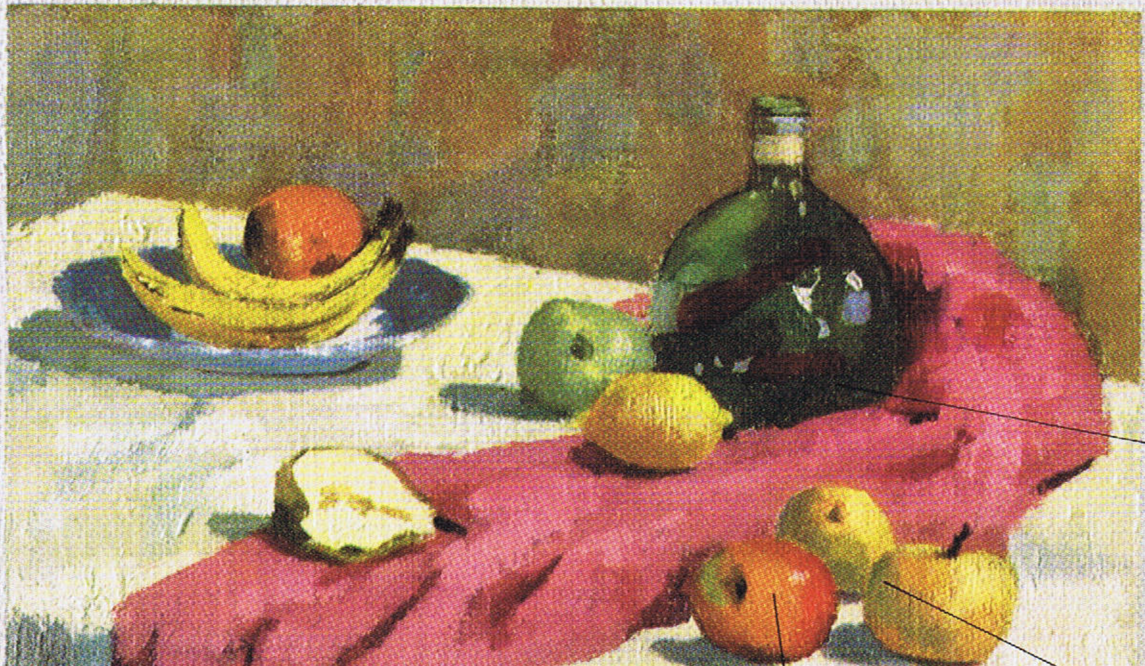
Alizarin Crimson and Cadmium Yellow



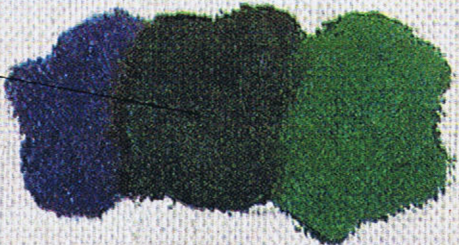
Alizarin Crimson, Cadmium Red and White



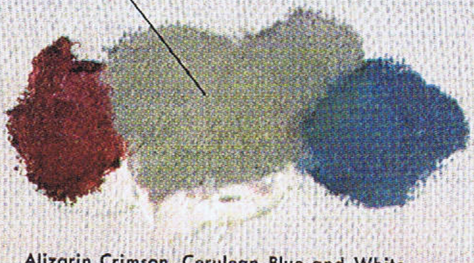
Cadmium Yellow and Viridian



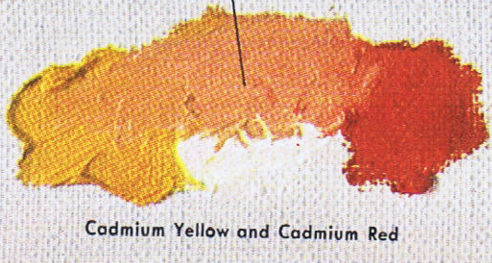
Stage 3. The finished picture is simply a refinement of the second stage. The forms are painted more carefully, and necessary details, such as highlights, reflected lights and shadow accents, are added. The wall seems too warm, so we make it cooler and grayer to keep it in the background.



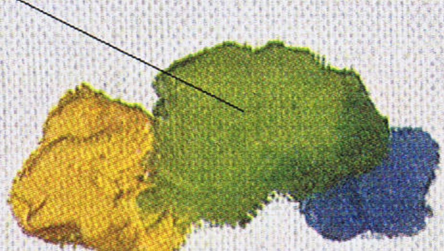
Ultramarine Blue and Viridian



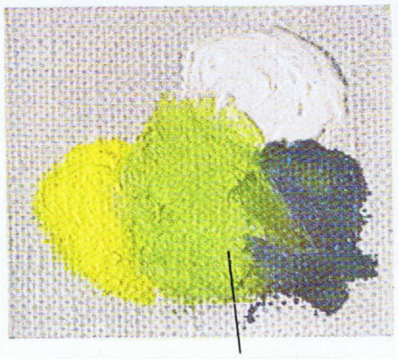
Alizarin Crimson, Cerulean Blue and White



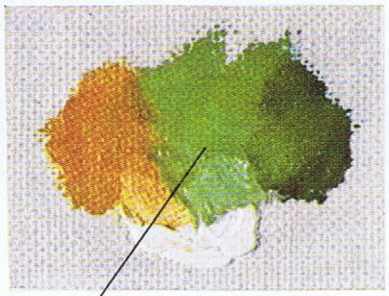
Cadmium Yellow and Cadmium Red



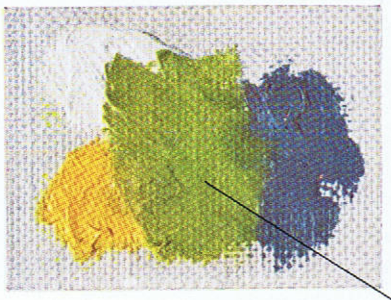
Yellow Ochre and Cerulean Blue



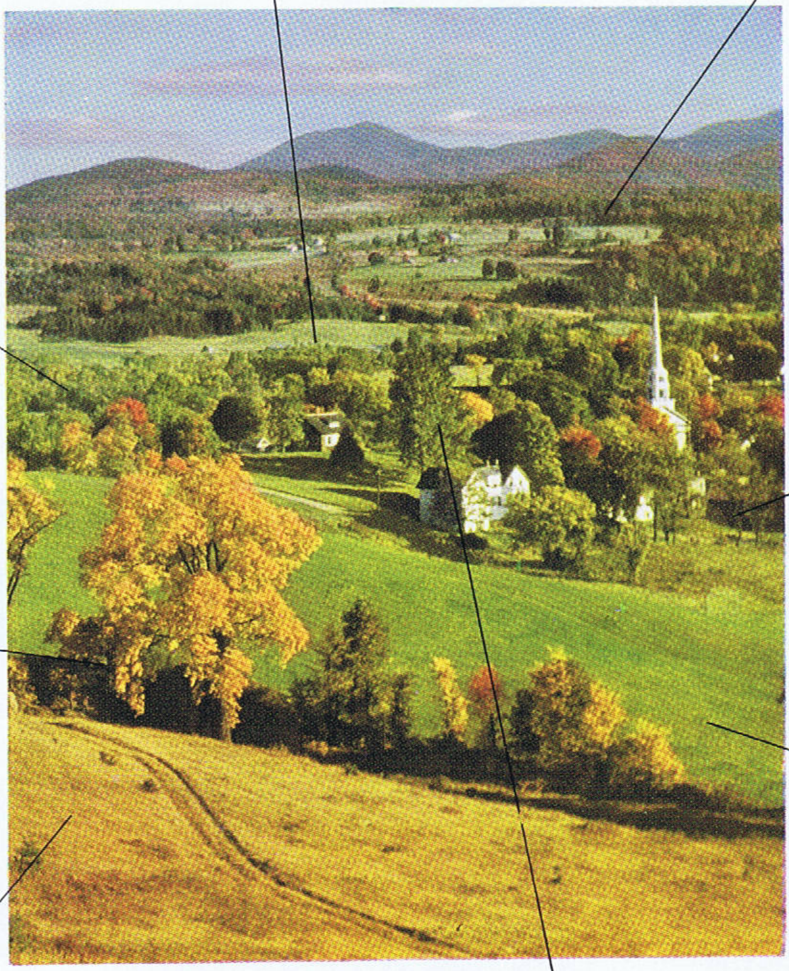
Cadmium Yellow (Light), White and Cerulean Blue



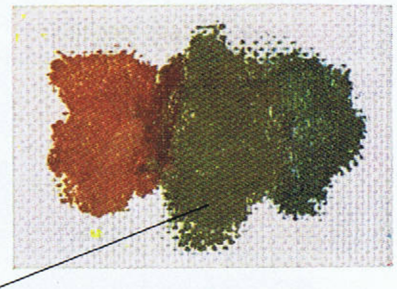
Yellow Ochre, White and Viridian Green



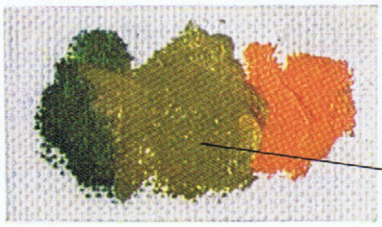
Cadmium Yellow (Deep), White and Cerulean Blue



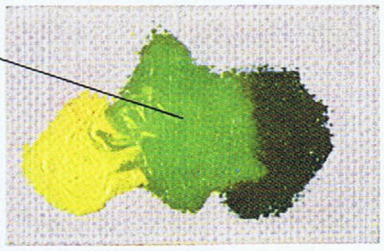
Courtesy Vermont Development Commission



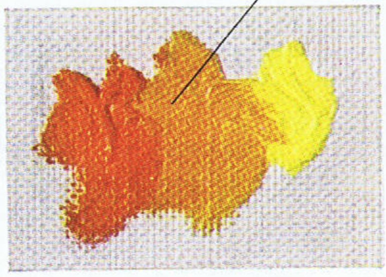
Burnt Sienna and Viridian Green



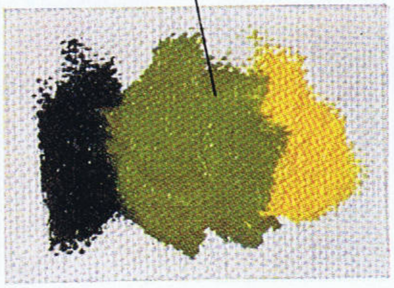
Viridian Green and Cadmium Orange



Cadmium Yellow (Light) and Viridian Green



Cadmium Orange and Cadmium Yellow (Pale)



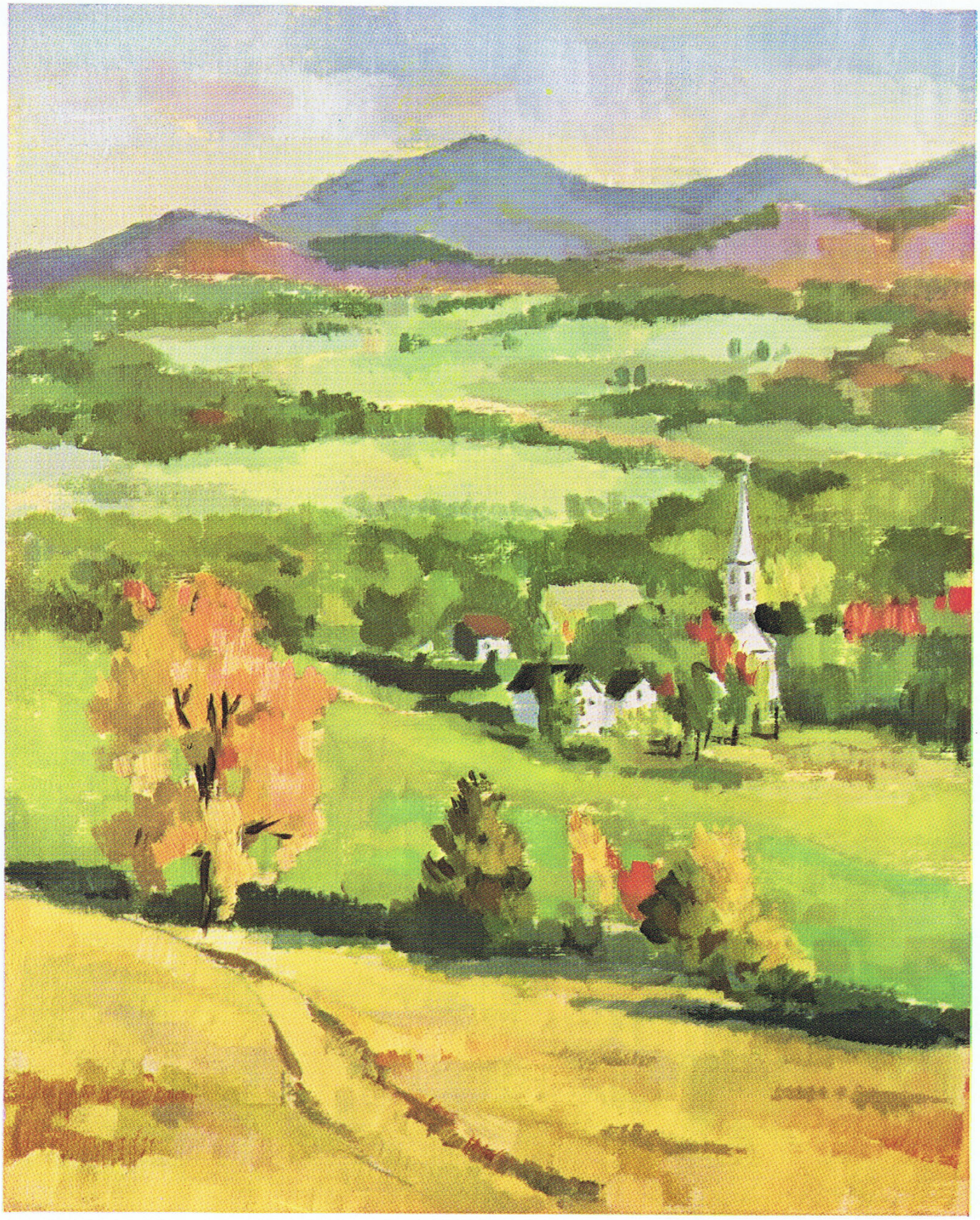
Black and Cadmium Yellow (Deep)

Color in a landscape

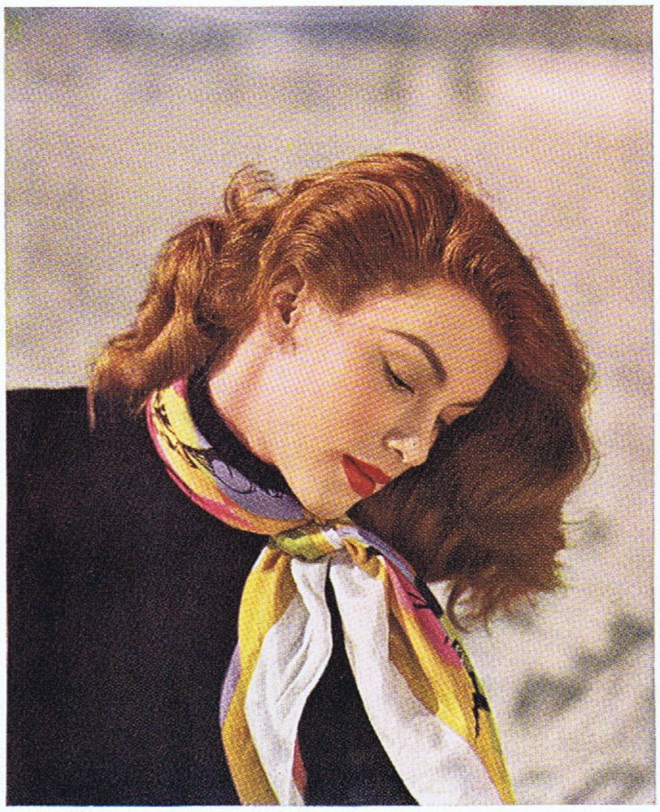
The photo above provides an excellent opportunity for comparison of colors in a landscape. The key to making a successful painting of this scene is *careful comparison of color*. Note the variety of warm oranges and yellows in the foreground, the greens in the middleground, and the various gray-blues and violets in the distance.

Before painting, study the scene carefully. Know where the strongest yellows and oranges are. Be aware of the variations of green, and know how these colors relate to those in the distant hills and mountains.

Paint the scene in your mind's eye before you pick up your brush. With experience you will learn and remember what combinations of pigments to use in creating the colors you see before you. Then you will be able to look at a scene like this, mix up colors similar to those in the swatches, and use them to paint a picture like the one on the facing page.



This painting of the scene on the opposite page is the result of: (1) careful comparison of the colors in the landscape; (2) knowledge (gained largely through practice) of what pigments to mix for each color; and, (3) constant comparison and adjustment of the colors while painting. Like any good painting, this picture is not an *exact copy* of the photo. The artist has simplified and adjusted wherever he felt such changes would improve his picture.



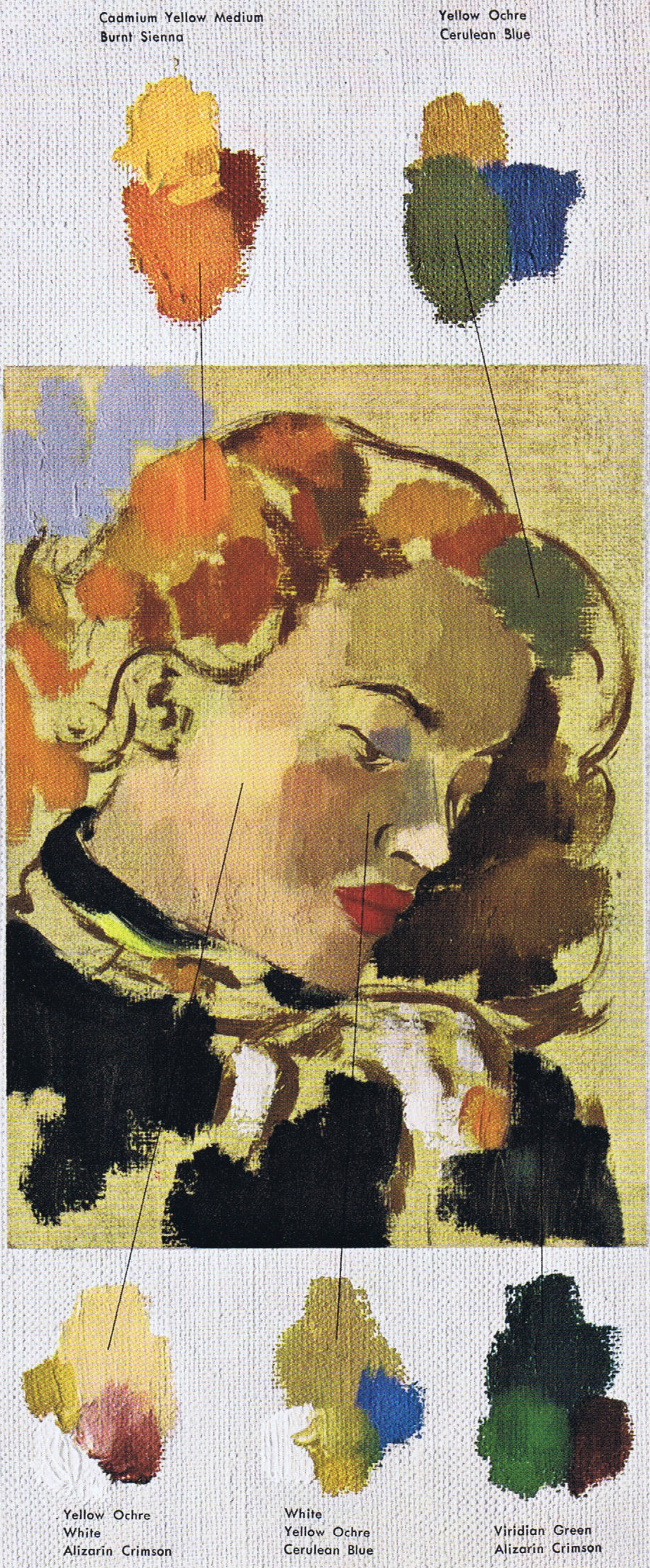
Photograph by Andre de Dienes

Color in a portrait

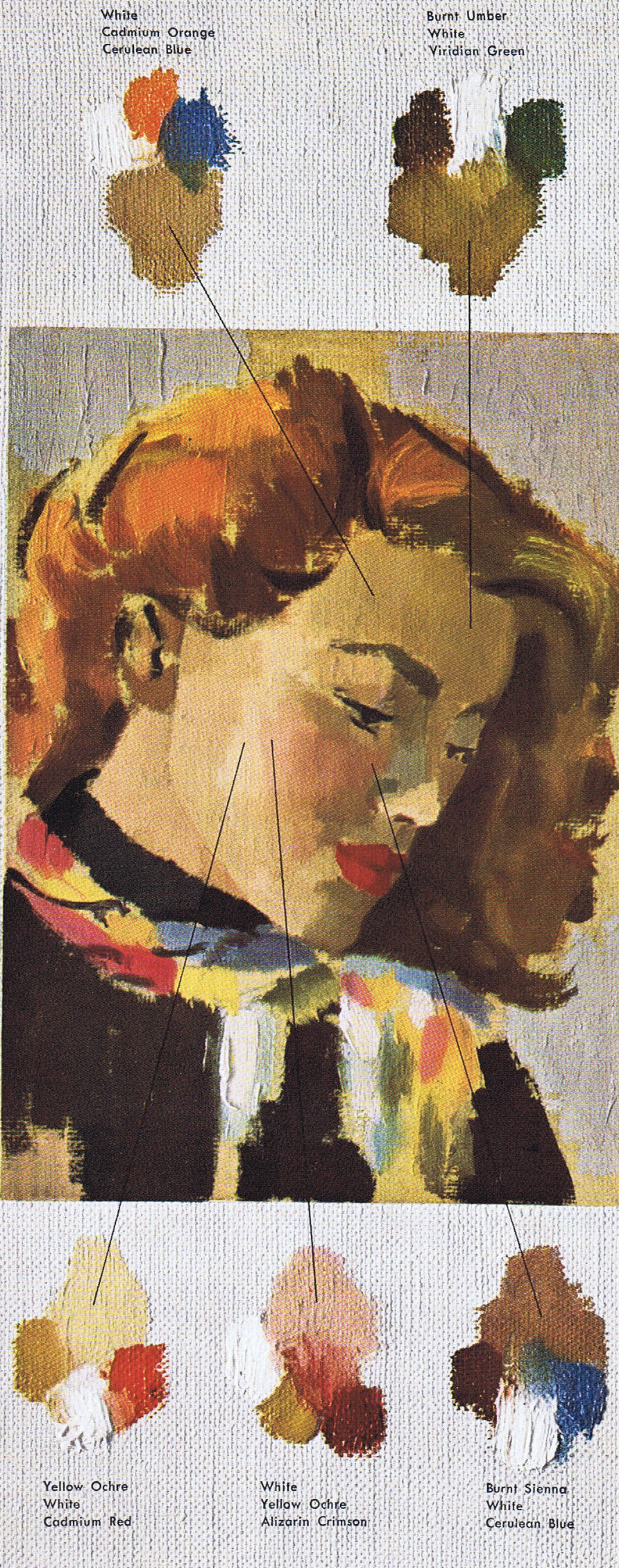
The use of color in a portrait should be approached in the same way as color in a still life or landscape. Look at your subject in terms of areas of color that vary with the light, halftone, and shadow planes. Remember that a head is just as *solid* a form as the apple in the still life, or the church in the landscape. *Always paint it as a form.*

Beginning painters often have difficulty because they paint as if they do not believe what they see. Instead of looking for, and comparing, the different colors in areas of light and shadow they try to mix up a "skin color," and apply it like make-up to the entire face. Naturally, this flattens out the head and destroys any illusion of form. They may add black to the shadows and white to the lights to create form, but the lights are chalky and the shadows muddy.

This demonstration is designed to show you how important it is to: (1) think of the head as a solid form, with planes of light, halftone and shadow; (2) see these planes as areas of warm and cool color; (3) recognize *subtle variations* of color within these areas.

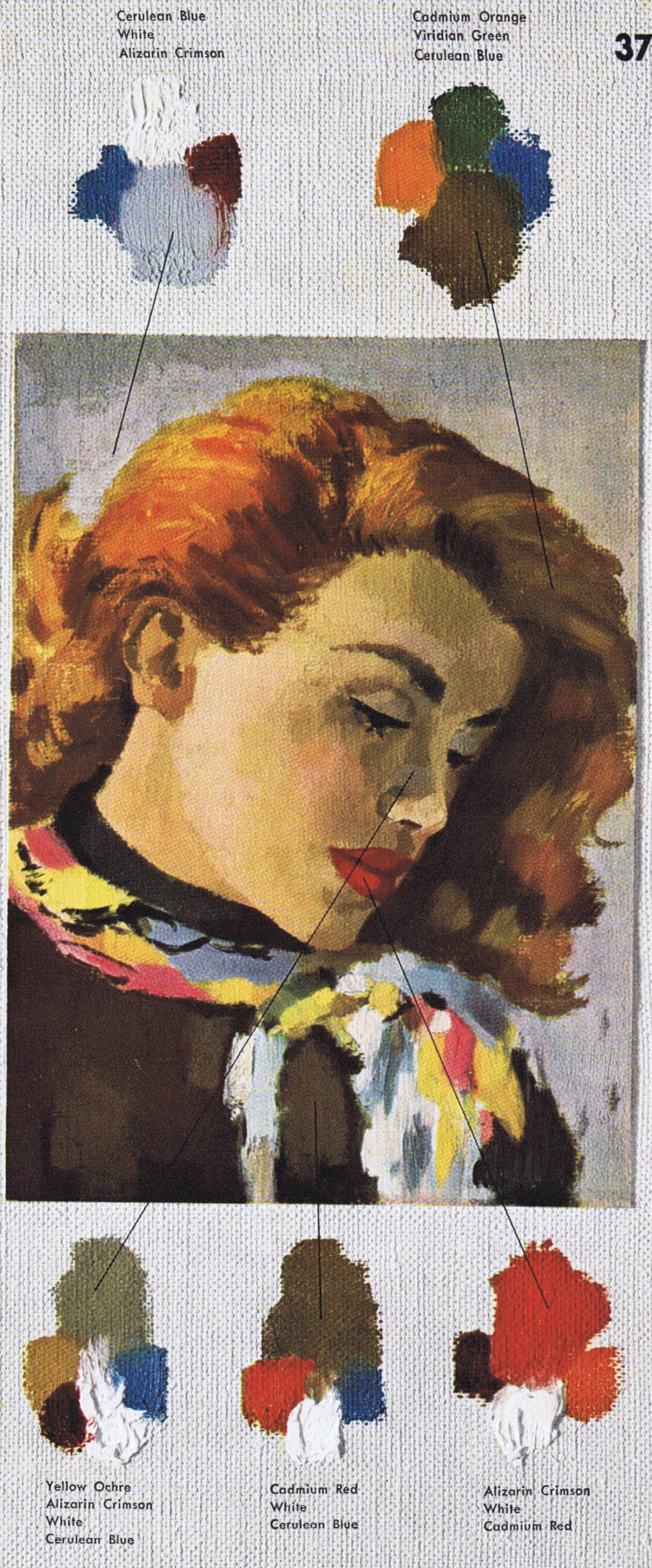

Cadmium Yellow Medium
Burnt Sienna
Yellow Ochre
Cerulean Blue
Yellow Ochre
White
Alizarin Crimson
White
Yellow Ochre
Cerulean Blue
Viridian Green
Alizarin Crimson

Stage 1. First, we tone the canvas and establish our basic drawing. The light planes are warm, and the shadows cool. With a few brush strokes we paint in the dark areas of the hair, flesh and sweater. Next, the light areas. Note that colors are put down as areas of light and shadow, not just single colors for the flesh, hair, and sweater. See how this difference of light and dark begins immediately to create the illusion of a solid head.

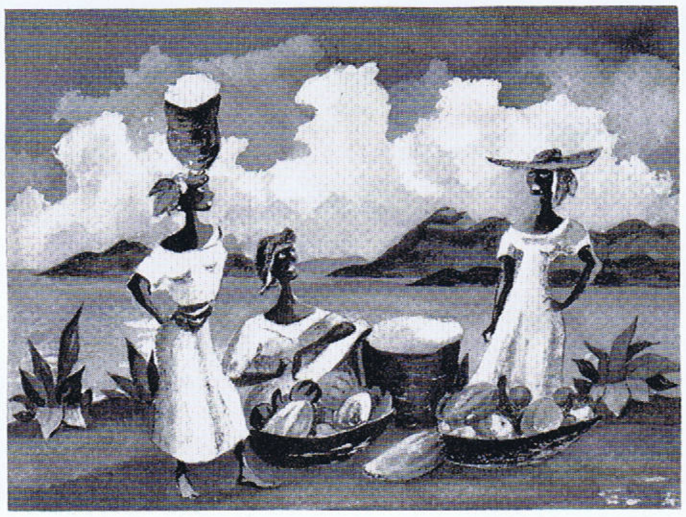

White
Cadmium Orange
Cerulean Blue
Burnt Umber
White
Viridian Green
Yellow Ochre
White
Cadmium Red
White
Yellow Ochre
Alizarin Crimson
Burnt Sienna
White
Cerulean Blue

Stage 2. Next we turn our attention to the color in the *halftones.* These halftone areas must be studied very carefully. Their subtle color is not obviously warm or cool, but rather neutral, since the tones form the transition between the warm lights and cool shadows. However, you cannot create halftones by simply brushing lights into darks. They are colored grays that call for close observation. Note how neutral even the strongest flesh colors are compared to the scarf.

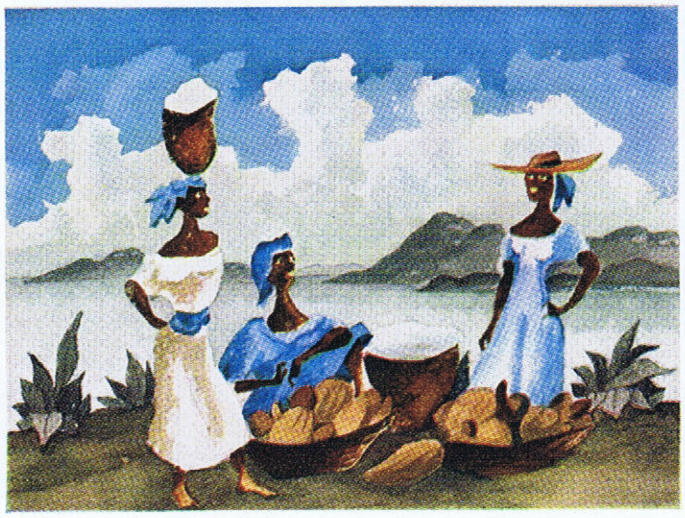
With the lay-in completed you can compare and adjust any colors that do not relate properly.


Cerulean Blue
White
Alizarin Crimson
Cadmium Orange
Viridian Green
Cerulean Blue
Yellow Ochre
Alizarin Crimson
White
Cerulean Blue
Cadmium Red
White
Cerulean Blue
Alizarin Crimson
White
Cadmium Red

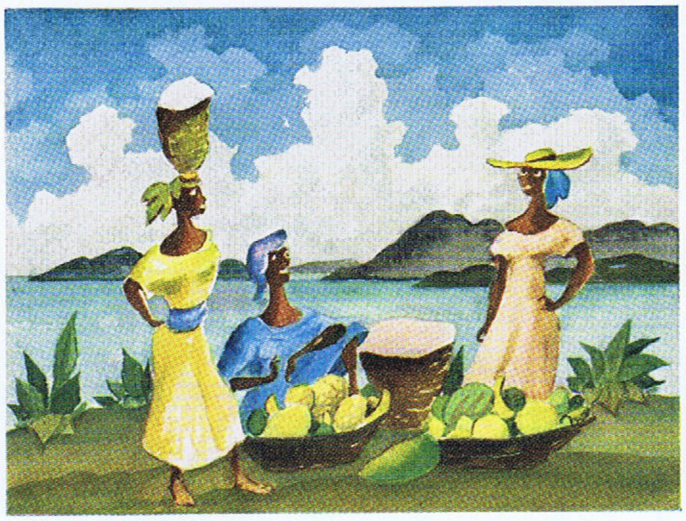
Stage 3. To complete the portrait there are no radical changes in the final stage, just refinements. For example, the background is made cooler, and cool reflected lights are added around the eyes and nose. We add highlights along the top of the hair, on the lower lip, and scarf. Notice that the lightest part of the face is much darker than pure white paint. It seems light only because of the dark tones around it.



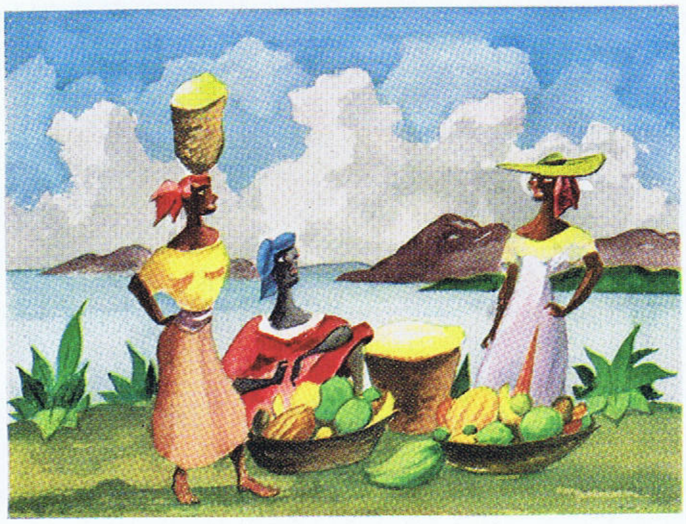
This entire picture was painted in black and white tones.



In this one only two colors were used. They are brown and blue, plus white.



In this painting there are three colors, brown, blue, and *yellow*, plus white.



This is a full color painting which contains blue, yellow, brown, red, and white.

Limited palette

One of the easiest ways to learn how to control color is through the use of a *limited palette*. This palette usually consists of two or three colors, plus black and white, as opposed to a fuller palette. In addition to black and white, a limited palette might contain just Cerulean Blue and Yellow Ochre, which would give you a warm and a cool color. Or you might use yellow and green, or green and violet, or any other combination you wish.

Because it requires considerable experience and practice to use a full palette of colors with the proper restraint, many students will find it helpful to see first what can be done with just two or three colors. If you restrict yourself to these few colors you will quickly learn how to achieve interest by simply using a variety of *values* and *intensities*. You will be surprised at the large range of color effects you can create by fully exploiting these two color dimensions.

The pictures at the right demonstrate this point. They also show us that color contributes far less to the success of a picture than drawing, design and value pattern. The first picture in black and white compares favorably with the colored ones below it.

For many beginners such restraint as we show here is difficult. They want to use their reds, yellows and blues throughout the picture, and often at full strength. If you encounter this same problem, try a limited palette to improve your control of color.

FAMOUS ARTISTS COURSE
Student work
Lesson 16
Color -- the theory and practice of painting

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

Our purpose in this lesson is to show you the basic elements of color and how to use them in your painting. With this understanding, you will be able to create and control such effects as light and distance, as well as mood and emotion.

Read the entire lesson through several times. Be sure you thoroughly understand the three dimensions of color -- hue, value and intensity. Then do as many of the following practice suggestions as your time permits.

1. Spread out on your palette a variety of pigments and practice mixing various colors as shown on pages 27, 28 and 29. You need not use these specific pigments -- the main point is to notice the colors that are created by various combinations. Compare these mixtures with each other in terms of hue, value and intensity.

2. Develop the habit of always being aware of the colors around you. Study the colors in nature as well as in pictures and notice the particular kind of reds, yellows, blues, greens, etc. Visualize what particular pigments you would mix to duplicate these colors.

3. Study paintings and note how contrasting colors have been used to center attention in some areas while in other quieter, less conspicuous areas the values,hues or intensities of the colors are close together.

4. After you have studied pages 4 and 5 carefully, make several small color sketches (about 3 x 5 inches) similar to those on page 5. Keep them simple. In these sketches, concentrate on hue control. Use any range of values and intensities that you wish. Each of these pictures should contain several colors, but the dominant hue of one should be red, another yellow, another blue, etc. Page 17 shows how to use this principle to achieve color harmony.

5. Create more color sketches, concentrating this time on value control. Do one in a low key, one in a medium key and one in a high key. Study the examples on pages 6 and 7. Use any hues and intensities you wish.

6. Make other color sketches somewhat like the examples on page 9 concentrating on intensity control. Do some at full intensity -- others which have very weak intensity.

7. Paint color sketches of different types of lighting conditions that point up the way in which the color of the light influences the colors in the subject. Working directly from nature, make sketches of scenes in sunlight, as well as under cloudy conditions. Do simple interior scenes under both natural and artificial light.

8. Starting with a black and white picture of your own design, make several color versions as shown in the limited-palette demonstration on page 38.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Following the diagram on the back of this page, lay out six panels at the top of a 16 x 20 sheet of paper or illustration board. If you wish to work in colored inks, transparent or opaque water color, you should use illustration board. If you are going to paint in oil, use canvas board or painting paper such as Canvastex. Next trace the outlines of the sketch of the flags shown on the back of this page. Transfer your tracing to the six panels spaced across the top of your paper or board as shown on the diagram. Each panel should be 2 inches wide x 2-1/2 inches high. (A step-by-step procedure of how to transfer a drawing is shown in the yellow assignment sheet for Lesson 1, page 2).

Next paint the panels in any color medium you wish, using a single flat color for each area. Do not model or shade. Use just one color for each different area, i.e., one color for the flag, one for the sky, etc. Do not paint any design on the flags.

Hue Control: A and B

Before starting, review pages 4 and 5. Note particularly the color chart in the lower right hand corner of page 5.

A - Paint this sketch using only relatively cool colors for each area. Use no more than 4 different hues.

B - Use the same basic colors for each area painted in panel A but now use warm variations of the same colors. Try to maintain the same pattern of values in A and B.

Value Control: C and D

Before starting, review pages 6 and 7.

C - Paint this sketch without color. Use only tones of light, dark or middle gray. Each area should have a definite value. You have the whole range from black to white from which to choose.

(over, please)

D - Using any colors you wish, paint each area in color to match the values of the gray tones in panel C.

Intensity Control: E and F

Before starting, review pages 8 and 9.

E - Paint this sketch with any group of hues which are full or nearly full intensity.

F - Paint this sketch using the same hue and value for each area that you used in panel E, but now make them of low intensity.

ASSIGNMENT 2. Make three color sketches, each 4 inches wide x 5 inches high. Use any medium you wish. Carry these sketches to about the same degree of finish as the pictures on page 9. Your sketches should be laid out below the panels for Assignment 1, as indicated on the diagram below. Identify them as shown. You may work directly on your 16 x 20-inch sheet or board, or you may paint these sketches separately, then cut them out and mount them to fit the layout. Be sure that your paintings are thoroughly dry before you send them in.

G - This sketch should be a colorful, sunlit scene containing 1 or 2 figures. Use a good strong contrast of values and clean bright colors. The purpose of the picture is to feature sports clothing that is gay and attractive. Choose one of the following subjects:

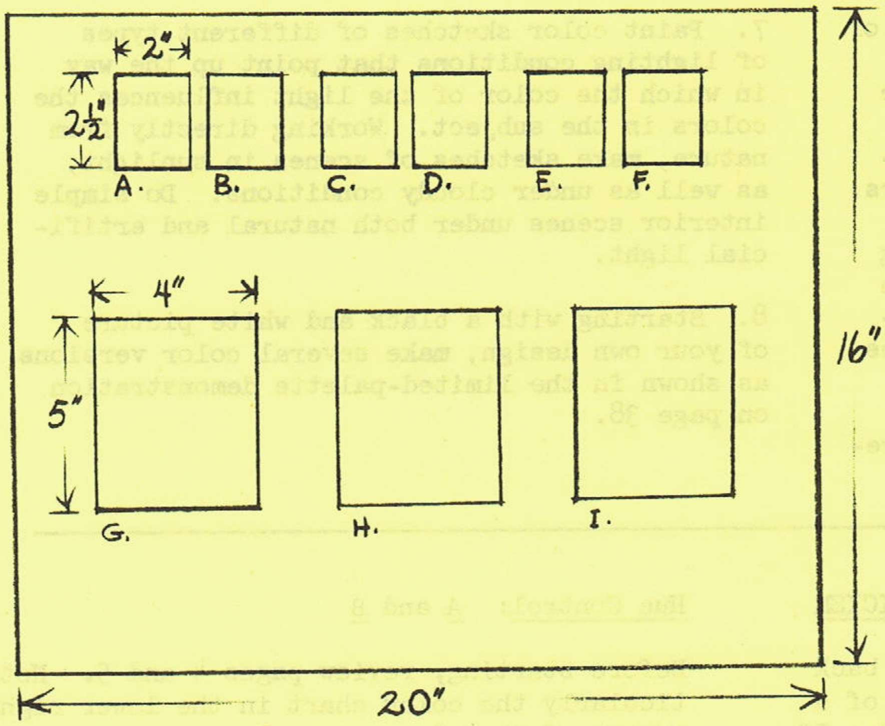
- Beach scene or
- Ski scene

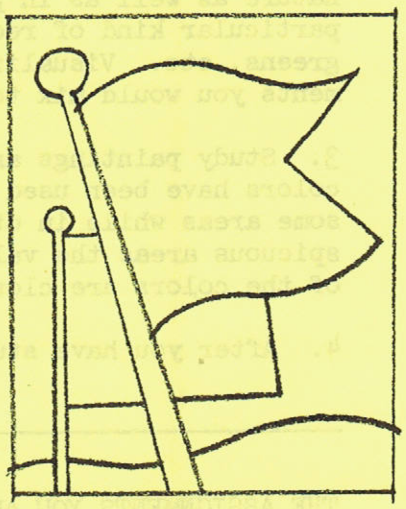
H - This should be a sketch of a man digging up a chest in a moonlight setting. Use cool colors in a low key. The picture should express a mood of mystery and suspense.

I - This should be a sketch of the head and shoulders of a girl. Its purpose is to promote perfume, lipstick or any type of cosmetic. Use mostly high key colors for the face and background. The general color effect should be light, delicate and feminine.

In criticizing your work, we will want to see:

- -- How well you understand the elements of color -- hue, value and intensity.
- -- Whether you have chosen colors which are appropriate for the subject.
- -- How well you have handled the mixing and application of color





IMPORTANT: Be sure to letter your name, address, and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

Your lesson carton should contain:

Check
Before mailing

Assignment 1 -- AB, CD, EF
Assignment 2 -- G, H and I

Both Assignments on one 16" x 20" sheet

1 Return shipping label filled out completely

Mail this carton to:
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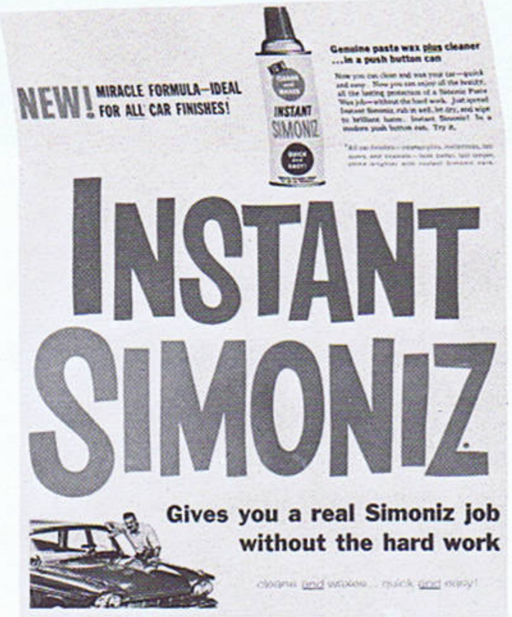
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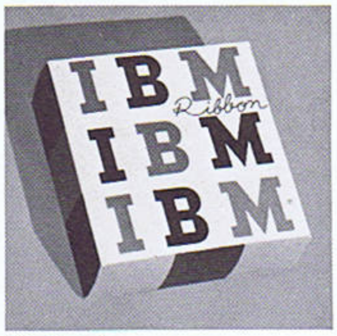
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Ribbon
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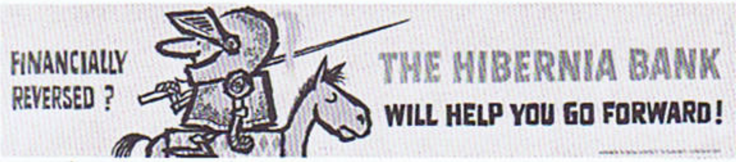
Packaging

Here we show you a few examples of the almost limitless kinds of lettering used in commercial art. These examples demonstrate how creatively lettering can be used and what an important role it plays in designing for advertising, publishing, and industry. In this lesson, our main emphasis will be on the fundamentals and craftsmanship of good lettering, but, at the same time, we want to prepare you so you can fully exploit the design opportunities of lettering awaiting you in the remaining lessons of the Course.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THE HIBERNIA BANK
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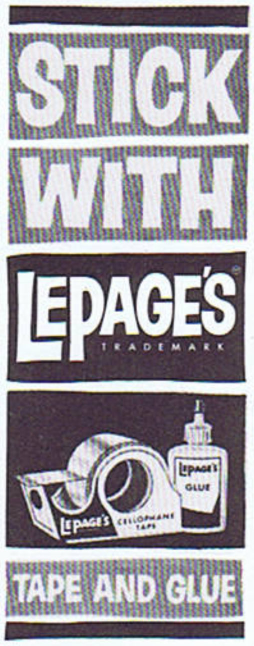
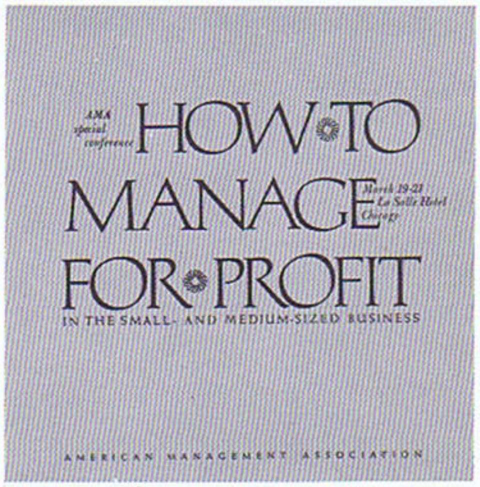
Painted signs


STICK
WITH
LEPAGE'S
TRADEMARK
LEPAGE'S GLUE
LEPAGE'S CELLOPHANE TAPE
TAPE AND GLUE

Newspaper advertising


AMA special conference
HOW TO
MANAGE
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March 19-21 La Salle Hotel Chicago
IN THE SMALL- AND MEDIUM-SIZED BUSINESS
AMERICAN MANAGEMENT ASSOCIATION

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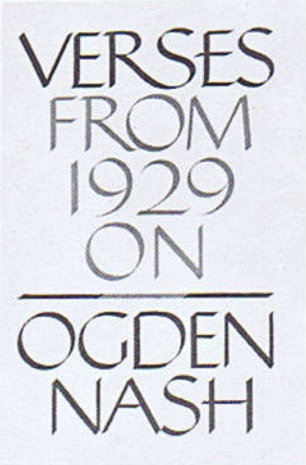
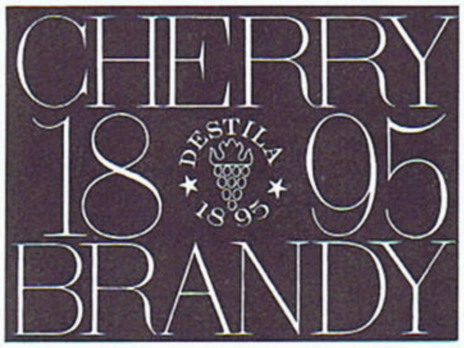
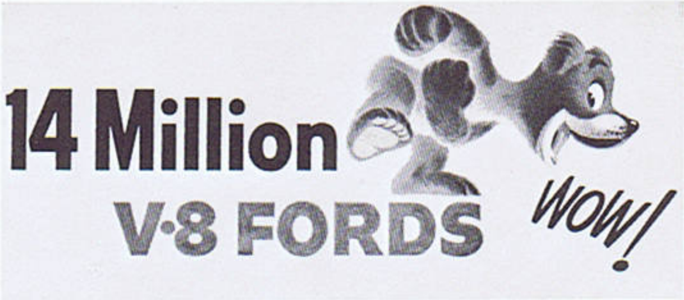

VERSES
FROM
1929
ON
OGDEN
NASH

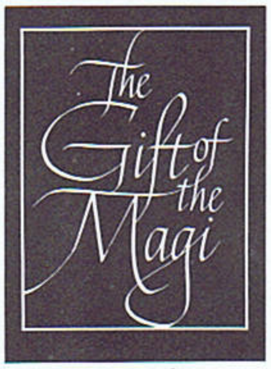
Book jackets


CHERRY
18
DESTILA 1895
95
BRANDY

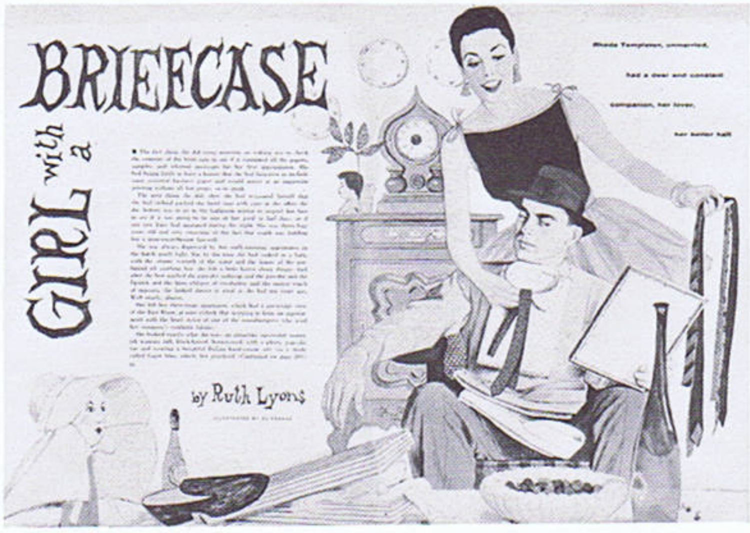
Labels


14 Million
V-8 FORDS
WOW!

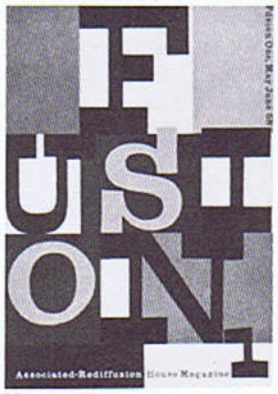
Posters


The Gift of the Magi

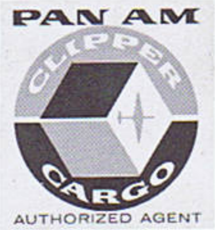
Greeting cards


BRIEFCASE
GIRL with a
by Ruth Lyons

Magazines


FUSION
1
Associated-Rediffusion House Magazine

House organs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CLIPPER
CARGO
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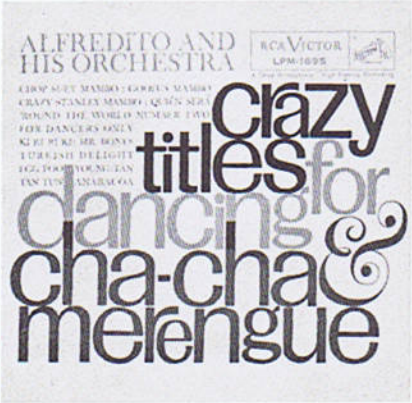
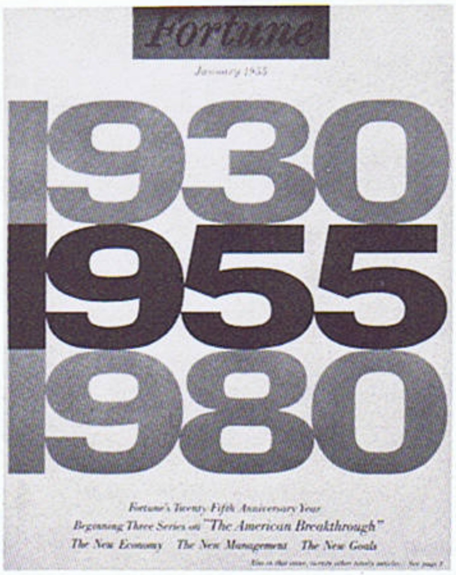
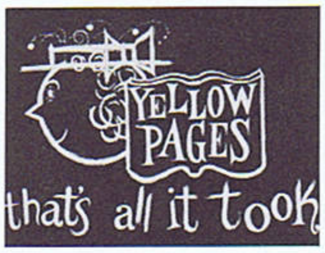

ALFREDITO AND HIS ORCHESTRA
RCA VICTOR
LPM-1695
crazy
titles
for
dancing
cha-cha
&
merengue

Record albums


Fortune
January 1955
1930
1955
1980
Fortune's Twenty-Fifth Anniversary Year
Beginning Three Series on "The American Breakthrough"
The New Economy The New Management The New Goals

Magazine covers


YELLOW PAGES
that's all it took

Television

Credits: Packaging—designed by Paul Rand for International Business Machines Corp.; magazine—courtesy Good Housekeeping; greeting card—courtesy Western Advertising; book jacket—courtesy Little, Brown and Co.

Acknowledgment is made to Frank Conley, the distinguished letterer and designer, for his contributions to this lesson both as a lettering artist and as a consultant.

Lettering

A good knowledge of lettering can open many doors for the artist getting started in commercial art.

Leaf through any magazine, newspaper, or booklet – look at any of the thousands of packages in a supermarket or a drugstore – or at television commercials, billboards, calendars, book jackets, greeting cards, catalogs, show cards, and circulars – and you will see that a good part of almost all these things is devoted to the printed word. For almost every one of the countless advertisements, package designs, or other kinds of printed matter you see every day there was first a design or layout – and it was worked on by an artist who could letter. No wonder the artist who can letter well has a real advantage in securing a studio job or getting free-lance work from local stores and industry. Lettering is the great door opener to the art profession.

Many members of your Faculty were accomplished lettering men in the early stages of their careers – and all of them continue to have a keen interest in lettering as it relates to their art. Al Parker designs the lettering for the story openings he illustrates. In addition to his many other artistic achievements, Albert Dorne earned a living at lettering when he started and is an authority on lettering and typography in advertising and books. Jon Whitcomb entered the art profession by lettering signs for theatres. Fred Ludekens has designed and art-directed some of the most effective posters and advertisements in the country, and Robert Fawcett was a lettering artist as well as an illustrator at the beginning of his career.

More and more today the commercial artist in every field is called upon to consider his drawings in relationship to the layout of the entire page, and this, of course, is easier if you have a good knowledge of and feeling for the design of the printed word. Certainly, ability in lettering proves its worth to the free lancer, who is often called upon to create the whole layout, complete with art and lettering. Your skill as a letterer can lead to a career as a layout artist, designer or an art director – or, if your bent is in another direction, this skill may very well help you start earning money sooner and help keep you going until you have established yourself in your chosen field of art. Lettering ability will come in handy in more ways than you can imagine.

Beauty and legibility

Skill in lettering is not only a valuable asset to any artist – it is a source of many rich satisfactions. Probably the greatest of these is the aesthetic thrill you feel as you see the graceful shapes of letters come into being under your hand, forming words which sensitively interpret the character of the layout and the message of the copy. In many pieces of lettering you have an opportunity to vary the traditional letter forms and create your own personal interpretation. As you will learn from this lesson, the numerous styles of alphabets, in various sizes and weights, give you almost unlimited range for self-expression.

Never let the charm or originality of your letters interfere with their ability to communicate. The principal reason people read is to gain information, and by making your lettering very legible you make it easier for the reader to understand the message you have for him. Advertisers and publishers are seeking people who can help them tell their story to the public in lettering that is both clear and pleasing. Here is a rich opportunity for the artist who can combine beauty and legibility in his lettering. Mind you, there is no conflict between these two qualities, for our most beautiful alphabets are also our most easily read.

Before you can create attractive and readable lettering styles you must learn the fundamentals of design and readability. You can do this best by limiting yourself for the time being to the study of a few of the finest and most widely used alphabets, and to the principles of spacing letters, words, and lines which we will teach you here. We will also tell you the methods and materials used by most good lettering artists. We will show examples of the creative liberties you may take in lettering, but we will wait until later lessons to explain the imaginative use of lettering and type. So consider this lesson as the first and most basic step in the use of lettering.

Layout lettering and finished lettering

There are two broad fields of lettering in which you may work – layout lettering and finished lettering. We have divided the lesson into two corresponding sections.

In the first section we will teach you the fundamentals of layout lettering. This is the kind of lettering you will do on layouts for advertisements, magazines, booklets, catalogs, television, and other forms of the visual and graphic arts.

The second section of our lesson will be devoted to showing you how to make finished lettering for reproduction. It also includes instruction on lettering show cards.

To the artist, lettering means drawing letters with some kind of pencil, pen, or brush. Another way to put letters on a page is by printing them with type. The art and craft of designing with type or setting type is called typography. Lettering and typography deal with the same fundamentals of the design of letters and organizing them on the page through the proper use of space between letters, words, and lines of words. So what you learn about lettering will be equally valuable in your study of typography in later lessons. In this lesson, then, we use the word lettering in its broadest sense to include all methods of putting words on paper.

You may think that if lettering can be as rewarding and creative as we have described it, that it must also be very complex and difficult to learn. On first examination it does appear complex, but if you follow step by step the methods we teach, you will find it to be basically rather simple. You will see and appreciate this simplicity most readily in layout lettering, for here the tool you use does a great deal to help you form the letters. You will soon be surprised how easily and quickly you can letter if you practice regularly with the correct tools. So turn the page now and start exploring lettering – one of the most fascinating and practical forms of art.

Layout lettering

Layout lettering is the term we use to describe all lettering on layouts. A layout is a preliminary sketch or design which shows where the headlines, printed matter (called copy), illustrations, trademarks, and other elements are to go in the advertisement or on the page, and what size or character each of these elements is to have. Usually the layout is done in pencil, but for special purposes any medium may be used. The layout serves as a guide for making the finished lettering as well as the other finished art, and the typesetter also follows it when setting the type.

On the facing page is an example of layout lettering in an advertising layout. Underneath this you see the finished lettering and the completed advertisement as it was reproduced in a magazine. In this first section of the lesson we will show you how to draw the lettering for layouts. Before we do this, however, we must explain some fundamental facts about the alphabet.

The basic alphabet

We see all about us seemingly countless styles of lettering. Actually, all of these have a great deal in common. All alphabets are but variations of one simple alphabet which we call the basic alphabet here.

When we say alphabet we mean the 26 capital letters, the 26 small letters, and the 10 figures, 0 to 9. Caps is the term professionals use for capital letters. The small letters are called lower case, because a typesetter keeps them in the lower case of his type rack. He keeps the caps in the upper case, and so they are sometimes referred to as upper case. Fix the difference between caps and lower-case letters firmly in your mind and don't make the typical beginner's mistake of confusing the two and using them indiscriminately when you do lettering.

Roman and gothic

It is most important for you to learn how to draw each cap and lower-case letter and number of the basic alphabet before you try variations. Actually, all the variations of the alphabet are divided into just two groups – the roman and the gothic.

Letters are made of parts called strokes. In roman alphabets some of the strokes are thick and some are thin. The type which you are now reading is a roman alphabet called Baskerville. Notice the difference between the thick and thin parts or strokes of the letters.

In contrast, all of the strokes of gothic letters are about the same thickness. The headings and subheadings on this page are set in Spartan Black, a gothic alphabet.

A word about the simple method we shall use here to help you learn lettering. First we will teach you the basic alphabet, then we will demonstrate how to make it into the "thick and thin" roman alphabet. After that we will explain how to make the gothic alphabet. We will also teach you script, which you already know to some extent because you can write. Learn these three simple kinds of lettering, roman, gothic and script, and you'll be surprised at how many different alphabets you can letter with a little research.

In the graphic arts and printing, a short word for alphabet is face, and we'll use it often. Baskerville, we have seen, is a roman face; some of the other roman faces are Caslon, Bodoni, and Garamond. A few of the gothic faces are Standard, Venus, and Franklin Gothic.

You will find it very helpful to have a type book which displays the many different faces available. Type books can be purchased through your bookdealer. Many printers and typesetters supply them free to their customers.

Materials for layout lettering

Layout paper comes in pads of various sizes. The most widely used is 19 by 24 inches, which is large enough for full-page newspaper and double-page magazine ads. Another popular size is 14 by 17 inches. For the purpose of this lesson the best kind is visualizing paper, a thin white bond. It is transparent enough to easily see a tracing underneath. Regular bond paper is seldom used because it is hard to see through, but it is tough and useful when you have to work in opaque or transparent water color. Do not use the smooth yellow tracing papers and vellums – they are fine for some purposes but not for layouts. Each company has its own special types of layout papers. Experience will teach you which is best for different purposes. (Except where we indicate otherwise, the examples in this lesson were done with pencil on visualizing paper.)

Most layout lettering is done directly on the visualizing pad. Occasionally, when doing a very finished and detailed layout, some letterers prefer to work on eight or ten sheets tacked to the drawing board. Never work on a single sheet placed directly on your drawing board.

All kinds of pencils can be used in making layouts. For large letters you will want a soft and medium-grade sketching or carpenter's pencil with a broad flat lead. Then, for medium-size letters, you'll want one or more round pencils with fairly large round leads, generally called layout pencils, though each company gives them a different name. Of course, you'll also have use for regular drawing pencils of varying degrees of hardness for the smaller letters. For study and practice for this lesson we recommend that you use lead pencils. For really black letters you can use charcoal pencils. Later on, you may want to try such novel mediums as felt pens, brushes, grease pencils, and pastels.

In layouts where large letters are to be in color, use Nupastel sticks. Do smaller letters with colored pencils.

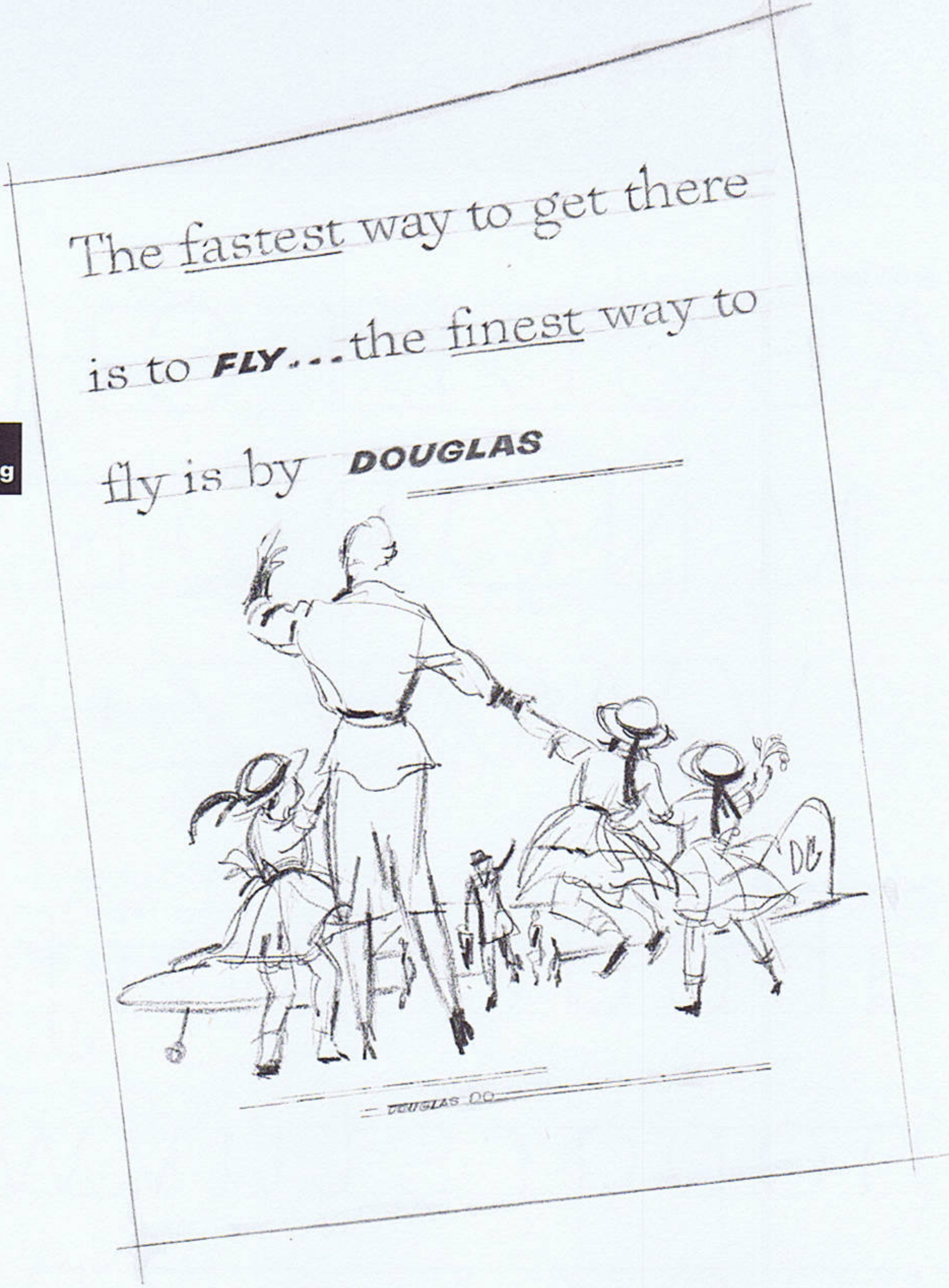
Layouts must be true and accurate in size. So use a good steel-edge T-square and a triangle to square your layouts and, for accurate dimensions, a ruler marked with inches and picas. A pica is a printer's measurement you will use often in layouts. Six picas equal one inch.

A pair of dividers is useful for dividing a line into equal spaces and scaling up dimensions from a layout. Just how this is done will be explained later in the lesson.

Erasers such as Artgum, ruby, and, especially, kneaded erasers are a must. When a job is finished and cleaned up, spray it with a fixative to keep it from smudging.

You learn to letter by lettering

Layout with layout lettering


The fastest way to get there
is to FLY...the finest way to
fly is by DOUGLAS
DC
DOUGLAS DC

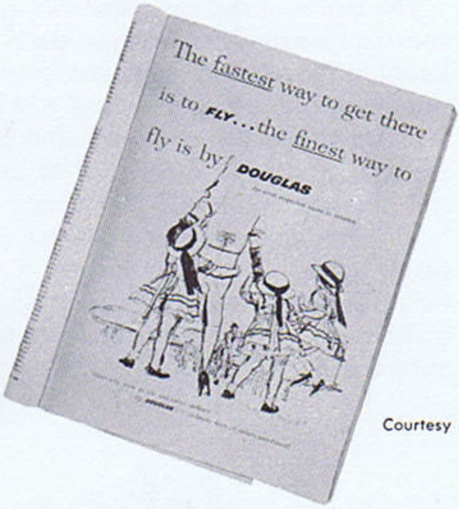
Finished lettering

The fastest way to get there

is to FLY...the finest way to

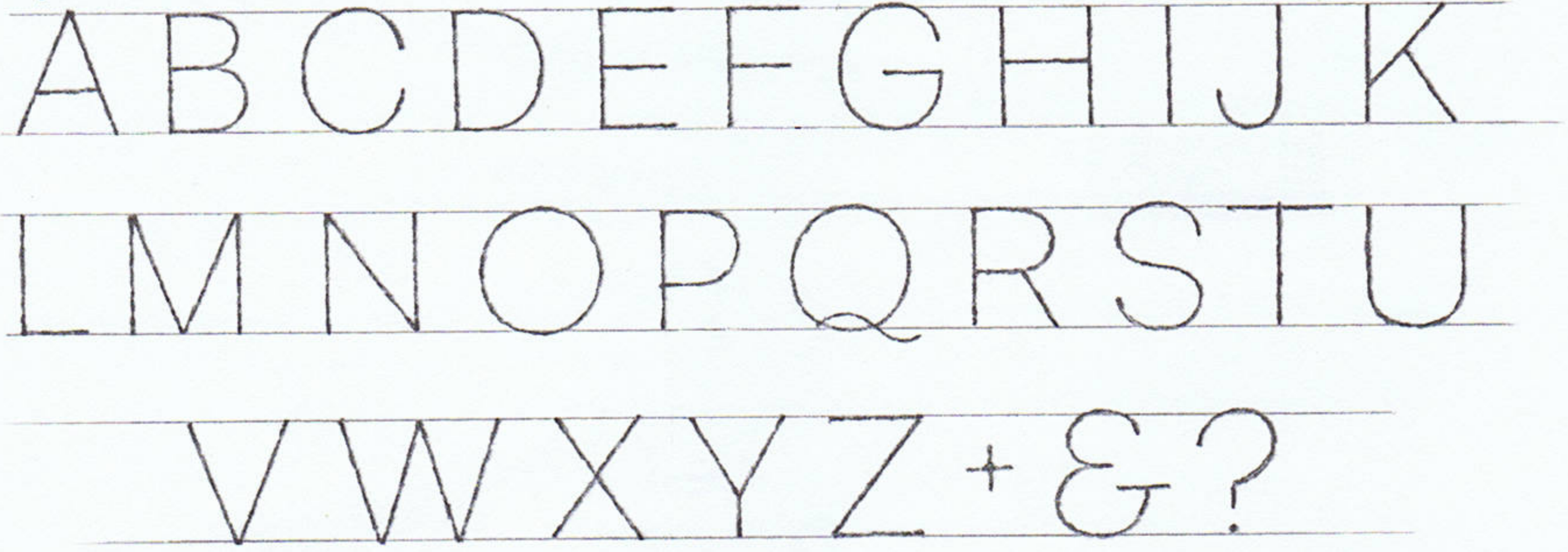
fly is by DOUGLAS

Completed advertisement

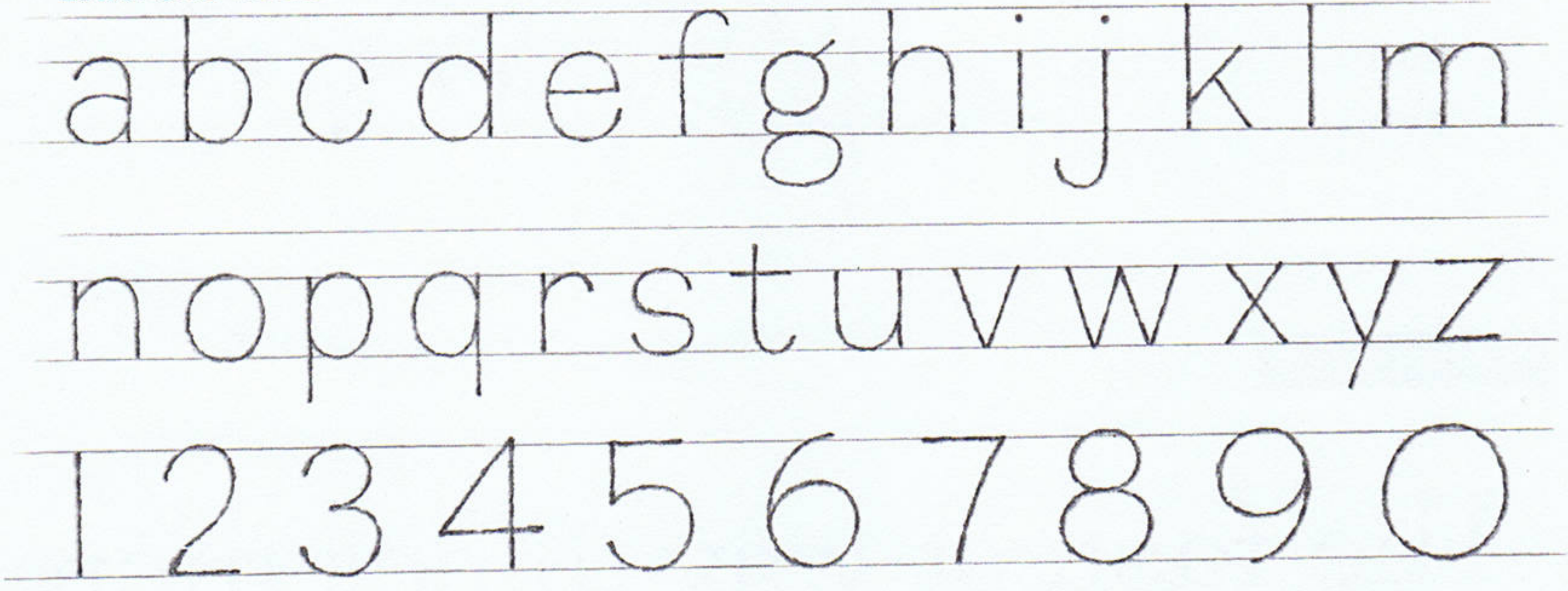

The fastest way to get there
is to FLY...the finest way to
fly is by DOUGLAS

Courtesy Douglas Aircraft

Capital letters



Lower-case letters

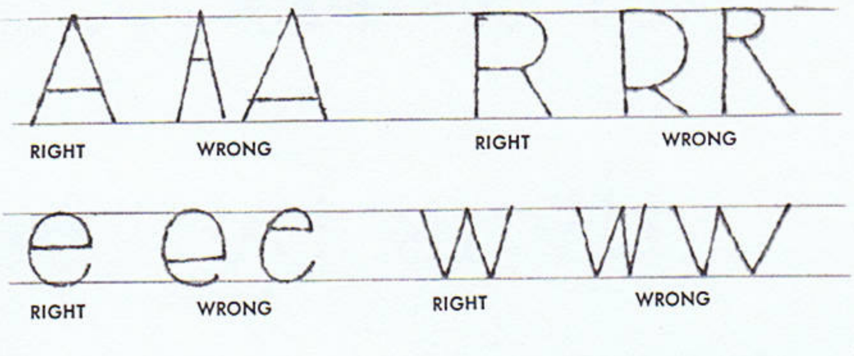


The basic alphabet

We call the alphabet on this page the basic alphabet because it represents the basic framework of all our many roman and gothic faces.

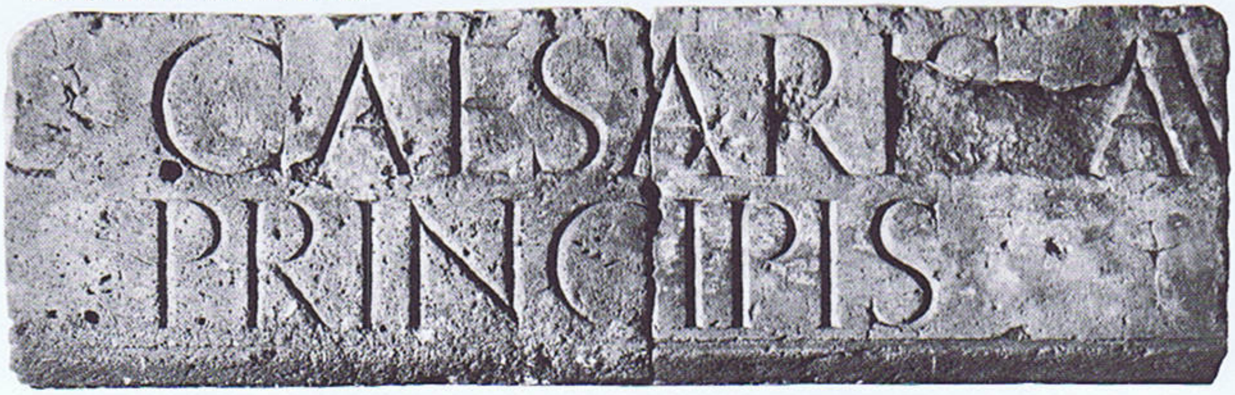
The letters of the basic alphabet are stripped down to their essential elements. For example, the A is made of two diagonals joined at the top and connected in the middle by a crossbar — you cannot simplify it more and still have it an A. The B consists of a vertical line and two round loops, and the other letters are equally simple. Study each of the caps, lower-case letters, and numbers until you know their construction by heart.

The first step, when you practice lettering, is to draw light parallel guide lines with your pencil and T-square to establish the height of the letters. The main body of the lower-case letters is about two-thirds as high as the caps. The letters on this page were drawn with a sharp-pointed pencil.



Each letter in a particular alphabet should be consistent in structure and style with all the rest. Here we have picked four letters to show you some typical mistakes in drawing letters for this particular alphabet. Similar mistakes may be made with all the other letters if you are careless.

Courtesy Trier-Kommission, Trier, Germany

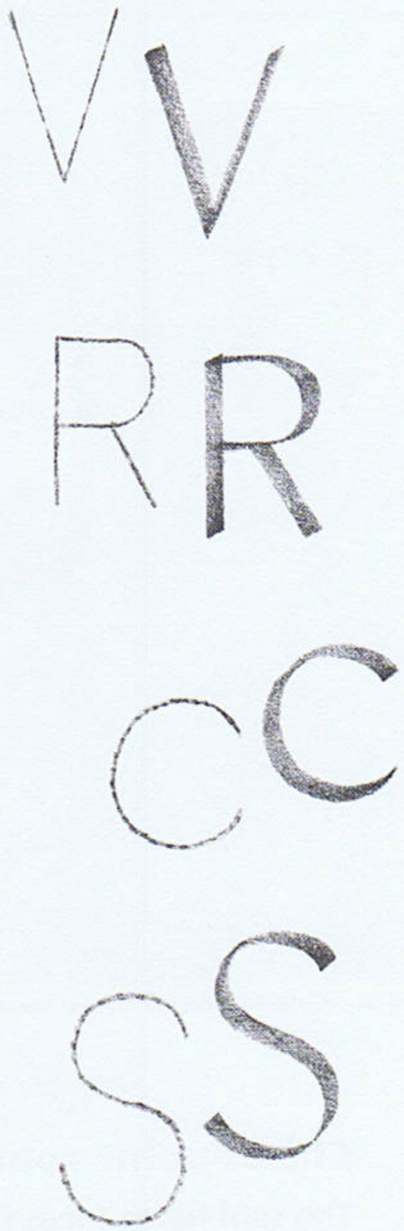


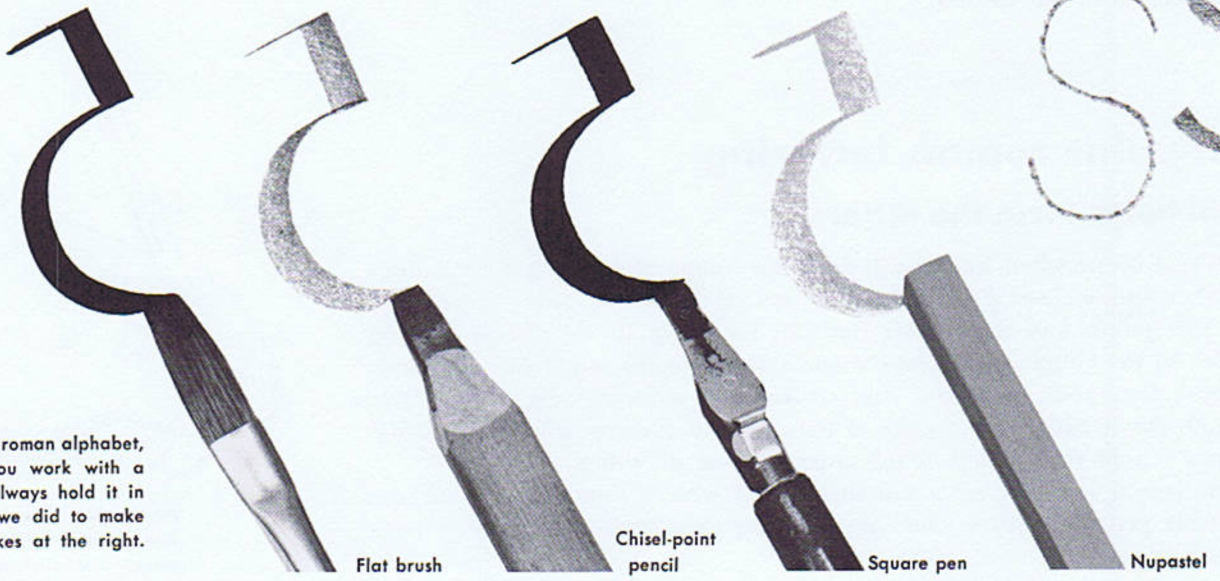
The capital letters of our alphabet were developed by the Romans. Notice the characteristic thick and thin strokes with which they made their letters.

The roman alphabet

It was the ancient Romans who perfected and gave us our capital letters. These classic lettering artists carved their letters in stone, but first, as a guide, they painted them on it. They used a flat brush, which they always held at the same angle. When this flat brush was moved sideways, naturally it made a thin stroke, and when it was moved up or down it made a thick stroke. After the letters were painted, the artists cut away the painted stone with a chisel.

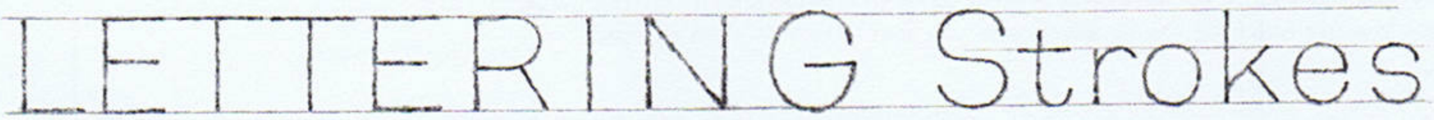
The thick-and-thin principle which the Romans used is illustrated below by examples of strokes made with four of the most widely used flat lettering tools. By holding these flat-pointed tools always in the same position and moving them in different directions as shown, you will see clearly why some of the strokes will be thick and others thin. At the right we show you four letters of our basic alphabet and how they look when they are drawn as roman letters.



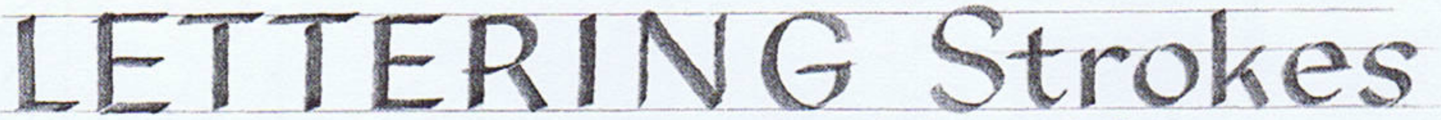


In learning to draw the roman alphabet, we recommend that you work with a flat-pointed tool and always hold it in the same position, as we did to make the demonstration strokes at the right.

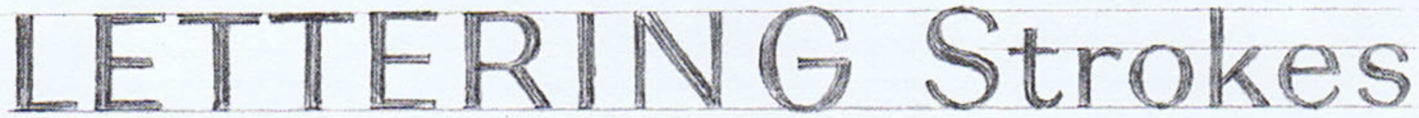
Three kinds of letters



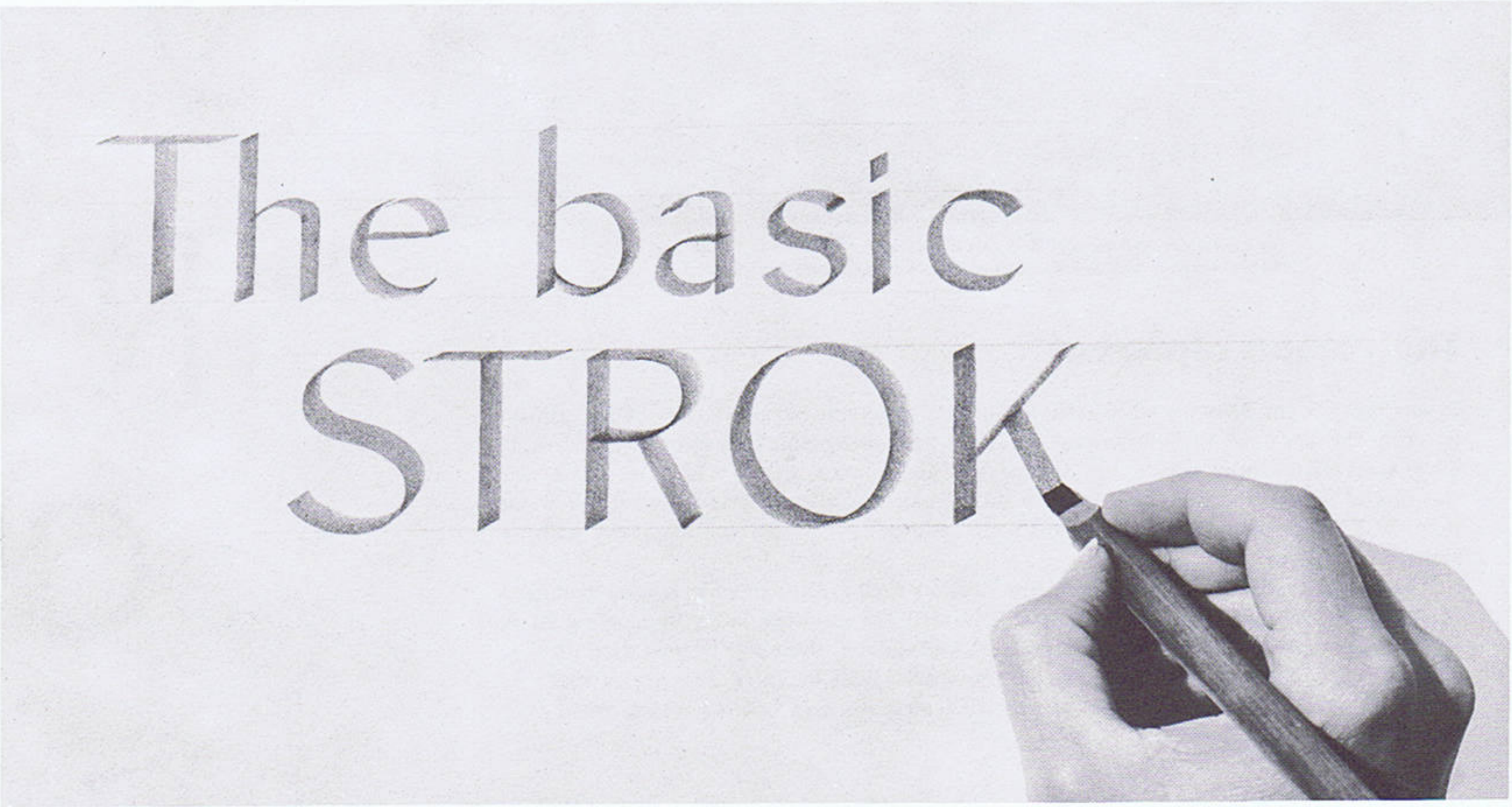
Basic letters: Here is a line of lettering using the basic alphabet, drawn with a sharp-pointed pencil.



Chisel-point roman letters: Here are the same words as above, but this time they have been drawn with a chisel-point pencil. Notice that it naturally produces strokes that are thin or thick in the correct places when the pencil is held at the same angle.



Built-up letters: You can also form roman letters with a sharp-pointed pencil or brush, building up the thick parts gradually with many strokes where the chisel point would form them with a single stroke. At times you may find it more convenient to build up your letters this way.



Hold your chisel-point pencil like this when you letter.

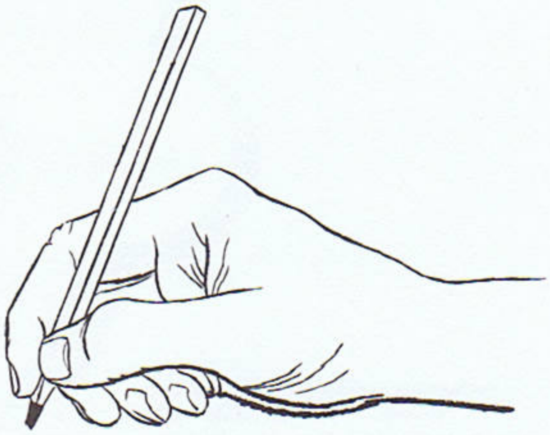
Chisel-point roman lettering

The tool helps form the letters

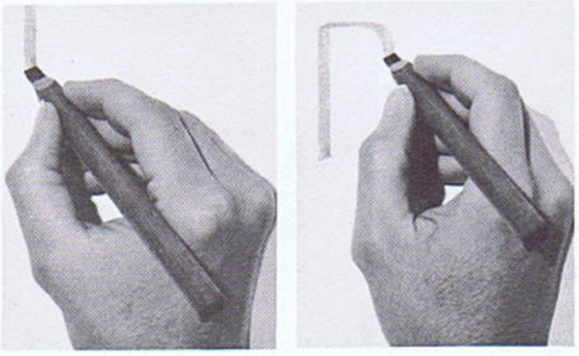
The ideal tool to use when learning to draw the roman alphabet is a carpenter's pencil with a square chisel point. The diagrams on the facing page explain how to make this point, and the correct position for using it. By always holding your pencil so the chisel point forms about a thirty-degree angle with the horizontal guide line, your thick and thin strokes will automatically come where they should. Don't make the mistake of twisting and turning your hand as the strokes turn – hold your pencil at the same angle at all times.

Do your layout lettering on a visualizing pad with a firm working surface. Sharpen your pencil often on your sandpaper so your strokes will always have sharp, clean edges.

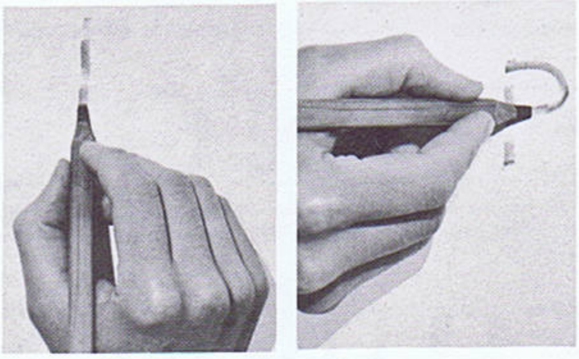
Sit comfortably at your drawing board with your work directly in front of you. Don't bend too close – at all times you should be able to see all of your work and relate each letter to the entire layout. Keep your pad straight on the board unless you are touching up, in which case you may prefer to turn the pad.



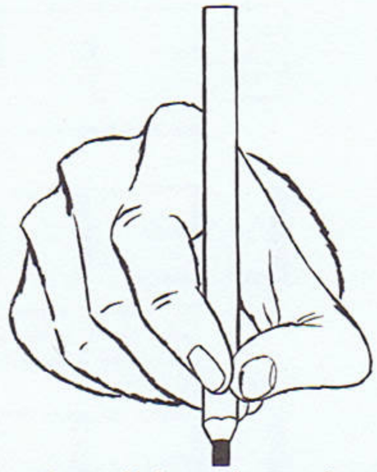
Side view: There is no set way you must hold your pencil – so hold it in a way that feels natural and comfortable to you. The position shown above is a good one because the pencil is at a sharp enough angle to the paper to make strokes with crisp, clean edges.



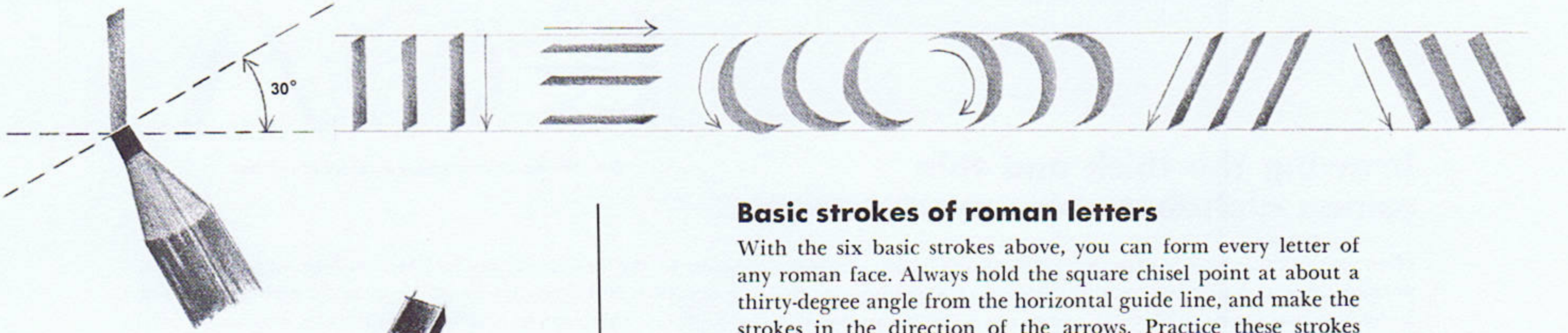
Right: Always hold the chisel point at the same angle, no matter what the direction of your stroke may be.

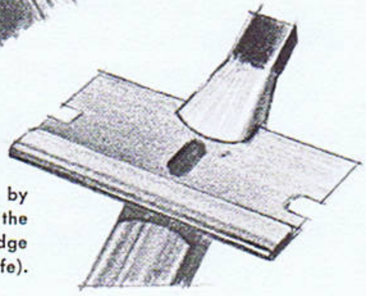


Wrong: The angle of the pencil should not be changed for different strokes or your thicks and thins will not come in the right places.

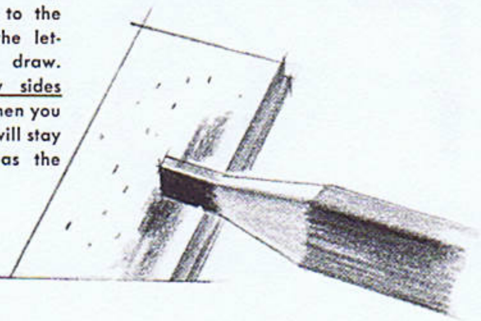


Front view: Hold the pencil at any distance from the point that allows you to apply enough pressure to make your strokes as dark as you need. The point should rest flat on the paper.

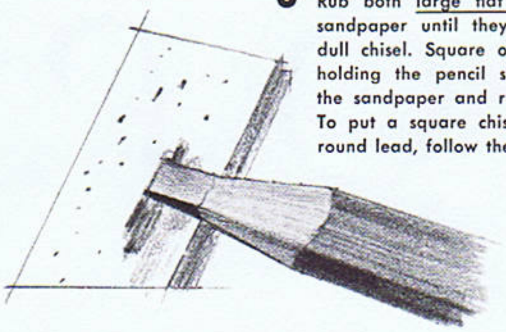




1 Sharpen your pencil by first cutting away the wood with a single-edge razor (or a sharp knife).



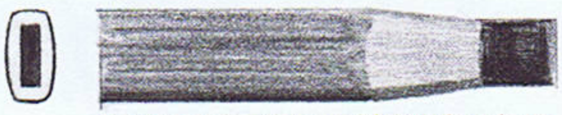
2 On a sandpaper block, sharpen the lead to the exact width for the letters you are to draw. Keep the narrow sides parallel so that, when you letter, the strokes will stay the same width as the lead wears down.



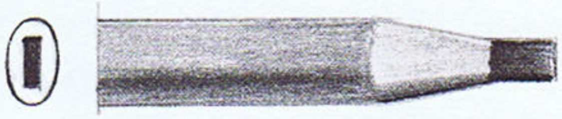
3 Rub both large flat sides on the sandpaper until they taper like a dull chisel. Square off the end by holding the pencil straight up on the sandpaper and rubbing lightly. To put a square chisel point on a round lead, follow these same steps.

Useful types of pencils for chisel-point lettering

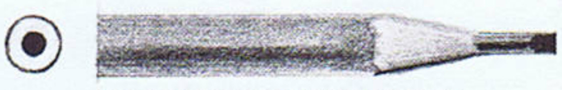
End view Front view



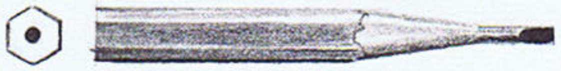
Sketching or carpenter's pencil for very large letters



Small sketching or carpenter's pencil for large letters



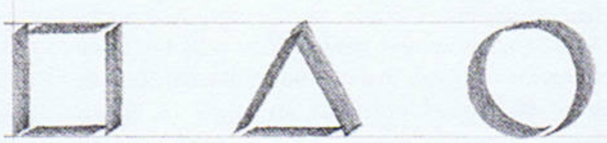
Round or layout pencil for medium letters



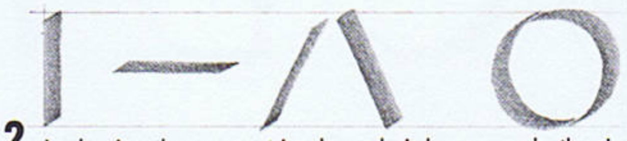
Regular drawing pencil for small letters

Basic strokes of roman letters

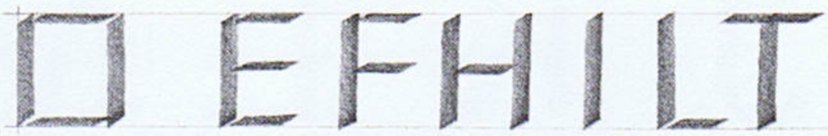
With the six basic strokes above, you can form every letter of any roman face. Always hold the square chisel point at about a thirty-degree angle from the horizontal guide line, and make the strokes in the direction of the arrows. Practice these strokes individually and in combination, as we explain below.



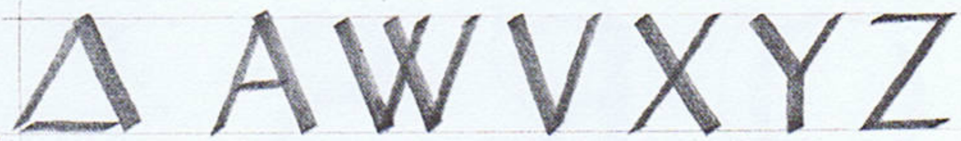
1 Keeping your chisel point at a thirty-degree angle, draw a square, a triangle, and a circle.



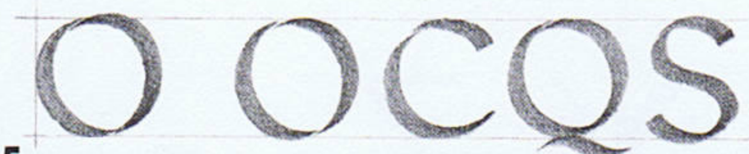
2 In drawing the square, triangle, and circle, you made the six basic strokes you will use to letter all roman alphabets.



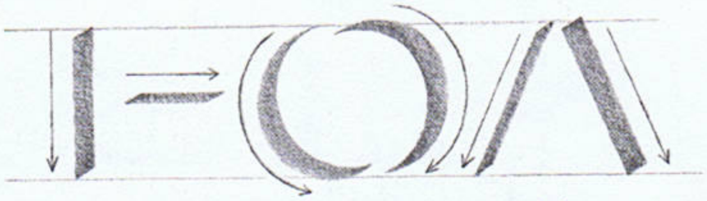
3 With the vertical and horizontal strokes of the square you can make these letters.



4 The triangle gives you the two different diagonals and the horizontal needed for these letters.



5 The circle is the basis of these letters. The letters we have not shown are B, D, J, K, M, N, P, R, and U, which are formed by various combinations of the six basic strokes.



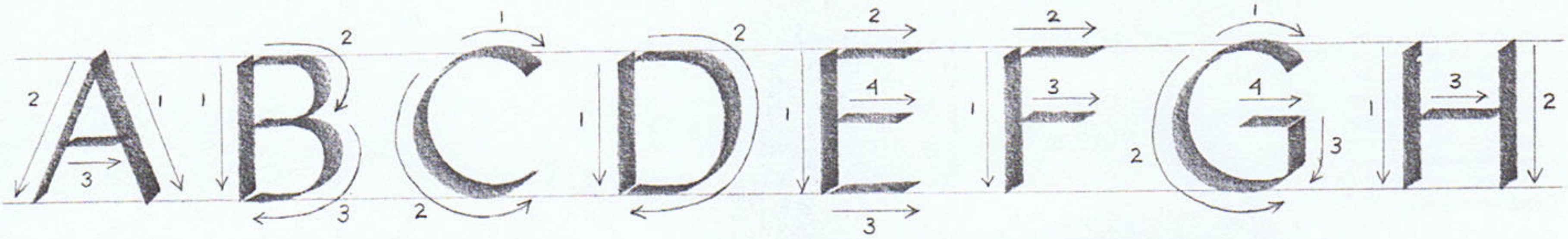
Remember the six basic strokes of the roman alphabet.

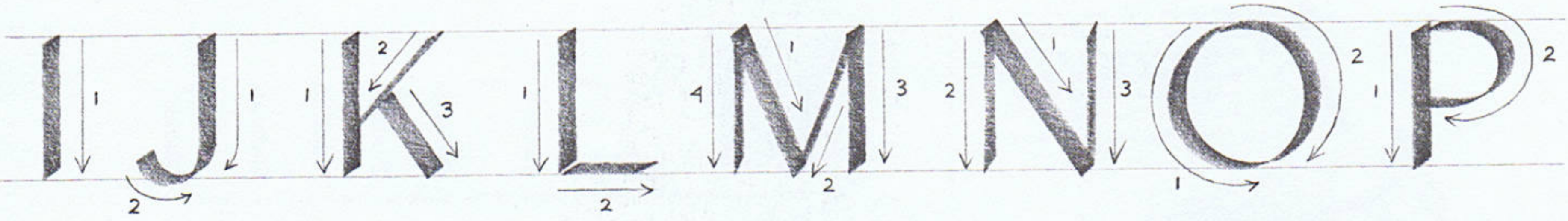
Drawing the thick and thin roman alphabet

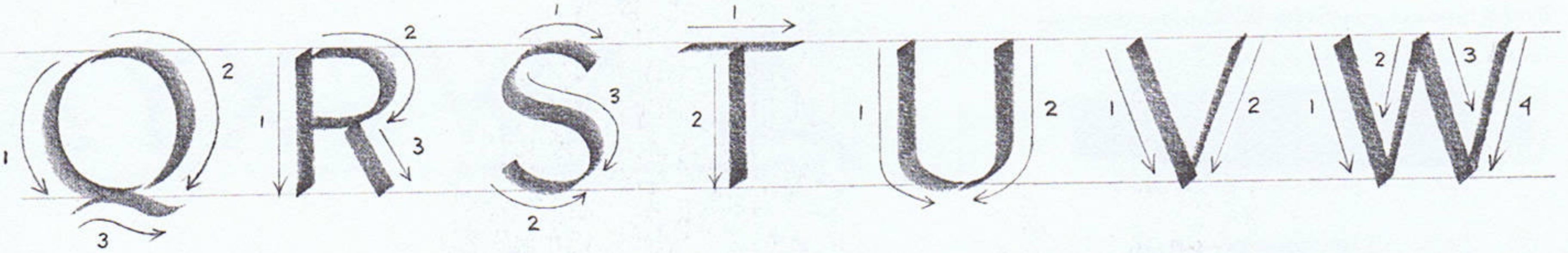
Here we show you how to draw the basic strokes of the very important thick and thin roman alphabet – important because it is the alphabet upon which every one of the hundreds of roman faces such as Caslon, Bodoni, and Garamond are constructed. It will be a simple matter to render any of the roman faces when you know each character or letter of this alphabet.

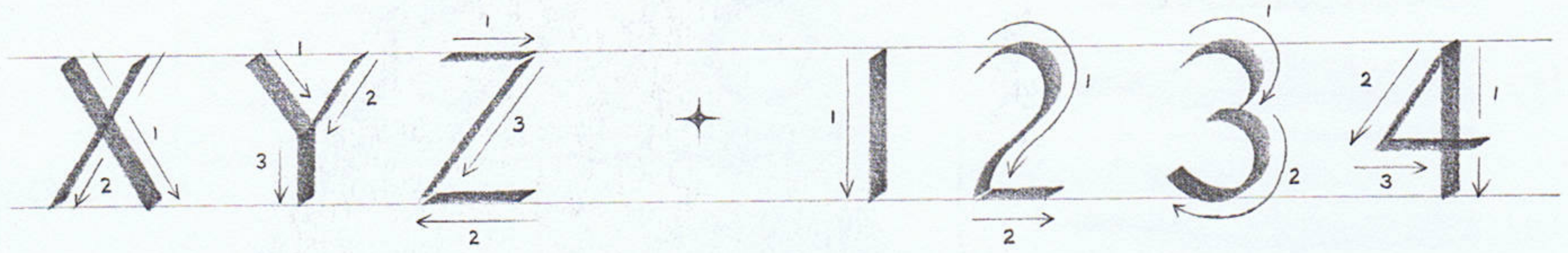
The thick and thin alphabet is made by drawing the basic alphabet of page 6 with a chisel-point pencil. You will use only the six basic strokes shown on page 9 and above. Remember to hold the front edge of the chisel point at an angle of thirty degrees to the horizontal guide lines. Numbered arrows show the sequence and direction in which to make each stroke. The examples on this page were made with a small sketching pencil sanded down to a chisel point one-eighth of an inch wide. They are reproduced the same size they were drawn.

Draw two guide lines for the caps and a third line as a guide for the tops of the lower-case letters. These letters are about two-thirds as high as caps. We say about because there is no set rule for the proportion of lower-case letters to caps. It varies slightly with different faces.

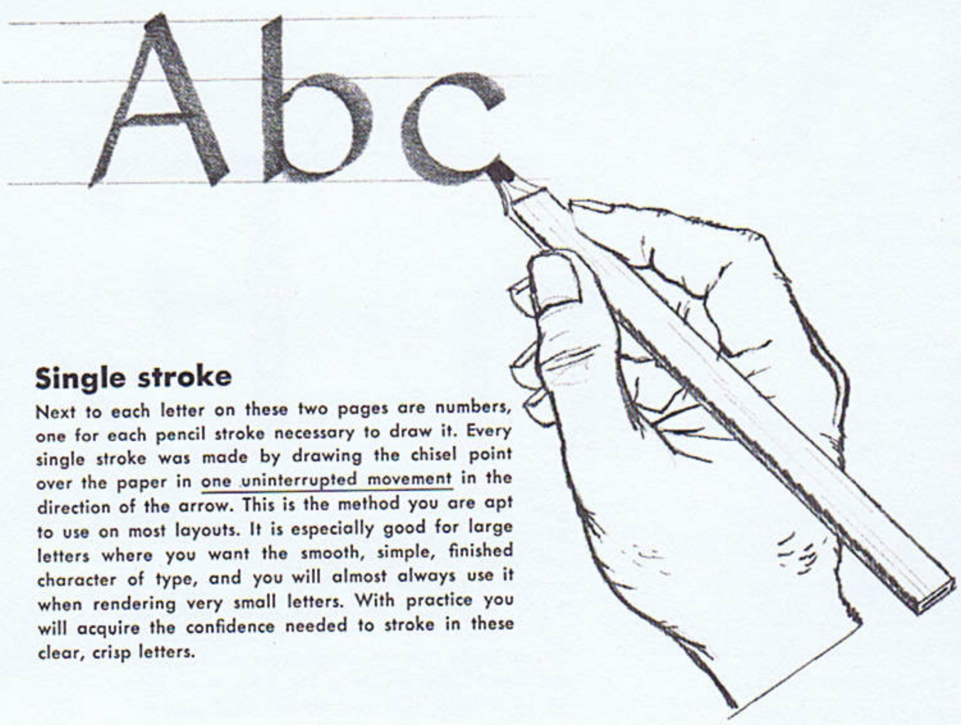






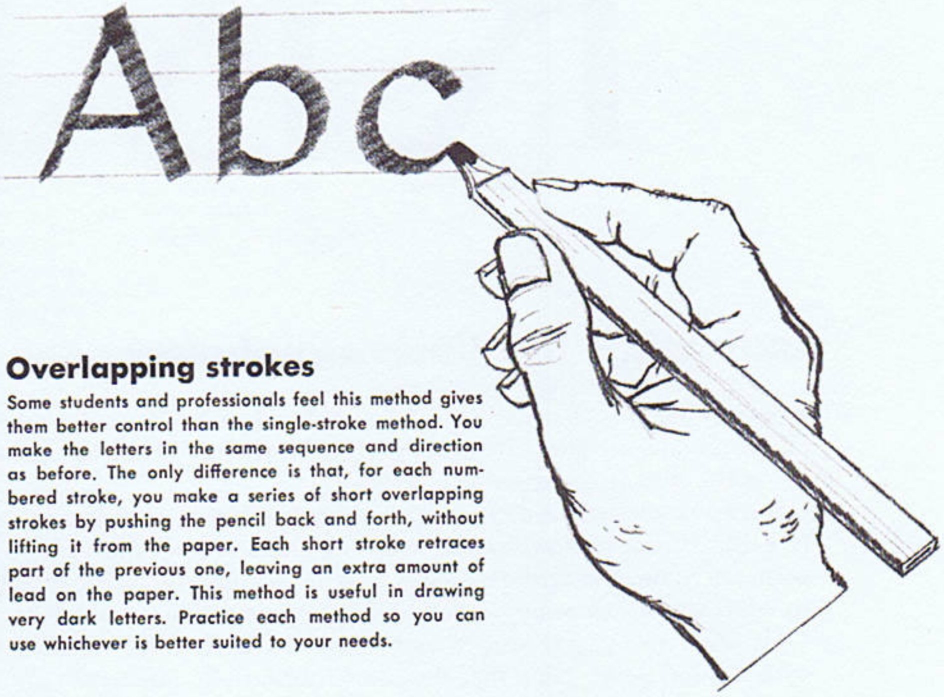


Two methods of rendering



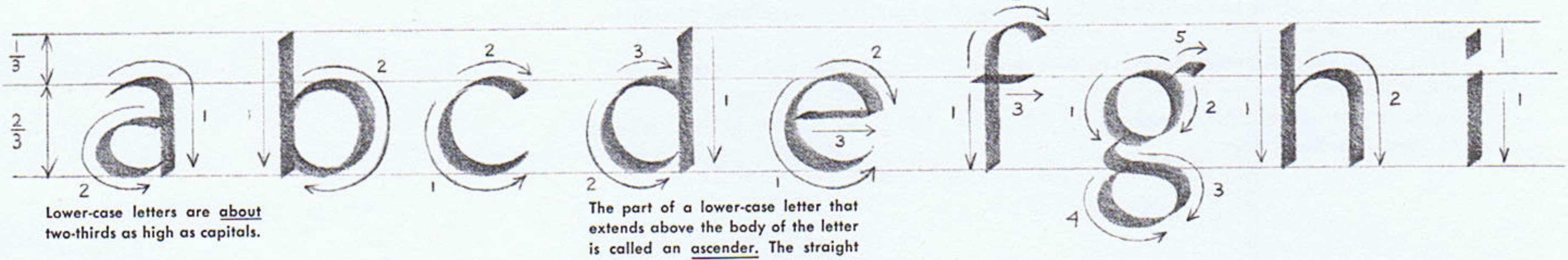
Single stroke

Next to each letter on these two pages are numbers, one for each pencil stroke necessary to draw it. Every single stroke was made by drawing the chisel point over the paper in one uninterrupted movement in the direction of the arrow. This is the method you are apt to use on most layouts. It is especially good for large letters where you want the smooth, simple, finished character of type, and you will almost always use it when rendering very small letters. With practice you will acquire the confidence needed to stroke in these clear, crisp letters.



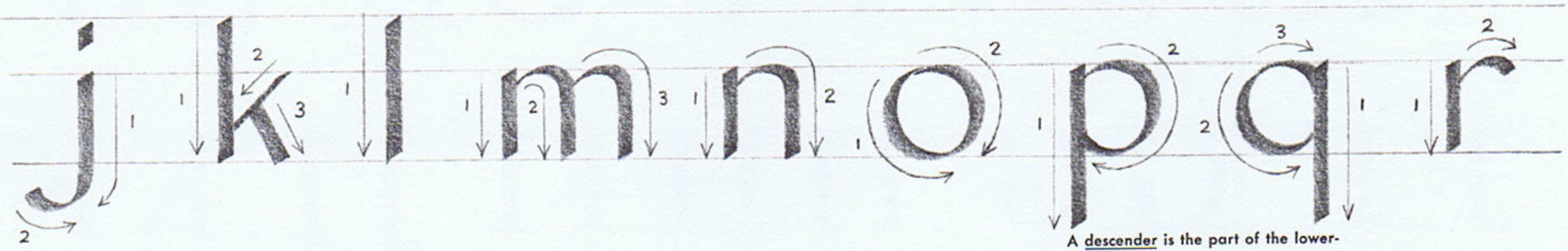
Overlapping strokes

Some students and professionals feel this method gives them better control than the single-stroke method. You make the letters in the same sequence and direction as before. The only difference is that, for each numbered stroke, you make a series of short overlapping strokes by pushing the pencil back and forth, without lifting it from the paper. Each short stroke retraces part of the previous one, leaving an extra amount of lead on the paper. This method is useful in drawing very dark letters. Practice each method so you can use whichever is better suited to your needs.

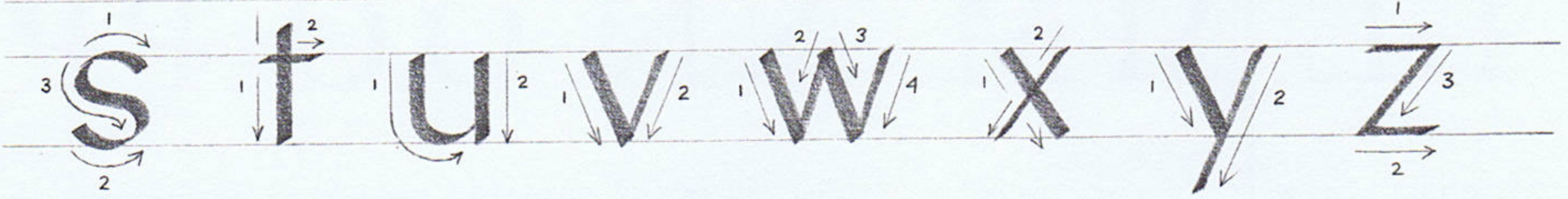


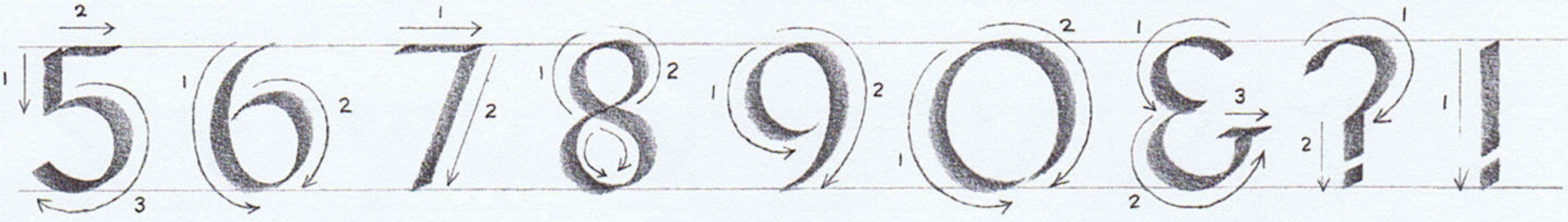
Lower-case letters are about two-thirds as high as capitals.

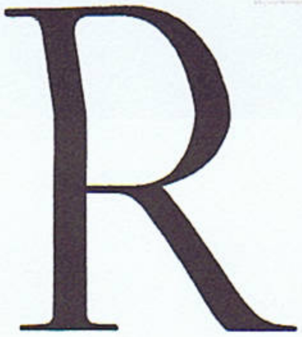
The part of a lower-case letter that extends above the body of the letter is called an ascender. The straight stroke of the d is an example. Except in the t, ascenders are as high as the capital letters are.



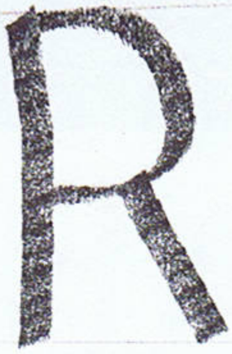
A descender is the part of the lower-case letter that extends below the body — about as far as the ascender rises. The verticals of the p and q are examples of descenders.



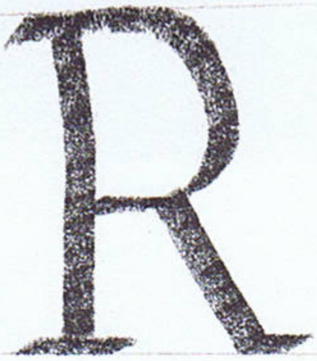




This is a finished Caslon letter.



This is the thick and thin chisel-point letter you have been making.



Now add the serifs and you have the pencil indication of a Caslon R.

Indicating the Caslon alphabet

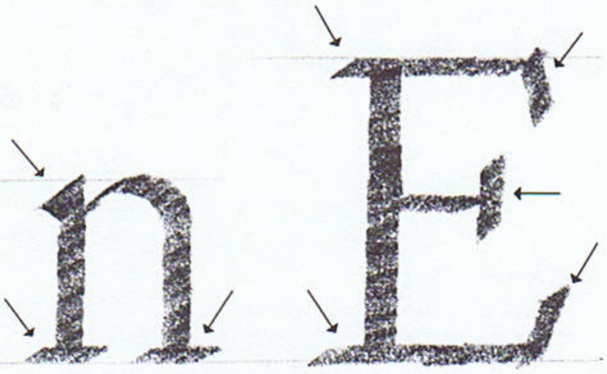
Here you see how to make the thick and thin letters into Caslon, the most widely used of all the roman faces, by adding serifs. Serifs are the small strokes at the end of the main strokes or stems of a letter.

We have selected Caslon for your study because it is the most widely used roman face and it also conforms most closely to the thick and thin strokes made with a chisel point. It is also the face which has most in common with other roman faces because its serifs are not extreme – they are average in thickness, pointedness, and length.

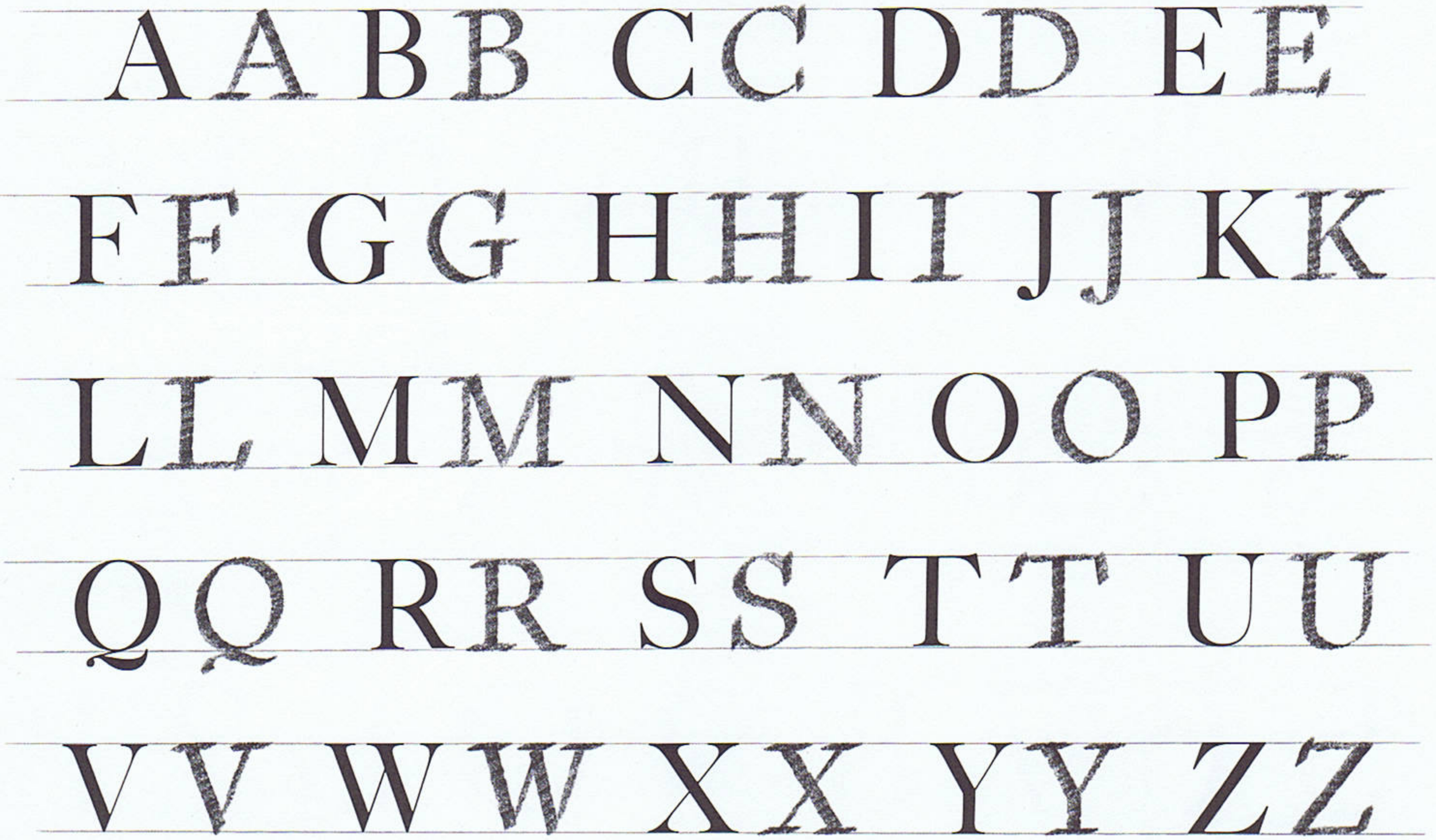
On these two pages, next to each finished Caslon letter we show how to indicate it with a chisel point. Note that the pencil indications interpret only the general characteristics of the finished Caslon letters; they do not attempt to copy them in every detail. The purpose of layout lettering is to show the character of an alphabet with a minimum of work.

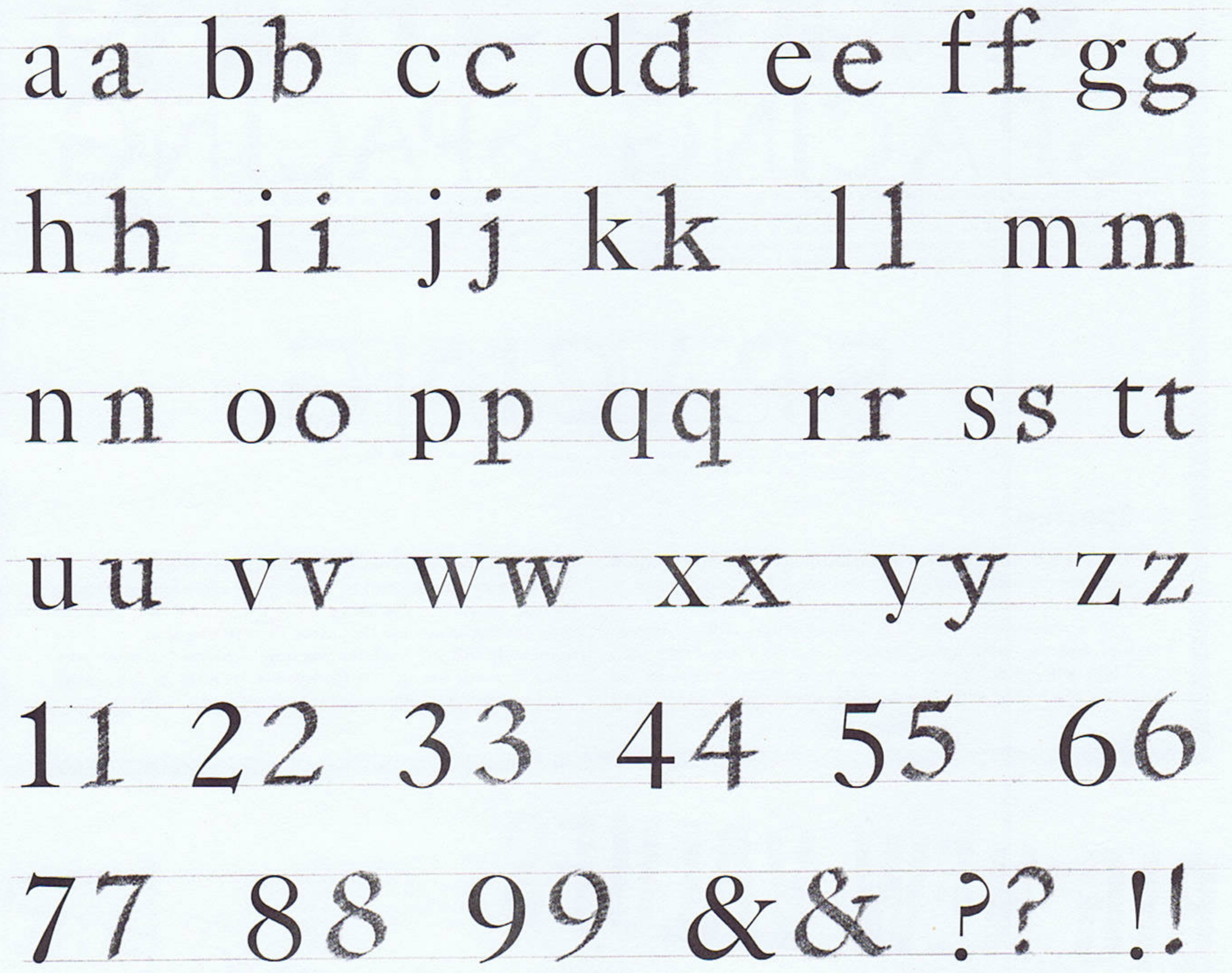
Here is the first exception to our rule of holding the chisel point at a thirty-degree angle. When you draw the thin diagonals or verticals, as in the A or N, turn the chisel point slightly to avoid undue thickness in the stroke. For all lower-case Caslon, keep your pencil at thirty degrees.

The sequence of strokes is the same as for the roman alphabet on pages 10 and 11.

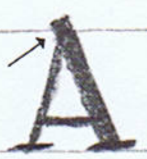


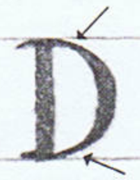
Making serifs: (*Left*) The arrows point to the serifs, which are each made with one stroke. The chisel-point pencil does not make serifs identical with those of Caslon type, but they are close enough in character for layout work. (*Right*) The E has the principal serifs used on the capital letters of Caslon. The serifs on the left side of the E were made with the same stroke as the upper and lower horizontal bars. The other three serifs were each made with an individual short stroke.

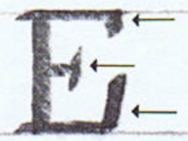


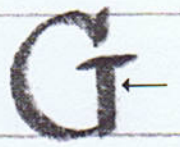

aa bb cc dd ee ff gg
hh ii jj kk ll mm
nn oo pp qq rr ss tt
uu vv ww xx yy zz
11 22 33 44 55 66
77 88 99 && ?? !!

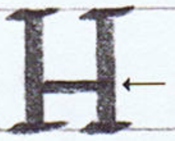
Don't make these mistakes

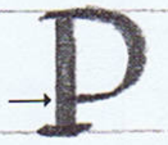

Heavy diagonal stroke too high above thin one.

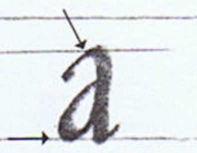

Curve sweeps in too soon and makes enclosed space too small.

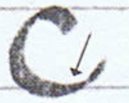

Serifs are inconsistent in size.

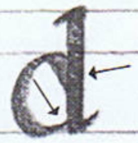

Vertical stroke too high.

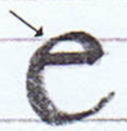

Crossbar too low.

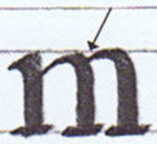

Bottom curve too low.

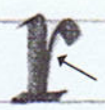

Curves too sharp.

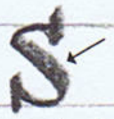

Bottom curve too wide.

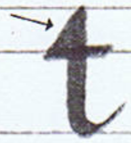

Curves do not join vertical correctly.

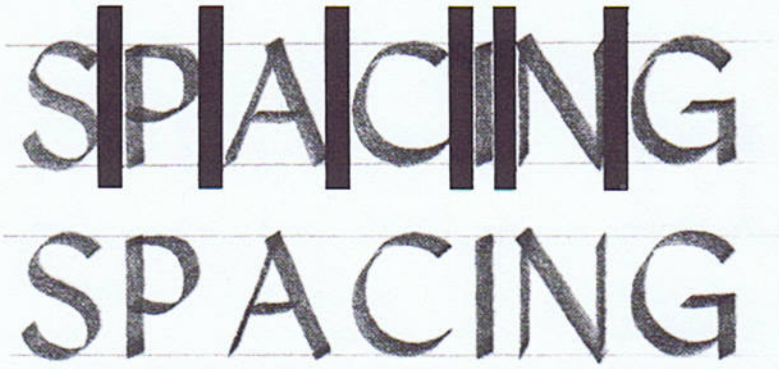

Enclosed space too small.


Curve joins middle stem too high. Spaces between verticals are not equal.

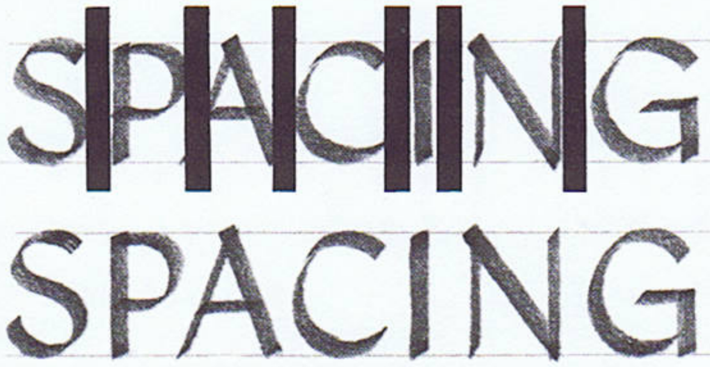

Short stroke too low.


Center stroke should be curved, not straight.

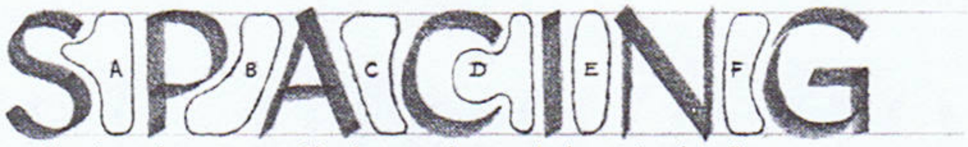

Serif too big.



Wrong — mechanical spacing: Here a word with identical spaces between the letters is reproduced twice. In the top line black bars of equal width show that all the letters are the same distance apart. Examine the word without the bars and notice how uneven and spotty it looks. There is too much space between the P, A, and C, while the I and N look crowded.



Right — optical spacing: Here the word is spaced optically — using the eye, not a ruler, as a guide — to give a good over-all pattern. There are neither holes nor dark areas. Study the black bars in the top line to see how the spacing is adjusted to suit each pair of letters.



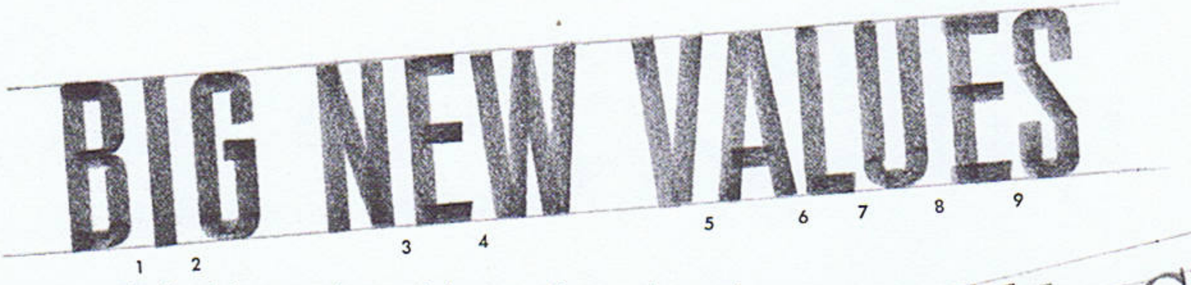
Here is another way to consider the spaces between the letters. It makes allowances for the irregular shapes of letters. While the spaces are not equal in width, they are visually equal. To the eye, area A = B = C = D = E = F.

Spacing

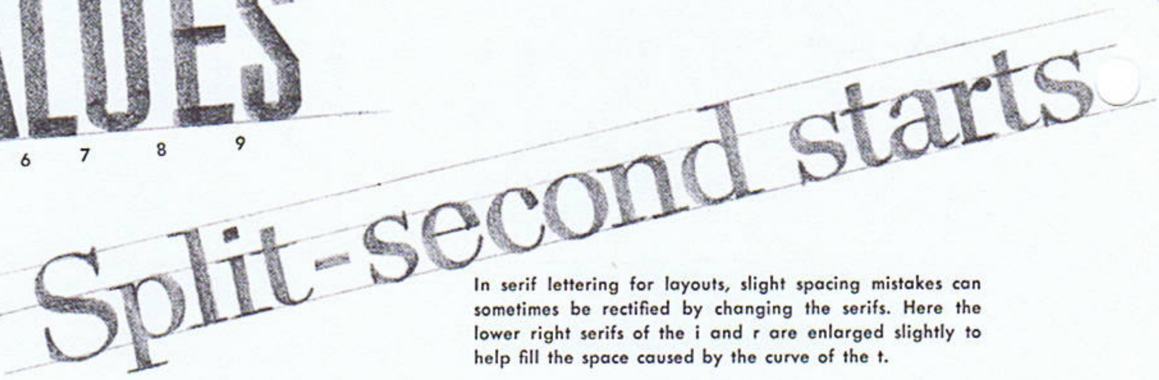
To do good lettering, it is not enough to know how to draw each letter correctly. You must also know how much space to put between letters, between words, and between lines.

In a well-lettered line, each pair of letters look as though they had the same space between them as every other pair. There will be no "holes" between some letters caused by too much space. Nor will there be dark areas because of too little space. The line should have a uniform pattern throughout.

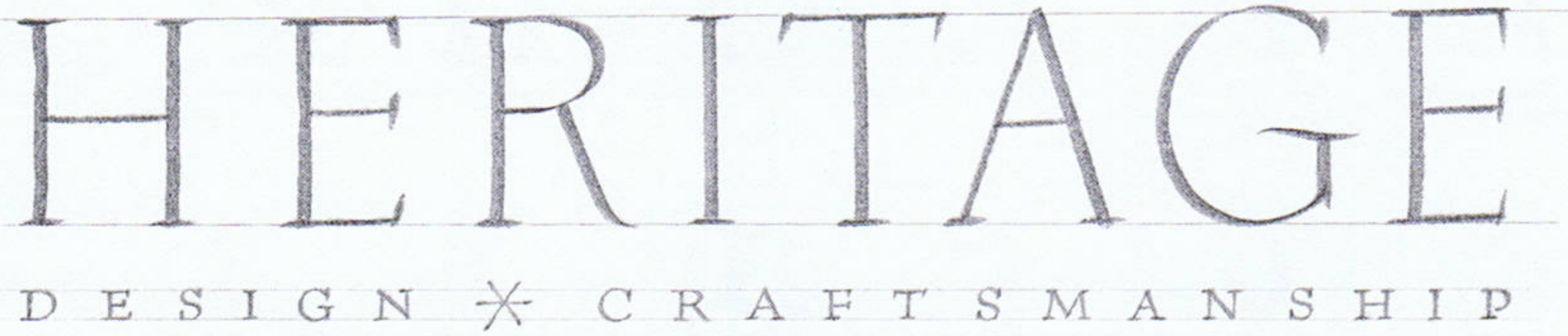
A ruler cannot be used to measure the space between letters because letters are not uniform in shape. Our best guide to good spacing is our eye, for, after all, lettering is an art, not a science. On this and the following pages we show you some principles that will help you to space letters correctly so the over-all effect is pleasing and the words are easy to read.



This line looks correct because of the space adjustments between the letters. Spaces 1, 2, 3, and 8 are equal because they separate letters with parallel sides. At 4 and 6 the diagonal almost touches the adjoining letter to offset the wedge of space. The V overhangs the A at 5. The bar of the L is shortened because there is so much space above it. There is considerable space in the E and S, so they are put close together.

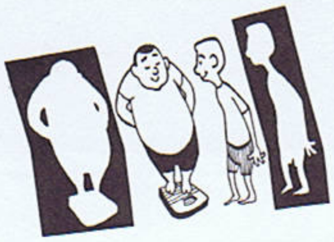


In serif lettering for layouts, slight spacing mistakes can sometimes be rectified by changing the serifs. Here the lower right serifs of the i and r are enlarged slightly to help fill the space caused by the curve of the t.

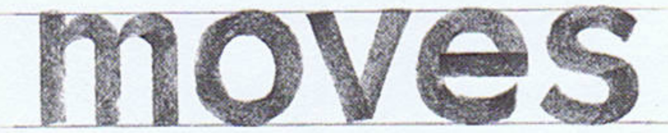


These words are letterspaced: For reasons of design, words may be letterspaced — the letters may be drawn further apart than normal. The amount of letter spacing can vary, but use it sparingly because letters with too much spacing are generally not as easy to read as those with normal spacing. The same principles apply when a word is letterspaced as when normally spaced.

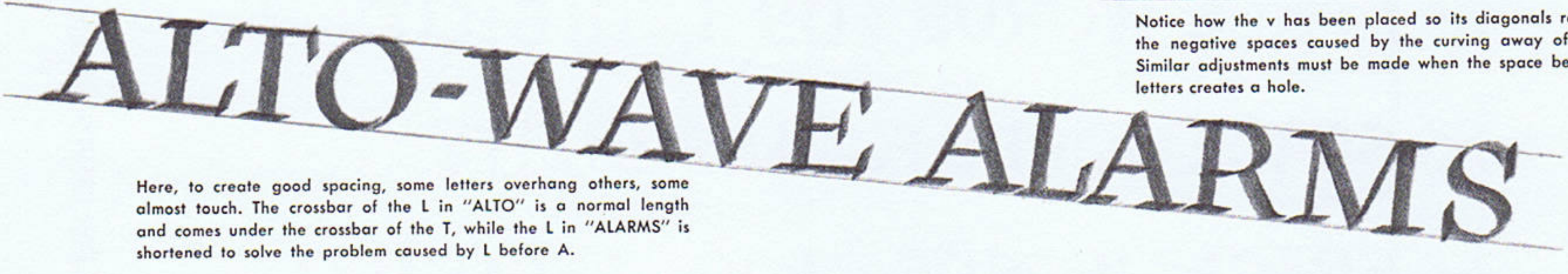
watch your negative patterns



The cartoon figures *(right)* are easily recognized as a fat man and a thin one not only by their shape but by the shape of the space around them — called negative space. (This space is shown in black around the two silhouettes.) The negative space around a letter also helps us distinguish it from other letters. Negative space is important in determining how close to put any two letters.



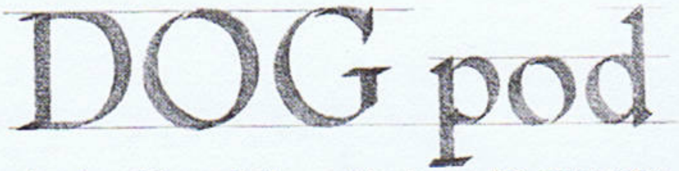
Notice how the v has been placed so its diagonals reach out to fill the negative spaces caused by the curving away of the o and e. Similar adjustments must be made when the space between any two letters creates a hole.



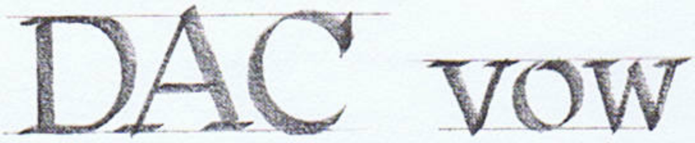
Here, to create good spacing, some letters overhang others, some almost touch. The crossbar of the L in "ALTO" is a normal length and comes under the crossbar of the T, while the L in "ALARMS" is shortened to solve the problem caused by L before A.

Common spacing problems

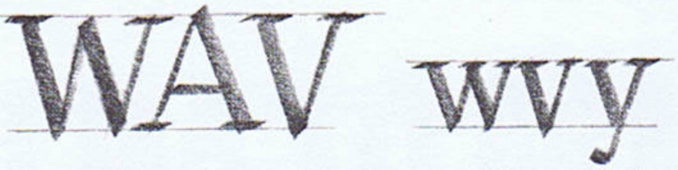
In certain combinations of letters spacing problems may arise. On this page we show you the commonest of these problems and how you can solve them. Sometimes you will have to alter the shapes of your letters slightly — but at no time should the change seem to cripple the letter or even be obvious. You must use great restraint in making any changes in the shapes of letters to improve spacing, lest you have good spacing but poor lettering.



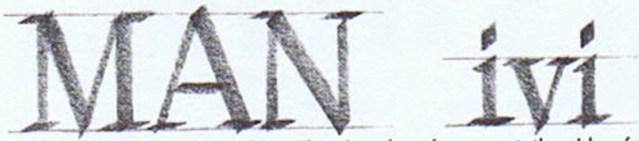
Round next to round: These must be closer at their nearest points than most other combinations because the space increases at top and bottom as they curve away from each other.



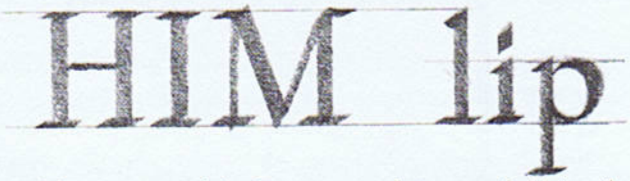
Round next to slanting: A combination that must be very close at their nearest points because they curve and slope away from each other.



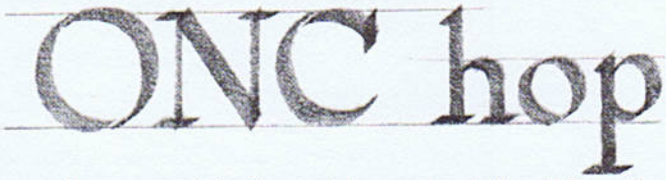
Slanting next to slanting: When they are parallel, as at left, the space is about the same as for two verticals — but when they are not, as at right, they must nearly or actually touch.



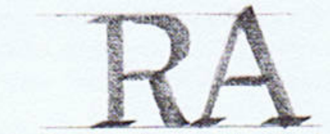
Upright next to slanting: There's a lot of space at the side of the diagonal, so, to offset it, the letters must be as close as possible — their serifs may even join.



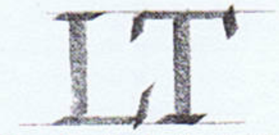
Upright next to upright: Put more space between vertical letters than any other combination because there are no white areas cutting in to make the space look wider.



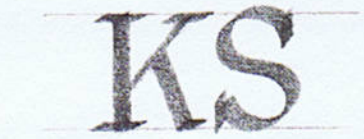
Round next to upright: They must be very close in the middle to offset the space at the top and bottom of the curve.



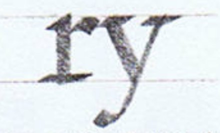
A difficult pair: The tail of the R must be shortened and so must the adjoining serif.



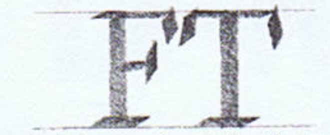
Opposing bars: The L must be moved in so that its large serif is overhung by the crossbar of the T.



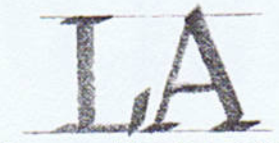
Space inside: Both letters have ample space inside them so they don't need much "air" in between. However, they do need some.



Bottom space: Shorten the curve on the r and move it very close to the y to offset the negative space.



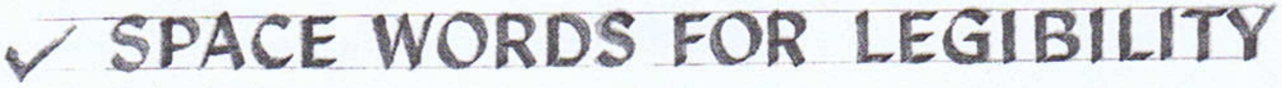
Adjoining horizontals: Slightly shorten the top bars of the F and T and place them close together.



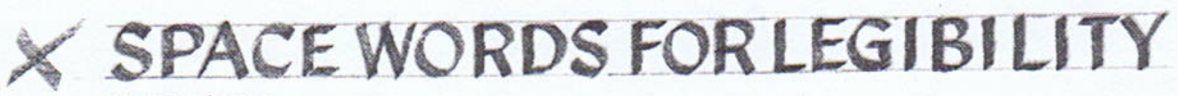
Top space: Bring them as close together as possible by slightly shortening the serif of the A and the crossbar on the L.

Get good color

Letters should parade across the line in an optically uniform way. When they are properly spaced and drawn, the lettering is said to have "good color." There should be no stragglers to create loose, irregular spaces — this makes the color too light. Nor should there be any bunching up of letters — this makes the color too dark.


SPACE WORDS FOR LEGIBILITY

Good word spacing


SPACEWORDSFORLEGIBILITY

Not enough space

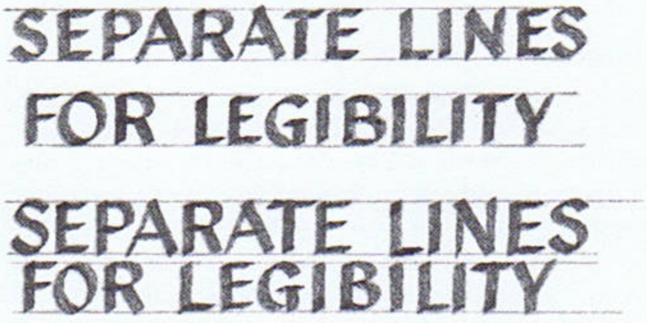
SPACE WORDS FOR LEGIBILITY

Too much space

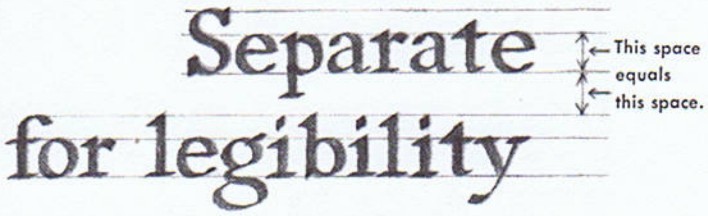
Word spacing and line spacing

The reader can tell where one word ends and another begins because there is a space between them. If there is not enough space, the words run together and look like so much gobbledygook. On the other hand, if there is too much space between the words, they look unrelated and are difficult to read. At the top of the page you see three examples showing the right amount of word spacing, too little, and too much.

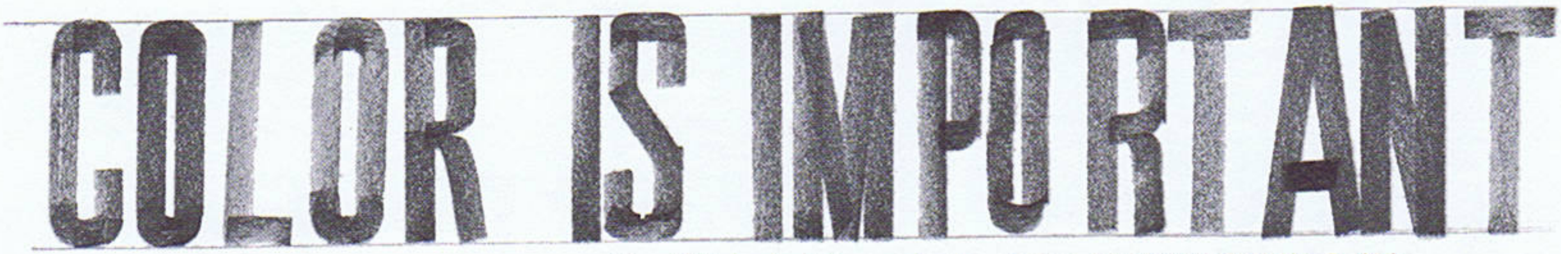
The readability of lettering is influenced by the space between the lines as well as between letters and words. Here, again, there are no standard rules — your eye and artistic judgment must be your guide. The most common mistake is to jam long lines of lettering or type too close together. Except where you purposely place letters, words, or lines close together for a special effect, you should have enough "air" or space between them — to make it easy for the reader to see what he is reading.


SEPARATE LINES
FOR LEGIBILITY
SEPARATE LINES
FOR LEGIBILITY

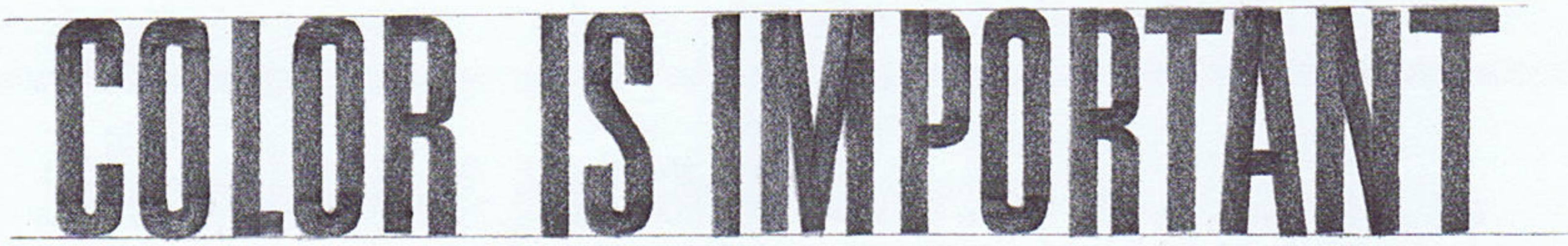
Because there is adequate space between them, the two upper lines are easier to read than the two immediately above.


Separate
for legibility
This space
equals
this space.

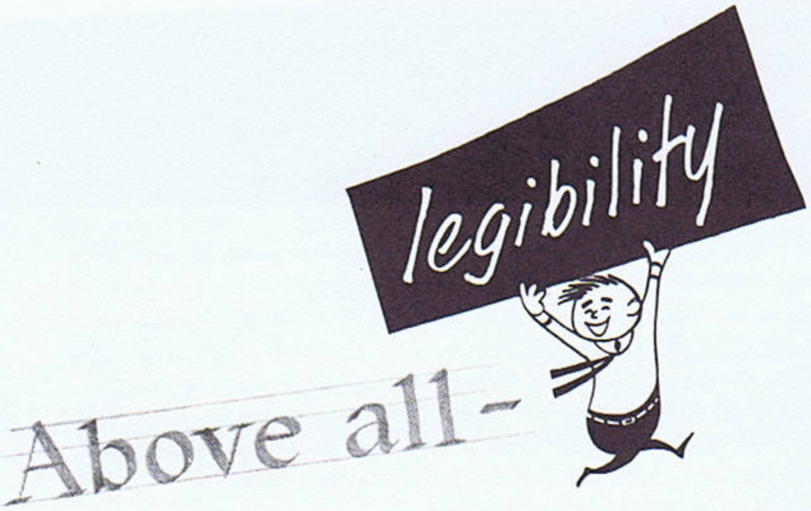
This is a good proportion for line spacing.

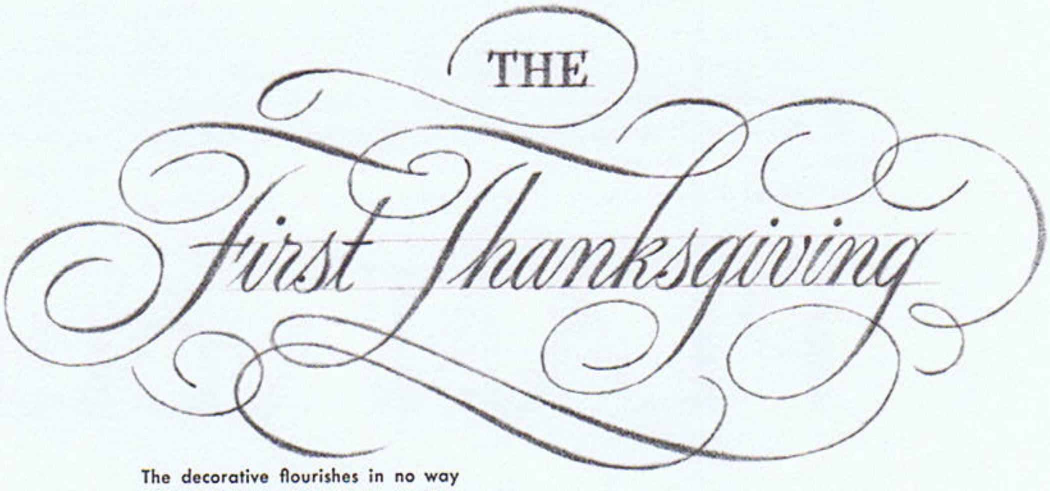

COLOR IS IMPORTANT

A line of lettering should have good color — an even, consistent tone or pattern. To check the color of your lettering, squint at it through half-closed eyes. In this line the color is poor for three reasons: the letters are poorly spaced, they are not the same value, and some are more condensed than others.

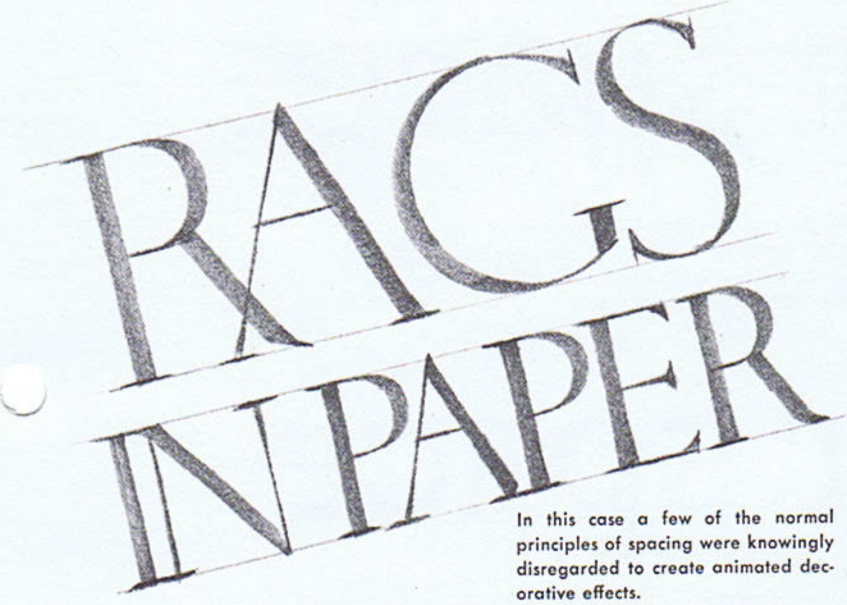

COLOR IS IMPORTANT

The color of this line is good because the letters are well spaced, condensed consistently, and of the same value. Don't worry about slight variations in value. These are natural in pencil lettering — and, fortunately, they are also desirable because they give added interest and character to the line.

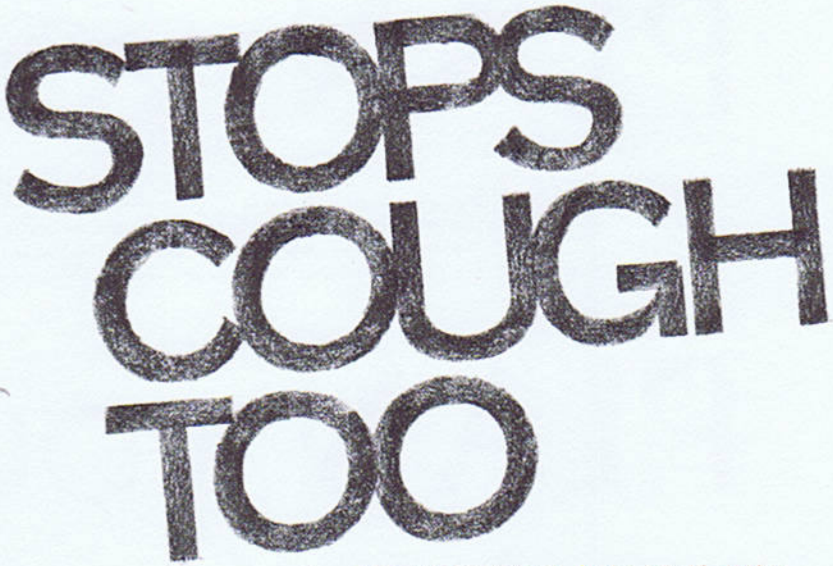




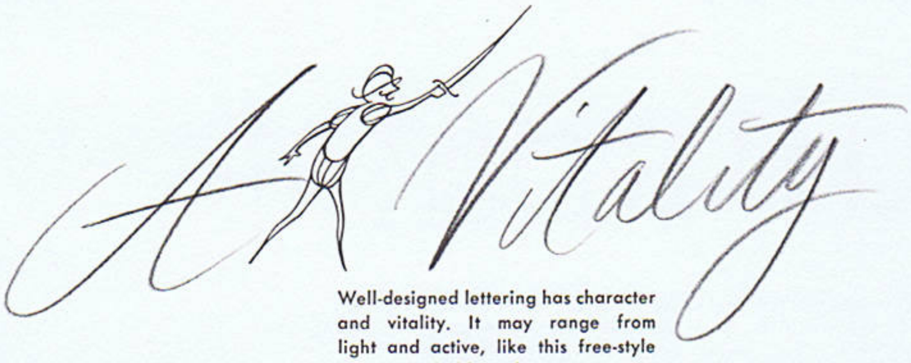
The decorative flourishes in no way reduce the legibility of these attractive and well-spaced letters.



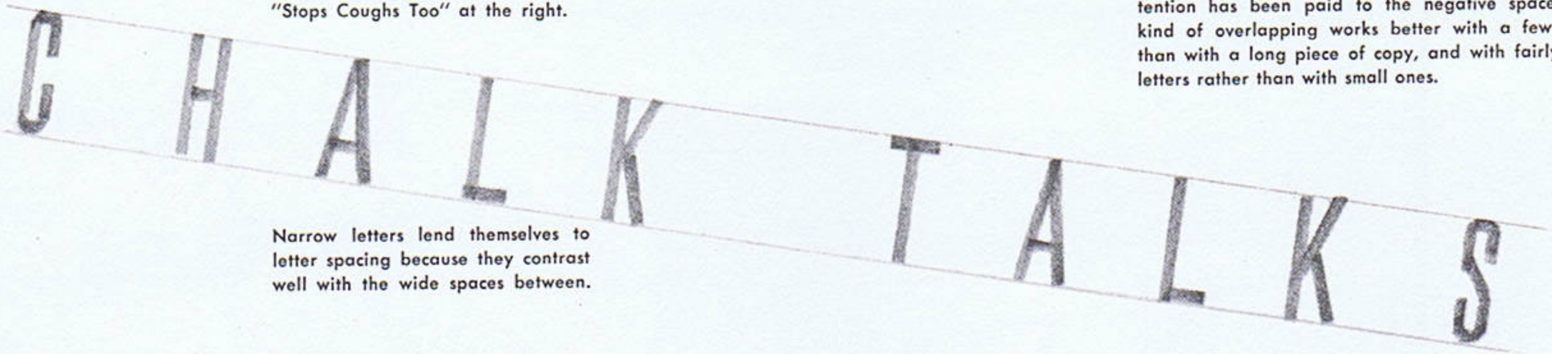
In this case a few of the normal principles of spacing were knowingly disregarded to create animated decorative effects.



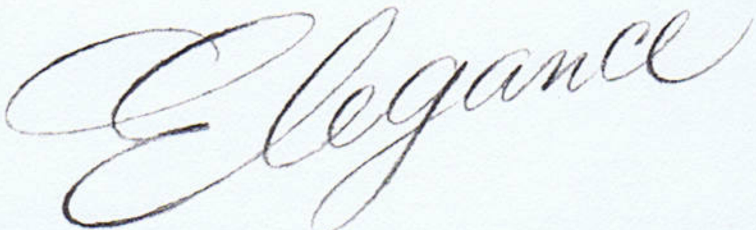
To achieve this eye-catching design, normal spacing principles were violated — but in such a way that the words remain legible. Letters touch and overlap but their forms are never destroyed because careful attention has been paid to the negative spaces. This kind of overlapping works better with a few words than with a long piece of copy, and with fairly large letters rather than with small ones.



Well-designed lettering has character and vitality. It may range from light and active, like this free-style script, to bold and strong, as in "Stops Coughs Too" at the right.



Narrow letters lend themselves to letter spacing because they contrast well with the wide spaces between.



Even in a very free style of script the spacing must help create a uniform color.

Use lettering rules creatively

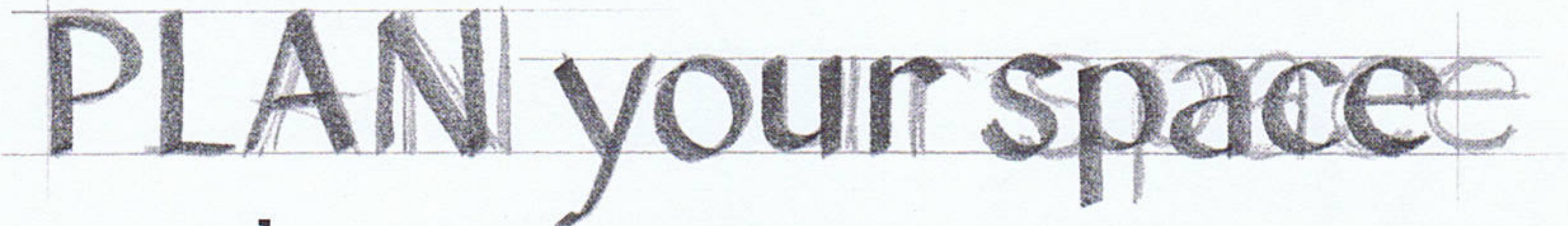
The principles of spacing we teach you here are guides — not strait jackets limiting your creative freedom. They are the rules through which you will learn what liberties you can take to produce good, easily read lettering to fill any need. Later in your studies we will show you how to use lettering and type in layouts in new and exciting ways, and at that time you'll have greater success if you are familiar with the fundamentals of basic lettering taught in this lesson. The examples on this page show you a few of the creative liberties you can take with these fundamentals.

How to do layout lettering

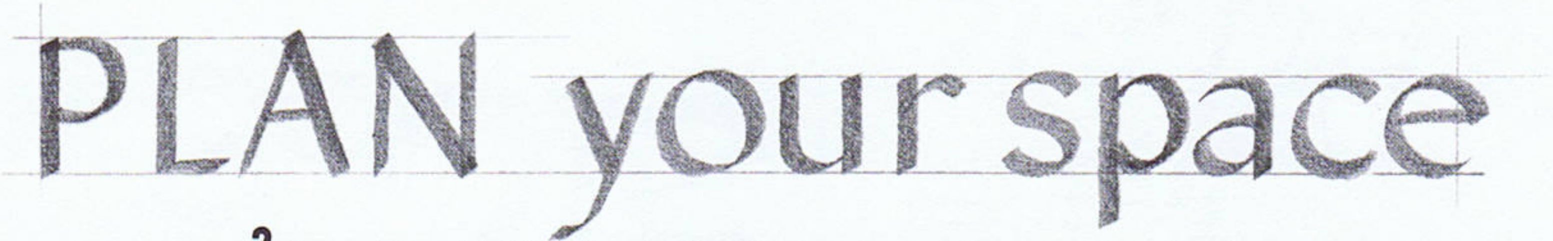
On these two pages, step by step we show you how to do layout lettering. You won't always make the three preliminary tracings you see here — sometimes you may do only one and at others maybe four or five. It doesn't matter how many you make — the important thing is to get a good tracing. The tracing has much to do with the artistic excellence of your finished layout.

We show the T-square being used for the verticals and horizontals. This is an excellent way to get good crisp, straight lines, especially on a very finished job, but it is not a must. Many lettering men make all the strokes freehand, though they may rely on T-square lines on the tracing underneath to help them get their finished lines straight. You should stroke your horizontal lines and serifs along the T-square edge. It gives a neat, craftsman-like appearance to a line of roman lettering.

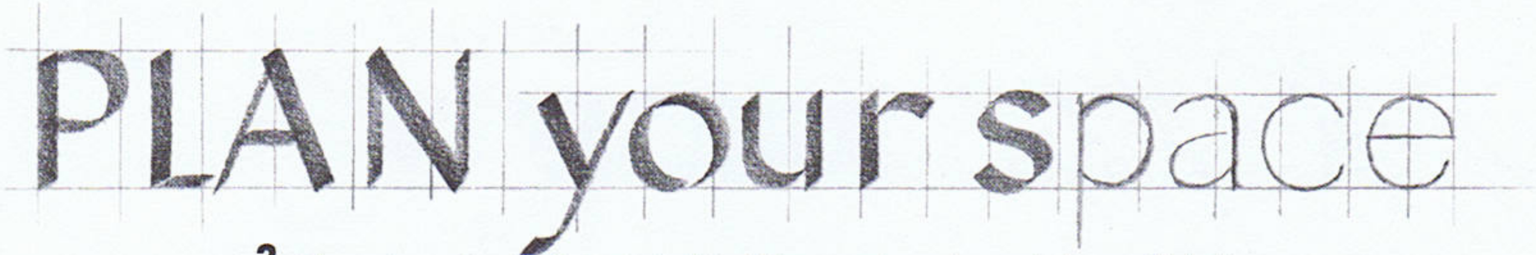
Always keep your pencil well pointed so all your lines look equally crisp. The chisel point will draw every stroke needed to produce a completed letter. Don't hesitate, however, to make adjustments with a pointed pencil.



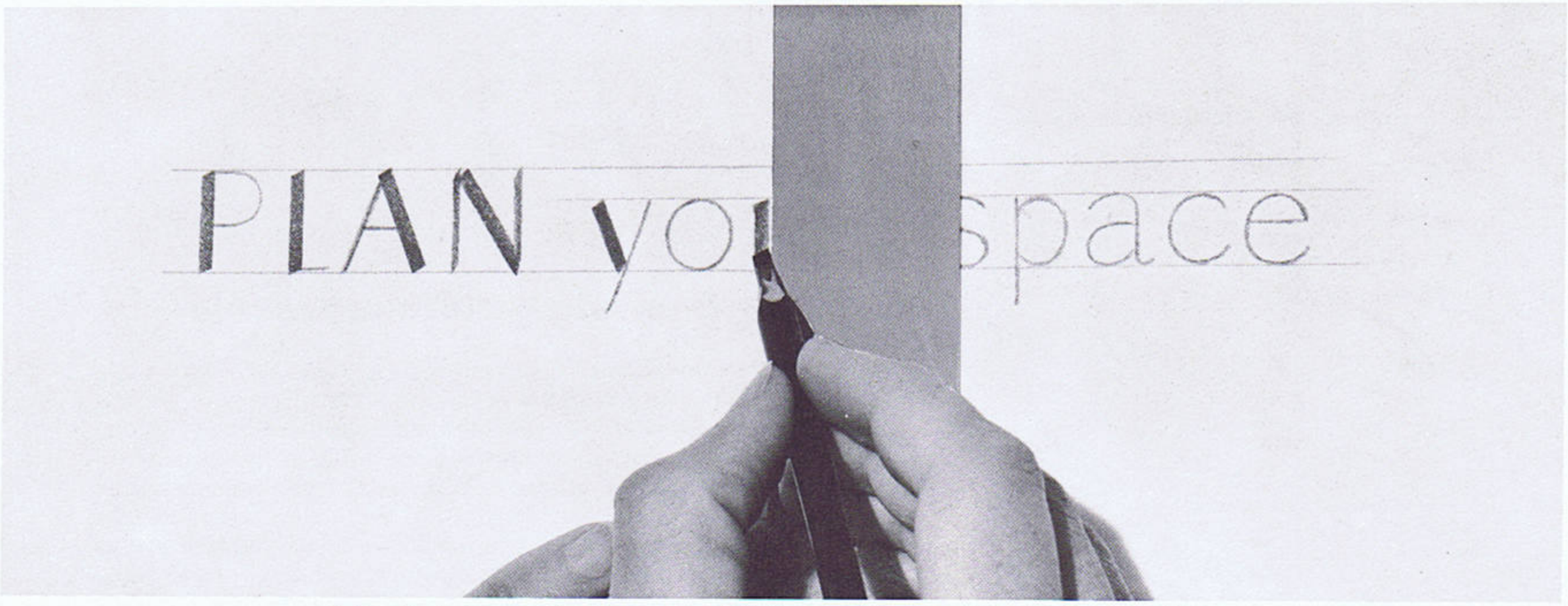
1 With a sharp HB pencil and your T-square, rule light guide lines for the tops and bottoms of the letters. Now, with the same pencil, make a trial run-through, lightly sketching the letters almost as though you were writing them. Don't refine the letters — all you are doing at this stage is trying to fit the letters to the line. With a soft chisel point, reletter over your light lines and try to come out even, as we show above.



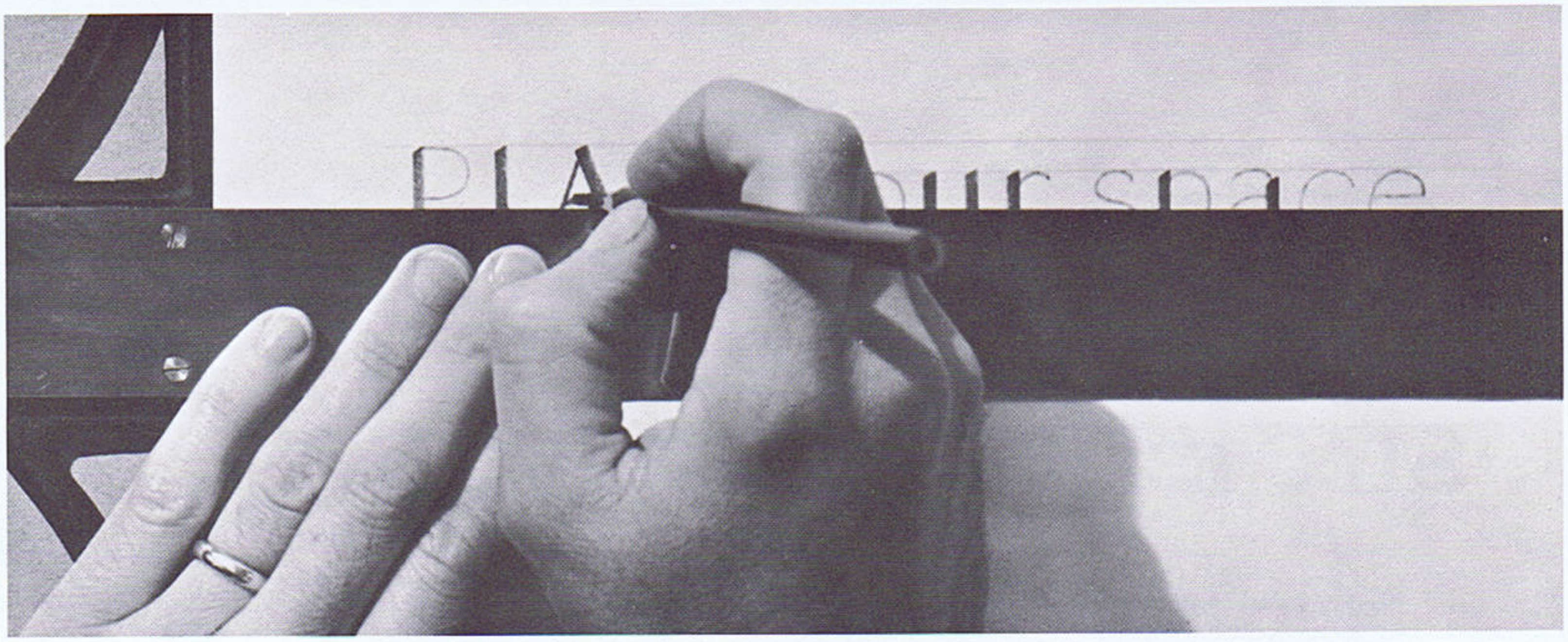
2 Tear your first rough sketch from the pad and insert it under a clean sheet. Now make another run-through, improving the proportions of the letters and the spacing. Keep the proportions of your letters and the spacing uniform. Don't tighten up or loosen up on the spacing or width of the letters if it looks as though you are going to come out wrong — you can make adjustments in the next tracing.



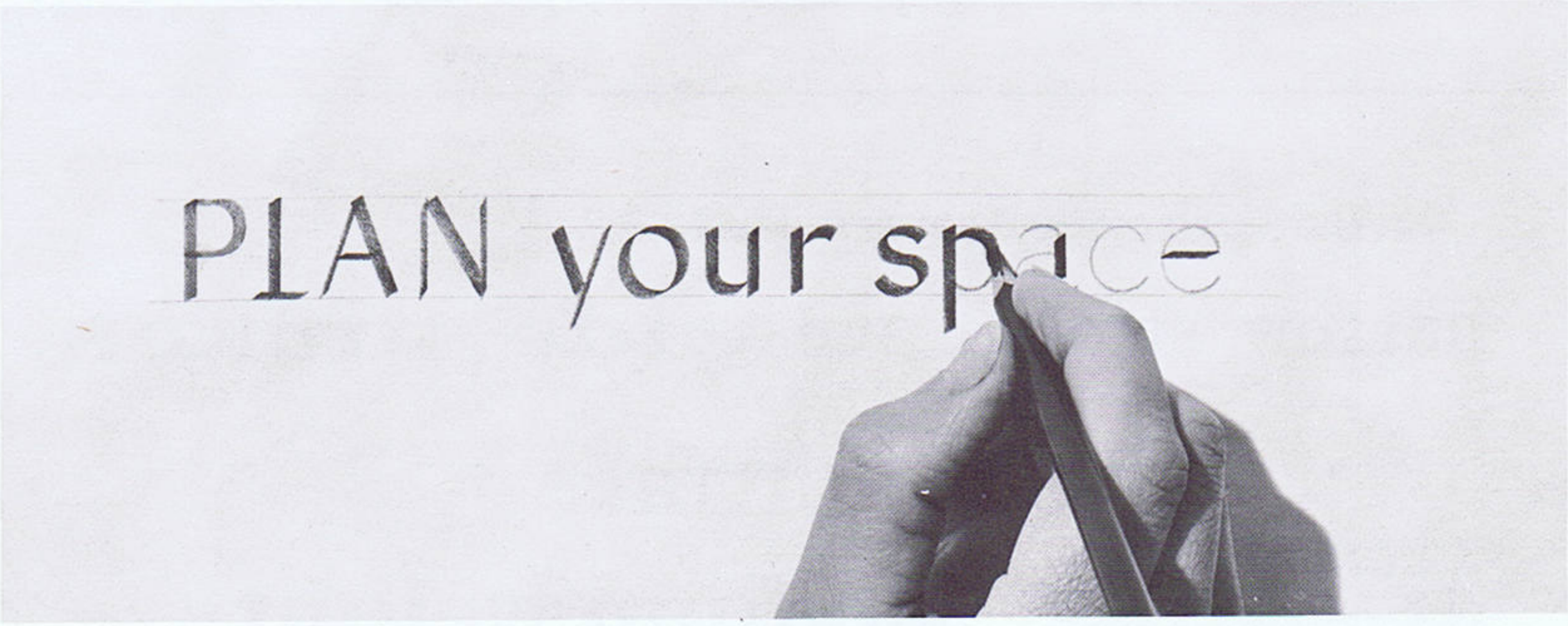
3 Make another run-through. This time it should be fairly easy to draw and space the letters to fill the line exactly. First draw the basic letters, using an HB. Then, with a chisel point of the correct width, carefully stroke in the letters, using the basic letters as a guide. (Before making the freehand vertical strokes, you may find it helpful to draw light vertical lines at frequent intervals with a triangle and use them as guides.) You now have a well-spaced line of fairly accurately drawn letters.



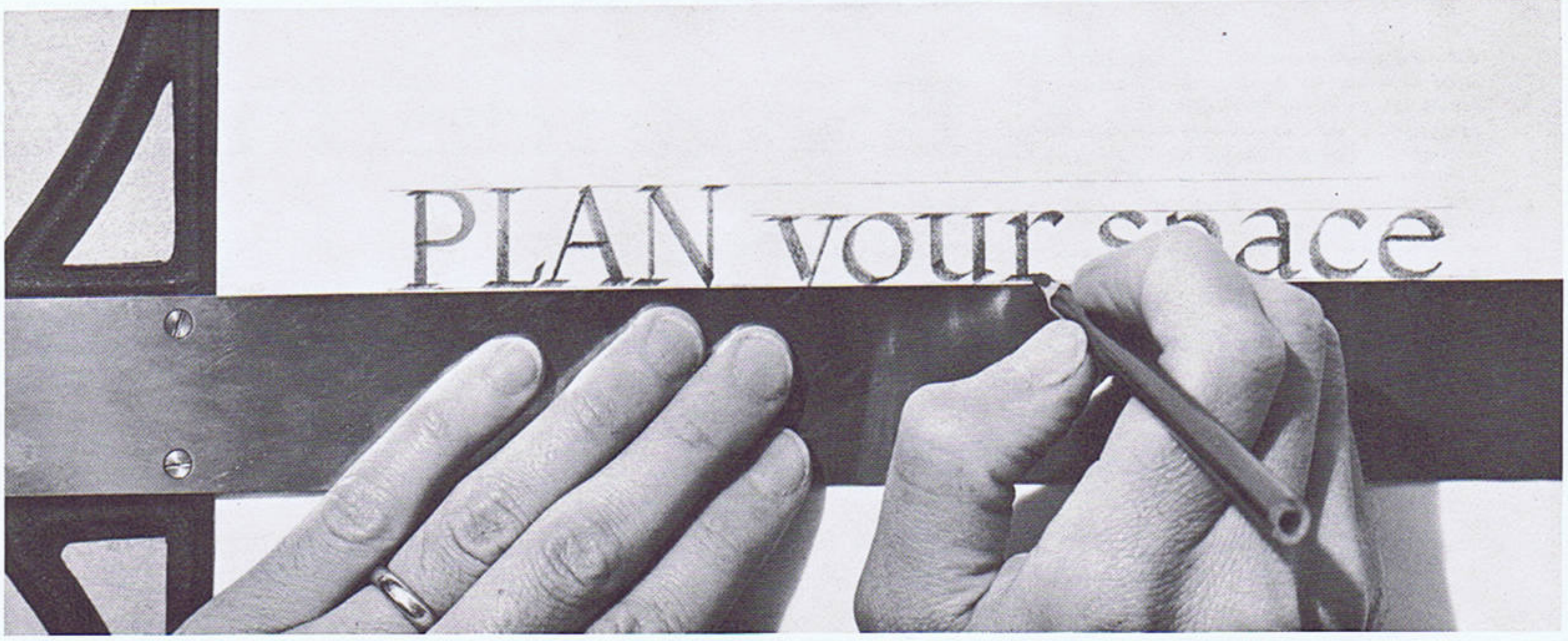
4 Place the tracing under the clean top sheet of the layout pad. Draw very light guide lines. Using the T-square — or working freehand if you prefer — draw all vertical lines with a chisel-point pencil. To make the strokes dark enough it may be necessary to run the pencil back and forth several times.



5 Now draw all the horizontal strokes, using the T-square as a straightedge. The diagonal strokes are put in either freehand or by using the triangle alone as a straightedge.



6 Stroke in the curves freehand. Keep the point of the pencil at a thirty-degree angle to the horizontal line. Strive for accuracy of proportions and any slight imperfections in the curves will not be very noticeable.



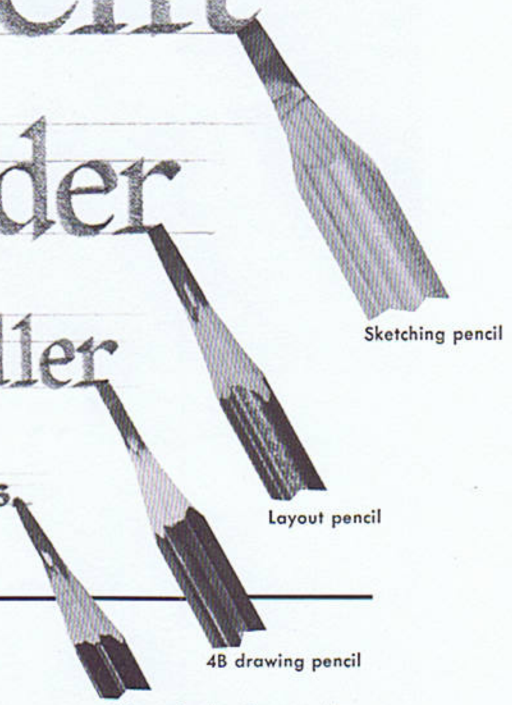
7 Complete the letters by stroking in the serifs. To give the line of lettering a crisp, even finish, use the T-square as a guide for all the horizontal serifs. Add the vertical and diagonal ones freehand.

Practice different

size letters. Use harder

pencils as the sizes get smaller

and always keep your chisel point sharp for crisp letters.



Also practice letters with

narrow strokes and **wide strokes**

Lightface

Medium weight

Boldface

Extended face

Condensed face

Different weights: Letters vary in weight as well as in size. Letters made with thin strokes are called lightface, those made with wide strokes are called boldface, and those in between are medium face or medium weight. The weight of letters is varied by varying the width of your chisel point.

Different proportions: You can create different styles of letters by changing their proportions. Letters that are narrow for their height are called condensed and those that are wide for their height are called extended. Extended letters are good when the space is wide and there is little to be said — and especially when a few words are to be given prominent display. Condensed letters are useful when a lot has to be said in a limited space.

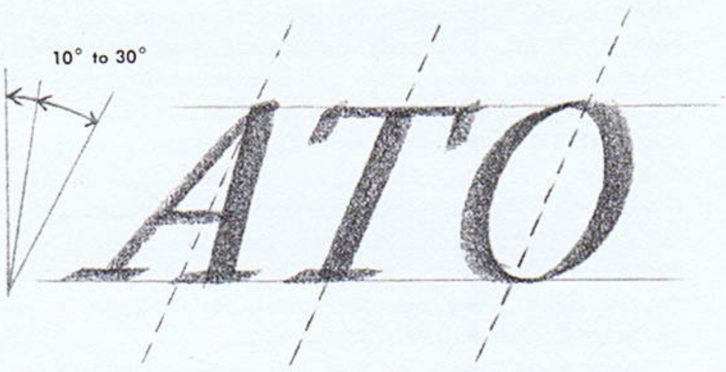
WEIGHTS MAY CHANGE

PROPORTIONS MAY CHANGE

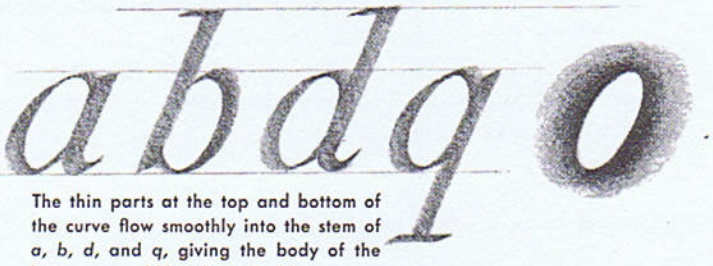
Italic letters

Italic letters slant to the right, and this slant is their most characteristic feature. They are widely used for emphasis, for a change of pace, or many other purposes. Almost every type face has an italic version, often in various weights. The term italic is used in contrast to roman, which describes the upright version of both roman and gothic faces.

The strokes for italic caps are made in the same sequence and manner as the roman caps we have shown you. It is in the lowercase letters that we find the greatest difference. Instead of serifs there are curved hairlines – the chief exceptions being the top of the ascenders on *b, d, h, k,* and *l,* which have horizontal serifs. Other noticeable differences are in the form of *a, e, f, j, k, v, w, y,* and *z.* Notice how smoothly the thin lines and the hairline serifs flow into the main stems. In the rounded letters, such as *a* and *b,* the thin lines turn and join the stems to create graceful oval-like shapes.

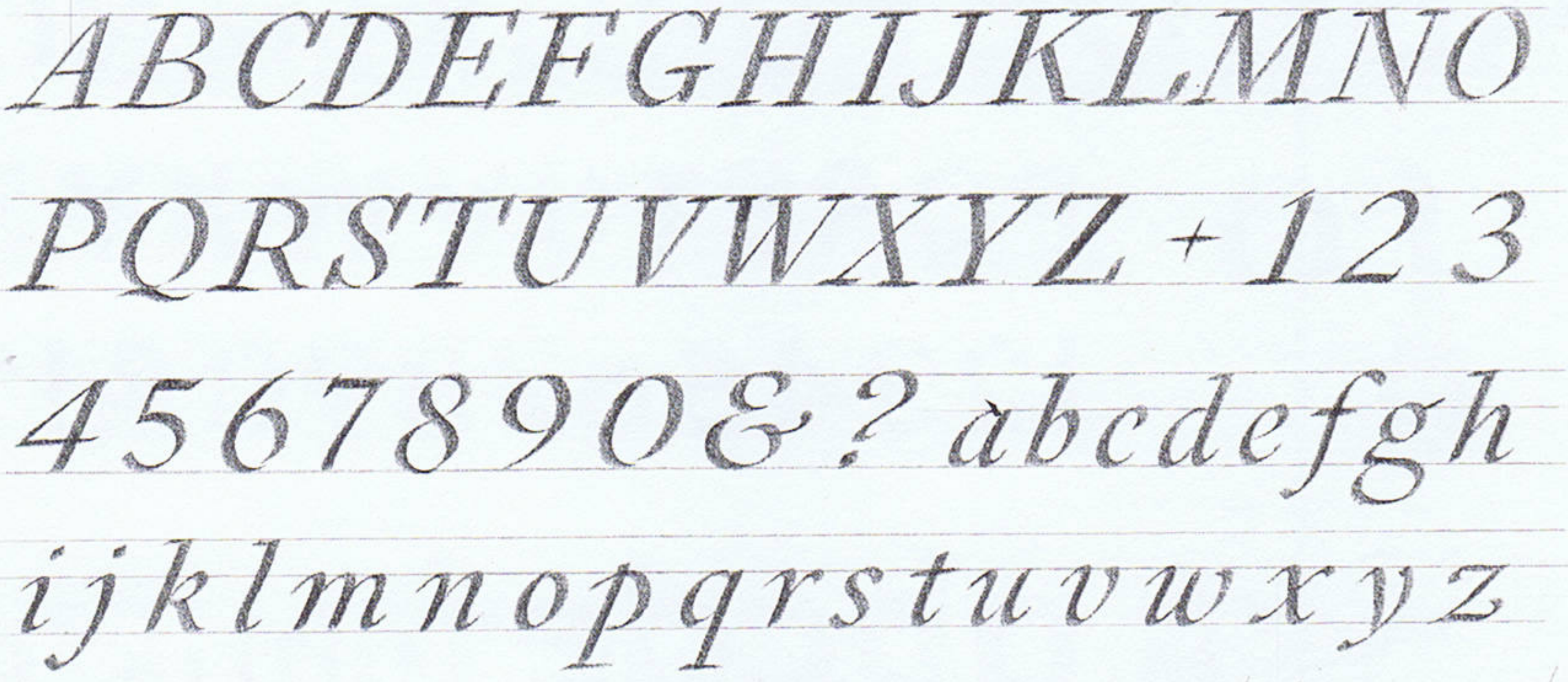


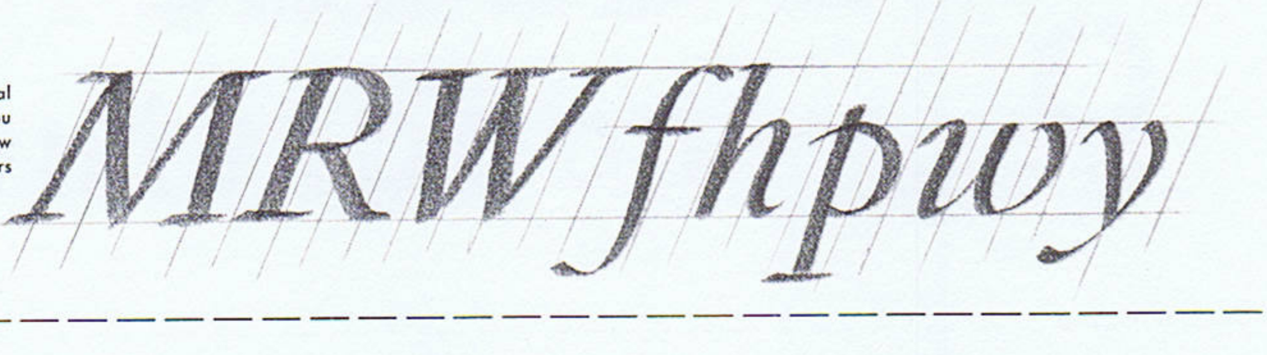
Italics are letters slanted from 10 to 30 degrees. (More than that makes them hard to read.) Notice that while these typical caps appear to slant evenly, not all of the up-and-down strokes are slanted to the same degree.



The thin parts at the top and bottom of the curve flow smoothly into the stem of *a, b, d,* and *q,* giving the body of the letter an oval-like shape inside.

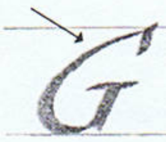
Caslon italic alphabet



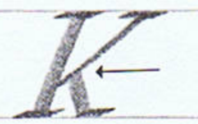


Guide lines: Draw light parallel diagonal lines as a guide for your eye before you letter in italics. Not all letters will follow these guide lines exactly – but all letters should appear to have a uniform slant.

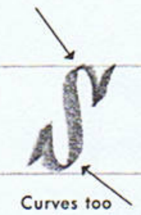
Don't make these mistakes



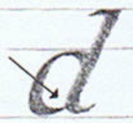
Lopsided curve spoils inside oval.



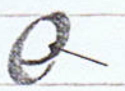
Thin stroke joins too low.



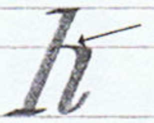
Curves too condensed – give pothook effect.



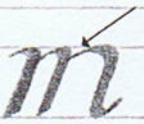
Thin line does not curve up enough.



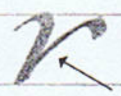
Enclosed area too large.



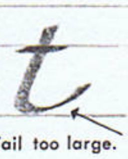
Hairline joins too high.



Stem not in center.



Hairline joins too low.



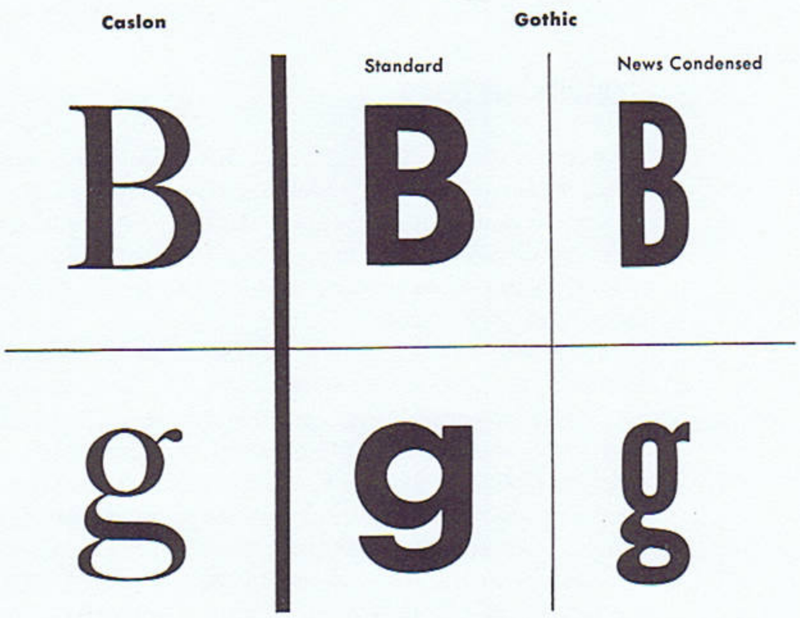
Tail too large.

Gothic letters

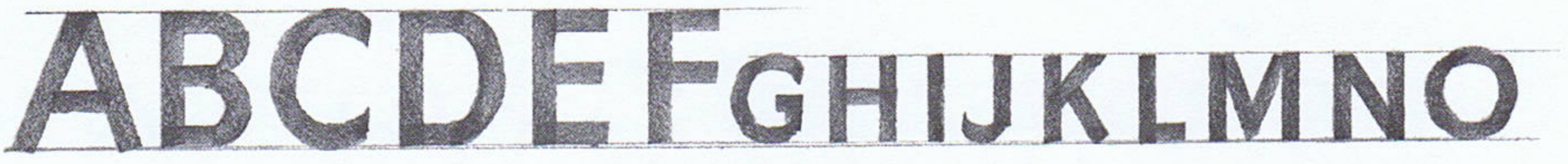
So far you have been studying how to draw roman alphabets — which are made of thick and thin strokes and may have serifs. Now we are going to teach you the alphabets made of strokes of equal or almost equal width and without serifs. These alphabets are called gothic. They are also referred to as block letters and sans-serif. To the right you see a Caslon B and g contrasted with a B and g in two gothic faces — Standard and News Gothic Condensed. Like the roman, the gothic has the same structure as our basic alphabet. In fact, the basic alphabet on page 6 is gothic — a very lightface gothic. Gothics can be boldface, medium, or light. They can be condensed, normal, or extended (expanded), and they can also be italic.

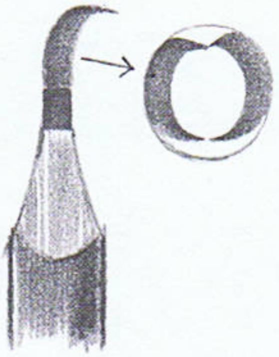
Gothic faces can be used in many ways. They are excellent where bold impact is needed because they can be made extremely heavy or condensed without becoming hard to read, as is the case with roman letters. On the other hand, the lightface gothics can be used to express great delicacy and restraint.

When you draw gothic letters, always turn the chisel-point pencil in the direction of the stroke so it will have the same width throughout. This is quite different from the procedure for thick and thin lettering.

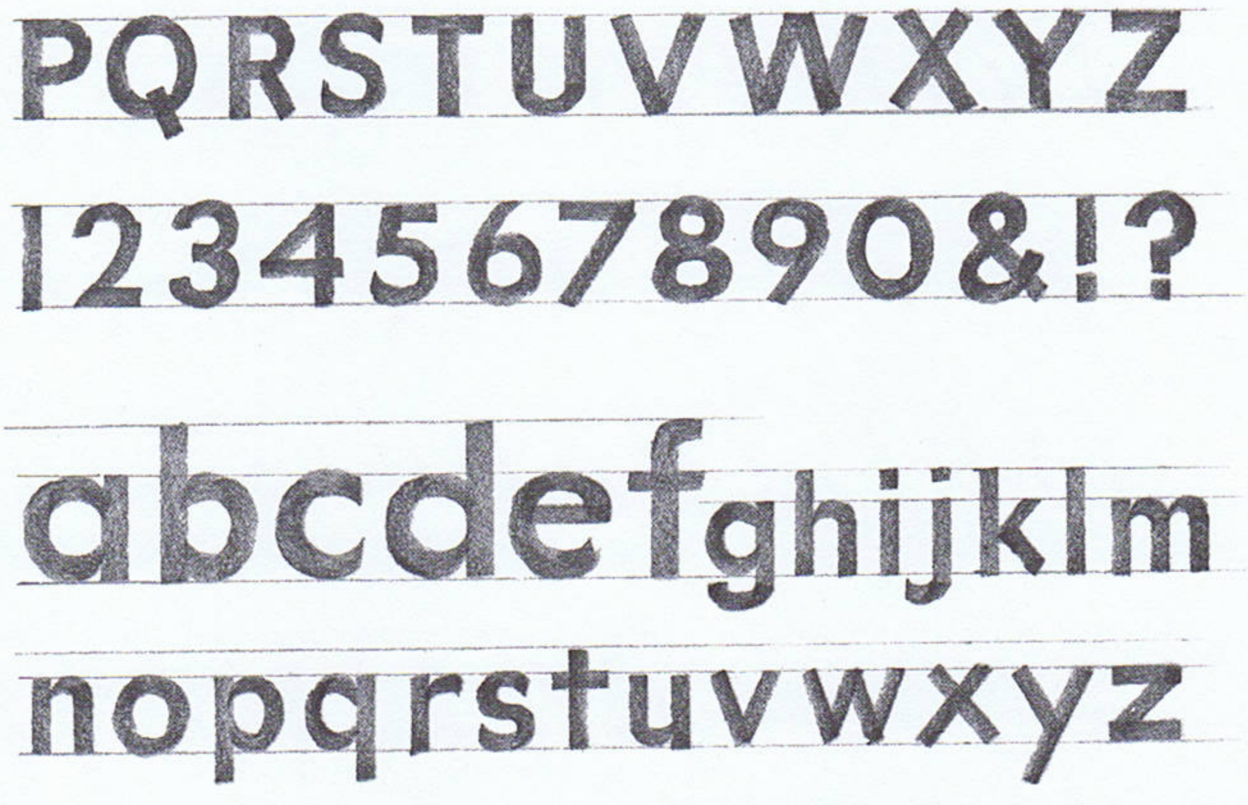


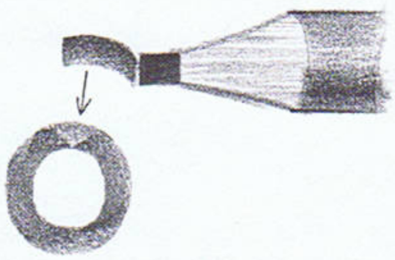
Standard — a gothic alphabet





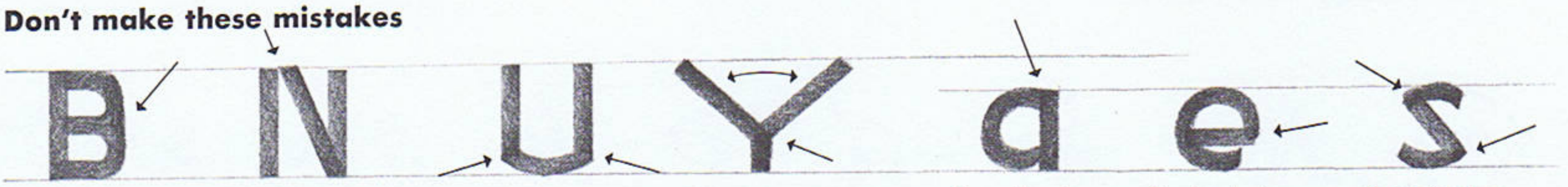
1 To make the O and other round letters, begin by drawing the sides.





2 Then draw the top and bottom, turning the pencil in the direction of your stroke.

Don't make these mistakes



Lobes don't curve inward.

Diagonal doesn't connect properly.

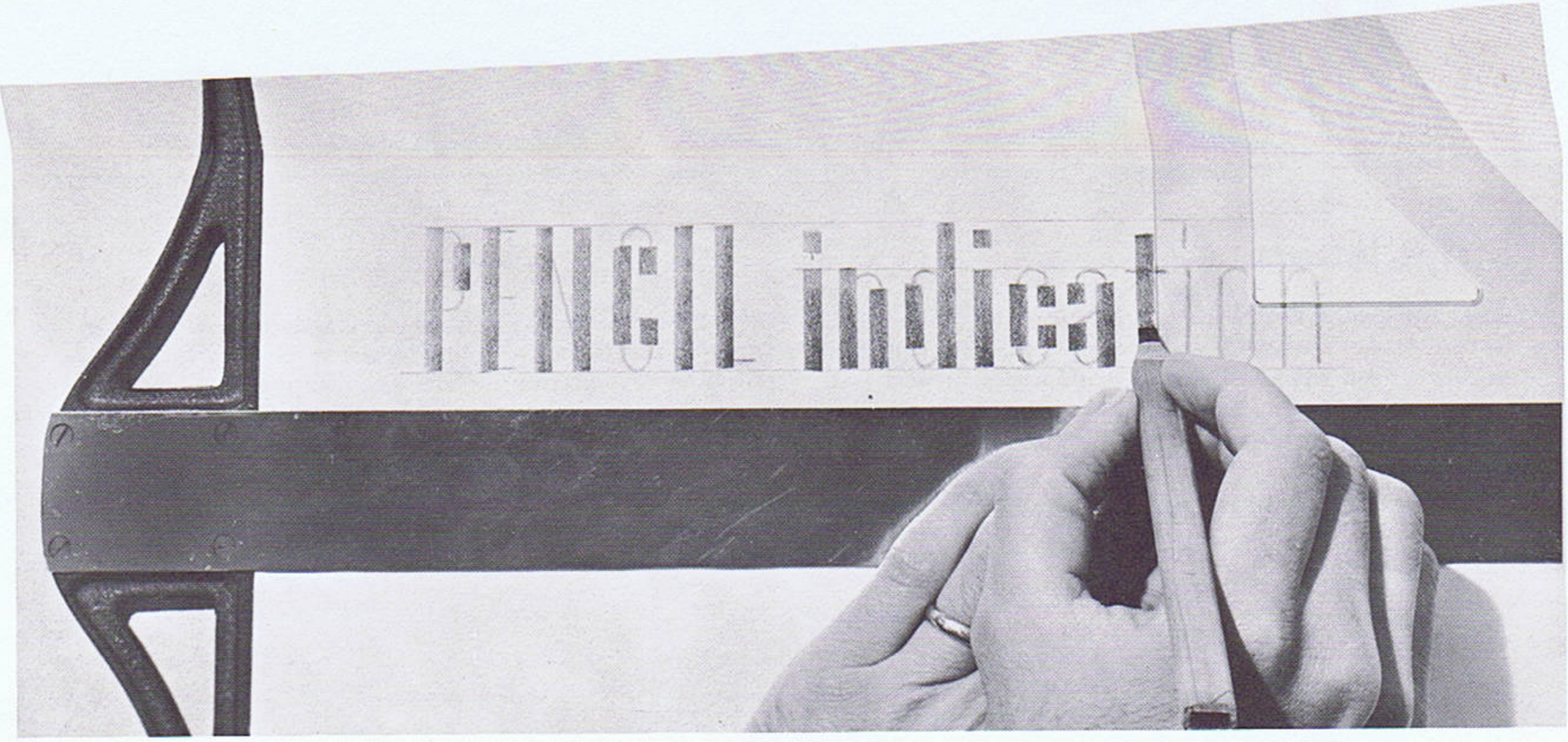
Corners should be curves.

Top too open, main stem too short.

Curve joins stem incorrectly.

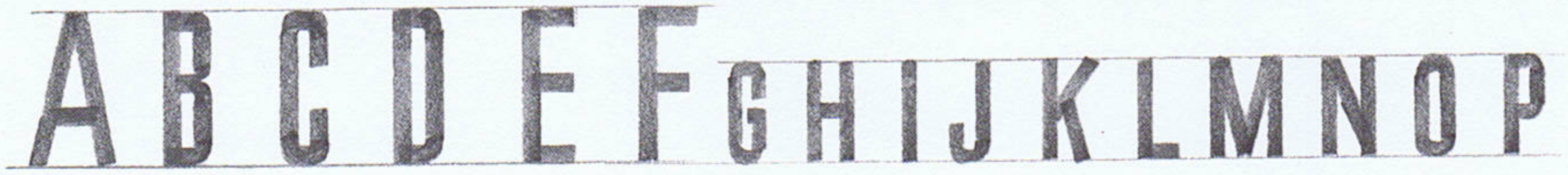
Crossbar too low.

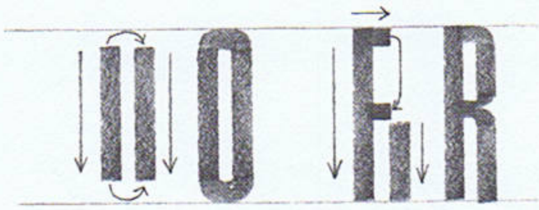
Curves too sharp.



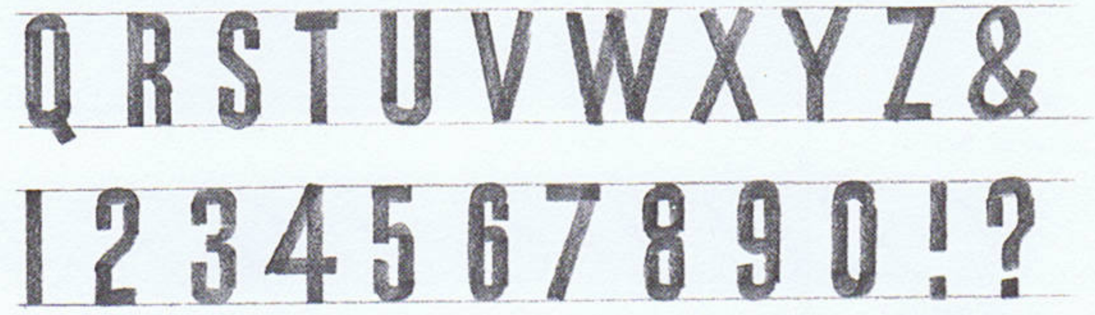
To draw gothic letters, follow the procedure on pages 18 and 19. Use the edge of the T-square as a guide for the verticals and horizontals; then draw the curved strokes freehand, keeping the pencil turned in the direction of the stroke. Even up the tops and bottoms of verticals by stroking them with the pencil drawn along the T-square. Gothic letters can also be done freehand. In this case, rule vertical guide lines on your final run-through, from which you will trace the lettering freehand. These guide lines, showing through the visualizing paper, help you keep the uprights uniformly vertical.

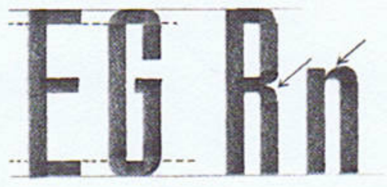
News Gothic Condensed





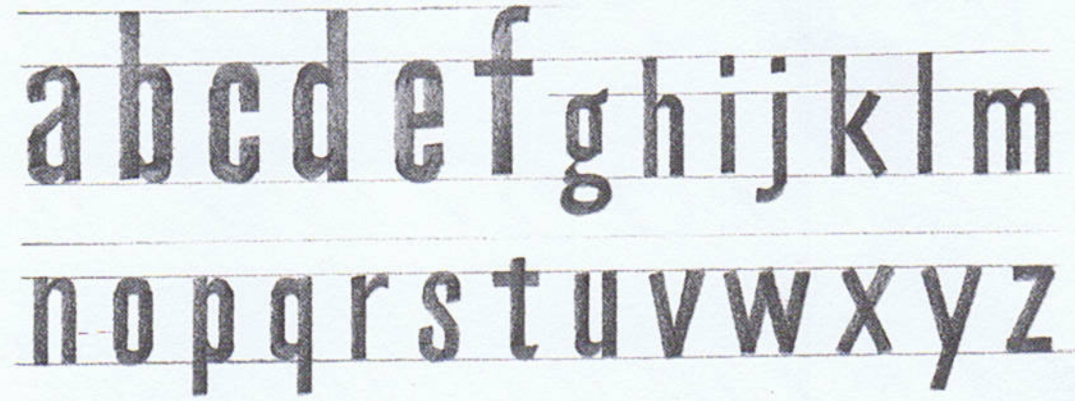
First draw the verticals with the aid of the triangle or T-square, then join them with freehand curves.



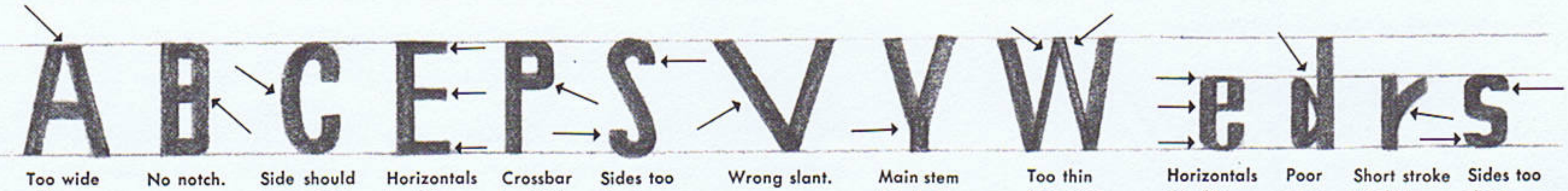


The horizontal strokes are slightly thinner than the verticals. If made the same size, the horizontals look too heavy and clumsy.

Generally, the curved stroke is thinner where it joins a straight one; otherwise there will be a dark spot where the two heavy strokes join.



Don't make these mistakes



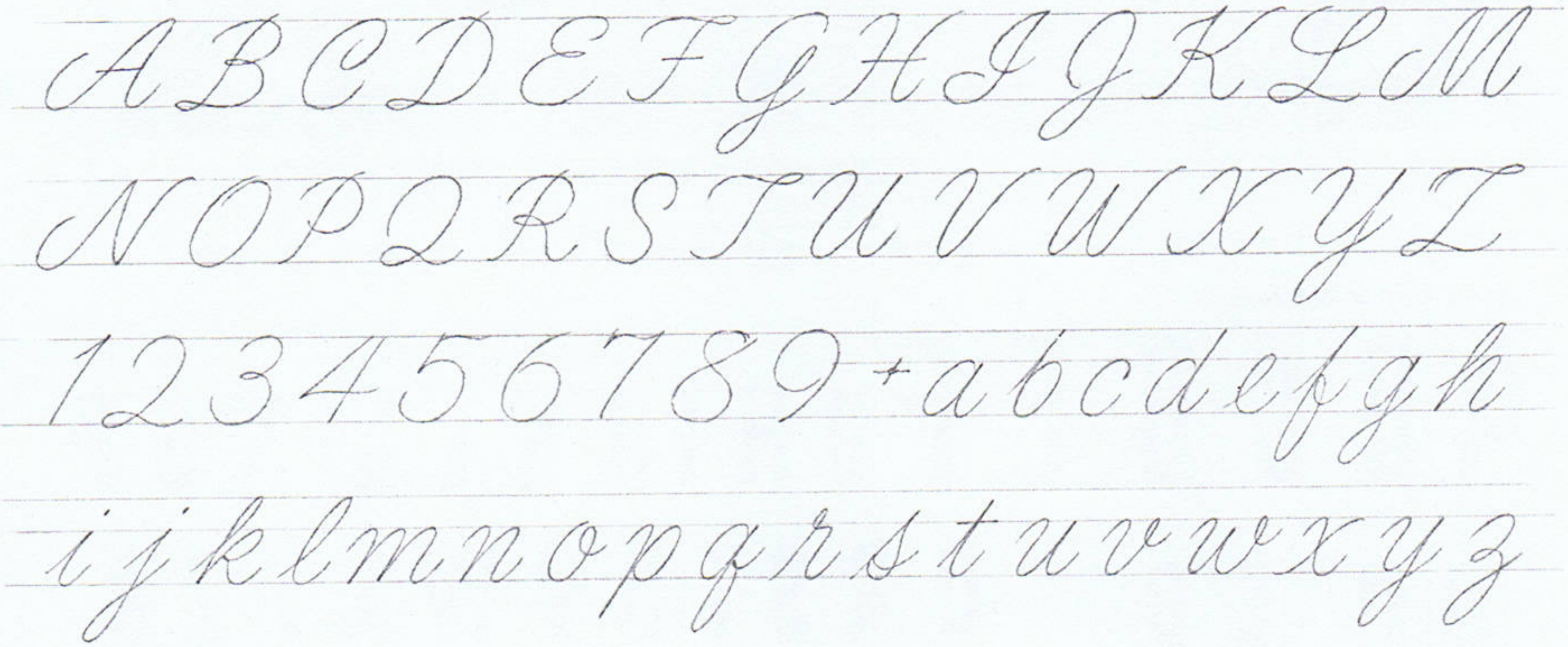
Too wide at top. · No notch. · Side should be straight. · Horizontals too thin. · Crossbar too high. · Sides too short. · Wrong slant. · Main stem too short. · Too thin in center. · Horizontals too thin. · Poor curve. · Short stroke too low. · Sides too short.

Script letters

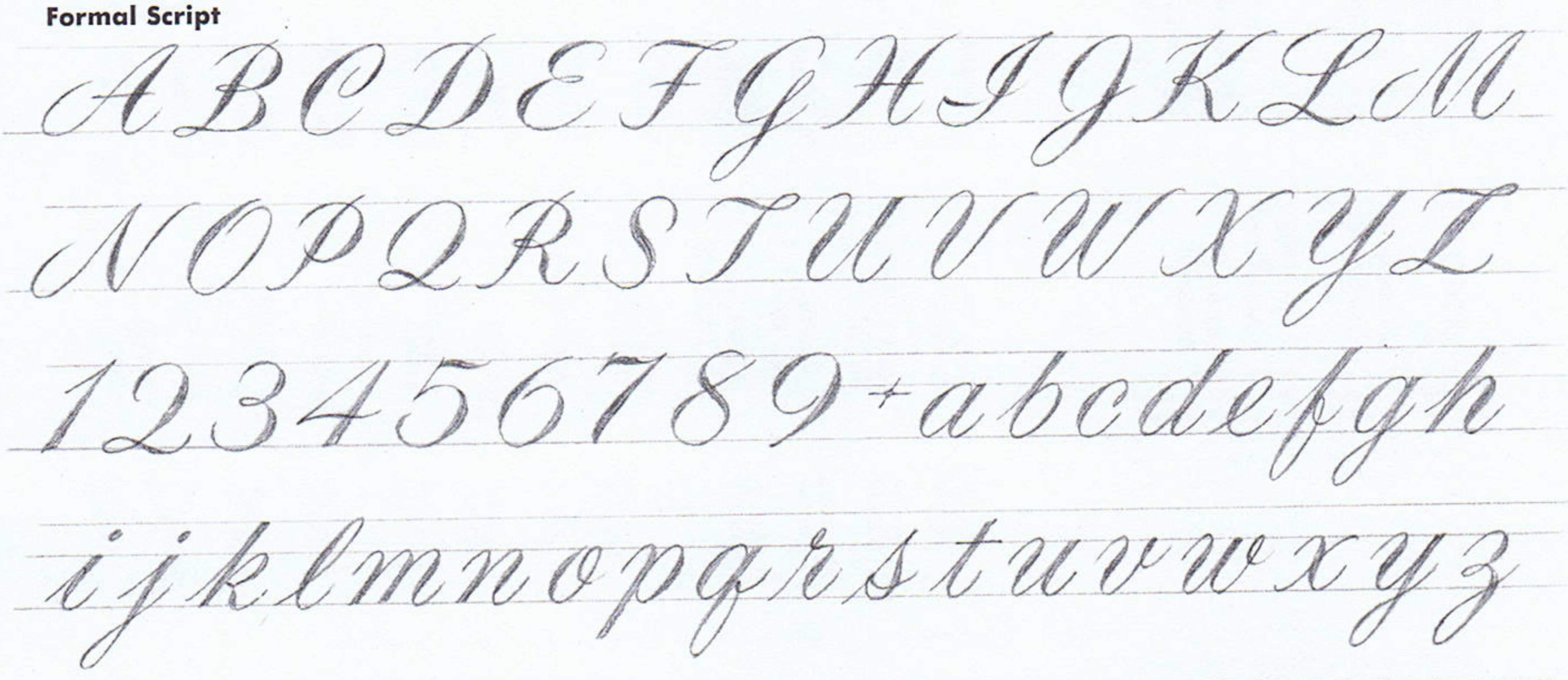
Script is based on handwriting. A good way to get the feel of its basic strokes is to write with a flexible pen that will make hairline strokes when you put light pressure on it and wide strokes when you apply heavy pressure.

Just as there are many styles of handwriting, so there are many styles of script. On these two pages we concentrate on the basic script letters and on Formal Script, a thick and thin version of these letters. Formal Script is easy to read and it gives an impression of elegance, dignity, and refinement. In layouts promoting or displaying products with these qualities, it's an extremely useful alphabet. When you have a good understanding of basic script and Formal Script you will be prepared to create many variations of script to suit the requirements of the different designs for which they are needed.

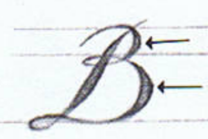
Basic script letters

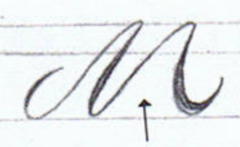

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 + a b c d e f g h
i j k l m n o p q r s t u v w x y z

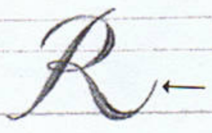
Formal Script

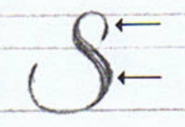

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 + a b c d e f g h
i j k l m n o p q r s t u v w x y z

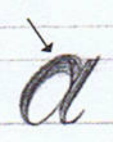
Don't make these mistakes

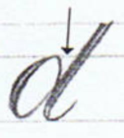

Top curve too small, bottom too large.


Too much spread.

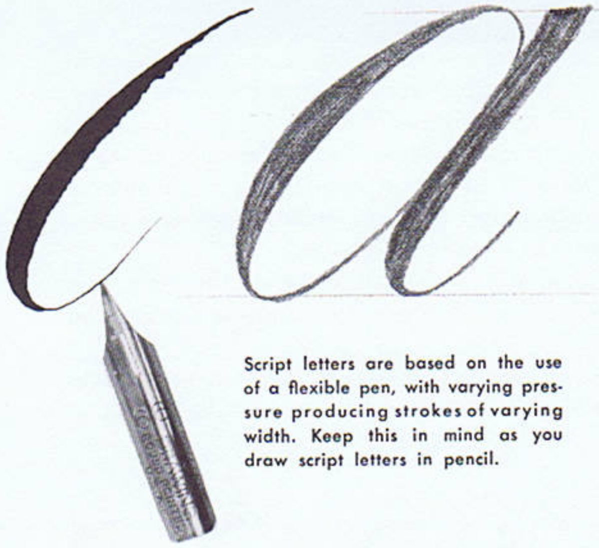

Tail too long.

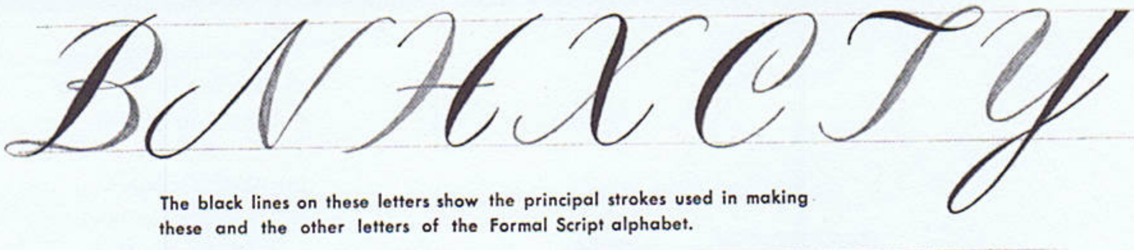

Top loop too small, bottom too large.


Weight of curve too high.

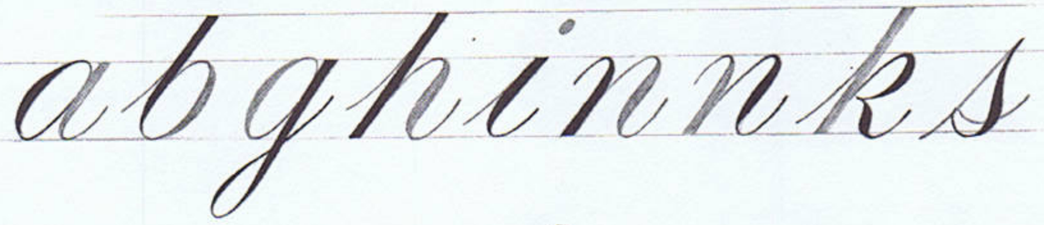

Top hairline joins stem too low.

Principal strokes of the capitals and lower-case letters

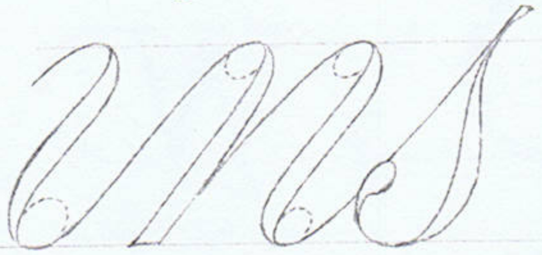




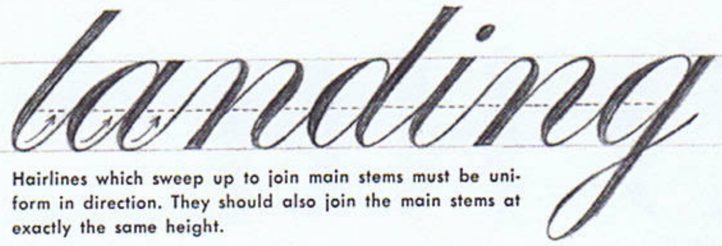
The black lines on these letters show the principal strokes used in making these and the other letters of the Formal Script alphabet.



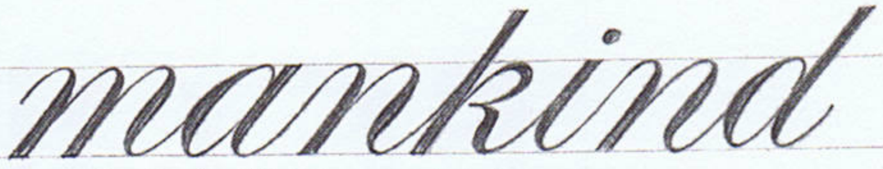
Script letters are based on the use of a flexible pen, with varying pressure producing strokes of varying width. Keep this in mind as you draw script letters in pencil.



Letters or parts of letters that are joined with curves like those indicated by the circles at the right should be uniformly smooth and the same size. Imagine all of them as curving around circles of uniform size. Don't draw the circles — just keep them in mind as you make the letters.

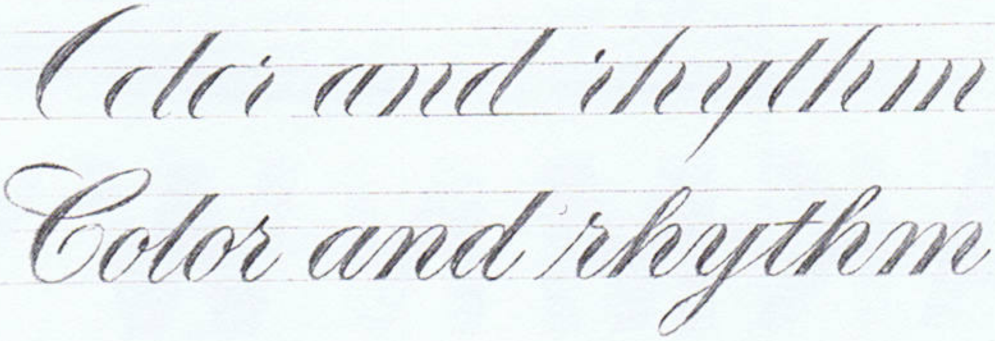


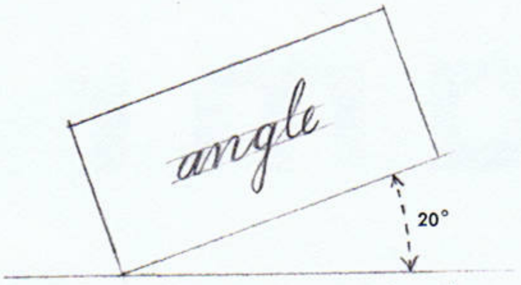
Hairlines which sweep up to join main stems must be uniform in direction. They should also join the main stems at exactly the same height.



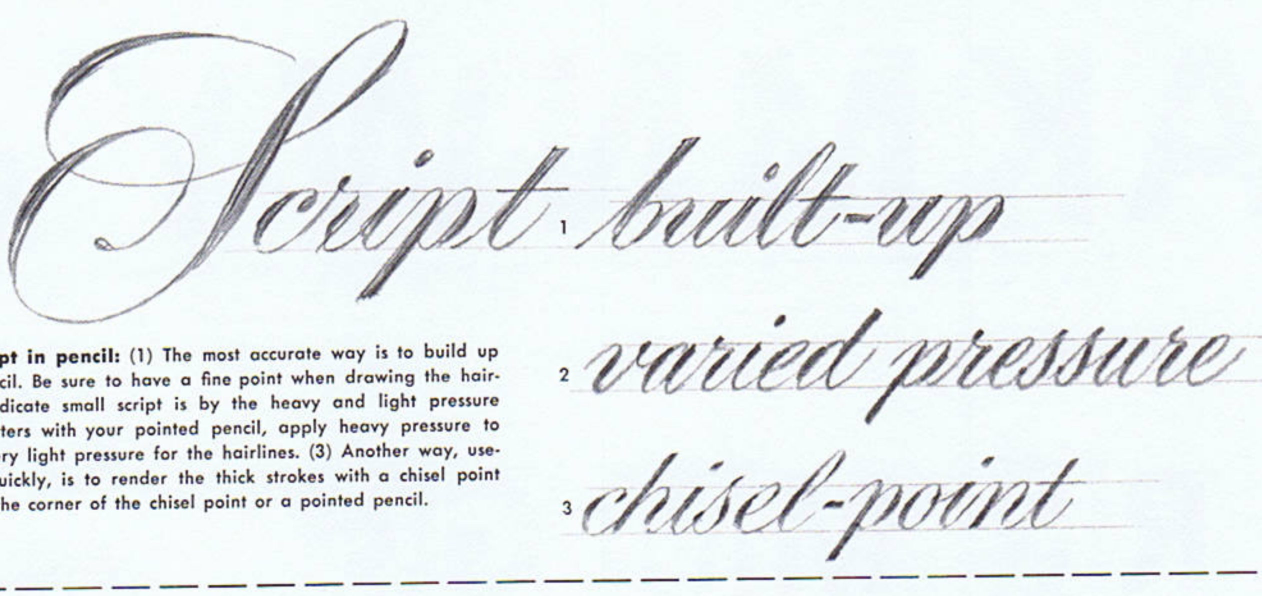
For good spacing, the width of the curves made by the upsweep hairlines should be alike.

The color of Formal Script is established mainly by the heavy downstrokes, as demonstrated by the examples at the right. This same principle applies in all alphabets where there is decided contrast between the hairlines and the thick strokes.



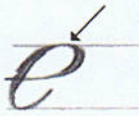


You may find it easier to draw script if you tilt your paper about twenty degrees.

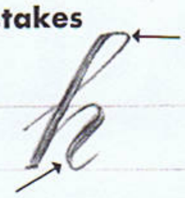


Three ways to render script in pencil: (1) The most accurate way is to build up the thicks with a pointed pencil. Be sure to have a fine point when drawing the hairlines. (2) A quick way to indicate small script is by the heavy and light pressure method. As you draw the letters with your pointed pencil, apply heavy pressure to make the thick strokes and very light pressure for the hairlines. (3) Another way, useful in making large letters quickly, is to render the thick strokes with a chisel point and put in the hairlines with the corner of the chisel point or a pointed pencil.

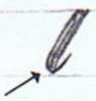
Don't make these mistakes



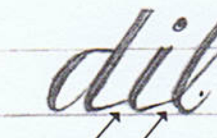
Loop too far forward and too large.



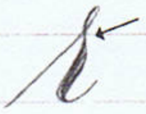
Top curve too flat. Lower stroke curves in too much.



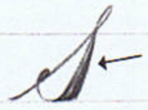
Curve too sharp.



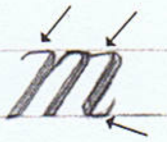
Thin lines join stem too soon.



Top slopes too much.

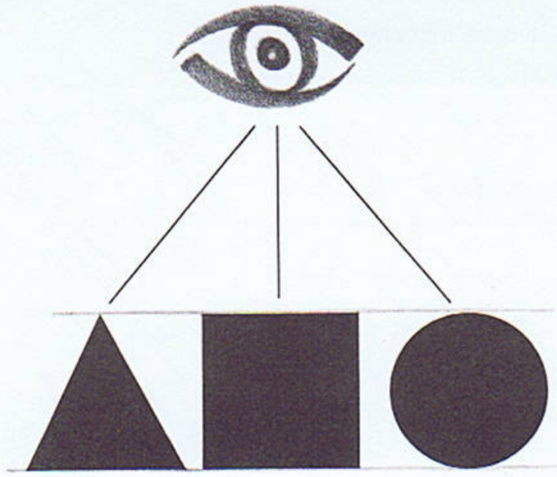


Curve too flat.



Curves too flat.

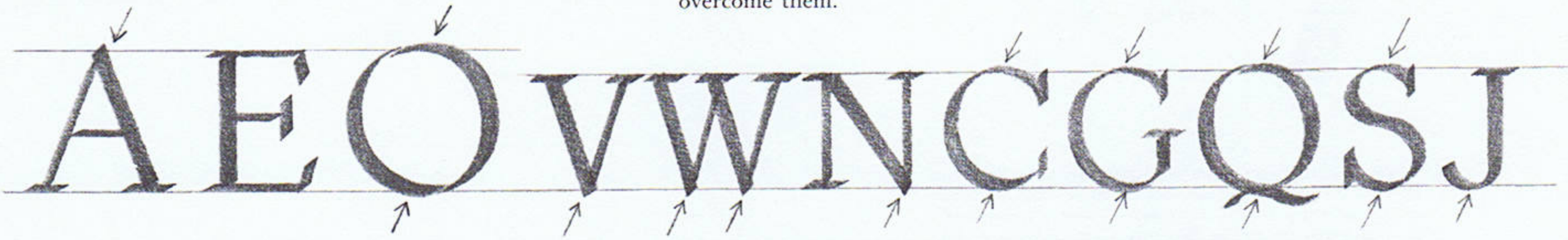
Optical illusions and distortions



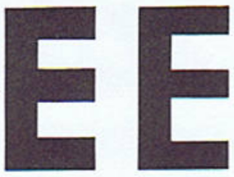
Our eye is bothered by certain distorting effects that sometimes occur in designs. Some of these effects are of great concern to the letterer — especially the illusion that makes certain forms of the same height look quite different in height when placed next to each other. For example, triangles and circles never look as tall as a square of exactly the same height. Similarly, triangular and circular letters will look shorter than most other letters unless you do something to correct the illusion.

When you draw or design letters, you must make adjustments that will offset these disturbing effects so all your letters appear correct and consistent.

On this page we show you some common optical illusions and distortions you will encounter in your lettering and what you should do to overcome them.

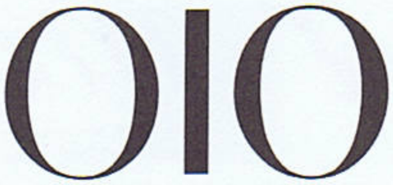


The triangle, rectangle, and circle above are exactly the same height. However, due to an optical illusion the triangle and circle look shorter than the rectangle. To make all three appear the same size, we must extend the point of the triangle above the top guide line and the circle beyond both top and bottom guide lines. Now think of the triangle as A, the rectangle as E, and the circle as O. To have these three letters appear the same height we must make the same corrections by enlarging the A and O slightly. The arrows show where these adjustments are made on these and other capital letters that need them. The same considerations apply to lower-case letters. Similar adjustments must be made in every face if you want the letters to appear uniform in size.



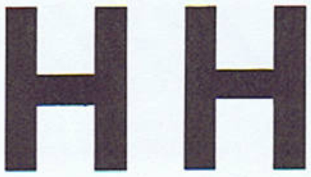
WRONG RIGHT

The horizontal strokes *(left)* look wider than the vertical one even though they are the same width. Adjust by making the horizontals slightly narrower *(right)*.



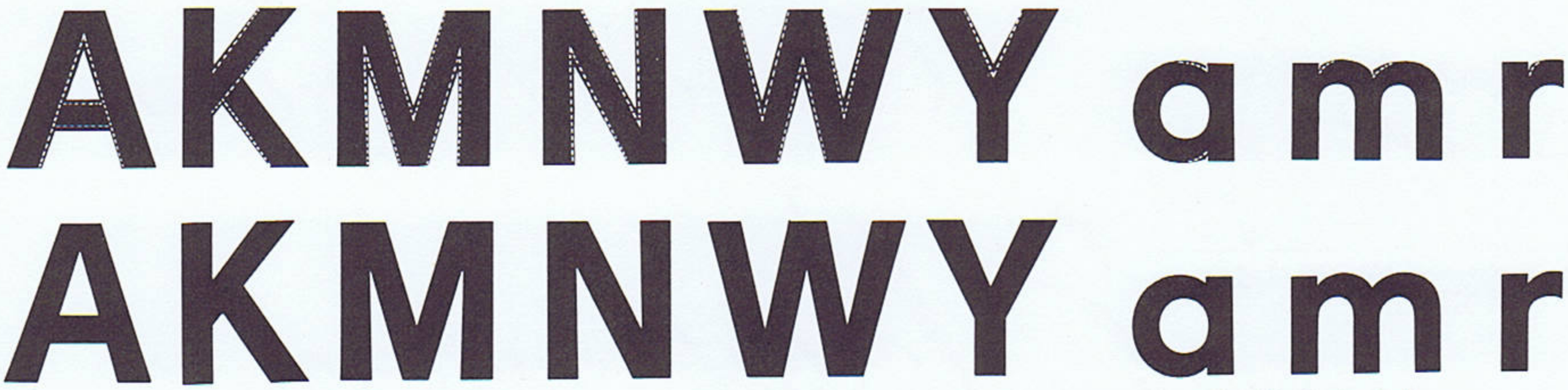
WRONG RIGHT

The roman O thins immediately above and below its thickest parts. If it is to appear to have the same weight as the other roman capitals, these parts must be made slightly wider than the verticals, as in the I.

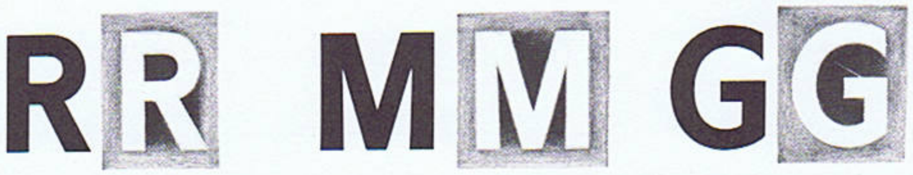


WRONG RIGHT

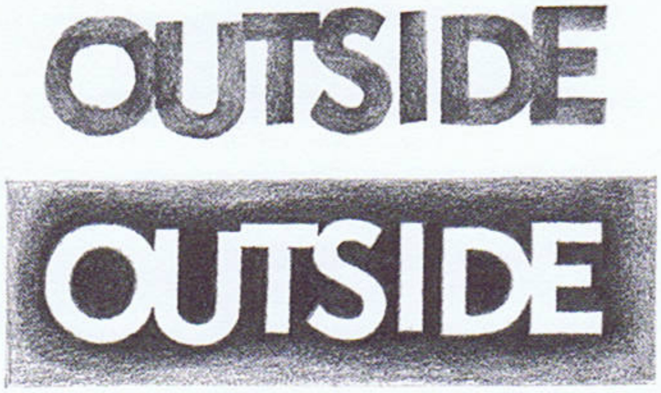
The crossbar on an H looks low when put exactly in the center. Draw it slightly above center, as on the right.



In heavy gothic alphabets there is an optical illusion that some strokes become thicker as they approach and join other strokes. This is clearly seen in the letters in the first of the two rows above, and also occurs in such letters as the V, X, d, n, and g. Adjustments must be made as indicated by the dotted white lines. The second row shows how the letters appear after these adjustments have been made. These changes, though slight, are important.



The characters above remind us that we identify letters as much by the space enclosed by them and surrounding them as by the actual forms of the letters. The M, for example, partly encloses three triangles, and the G and R, like all other letters, have their own characteristic negative space. Whenever you take liberties in drawing letters, be careful not to change their form and identifying negative space so much that the letters become distorted and hard to recognize.



When you design a line of overlapping letters, never overlap them to such an extent that either their form or the negative space is greatly distorted. The lettering on the upper line is successfully overlapped because there is enough of each letter for your eye to fill in the missing parts. Likewise, the identifying negative spaces have not been destroyed, as you see in the diagram of the negative space.

How to identify and draw different type faces

Different type faces are identified by their serifs, their thick and thin strokes, their curves, and general silhouette. If you know the identifying features of a few key characters in any face you will be able to recognize the face and you will also know what characteristics to look for and stress when drawing the other letters.

Below are cap and lower-case examples of five letters which most clearly display the identifying characteristics of an alphabet. We show them in ten of the most widely used roman and gothic faces. Here are the features you should note particularly: A – the point; G – the height of the vertical; M – the thickness of the thin strokes and whether the outside strokes depart from the perpendicular; R – the tail; T – the serifs and the relative weight of crossbar to stem; a – the shape of the enclosed area; g – the curl at the top, the shape of the enclosed area, and the tail; m – the serifs on the left stem and how the two curves join; r – the curving stroke and how it joins the stem; t – the bottom of the stem and how the crossbar joins the stem.

Study and compare the examples on this page. Observe where the letters of the different faces are alike and where they differ. This will help you to know what to look for when identifying or drawing these faces. In any other alphabets, these five capital and lower-case letters will serve the same valuable purpose.

Roman

Caslon: Serifs are medium in length and weight, have rounded points, and curve into the stems. Thick strokes have straight parallel sides. Thin strokes are quite thin. Round letters are full and almost circular.	A	G	M	R	T	a	g	m	r	t
Bodoni: Horizontal serifs are long, straight, thin lines. There is a marked contrast between thick and thin strokes of letters. Thins are almost hairlines. Letters are very crisp and precise. Round letters are slightly condensed.	A	G	M	R	T	a	g	m	r	t
Garamond: Serifs curve very slightly on flat side and are moderately long. They are rounded at the ends and blend into the stems, which are slightly tapered on some letters. Thin strokes are moderately heavy. Most strokes blend into each other, creating soft or rounded joints.	A	G	M	R	T	a	g	m	r	t
Century: Horizontal serifs are long, fairly thick, and square at the ends. Serifs have a round blending into stems. There is an average contrast between thicks and thins. Curved letters are slightly condensed.	A	G	M	R	T	a	g	m	r	t
Bookman: Serifs are long, thick, and square at the ends, and blend into stems. There is not much contrast between the strokes because the thin strokes are wide and thick ones narrow. It is a wide face and curved letters are full.	A	G	M	R	T	a	g	m	r	t

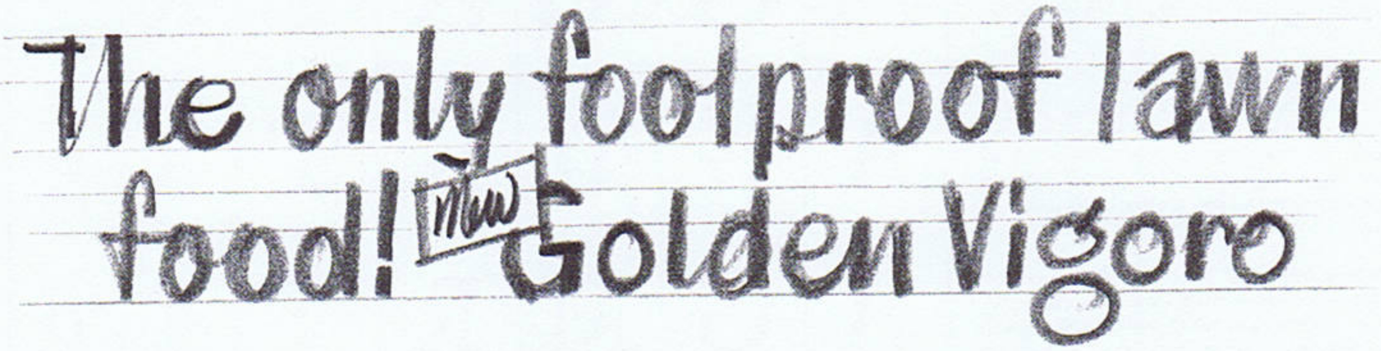
Gothic

Futura Demibold: All strokes appear to be the same width, but curves taper slightly when joining a stem. (This is especially noticeable in the lower-case letters.) The round letters look very much like circles.	A	G	M	R	T	a	g	m	r	t
Franklin Gothic: Marked thinning of some strokes, especially where curves join stems. Round forms are slightly condensed, except on B, P, and R, where they are expanded.	A	G	M	R	T	a	g	m	r	t
Alternate Gothic: Condensed face with uniform-looking strokes except where curves join stems. Round forms have flat sides.	A	G	M	R	T	a	g	m	r	t
Venus: Slightly expanded face with apparently uniform thickness to all strokes except curved letters. Curved forms tend to be flat at top and bottom.	A	G	M	R	T	a	g	m	r	t
Memphis: A cross between gothic and roman. All strokes appear equally wide, like gothic, but letters have serifs, like roman. Serifs are square and as thick as main strokes. Round letters are almost circles. Round forms of B, D, P, and R are flat on top and bottom.	A	G	M	R	T	a	g	m	r	t

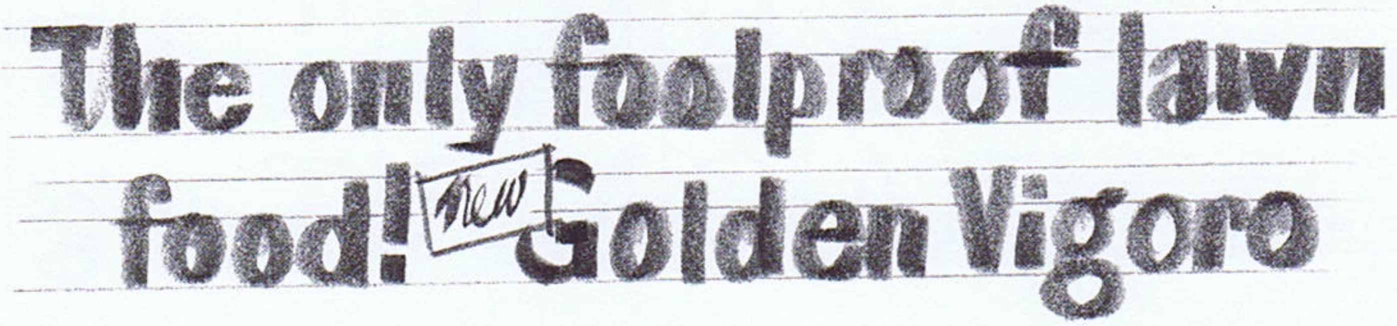
From rough to finished layout lettering

How rough or how finished your layout lettering should be depends upon its use. It can range anywhere from very rough to extremely refined, as you see from the four examples we give you here. There are no set rules saying which kind of lettering to use when, but the suggestions on this page can serve as a guide. Before you do a layout assignment, always decide how far you are going to carry it. It would be foolish to waste precious time carefully rendering comprehensive letters like those at the bottom of this page when all that is required is a rough. Practice doing all types of layout lettering, from extremely rough to comprehensive, so that you can do any kind you are asked to.

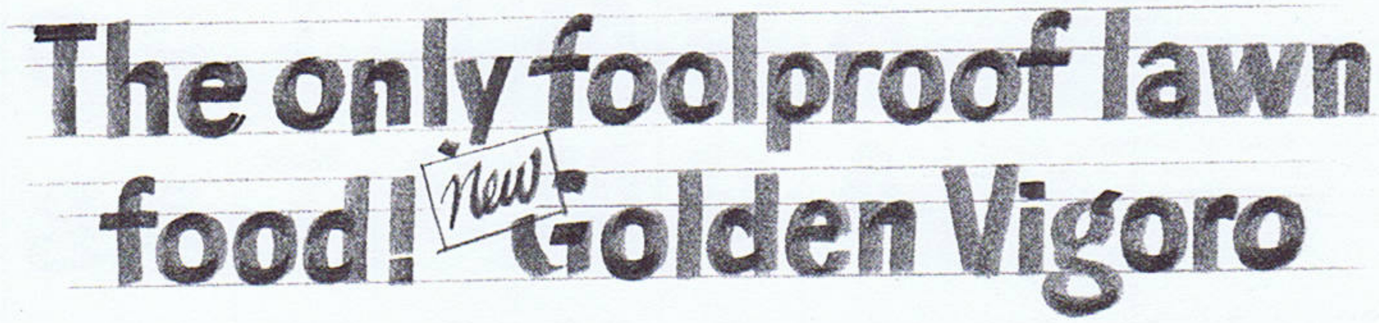
On the facing page we introduce you to some additional tools you will find useful in lettering many kinds of layouts, and we also show you the effects you can create with them.



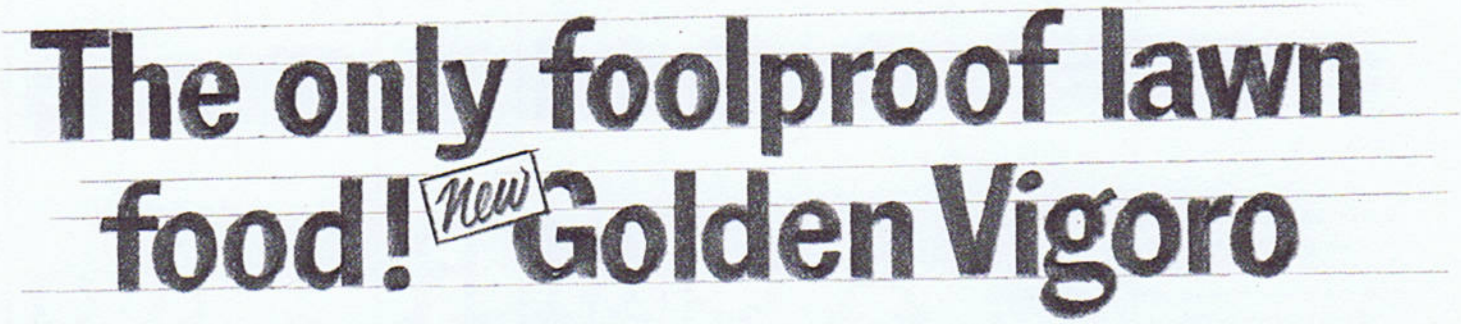
Rough-rough: Where speed and economy are important, a rough-rough is sufficient to indicate the size and character of the lettering and suggest the over-all effect. It is generally done with a dull-pointed layout pencil directly on the layout, without a trial run-through. Rough-roughs are used extensively in store advertising, for a series of layouts following an established style, and by advertising agencies and art departments to get a quick visual impression of a proposed ad.



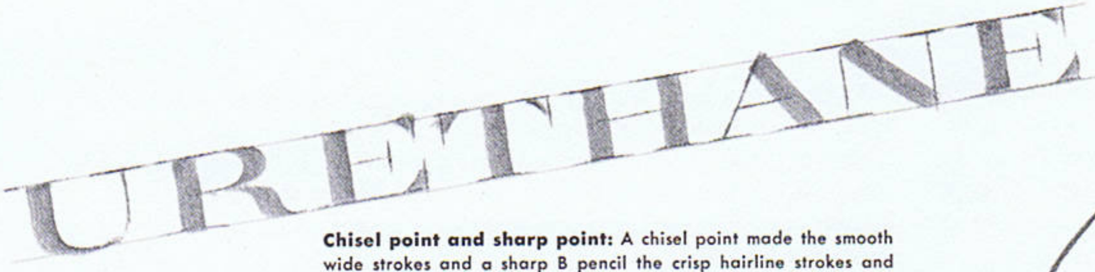
Rough: A rough is generally traced over a rough-rough with a chisel-point pencil, and gives a better idea of the weight, character, and spacing of the lettering.



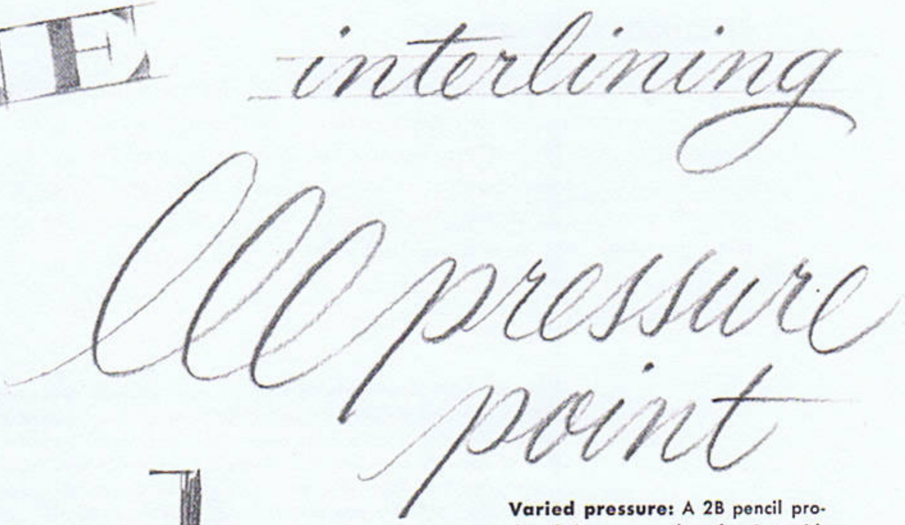
Semirough: This is the degree of finish generally needed to determine whether the various elements in the layout are properly related to each other in size, position, value, and character. Many advertisers never ask to see layout lettering any more finished than this.



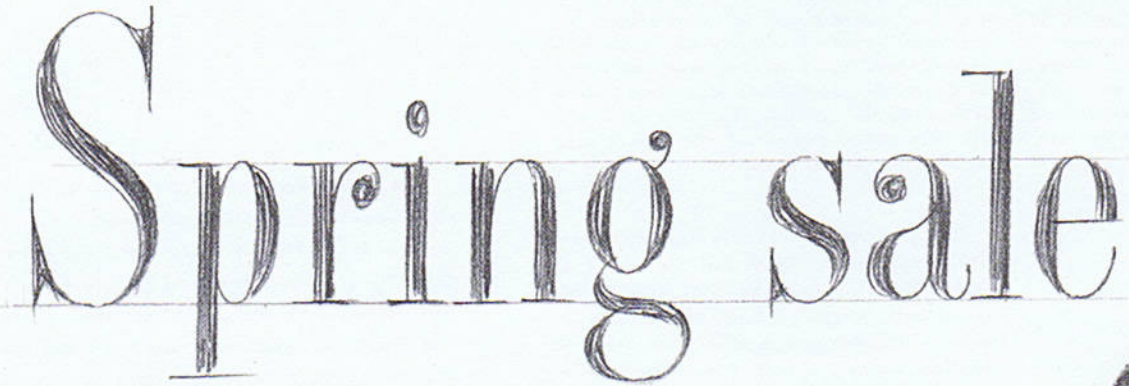
Comp: The comp, or comprehensive, as the word implies, gives a clear and comprehensive idea of how the finished ad will look. This is the usual degree of finish for layouts submitted by most advertising agencies to their clients.



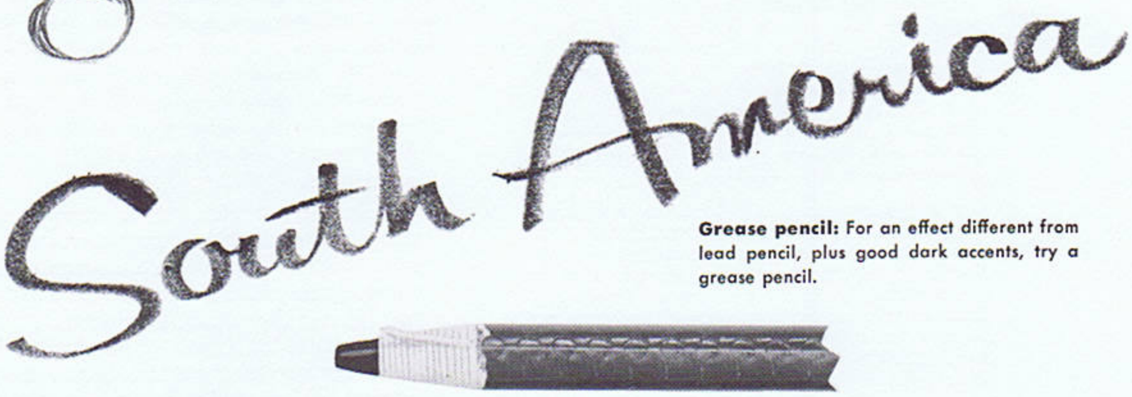
Chisel point and sharp point: A chisel point made the smooth wide strokes and a sharp B pencil the crisp hairline strokes and serifs on these roman letters. The thins may also be drawn with the chisel point by moving it sideways.



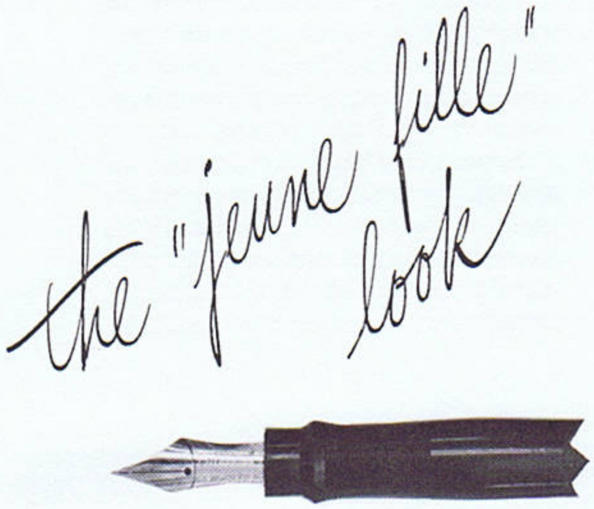
Varied pressure: A 2B pencil produced these examples of script, with heavy pressure applied for the heavy strokes and light pressure for the light ones.



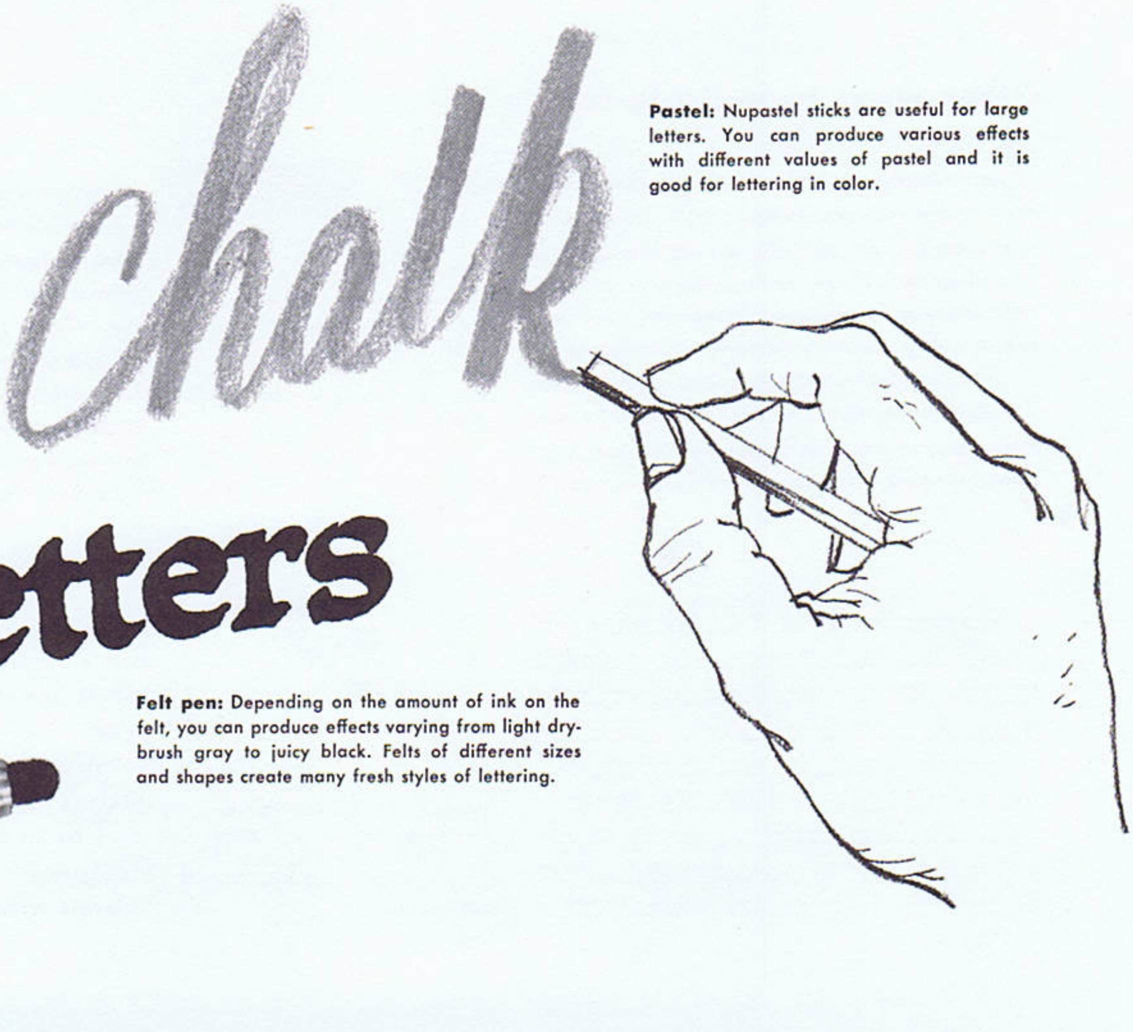
Built-up: These letters were built up freehand with a fine-pointed B pencil.



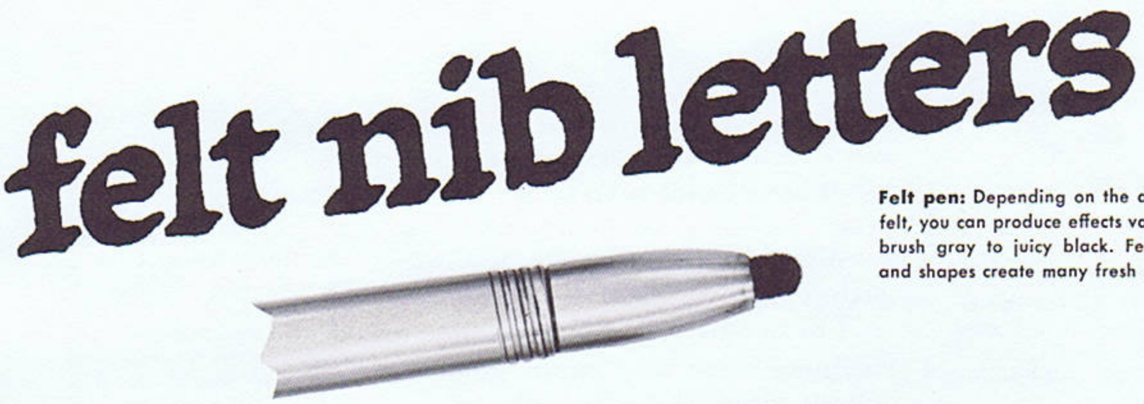
Grease pencil: For an effect different from lead pencil, plus good dark accents, try a grease pencil.



Fountain pen: The point moves across the paper better than a drawing pen, giving you greater freedom for experimenting with novel pen lines.



Pastel: Nupastel sticks are useful for large letters. You can produce various effects with different values of pastel and it is good for lettering in color.



Felt pen: Depending on the amount of ink on the felt, you can produce effects varying from light drybrush gray to juicy black. Felts of different sizes and shapes create many fresh styles of lettering.

Indicating copy

Only important headlines and subheads are lettered in a layout – the very small type or copy is usually indicated by one of the methods shown here. Copy indication should be carried to the same degree of finish as the lettering. Always indicate your copy in such a way that it suggests the size, weight, and character of the type to be used in the finished job.

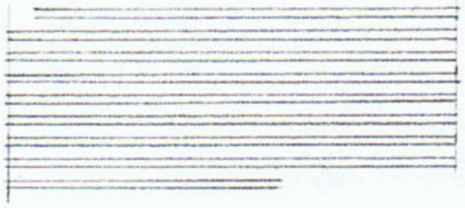
Copy indication should have the same over-all value as the type. It should never be so pronounced in texture or value that it detracts from other important layout elements. When there is much copy, have several pencils sharpened so you can switch to a fresh one as a point becomes dull, thus keeping the copy uniform in appearance.

Below we have set a piece of copy in three different faces and sizes: a small light face, a medium size and weight face and a large heavy face. Notice in each case how different the type looks and how much more space it occupies as the size of the type increases. Under each block of copy we show how to indicate it on a layout with double lines, the most widely used method. See how light lines, with only a small amount of space between them, were used to indicate the light face and how the lines were made heavier and the space wider as the size and weight of the type increased. Look at each block of type and its line indications through half-closed eyes and see how similar in value and character the two are.

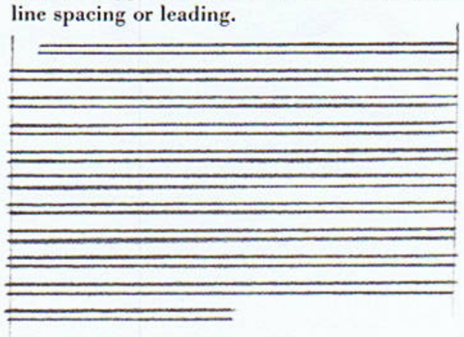
Copy

The lines used to indicate copy on layouts should express the value and the size of the type. This is done by giving the lines the correct weight and by ruling them the correct distance apart. Use dark lines for boldface types and lighter lines for lightface types. To indicate type with more space between lines, draw your lines further apart. Here you see the same copy set in three different type faces and sizes with different line spacing or leading.

Pencil indication



The lines used to indicate copy on layouts should express the value and the size of the type. This is done by giving the lines the correct weight and by ruling them the correct distance apart. Use dark lines for boldface types and lighter lines for lightface types. To indicate type with more space between lines, draw your lines further apart. Here you see the same copy set in three different type faces and sizes with different line spacing or leading.



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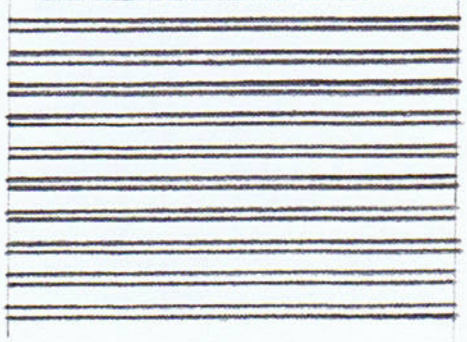
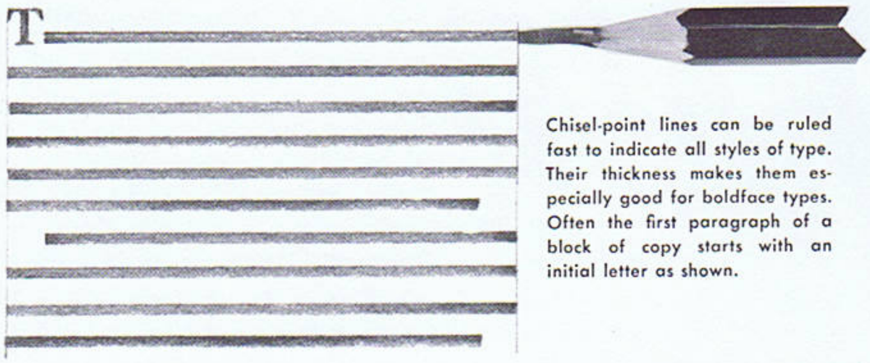
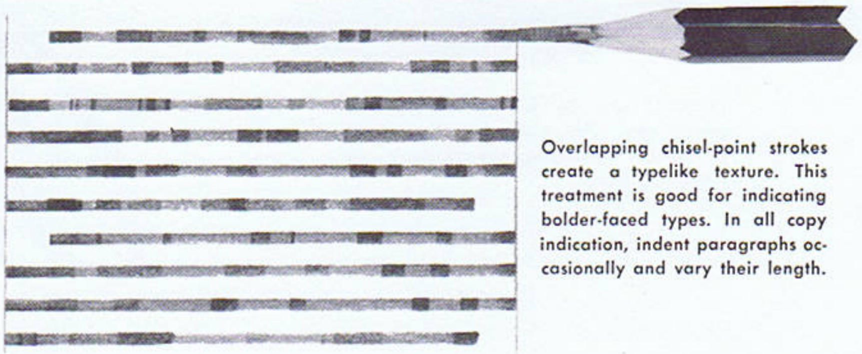


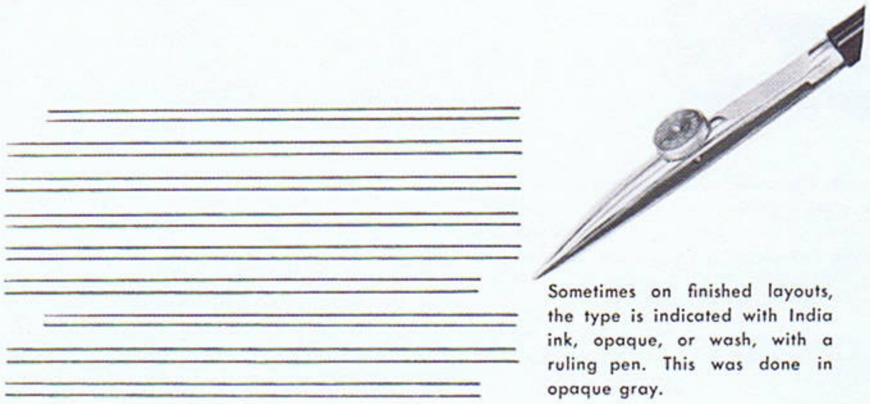
Other ways to indicate copy



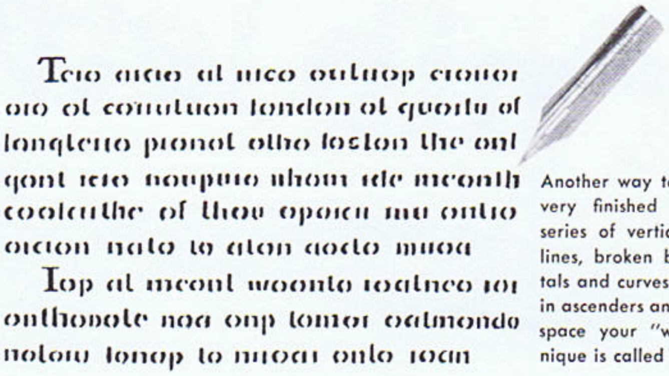
Chisel-point lines can be ruled fast to indicate all styles of type. Their thickness makes them especially good for boldface types. Often the first paragraph of a block of copy starts with an initial letter as shown.



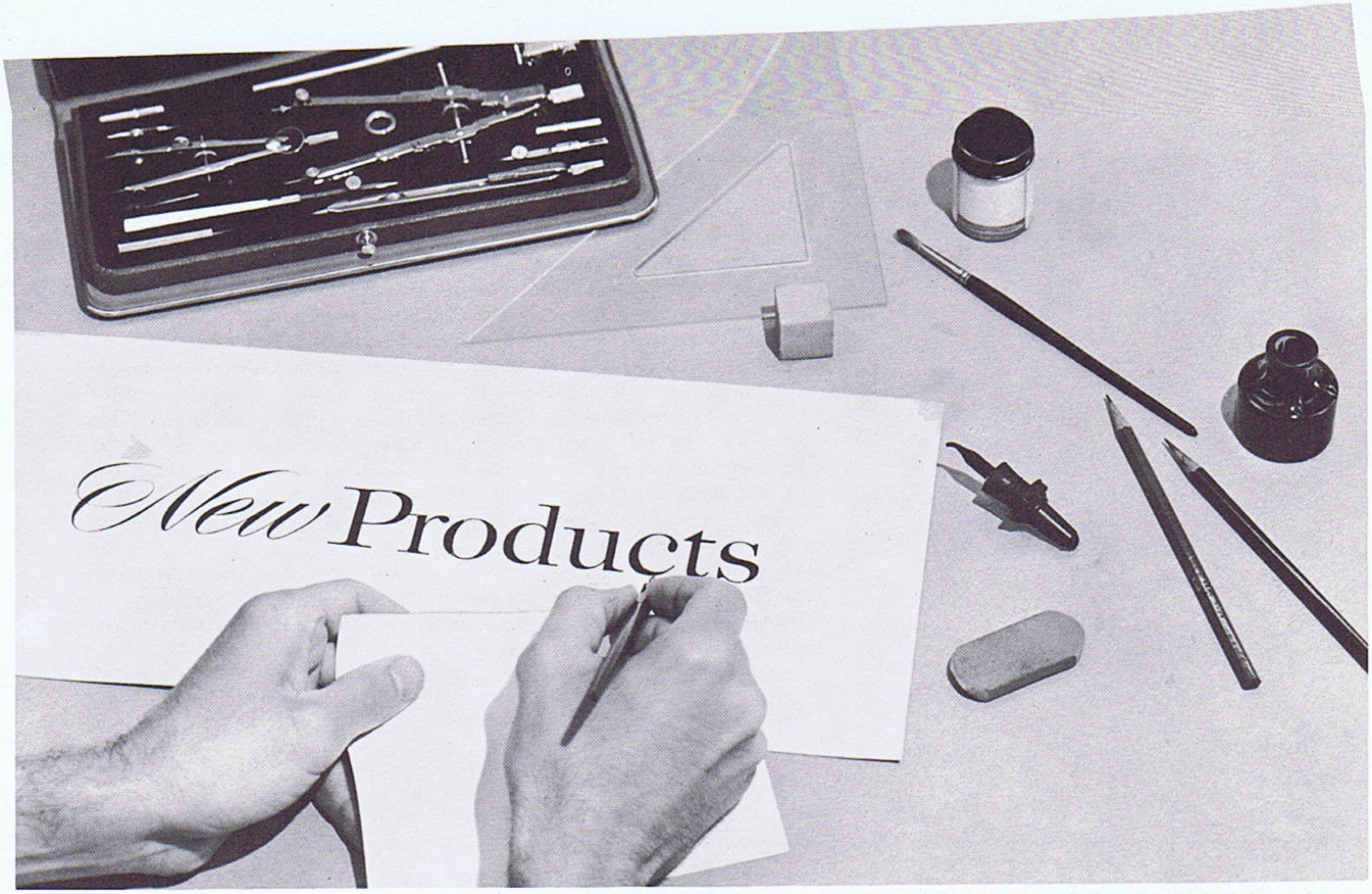
Overlapping chisel-point strokes create a typelike texture. This treatment is good for indicating bolder-faced types. In all copy indication, indent paragraphs occasionally and vary their length.



Sometimes on finished layouts, the type is indicated with India ink, opaque, or wash, with a ruling pen. This was done in opaque gray.



Another way to suggest type on very finished layouts is by a series of vertical pen or pencil lines, broken by a few horizontals and curves. Occasionally put in ascenders and descenders, and space your "words." This technique is called "Greeking."



Among the tools and materials you will use for finished lettering are a brush, pens, black India ink, and opaque white for retouching. A set of mechanical drawing instruments *(top left)* often comes in handy.

Finished Lettering

So far in this lesson we have taught you how to do lettering on layouts from roughs to comprehensives. Now in this section we are going to explain and demonstrate, step by step, how to carry this work to its final stage – the finished lettering for reproduction on the printed page.

Artists specialize in finished lettering because it can be a profitable profession and is a challenging artistic discipline. The letterer must be sensitive to the subtle variations in the lines, curves, and weights of the various parts of each letter, and he must work painstakingly to draw them correctly. At the same time, he has the satisfaction of seeing exciting, well-designed words take shape under his hand as he puts down on paper the delicate lines and forms of the letters he sees in his mind's eye. Skill in finished lettering is an important requirement for such special fields of art as posters, packaging, and book-jacket designing. For the layout man or art director this skill is a valuable asset.

Some of the procedures and tools for making finished lettering are similar to those for making layout lettering. Here we explain the additional materials you will find useful.

The most popular lettering pens are: Gillott No. 290, which has a fine point and is flexible, making it very useful for various kinds of script; Gillott No. 170, which has a medium point and is more rigid; and Gillott No. 303, which is a slightly thicker, even more rigid pen. Fine flexible pens should be used only on papers with a hard surface, or else these pens are apt to catch on the paper and make rough edges. Pens of comparable size and characteristics made by other pen companies may also be used. Through practice and experience you will learn which points are best for your particular needs. A penholder about as thick as a pencil is recommended.

A good ruling pen is a must. Desirable but not absolutely essential is a complete set of mechanical drawing instruments.

You will need a No. 2 or 3 sable brush of best quality for retouching with white paint. For brush lettering of script, have several larger sizes.

Any good standard-grade black India ink is satisfactory. Extra-dense ink is used with the brush by some lettering men because it produces good black letters with just a single coat of ink.

For retouching, use a good opaque white water color such as Permo White or Talens Hi-White. You will also use lampblack or ivory black occasionally.

Most finished lettering is done on kid-finish Strathmore Bristol board. It comes in various weights or plies, the most popular being three ply. Some letterers use a plate finish rather than kid. Many other kinds of paper can be used. Experiment to find those most suitable for your needs.

Cleanliness is important for both your drawing instrument and your finished product. Work that is smudged and stained is not welcome anywhere, so use a slip sheet under your hand. Clean your pens frequently as you work so they will always make the clean, sharp lines which are the basis of good lettering.

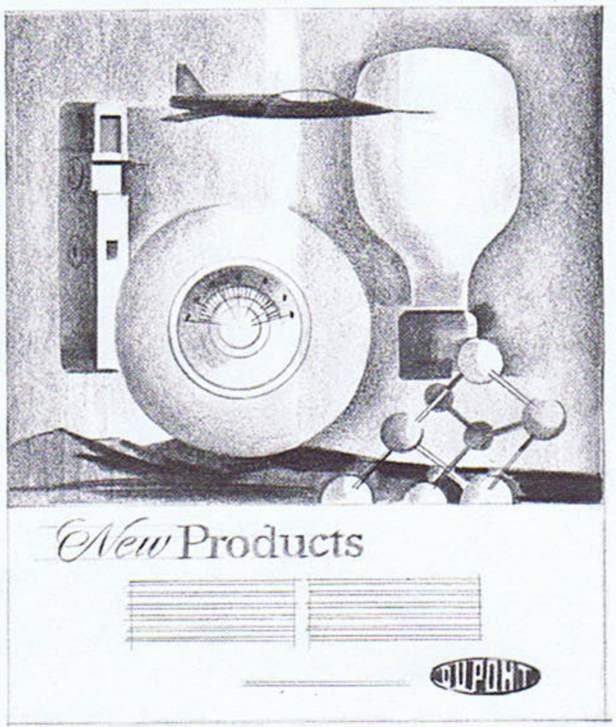
How to do finished lettering

When you are asked to do finished lettering, the art director generally gives you a comprehensive layout he has made which shows you the character, size, and weight of the lettering. In some cases he may be able to give you only a "rough-rough" layout and describe the character he wants the finished lettering to have. When this happens it is best for you to make a comprehensive pencil rendering to establish the character and weight of the words in clear detail. Work from this just as you would from the art director's comprehensive.

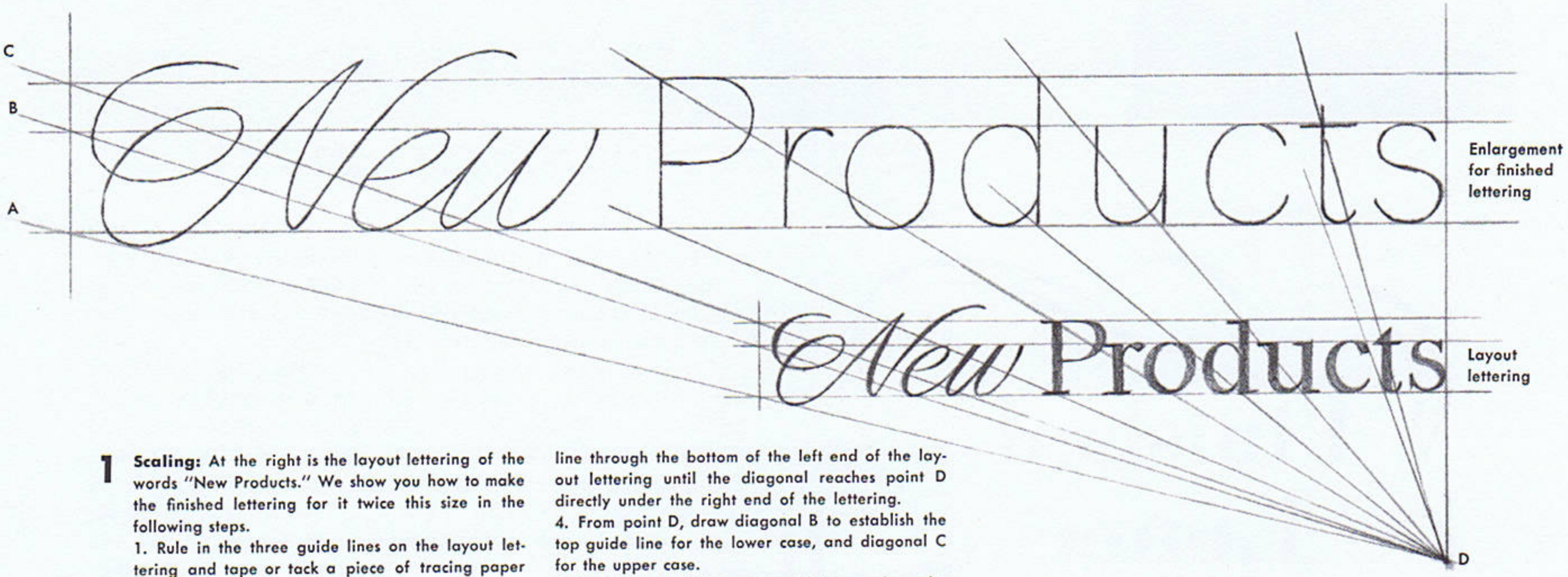
To the left is a greatly reduced reproduction of a typical art director's comprehensive layout. On this and the following pages we show you how to make the finished lettering for the headline "New Products." When there are several good ways to do some of the steps, we demonstrate these, too.

We begin by showing you the ways most frequently used to "scale up" or enlarge the layout lettering to a convenient working size for doing the finished lettering.

Finished lettering is often drawn one-half larger than reproduction size, and many lettering men make their work twice the size. Our demonstration below shows you how to enlarge the layout lettering to twice the reproduction size. Where the reproduction size is extremely small it may be necessary to work at three times the size, but avoid this if possible. When you make your finished lettering so much larger, it is difficult to judge correctly how it will look when reproduced.



The layout



1 **Scaling:** At the right is the layout lettering of the words "New Products." We show you how to make the finished lettering for it twice this size in the following steps.

1. Rule in the three guide lines on the layout lettering and tape or tack a piece of tracing paper over it.
2. A little above the layout lettering, draw the base line for the finished lettering on the tracing paper. Make this line twice as long as the layout lettering.
3. Draw diagonal A from the left end of the base line through the bottom of the left end of the layout lettering until the diagonal reaches point D directly under the right end of the lettering.
4. From point D, draw diagonal B to establish the top guide line for the lower case, and diagonal C for the upper case.
5. Locate some of the principal letters such as the P, d, and t with diagonal lines. This will give you a good start for your first run-through.

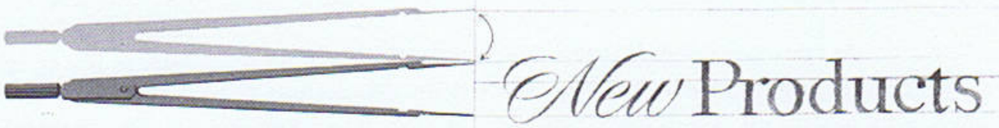
When you have enlarged your lettering by this method or any of those explained below, proceed as explained on the facing page.

Other ways to enlarge

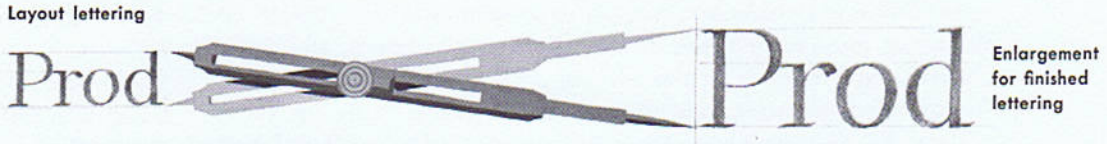
Photostat: Many lettering men use a photostat service to have the layout lettering enlarged to a convenient working size. Then they make a tracing from the photostat and go on to do the finished lettering.

Camera Lucida, Pantograph, Projector: Any of these instruments can be used to enlarge the lettering, as explained in a later lesson. The camera lucida is the most popular.

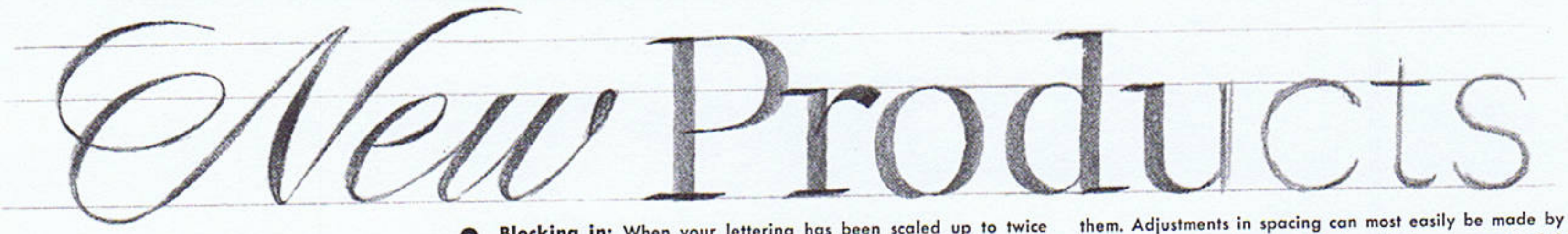
Proportional squares: Lightly pencil in evenly spaced vertical and horizontal lines on the layout lettering, dividing it into a series of squares. On a tissue make a similar arrangement of squares, but twice as large. Draw the letters in the tissue squares in positions corresponding to those on the layout lettering.

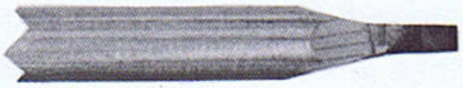


Dividers: Set a pair of dividers to the height of the layout lettering. Double this measurement by turning the dividers over to the position of the light gray ones in the diagram. All other measurements, such as the width of the word or the individual letters, can be doubled in the same way.



Proportional dividers: This is another hand instrument for enlarging. Set the dividers so the tips of the long end measure twice the distance the tips of the short end do — or whatever other proportion you are enlarging. If you fit the small ends to the layout lettering, the long ends automatically give the proper measurement for the finished lettering.

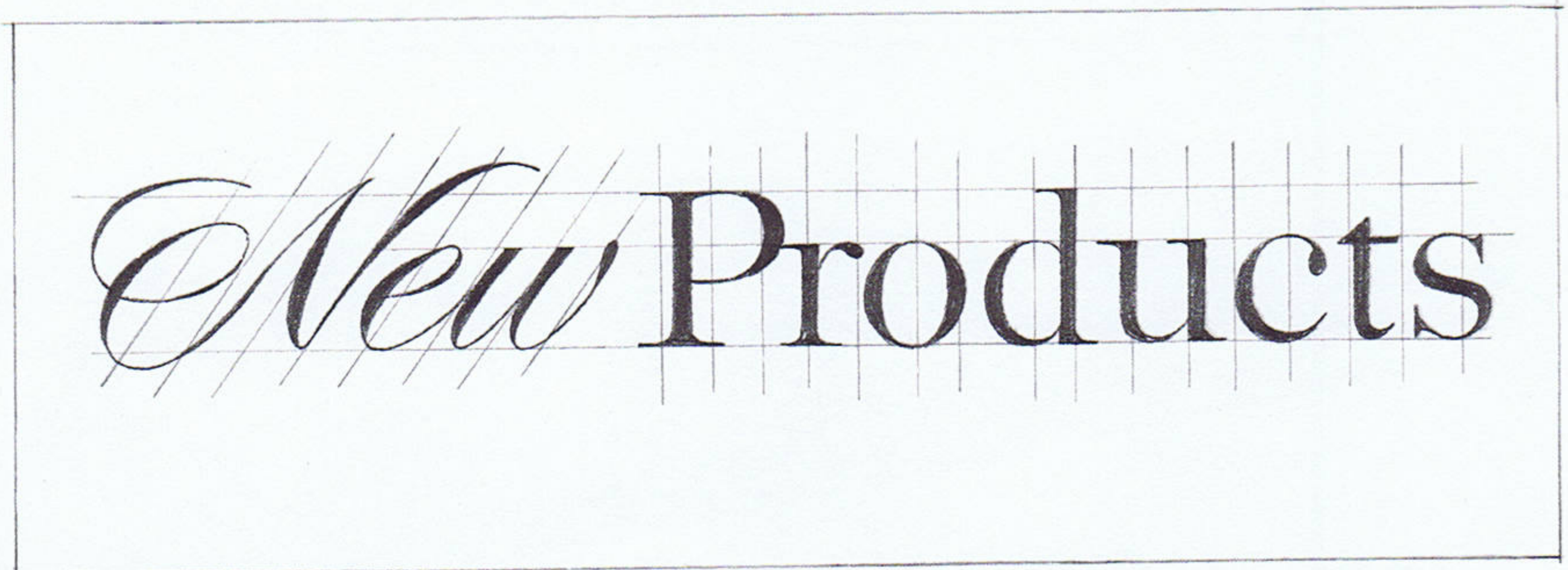




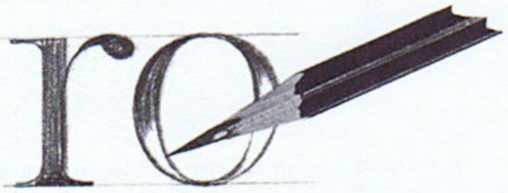
2 **Blocking in:** When your lettering has been scaled up to twice the size of the layout, slip it under the top sheet of your visualizing pad. Then stroke in the letters to the correct weight with a chisel point or build them up with a B or 2B pencil. In the illustration, all of the letters have been given proper weight except part of the basic u and the c, t and s, which show through from the tissue beneath.

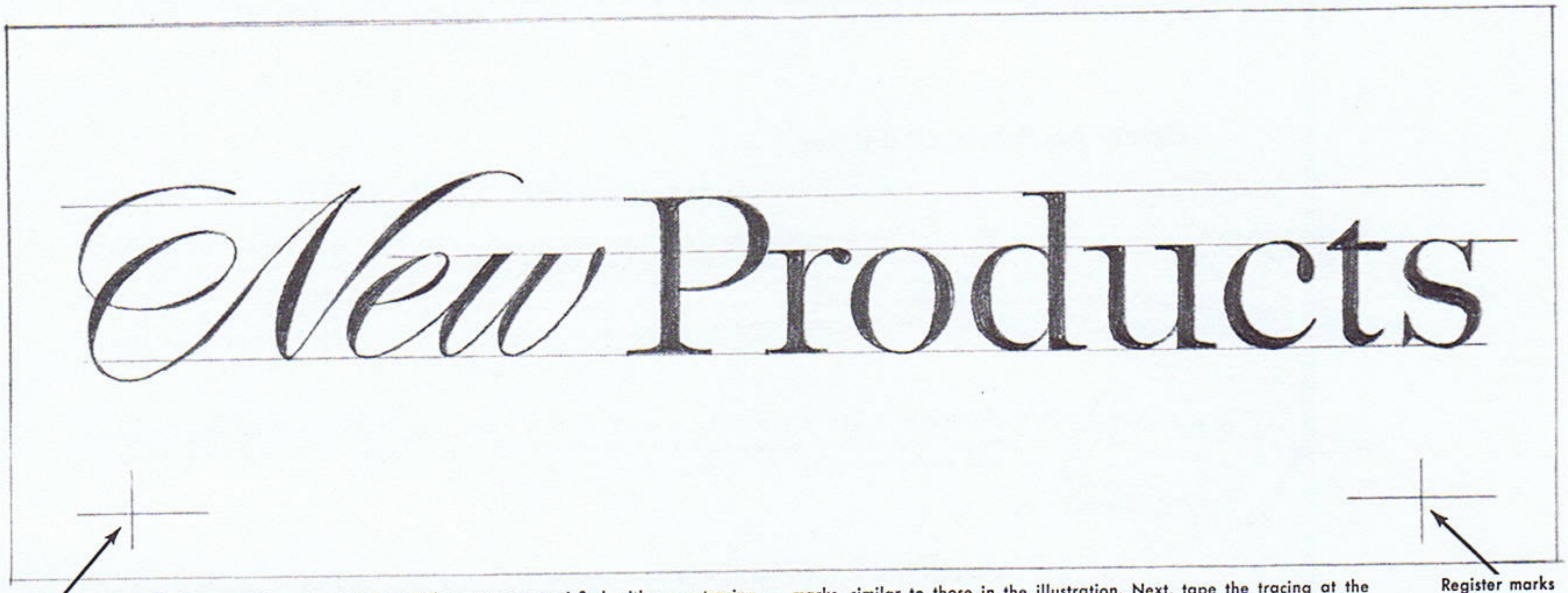
At this stage, don't spend too much time accurately drawing each letter in great detail. Concentrate on getting the proportion of the letters correct and the spacing and color the way you want them. Adjustments in spacing can most easily be made by sliding the under tracing back and forth until the placement of the letter you are drawing is correct. Frequently look at your entire piece of lettering to see that the spacing and color are uniform throughout. If this tracing does not look right you should make another, perhaps several, until you are satisfied that you have a good foundation on which to build the finished letters.

To get a fresh look at the spacing, color, and proportions of your lettering, it is a good idea to look at it in reverse. Also study it upside down.



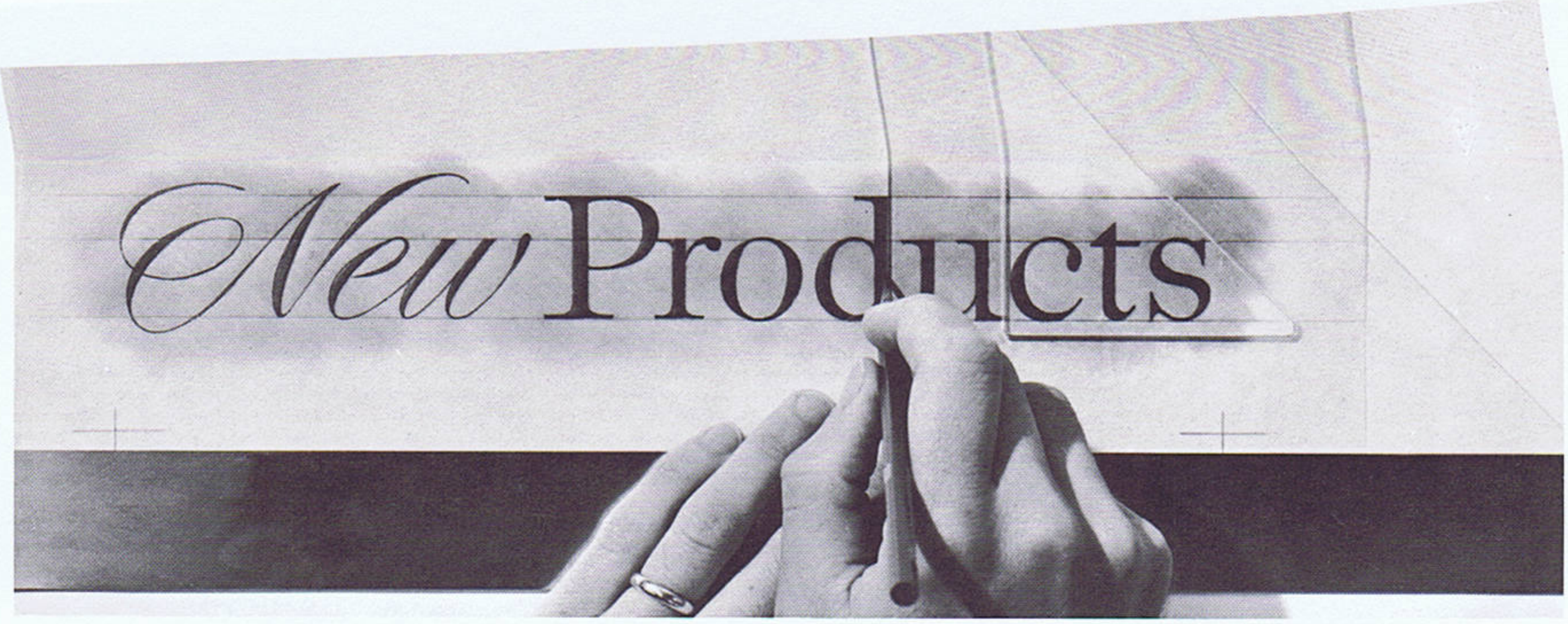
3 **Final tracing:** When you have the spacing and color right, carefully refine each letter on the final tracing. A series of light lines — diagonals for italics, verticals for vertical letters — will help you keep your letters properly slanted or upright. Lines through the centers of curved letters like the o are especially helpful. Build up your letters, including the verticals, freehand, so you can see better what subtle adjustments you must make in the width of letters and in the spacing. The triangle and T-square interfere with spontaneity — which comes from relying on the eye rather than a straightedge. Keep a good point on your pencil so you can draw precise lines. Be sure every problem of design is solved on this tracing.



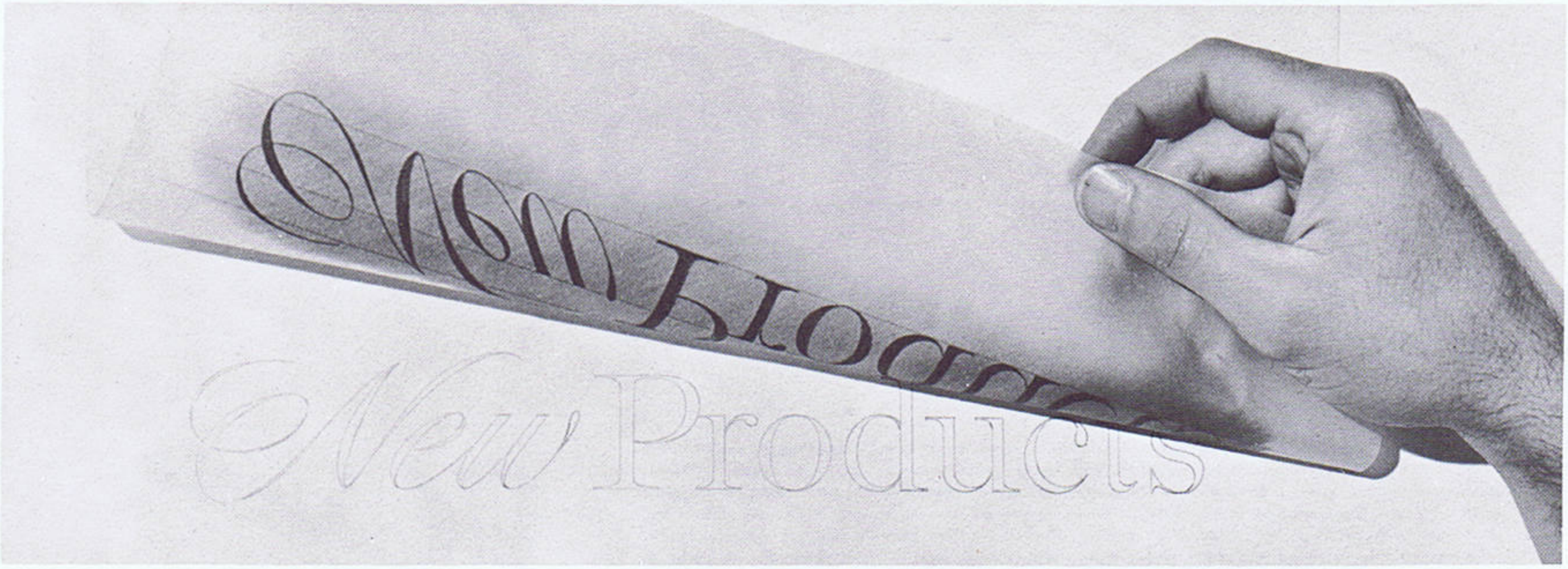


4 **Preparation for tracing:** When you are satisfied with your tracing, turn it over and blacken the back with a pencil — H to 3H are good because when you trace they give you clear, firm, light lines.

Thumbtack or tape the drawing paper for your finished lettering to the board. At the lower corners of the tracing, make two sets of register marks, similar to those in the illustration. Next, tape the tracing at the top to the drawing paper and, with the T-square, accurately trace these marks. Now you can untape your tracing and shift it to make slight adjustments in the positions of your letters. Make sure that the register marks on both sheets are aligned before retaping your tracing.

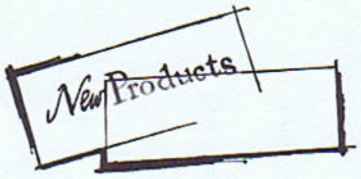


5 **Tracing down:** Using a 6H or harder pencil with a fine point, trace the horizontal guide lines lightly. Next, with the aid of the T-square and triangle, trace all the outlines of the vertical and horizontal lines of the letters (see photo below) with firm pressure on your pencil. Then, with the tracing paper still taped to it, remove the drawing paper from the board. You can now turn the paper (with the tracing attached) to whatever angle is best for freehand tracing of the outlines of the curved letters. Sharpen your pencil constantly while you work.

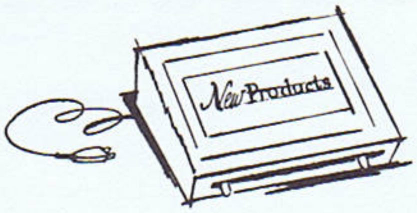


6 **Checking your tracing:** As you trace, frequently lift your tracing paper to see if the lines you're transferring to the drawing paper are sharp and that you haven't missed any. Make firm lines but do not press so hard that you create furrows in the paper. The more precisely and accurately you do this job the easier and more successful your inking will be. If you need to make changes with a pencil, do them lightly.

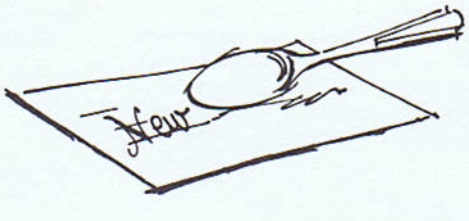
Other methods of tracing



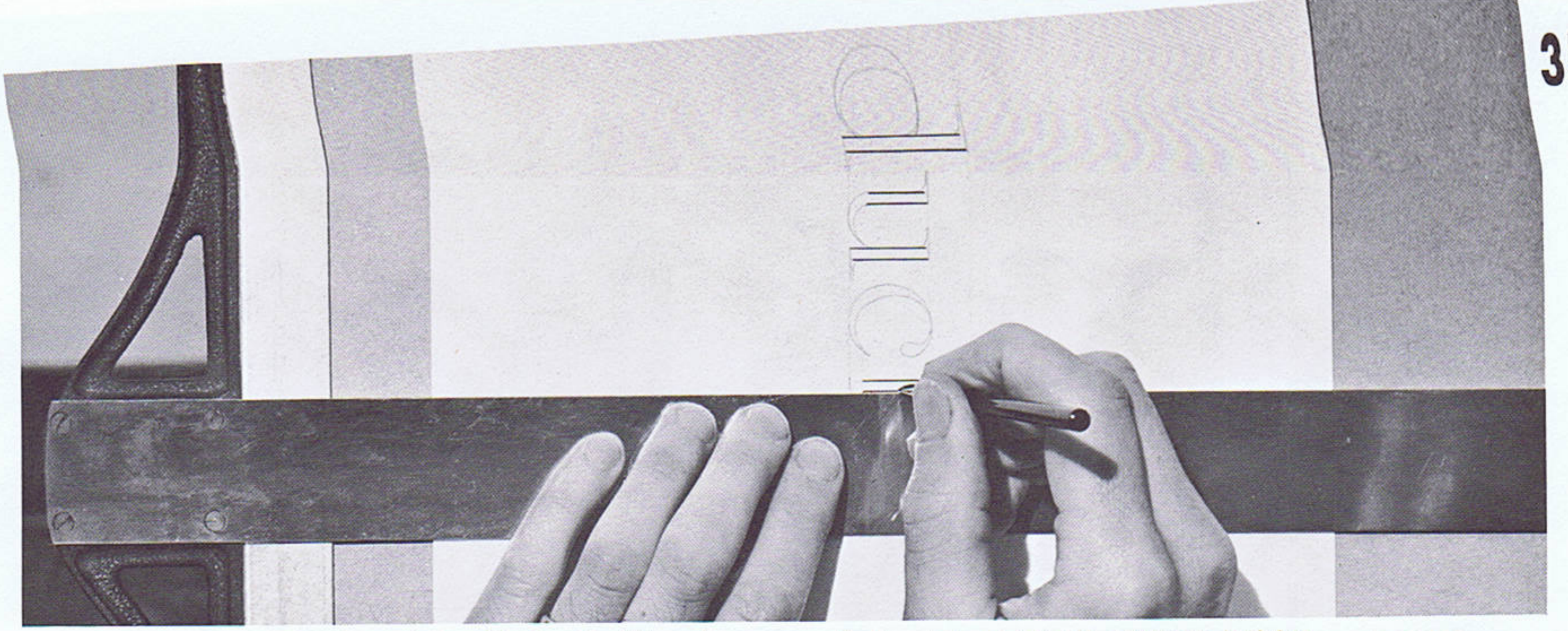
Direct finish on thin paper: For rush jobs not requiring an extremely high degree of finish, you can skip the "tracing down" step. Over your final tracing, tape a piece of thin drawing paper and draw on it with ink. The drawing paper must be transparent enough for your tracing to show through. If you can't see the tracing clearly you will have to use the pen more carefully. The paper must also be tough enough for the pen not to pick up fibers. Good grades of visualizing bond and tracing vellum can be used. Experiment to find the paper you like best.



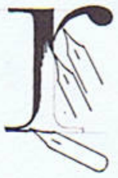
Light table: A light table has a top of frosted glass with a light under it. Place your final tracing on the light table, then place the Bristol board for your finished lettering on top of the tracing. The light shining through enables you to draw directly on the Bristol, thus eliminating the tracing-down stage.

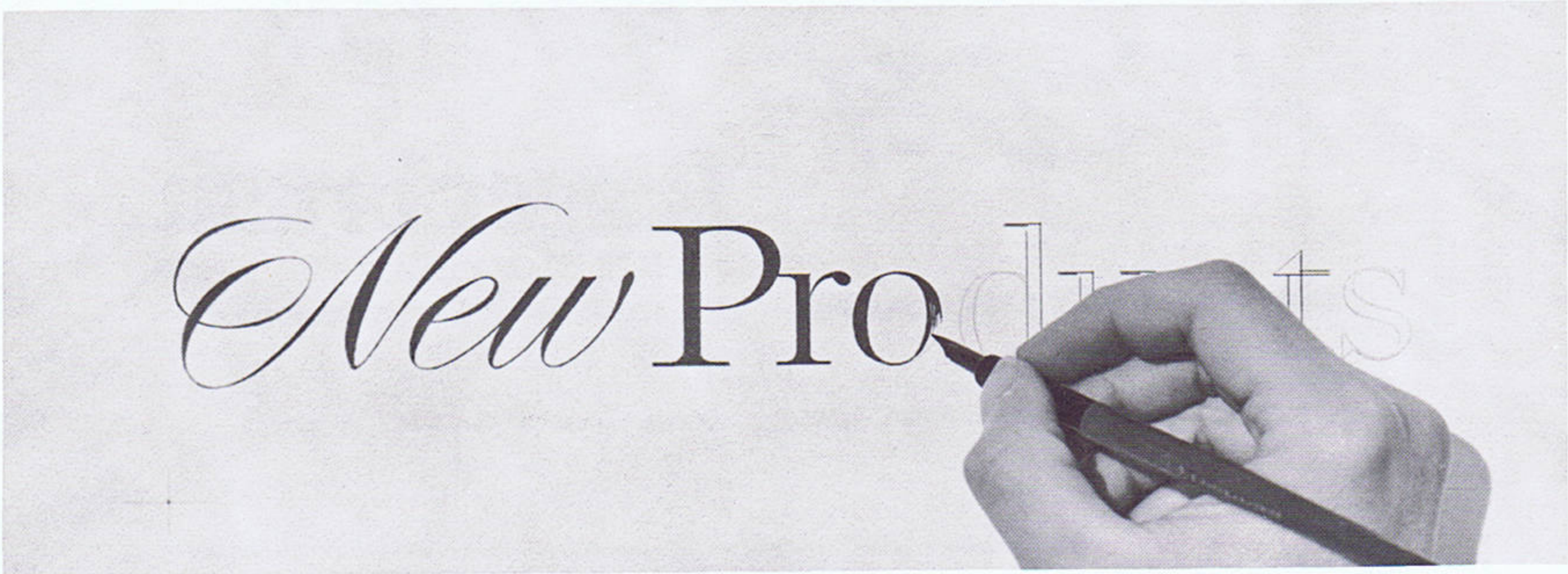


Transfer: Place a piece of layout paper over your final tracing and rub it firmly with the edge of a spoon. This will transfer the graphite of your drawing to the back of the layout paper. An extra piece of paper held over the part you are rubbing helps prevent tearing of the layout paper. Now tape the layout paper, with the graphite side down, over your drawing paper and again rub with the spoon — this will transfer the graphite of your lettering to the drawing paper. Instead of the spoon, you can also rub with the chisel point of the carpenter's pencil — the graphite it leaves will show where you have rubbed. Your lettering is now ready for inking. Practice these methods before trying them on an important lettering job.

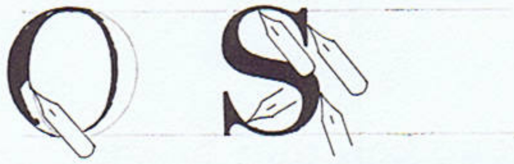


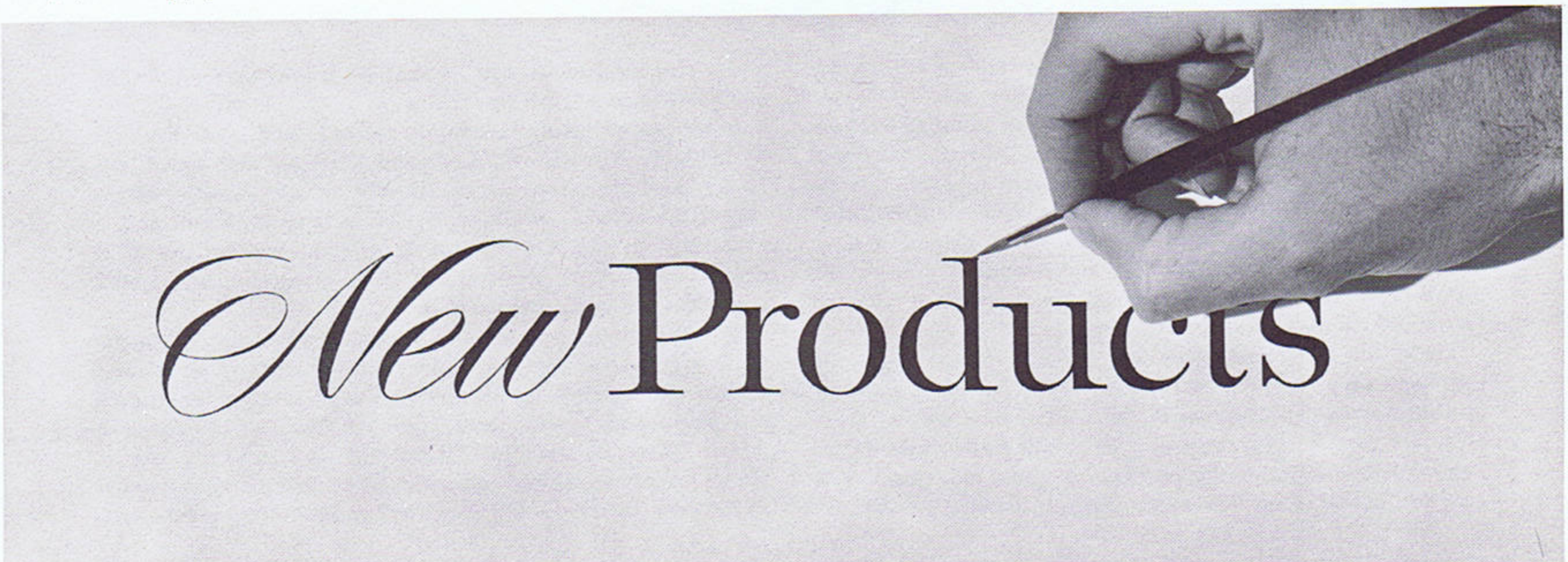
7 **Inking the verticals and horizontals:** With a ruling pen, T-square, and triangle, draw all the straight vertical and horizontal outlines. Fill in with the ruling pen, a regular pen, or a brush if the letters are large. Some artists do not use the ruling pen for the verticals and horizontals, preferring to build them up with a series of short freehand pen strokes (see diagram at right), so the straight lines will have the same character as the curves, which are explained in the next step.



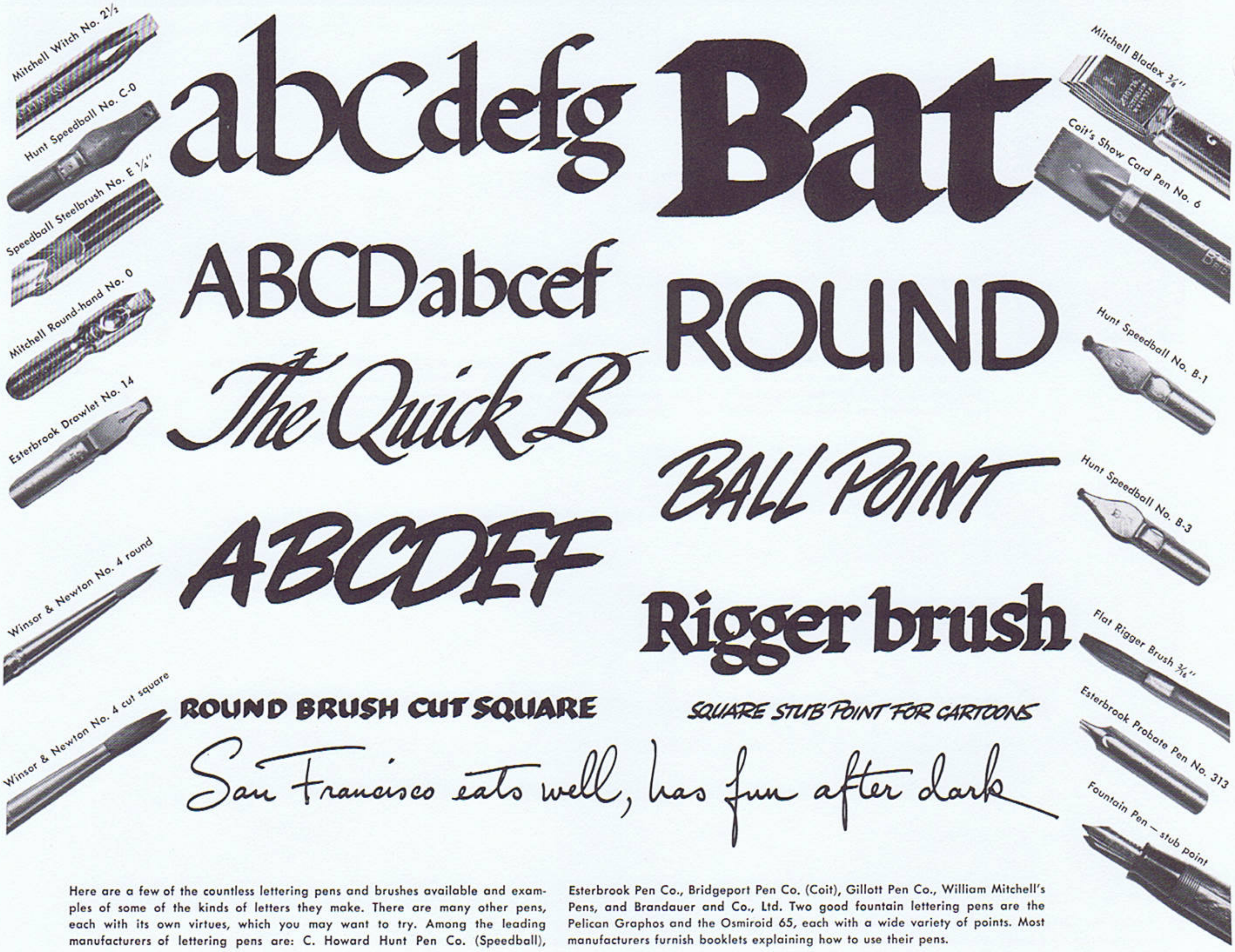


8 **Inking the curved letters:** Ink the curved letters freehand with short strokes of the pen. Free your drawing paper from the board when inking curves and serifs, so you can turn the paper and make the strokes in the direction most convenient for you. Be sure the edges of the curves are smooth and sharp — they must be consistent with the edges of the verticals and horizontals made with a ruling pen. Touch the pen lightly to the paper so it won't scratch and cause ink blots. A slip sheet under your hand will prevent smudging. Keep your pen clean so the ink will flow freely. Wipe the pen frequently on a cloth or on the edge of a scrap of drawing paper.





9 **Finishing touches:** Wait until you have finished inking the entire job before correcting any mistakes. Correct the general forms of the letters and any unevenness of color. In most cases it is best to make corrections with the pen. Where the ink has gone beyond the proper limits of a letter, cut it back with white opaque, using a No. 2 or No. 3 brush. Small corrections of black over white opaque can be made with ink on a pen. For large corrections use lampblack with a brush — not India ink, which may chip off if used on large areas. With Artgum, gently erase all pencil marks and smudges. Then examine your lettering from every angle and make the final adjustments, using a very fine point to even up ragged edges. The job is now complete.


Mitchell Witch No. 2½
Hunt Speedball No. C-0
Speedball Steelbrush No. E ¼"
Mitchell Round-hand No. 0
Esterbrook Drawlet No. 14
Winsor & Newton No. 4 round
Winsor & Newton No. 4 cut square
abcdefg
Bat
ABCDabcef
ROUND
The Quick B
BALL POINT
ABCDEF
Rigger brush
ROUND BRUSH CUT SQUARE
SQUARE STUB POINT FOR CARTOONS
San Francisco eats well, has fun after dark
Mitchell Bladex ⅜"
Coit's Show Card Pen No. 6
Hunt Speedball No. B-1
Hunt Speedball No. B-3
Flat Rigger Brush 3/16"
Esterbrook Probate Pen No. 313
Fountain Pen – stub point

Here are a few of the countless lettering pens and brushes available and examples of some of the kinds of letters they make. There are many other pens, each with its own virtues, which you may want to try. Among the leading manufacturers of lettering pens are: C. Howard Hunt Pen Co. (Speedball), Esterbrook Pen Co., Bridgeport Pen Co. (Coit), Gillott Pen Co., William Mitchell's Pens, and Brandauer and Co., Ltd. Two good fountain lettering pens are the Pelican Graphos and the Osmiroid 65, each with a wide variety of points. Most manufacturers furnish booklets explaining how to use their pens.

Broad-pen and brush lettering

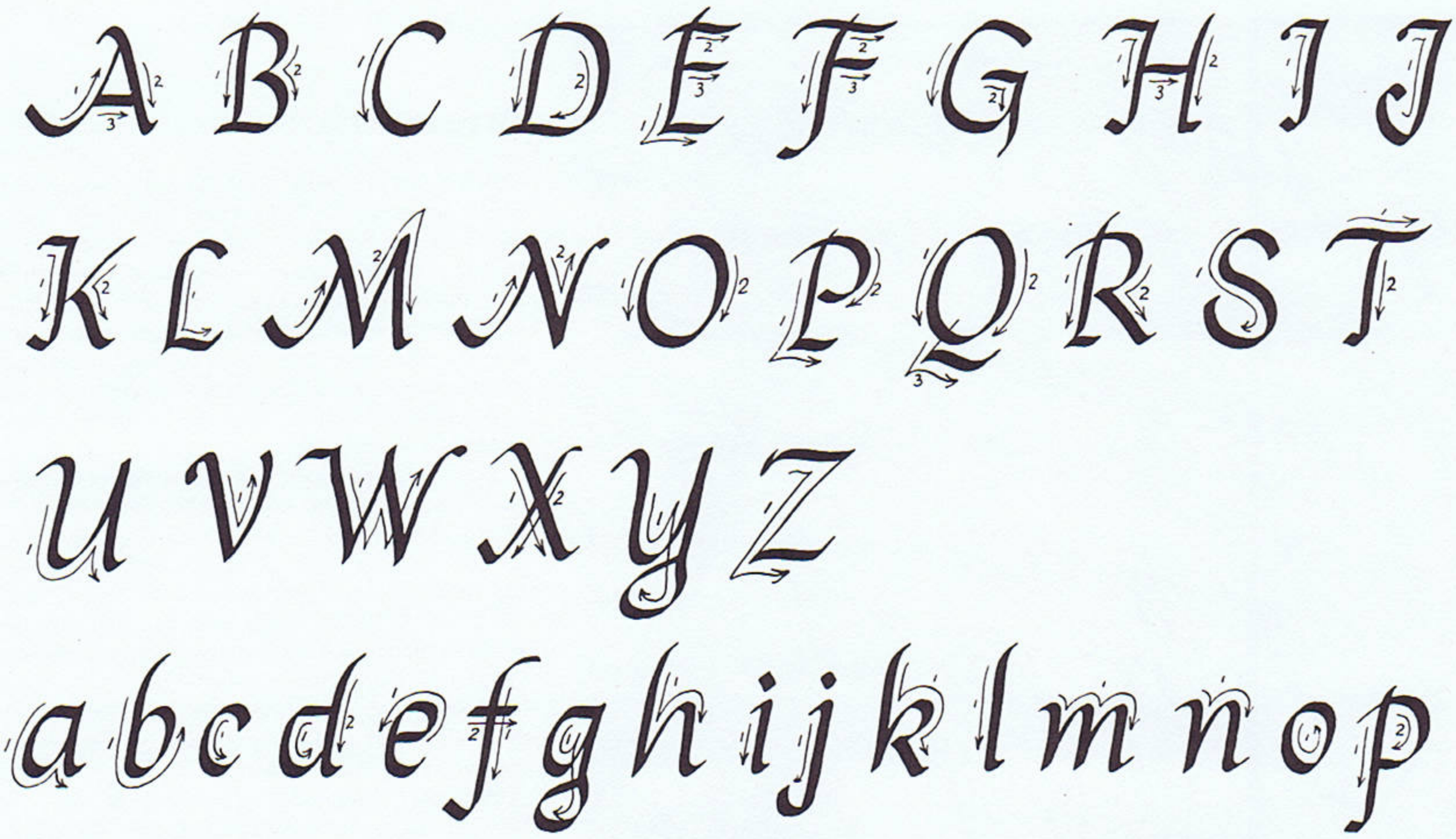
As you have seen, our roman letters were evolved with a flat tool. Up to the time when printing was invented, all of our books were lettered by hand. The tool used was a broad flat pen. Broad-pen lettering continues to be very useful even today, particularly on the many occasions that the artist is required to do posters, signs, certificates, charts, displays, and countless other jobs. These may be for local charities, clubs, or businesses – they may be gratis or for good fees – but essentially they are the sort of things that have to be done quickly and are not intended for reproduction, at least in any large quantity.

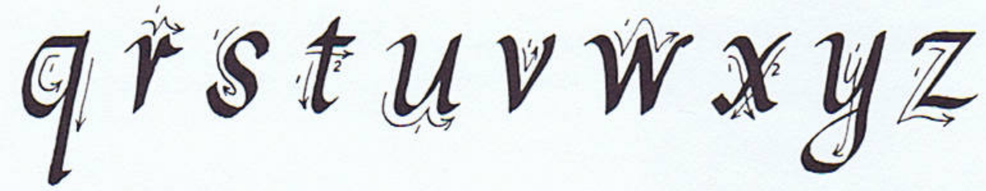
These jobs often make excellent contacts for the beginning artist and they can be a source of civic satisfaction for the established artist. To do them in the limited time usually available, it is most helpful to be able to handle some of the broad pens skillfully. One of the purposes of these two pages is to give you guidance on how to do this quick but most effective and useful kind of lettering. Naturally it will take some time and practice to achieve real speed.

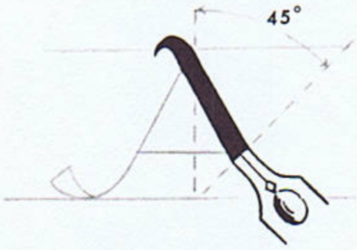
Broad-pen or brush lettering is not only useful – it can also be a highly creative art. Broad-pen lettering such as on the facing page is known as calligraphy, which literally means "beautiful writing." Calligraphy has a long tradition, and a knowledge of this art is valuable to the artist interested in either layout lettering or finished lettering because it furnishes new ideas for attractive letter forms.

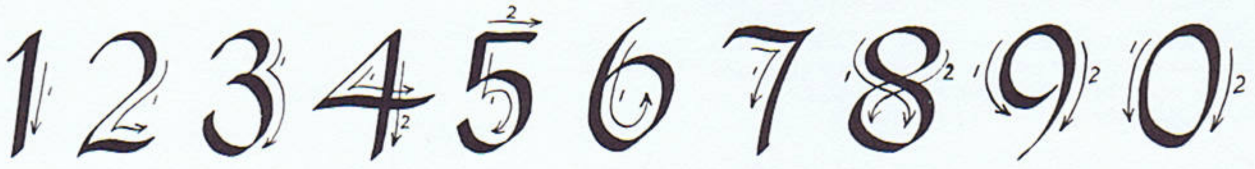
The broad pen, you see, is a highly creative tool. With the various pens available you can devise all kinds of novel and exciting lettering effects. Furthermore, each of the different pens can produce many alphabets, both standard and of your own design. (Actually the term "broad pen" is a loose one – it includes brushes which can be used in very much the same manner as the pens, to achieve a wide variety of interesting effects.)

A useful script alphabet









Hold your pen at a forty-five-degree angle at all times.

To get started, let's see how the very useful alphabet on this page was drawn. First three light lines were ruled as guides for caps and lower case. Then a series of light diagonal guides were drawn with the triangle and T-square. The No. 2 Hunt broad-point lettering pen was used. The pen was dipped in India ink, and one or two strokes were made on scrap paper to remove any excess before the pen was applied to the drawing paper. (For more careful work, you may want to fill your pen by putting a drop or so in the little round cup on top.) The pen was held constantly at about a forty-five-degree angle to make these letters, which are reproduced the same size they were drawn.

In this alphabet the lower-case letters are five times as high as the width of the pen nib and the capitals are eight times as high. By using a wider or narrower pen, you can give the letters a different character.

The strokes were made in the sequence and direction shown by the numbered arrows. You do not have to exert extra pressure to make dark letters, as you do with the chisel-point pencil. Just apply the pen lightly but firmly to the paper and the ink flows out to create a jet-black line. This makes it possible to draw many of the letters in a series of flowing strokes without lifting the pen from the paper. A good pen will generally work well no matter in which direction it is pushed or pulled.

A version of this same alphabet could be made with almost any of the tools shown on page 36. You don't have to limit yourself to India ink – many of the tools, especially the larger ones, will take opaque paints or show-card colors when slightly thinned with water. Some surfaces are better than others for each tool, but most of the tools work well on many different surfaces.

Fortunately, most of the pens and inks you use in broad-pen lettering are inexpensive, so you can explore the possibilities of a number of them at little cost.

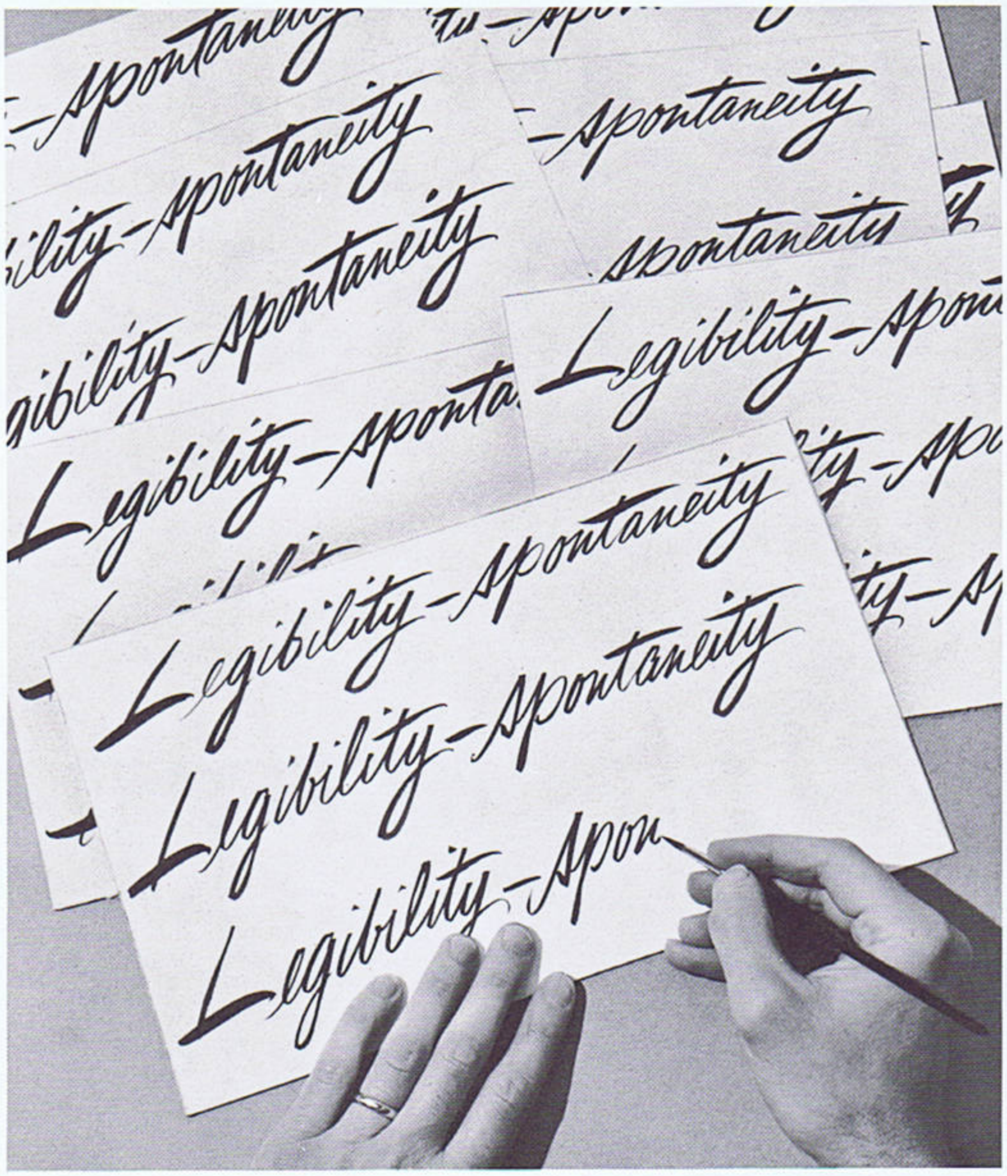
Keep pens and brushes clean!

Brush script

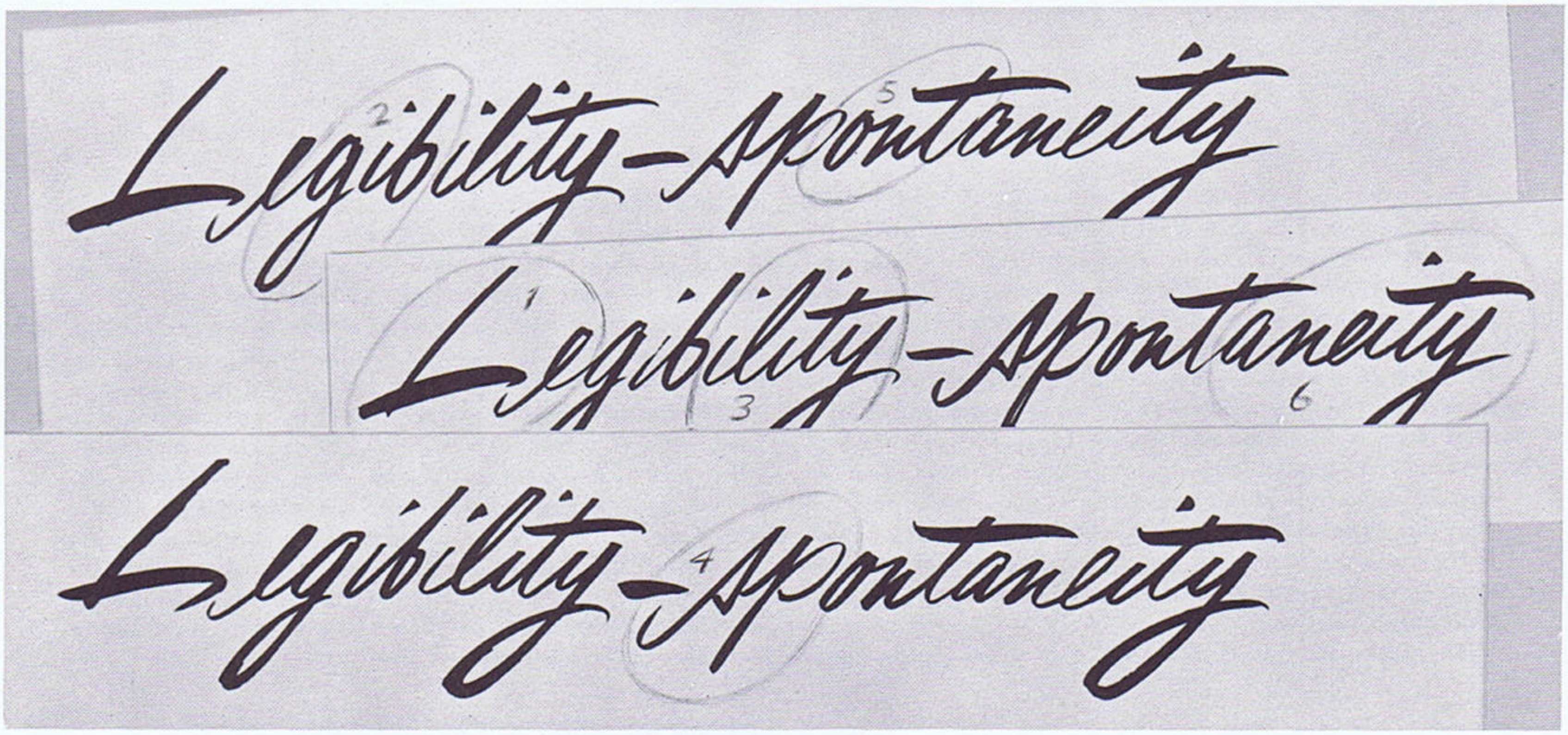
Brush script is a more casual and spontaneous version of the script we studied earlier. Because of its unique freshness, bounce, and vitality, it is widely used. In style it varies as much as handwriting – but, no matter how distinctive its design, like any good lettering, brush script must always be easy to read. You don't have to write a good hand to be able to do this kind of lettering well – in fact, you will often try many different styles of writing with the brush to achieve the effect you want.

The tools and materials you need for brush-script lettering are few and familiar. Set out a No. 2, No. 3, or No. 4 sable brush – some lampblack and water or a bottle of India ink – a supply of bond paper, one-ply Bristol, or any other good thin paper – and you are ready to begin. Many letterers find the brushes work better if the very fine tip is cut off with a razor blade. Don't draw guide lines – they'll only keep you from being free. Experiment with different-size brushes, different papers and styles of handwriting till you find the ones that suit you best.

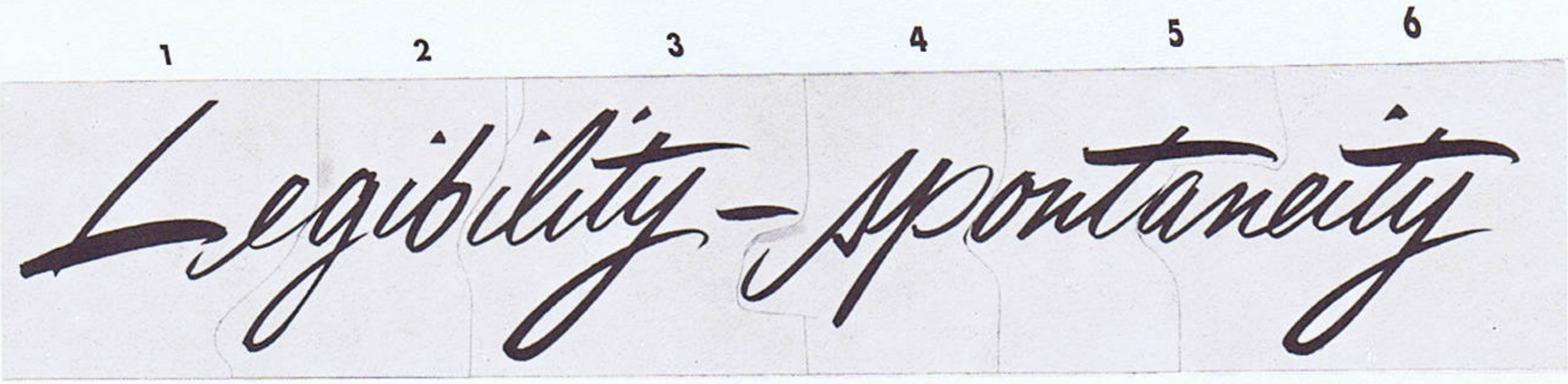
Here we demonstrate how to make the kind of brush script we have been describing. In the first step you write the words many times, with great freedom. No one specimen is likely to be perfect, so in the following steps you select the best parts of the various words, cut them out, and then paste them together to form the well-designed and easily read line that is always your goal.



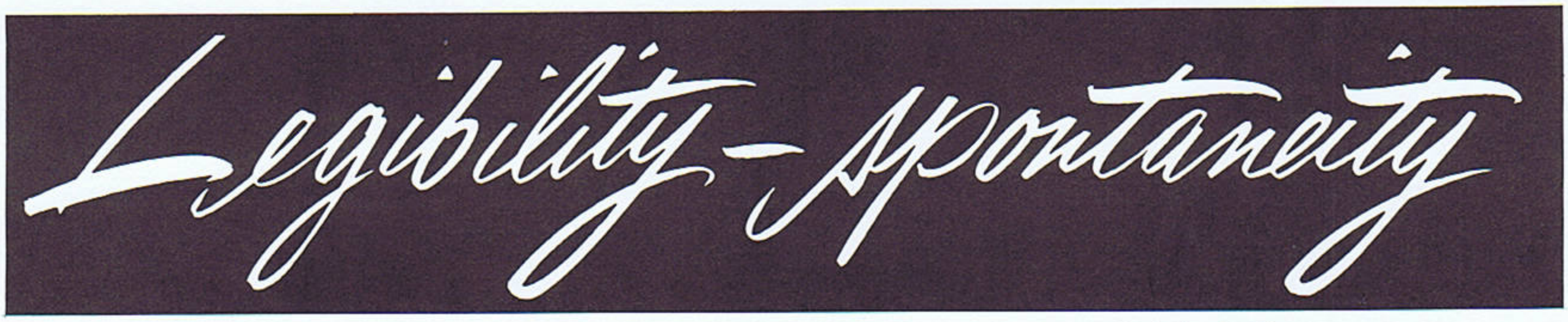
1 Write it again and again: With your brush and ink or lampblack and water, write the copy on sheets of thin paper many times until you get the desired effect. At this stage, design and freedom of expression should be your chief considerations. Be spontaneous in the way you write the words – and generous in the number of times you write them.



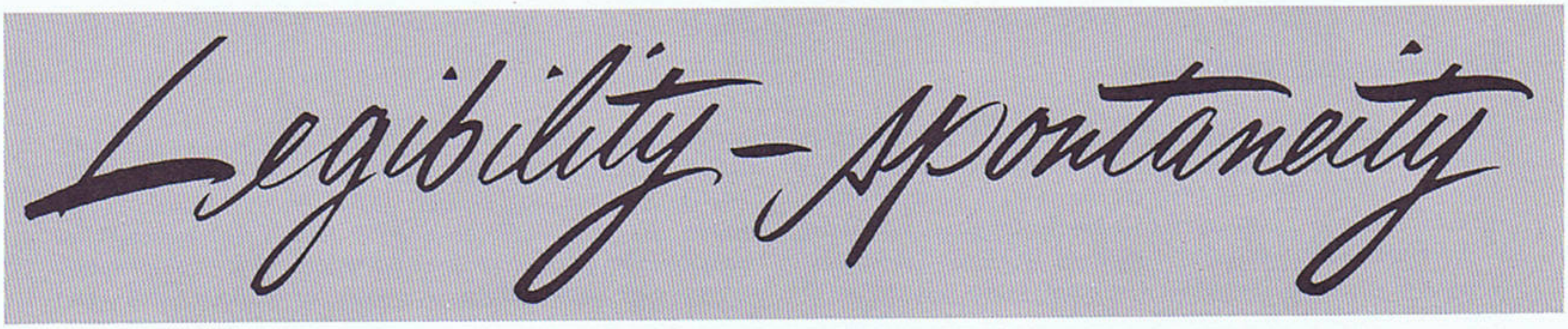
2 Selecting the best parts: Spread out the many lines you have written and select from various ones the words, parts of words, or letters which best express the spontaneous character you are seeking. Select only those sections that are easy to read and consistent in character, size, and weight. Here we have selected and numbered the sections to be put together for the finished job.



3 **Joining sections:** Cut out the selected sections and paste them down with rubber cement. Before it dries, move the sections about, to produce the proper spacing and alignment. After the cement dries, clean away the surplus and, with a brush and ink or paint, make necessary additions and adjustments. Don't worry about the edges of the sections — they will not show in the reproduction. In many cases this paste-up is used as the finished lettering. It may also be refined further, as described below.



4 **Negative photostat:** For a more exacting job, have a photostat negative made. With black paint or ink, paint out the section lines and make final adjustments in the lettering. You can also use retouch white on the letters.



5 **Positive photostat:** From the retouched negative have a glossy photostat positive made. This will be the finished art. Of course, you can make further improvements and refinements on the lettering at this stage if you wish.

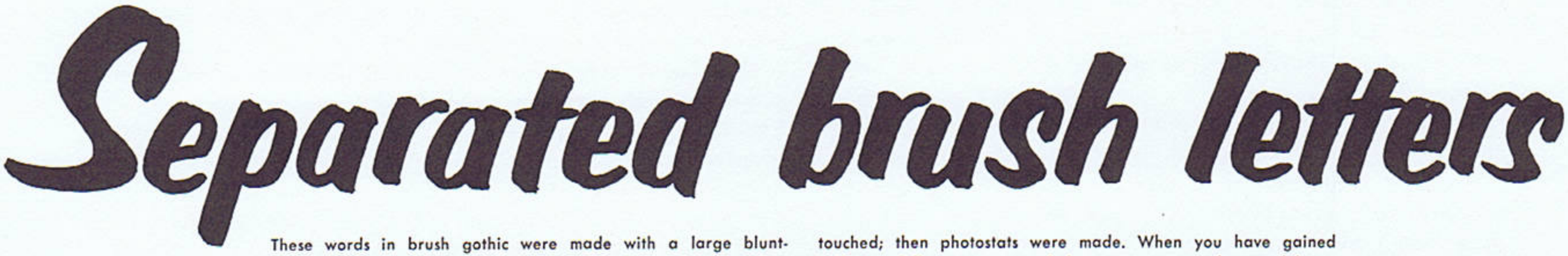
Brush gothic

The procedure we have just shown for creating free, spontaneous brush script can also be used for animated styles of separated letters, often called brush gothic. The variety you can create is almost limitless. Always remember to make your letters readable.

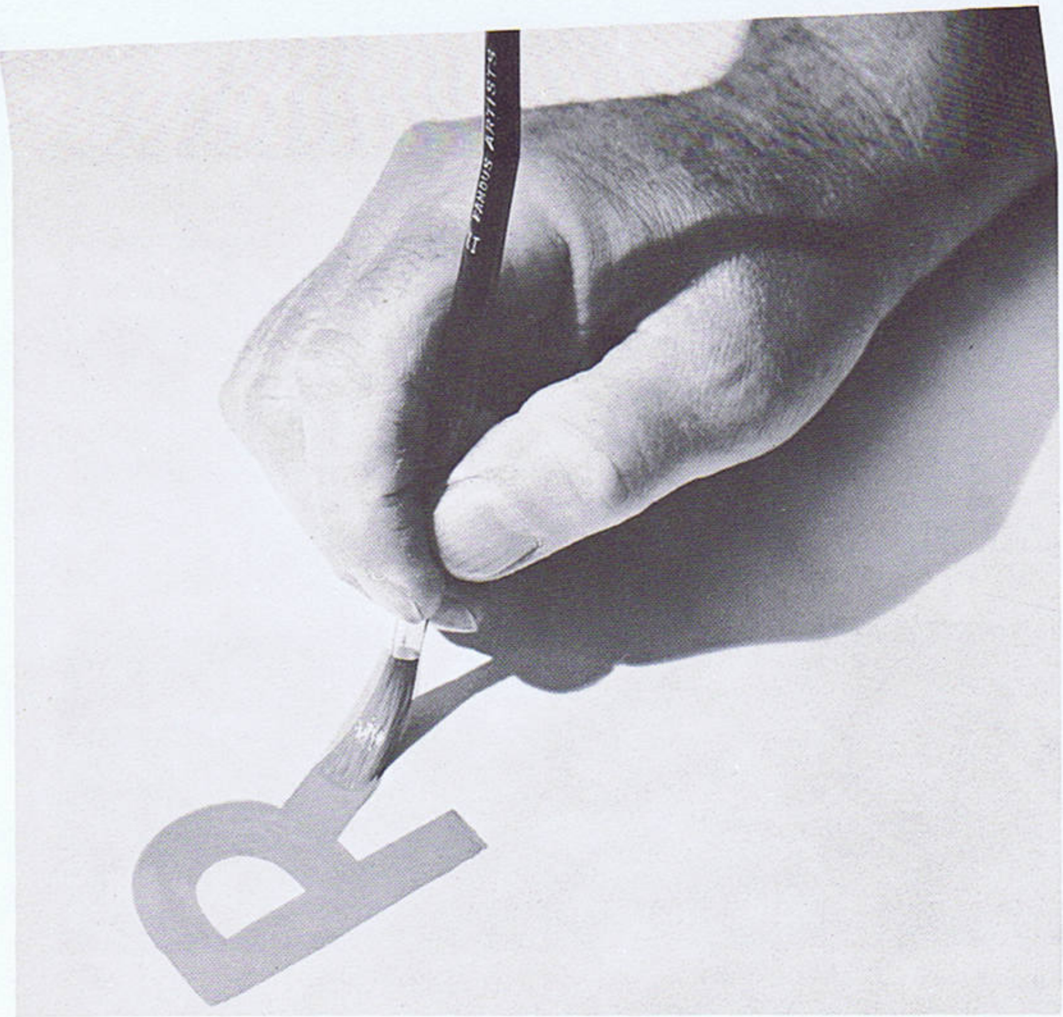
When you make a very casual and animated alphabet, forget guide lines. But you'd better use them if the letters are to be uniform in height like the examples at the bottom of this page.

Here are a few tips on using the brush for either brush script or separate brush letters. For light letters, have the brush pointed and don't use too much ink. Hold the brush almost vertical to the paper so the point just touches it. For heavy letters, use a worn and blunt-pointed brush or one from which you have cut the tip. Load the brush well with ink and hold it at a close angle to the paper so it will make a wide stroke.

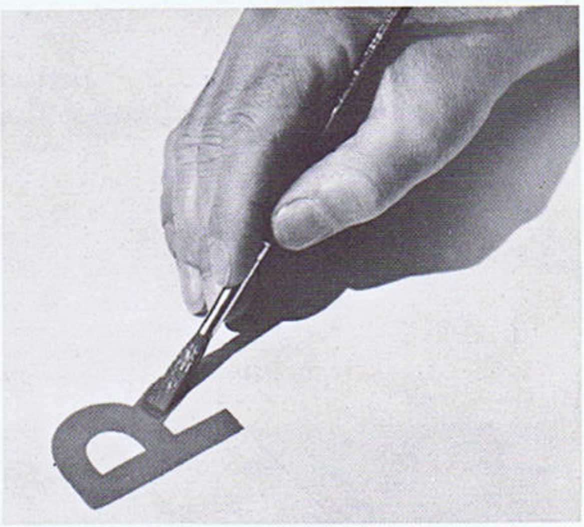
It will take some practice for you to get the feel of the brush and learn to make the letters in various weights. As you practice, you will be pleasantly surprised to see the wide variety of styles you can create.



These words in brush gothic were made with a large blunt-pointed brush. They were lettered many times, and the best letters, groups of letters, or entire words were pasted up and retouched; then photostats were made. When you have gained sufficient skill you may avoid the paste-up procedure and letter words like these directly on the drawing paper.



Right



Wrong

Right way to hold the lettering brush: The lettering brush should be held at an almost vertical angle by the thumb and first two fingers. This vertical position gives great flexibility in moving the brush in all directions and permits you to stop it neatly and evenly at the end of a downstroke. This cannot be done when the brush is held at an angle close to the paper. **Wrong:** Here the bristles are held very flat against the paper. This gives less control of the brush and makes it impossible to finish off the downstroke with a clean-cut edge.

Show-card writing

Show-card letterers often refer to their profession as "show-card writing." The term is an apt one, for an experienced letterer of show cards is so skillful and fast that he seems literally to write his signs. There is a wide market for his skill: nearly every store in every community has need for show cards and signs of various kinds and sizes. For the artist who letters well, this can be a good way to add to his income – or it may even be developed into a regular business.

Many students find that free-lance show-card writing helps them to improve their skill in lettering so they will be well equipped to do lettering for layouts or finished lettering for reproduction. Show cards are so varied in their requirements and the design is so often left to the lettering artist that they afford you a fine opportunity to experiment with the design of different kinds of letters and layouts. This can be an excellent way for you to develop and apply your ability to create new lettering forms and effects.

You can successfully combine your ability to draw and make pictures with your lettering. Many customers will want the extra touch your illustrations can give their show cards.

Tools and materials

Table. Most show-card writers prefer to work standing at a waist-high table with the top slightly slanted. A regular drawing table can be adjusted to serve very well. There should be a wood or metal strip along the front edge projecting at least a half-inch above the surface, to prevent the show cards from sliding off. It also serves as a support for the T-square when you rule or paint lines and prevents the T-square from rubbing and smearing the wet paint on your show cards.

Brushes. Two kinds of brushes are used: the rigger, which is a red sable lettering brush with a round ferrule, and the single-stroke brush with a flat ferrule.

The brush you will use most generally is the rigger brush. It comes in sizes ranging from No. 1 (very small) up to No. 12 (large). To begin with, a No. 2 and a No. 8 will serve most of your purposes. If you do a lot of show-card writing you will want to get some of the other sizes, too.

For large letters use a single-stroke lettering brush. These brushes vary in width from 1/8 of an inch to 1½ inches. The best-quality brushes are made of red sable and are quite expensive. An economical substitute is made of ox hair. Good sizes to start with are the ½ inch and the 1 inch. Take care of your brushes – wash them out thoroughly after each use and dry them with a soft rag.

Lettering surfaces. Show cards are written on a great variety of surfaces, ranging from thin paper through cardboard to thick wallboard. The most commonly used surface is white cardboard, which comes in sheets 22 x 28 inches, 30 x 40 inches, or 28 x 44 inches, and in many colors. The thickness varies from 6 to 14 ply, the 14 ply being the thickest and stiffest. The thick board is necessary only for cards that must be rigid or very large. Other surfaces such as wallboard, map board, mounting board and railroad or poster board can be used. For large signs and banners which will be fastened to a wall, use a white paper. It comes in rolls 10 to 100 yards long and 18 to 36 inches wide.

Pens. The most commonly used pen is the Speedball. These pens come with square, round, oval, and oblong tips. For large single-stroke letters there are Coit's ball-bearing lettering pens, which range in width from 1/8 of an inch to an inch. All of these pens are sold in sets of various sizes which contain a folder full of helpful suggestion on their use.

Show-card colors. Show-card paints, sometimes called poster paints, come in a great variety of colors and are available in 2-ounce, 8-ounce, and 16-ounce jars. Keep the jars tightly covered when not in use; otherwise the moisture evaporates and the paint becomes too thick. In this case, add a little water to thin it to its correct consistency. For pen lettering, dilute the poster paint or use one of the many good inks made especially for lettering pens.

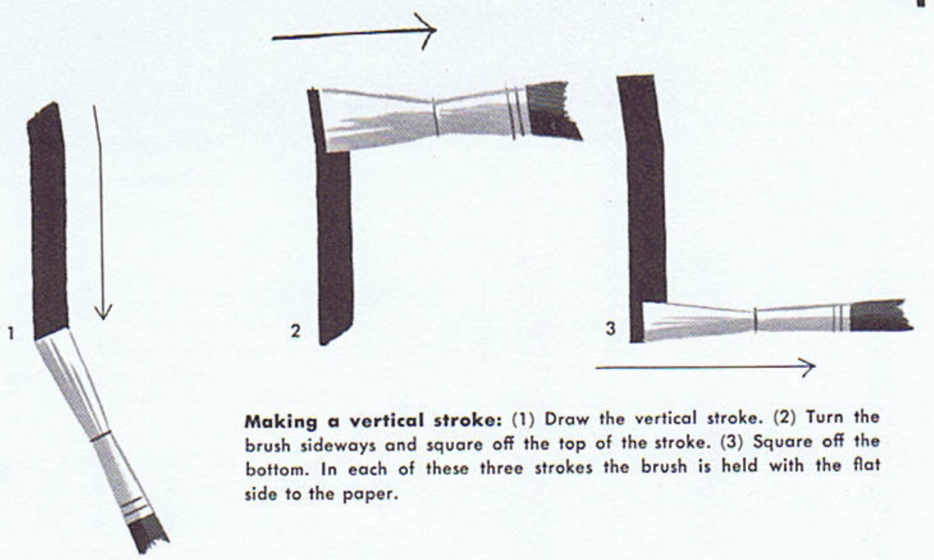
Other materials. You will need a yardstick, a T-square, and a mat knife for cutting your boards.

Making show-card letters

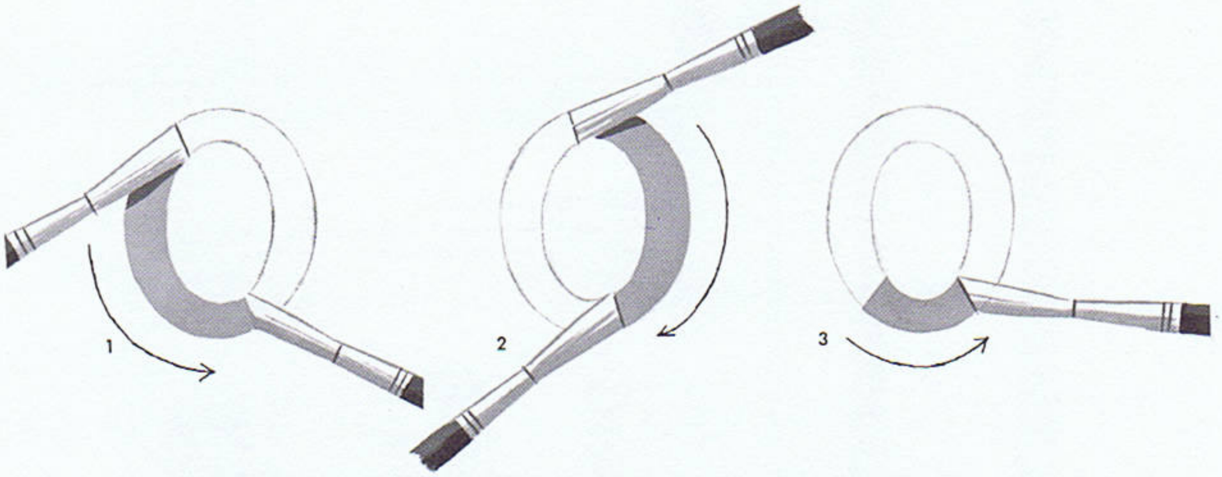
The most widely used letters in show-card writing are gothic alphabets or variations of them. This is because of their simplicity and the ease and speed with which they can be done. On this page we show you the fundamentals of making the straight and the curved strokes of the gothic alphabet. When you have learned to do these basic strokes you can combine them to make all the gothic letters.

The thick and thin strokes of roman letters are made by holding the brush in the same position as we explained for making Caslon letters. You use the brush very much as you do the chisel-point pencil.

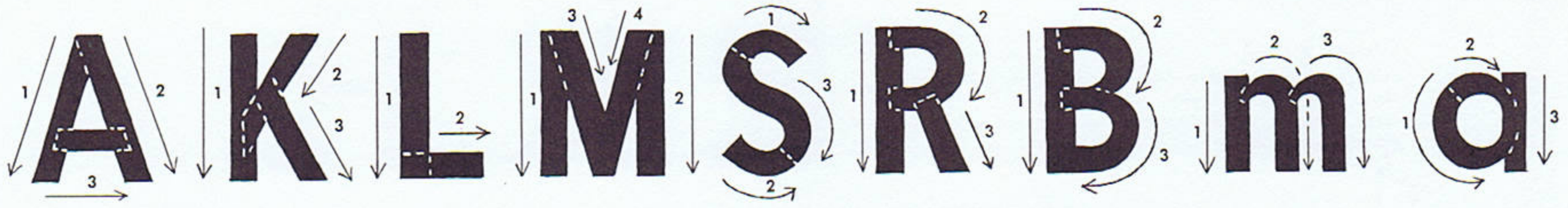
Before painting, dip the brush in your color and then work it out to a chisel-point edge by stroking it up and down on a palette made of a piece of smooth cardboard or glass. When the brush has the desired point, apply it to the drawing surface. As you see in the pictures at the bottom of this page, there are several ways of using the brush. We urge you to work in the manner that is most convenient and natural for you so long as you follow the basic principles we explain for making the different alphabets. Always keep your hand movement as free as possible, especially when your hand is resting on the surface of the show card. The movement of your brush should be produced by simultaneous actions of the fingers, wrist, and arm so that your strokes flow freely at all times.



Making a vertical stroke: (1) Draw the vertical stroke. (2) Turn the brush sideways and square off the top of the stroke. (3) Square off the bottom. In each of these three strokes the brush is held with the flat side to the paper.

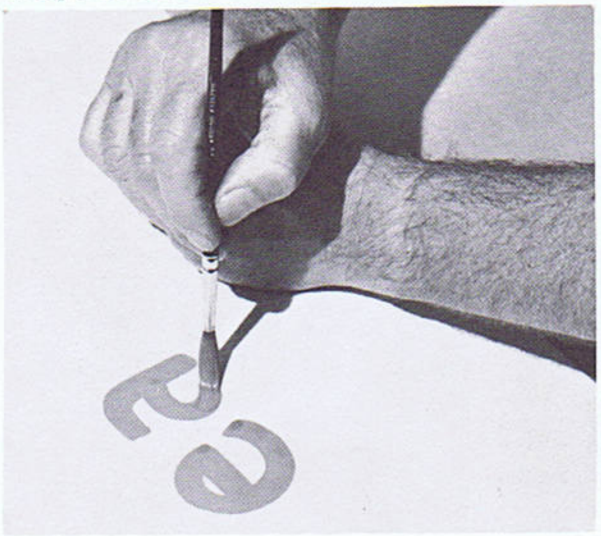


Making a curved gothic letter: Curved gothic letters are made by holding the ferrule of the brush between the thumb and forefinger and twirling it. Here we show you how to make the O, which contains all the strokes you will use in making any other curved gothic letter. (1) Make the left-hand side of the O by twirling the brush. (2) Still twirling the brush, stroke in the right-hand side of the O. (3) Connect the two strokes at the bottom.

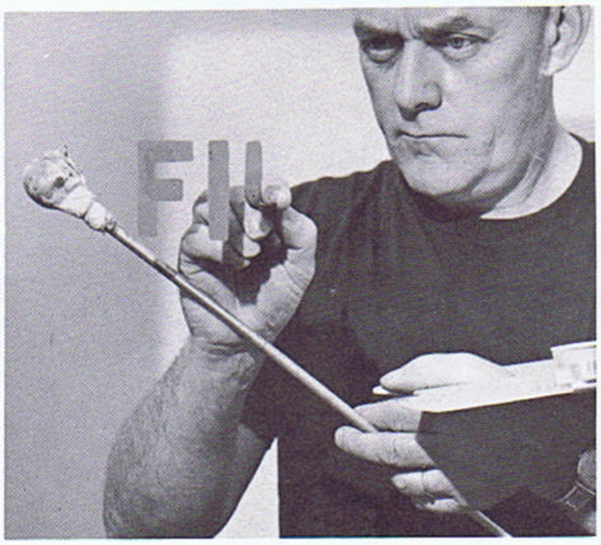


Combining strokes: Here we show you how to combine straight strokes and straight and curved strokes to create nine typical letters. Note the direction and sequence of the strokes and how they overlap. Other letters of the gothic alphabet are made much the same way.

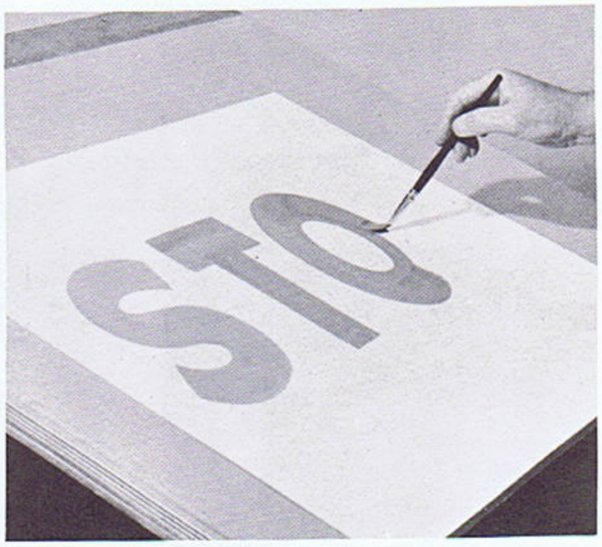
Ways to use the brush



Overhand method: By resting one hand on the other you can swing the letters in more freely. No part of the letter is hidden from view as you form it, which makes it easier to control.



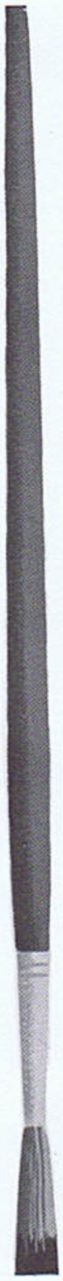
Use of the mahlstick: For lettering on windows and walls it is helpful to have a mahlstick to support and steady your hand. A rigid yardstick or walking cane can serve as substitutes for the real thing.

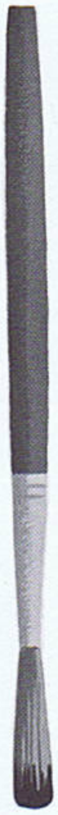


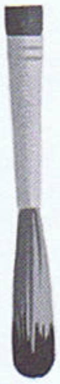
Free-arm method: For large letters, stand at a waist-high table and use a free-arm movement.

Creating different show-card lettering effects

You can create many different effects with the show-card letterer's brush. These effects are greatly influenced by the amount of paint with which you load your brush. Below we demonstrate some of the styles of letters you can make, and give you pointers on how much paint to use in order to make them.







Loaded brush

Load the brush with as much color as it will hold without dripping, and keep it well loaded at all times. This is good for letters with strokes of uniform width with round ends and for serifs with round ends.

ARG ae

OUTLINE

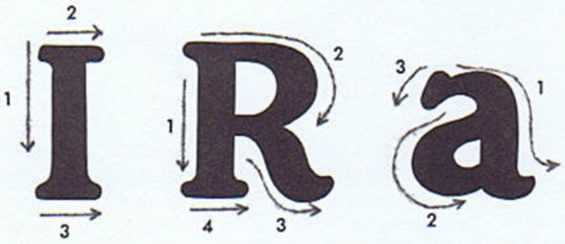
Semiloaded brush

In this method the brush is stroked on the palette just enough to give the end of the brush the shape of an ellipse. This is useful where thick and thin strokes are needed and the serifs and strokes have rounded ends.

script

BALLOON

heavy



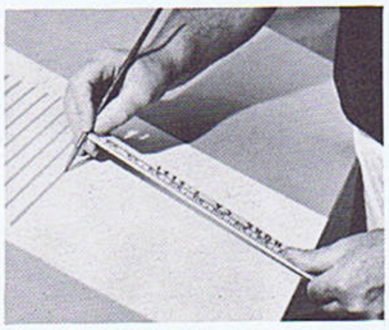
Chisel point

In this method the brush is stroked on the palette until it has a sharp, crisp chisel point, with no excess paint. It is useful in making all crisp letters, especially letters which call for sharp corners at the end of the strokes.

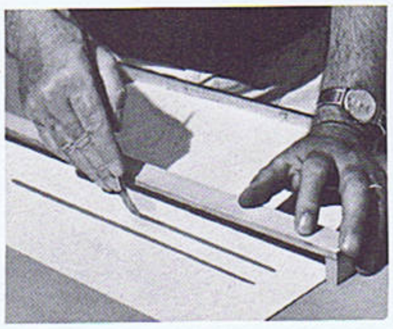
RRR

h e k **SANS-SERIF** *or* **thick-thins**

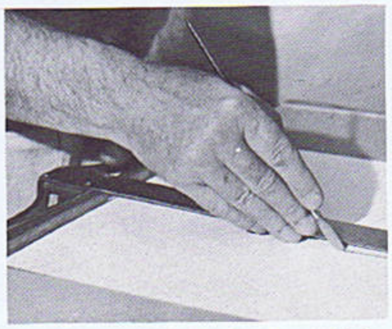
Show-card striping Often a show card requires a border, underscoring of words, or a line to serve some practical or decorative purpose. Below are four common ways of painting these lines.



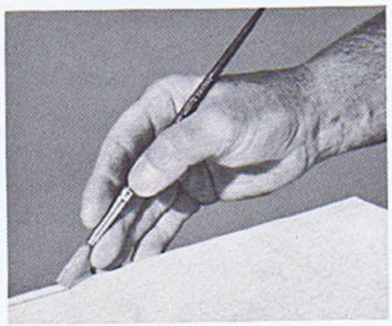
Yardstick method: Hold the yardstick with forefinger of left hand against front edge of table. With right hand hold brush (or pencil) against end of yardstick — third finger keeps rule at right height. Draw yardstick along card by moving both hands simultaneously.



Bridge method: A bridge is a straightedge supported by two blocks of wood at the ends. Hold the brush between the thumb and first two fingers. The third and fourth fingers serve as a guide.



T-square method: The brush is held between the thumb and first two fingers. The third and fourth fingers serve as a guide along the edge of the T-square.



Card-edge method: While holding the brush between the thumb and the first two fingers, use the third and fourth fingers as a guide along the edge of the card.

VARIETY in design

Variety in design

VARIETY in design

Variety in design VARIETY IN DESIGN

VARIETY in design

VARIETY in design

Variety in design

Creative lettering

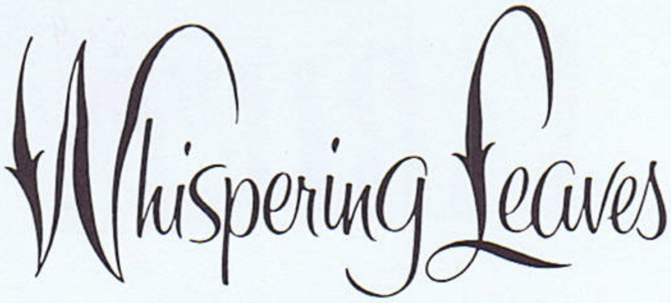
There is no limit to the use of imagination and sensitivity in designing a line of lettering. Always begin a job by studying every aspect of the layout in which your lettering is to appear, so that it will be appropriate and fully expressive of the mood and character of the subject matter. Obviously you would not want to use coarse, heavy lettering to express a very delicate, feminine subject, or delicate lettering to express a strong, dramatic theme.

Not only must you choose a style of lettering that is consistent with the subject, but you must also relate your lettering to the other design elements in the layout. Sometimes you may do this with letters whose line of movement is harmonious with the other elements, or you may find it desirable to design letters that will provide a contrast – a relief from the other elements. For example, in an ad which contains a lot of graceful, free-flowing forms – perhaps silhouette drawings of delicate clothing accessories – you might feel a need for rather firm, solid letters that will act as a balance to all the visual activity in the drawings.

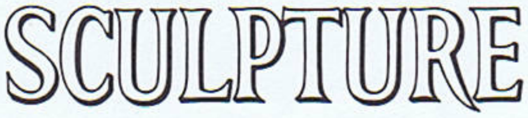
On this page we show you a few examples of the many ways in which three words can be treated. If space permitted, it would be possible to show dozens of other treatments. We want to emphasize how much creative freedom you will have in approaching most lettering problems. This statement, however, is not intended to weaken the emphasis we have placed on the need to understand thoroughly the fundamental letter forms and the principles of correct letter, word, and line spacing. It is absolutely necessary for you to have a complete grasp of these basic fundamentals before you can take creative liberties with them successfully. Our purpose in this lesson has been to teach you these fundamentals so that you will have a sound foundation on which to build all kinds of creative lettering – creative lettering that expresses in its design the content and subject matter of the page on which it appears and at the same time is quickly and easily read.

Creating appropriate styles of lettering

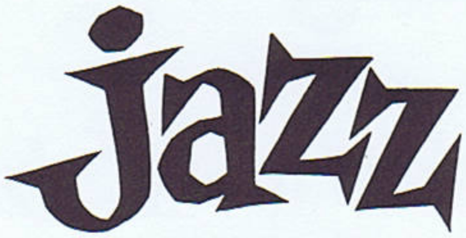
On this page you see a number of examples of lettering designed to interpret the subject or mood expressed by the word or words. In every case the style of lettering is appropriate in design — and it is also easy to read. No matter how original and beautiful you make your lettering, always remember to make it readable, too.



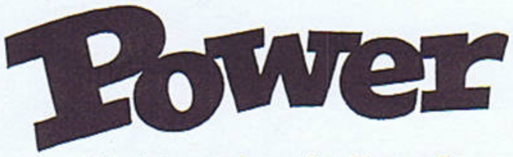
A suggestion of leaves has been worked into the capitals with delicacy and restraint. When you use designs in letters, be careful not to overdo it lest the design overpower the letter.



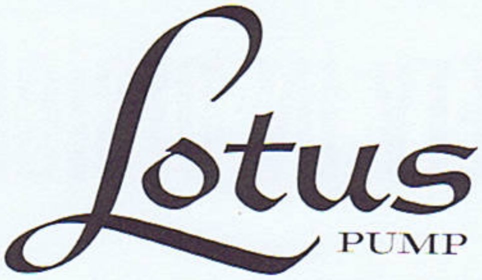
The shadow effect gives these letters a three-dimensional appearance, like raised letters carved on a stone monument.



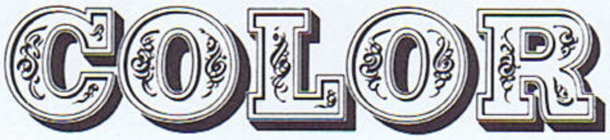
Like jazz music, the letters here are bold and vigorous in design and are spaced and staggered in an unconventional way.



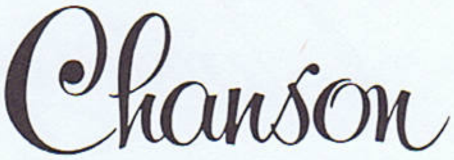
The letters are heavy, forceful ones. They are arranged on a slightly curving line and linked, which suggests determined movement.



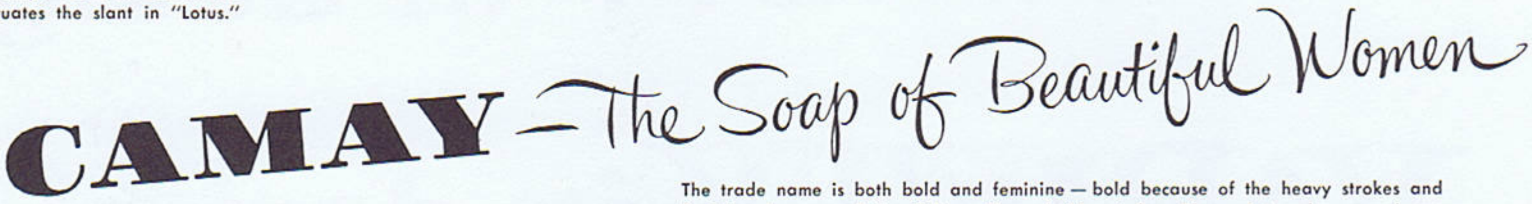
The lettering had to be feminine — yet bold enough to stand out on a page. A form of broad-pen lettering was used with a flourish to the L. "Pump," done in Bodoni-like lettering, accentuates the slant in "Lotus."



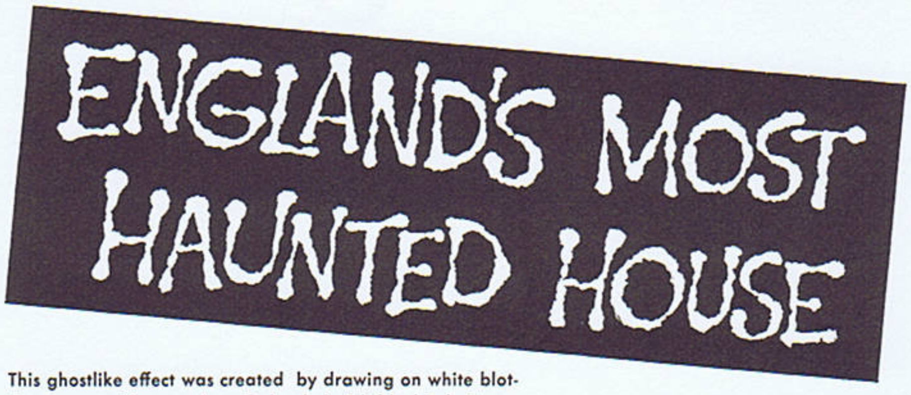
The animated decorations suggest color. The shadow on the right and lower sides of the letters defines their forms.



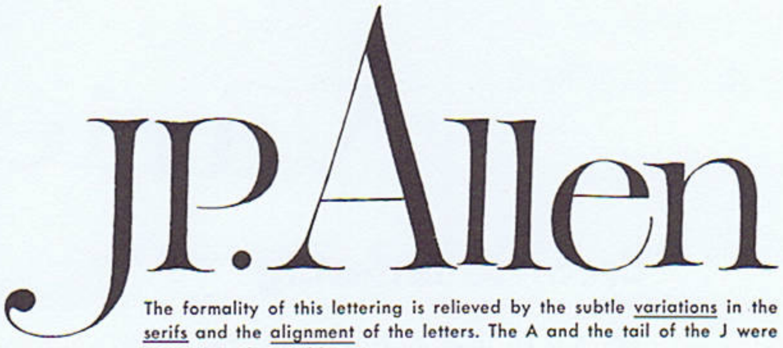
In this stylized interpretation of feminine handwriting the letters are varied in width to give a change of pace.


CAMAY — The Soap of Beautiful Women

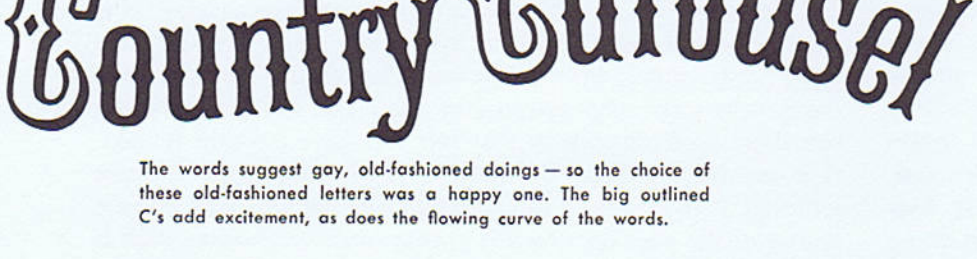
The trade name is both bold and feminine — bold because of the heavy strokes and feminine because of the light serifs and thin strokes. The script makes a welcome contrast and emphasizes the delicate feminine nature of the product.



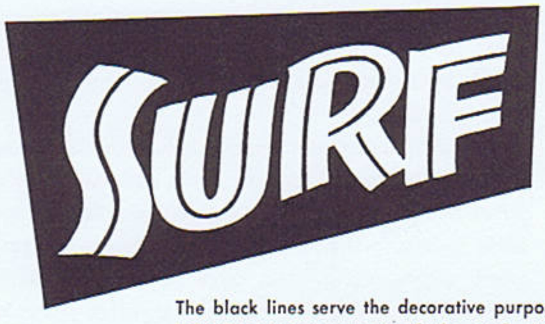
This ghostlike effect was created by drawing on white blotting paper with a pen heavily loaded with black ink. It was pulled along the paper at an uneven pace, making a wider mark where it moved slower. A negative photostat was then made, giving us white lettering on a black background.



The formality of this lettering is relieved by the subtle variations in the serifs and the alignment of the letters. The A and the tail of the J were exaggerated to add variety.



The words suggest gay, old-fashioned doings — so the choice of these old-fashioned letters was a happy one. The big outlined C's add excitement, as does the flowing curve of the words.



The black lines serve the decorative purpose of imitating the movement of the surf. At the same time they give the letters originality.

FAMOUS ARTISTS COURSE
Student work
Lesson 17
Lettering

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

The purpose of this lesson is to teach you the fundamentals of lettering. This includes the typical alphabets, letter and word spacing, layout and finished lettering and creative variations of standard alphabets.

Lettering is a craft as well as an art, so the more you practice the more you will benefit from this lesson. Only by making your hand repeat and refine letters and words many times can you acquire the skill a good letterer must have. So do the following exercises as often as you can.

1. To learn the basic alphabet on page 6, remove the page from the binder and insert it under the top sheet of a visualizing pad. Draw light horizontal guide lines with a pencil and T-square, then trace the letters until you thoroughly understand the caps and lower-case letters. Next, on another sheet of paper, draw guide lines and practice drawing the letters without tracing them. Follow this same procedure of first tracing and then drawing freehand, to learn the thick and thin roman alphabet on pages 10 and 11; the Caslon on pages 12 and 13; the italics on page 21; the gothics on pages 22 and 23 and the script on page 24. (Although, as explained on page 4, a steel T-square and triangle are ideal, you can do your work for this lesson with the T-square and triangle you already have.)

2. With a chisel-point pencil, as shown on pages 18 and 19, letter headlines or sentences in different sizes of Caslon, Caslon italics, gothic and script to gain experience in putting the correct amount of space between letters, words and lines. A good way to check your spacing and the "color" of your lettering is to look at the tracing upside down or turn the sheet over, hold it to the light and see it in reverse. When you examine your lettering this way, you will easily see where you have "holes" or dark areas.

3. Select some of your better pencil lettering done for the above practice and, following the method shown on pages 32 through 35, make finished lettering from it.

4. Experiment with some of the tools shown on page 29. Practice broad-pen lettering by first tracing over the alphabet on page 37 and then drawing it freehand. In addition to the Hunt pen, try some of the tools on page 36.

5. After you have gained reasonable skill and confidence in lettering in Caslon, Caslon italics, script and gothic, experiment with the more free and creative styles of lettering such as brush script on pages 38 and 39 and creative lettering on pages 43 and 44.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. On visualizing or layout paper, letter in pencil the slogan:

NEW FUELS FOR INDUSTRY
Better Products for the world!

Plan the slogan to fill two lines, each one about 8 inches long. Letter the four words of the first line in upper-case News Gothic (see page 23). Do the second line in Caslon. Make the words "Better Products" in Caslon lower-case italics (page 21) with the first letter of each word -- the B and P -- capitalized. Letter the rest of the words in lower-case Caslon roman (page 13). Render the slogan in four steps as shown on page 28. Starting with the rough-rough, refine your lettering with step-by-step tracings on successive sheets of paper. Use chisel-point pencils for your rendering.

Send in the final three steps of lettering, the rough, semi-rough, and comp. Trim them to a convenient size, and mount them neatly on an 11 x 14-inch piece of board or heavy paper.

Mark this work -- ASSIGNMENT 1.

ASSIGNMENT 2. With pencil, on a sheet of 11 x 14-inch visualizing paper, do an example of layout lettering consisting of two words:

Regal
COLAWEAR

(over, please)

The first word, "Regal," should be done in formal script and look like the lettering you see on pages 24 and 25. The first letter should be capitalized -- the rest of the word lower-case. Make the word about 4 inches long. Base your lettering on the formal script alphabet shown on page 24.

The second word, "COLAWEAR," should be 8 inches long, and lettered in upper-case Caslon (see page 12). Do this as single stroke chisel point layout lettering. Center the word "Regal" above "COLAWEAR."

Mark this sheet -- ASSIGNMENT 2.

ASSIGNMENT 3. This is an assignment in finished lettering. Slip Assignment 2 under the top sheet of your tracing pad and carefully refine the letter spacing and the letter forms, following the directions beginning with step 3, page 33. Continue to follow the step-by-step procedure through step 9 on page 35. Notice that the finished refined letters in Step 9 on page 35 are quite different than the blocking in shown in step 2 on page 33. Your finished lettering, in ink, should be done on a piece of 11 x 14-inch Bristol board or smooth-surfaced illustration board.

Mark this sheet -- ASSIGNMENT 3.

Your instructor will study your work to see if you:

- --Know the caps and lower-case letters of Caslon, Caslon italics, script and gothic faces.
- --Have developed the skill to draw them in pencil for layouts and to render them in ink for finished art.
- --Can space letters, words and lines effectively.

IMPORTANT: Be sure to letter your name, address and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

Your lesson carton should contain:

Check
before mailing

Assignment 1
Assignment 2
Assignment 3
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.

Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Principles of experimental design

Lesson 18

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

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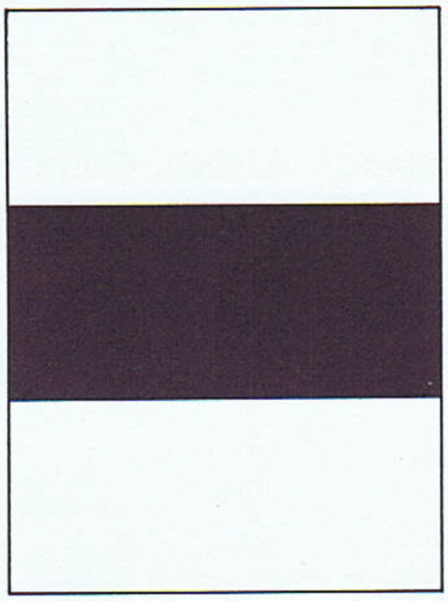
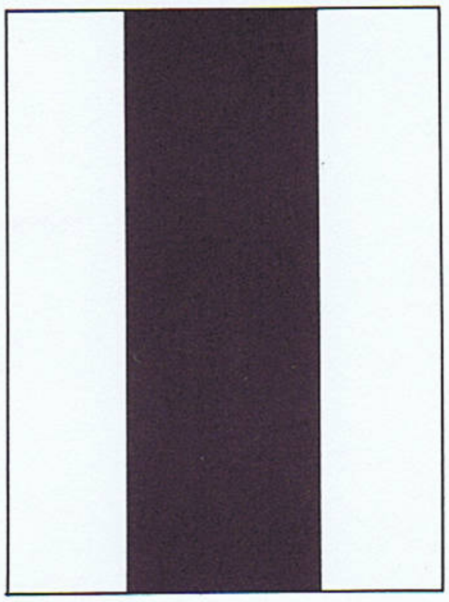


Horizontal



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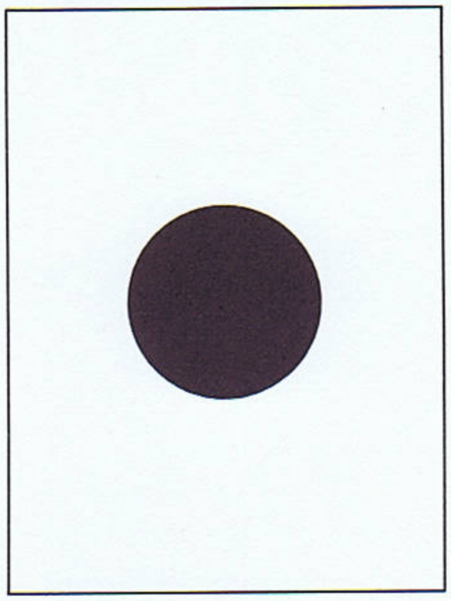

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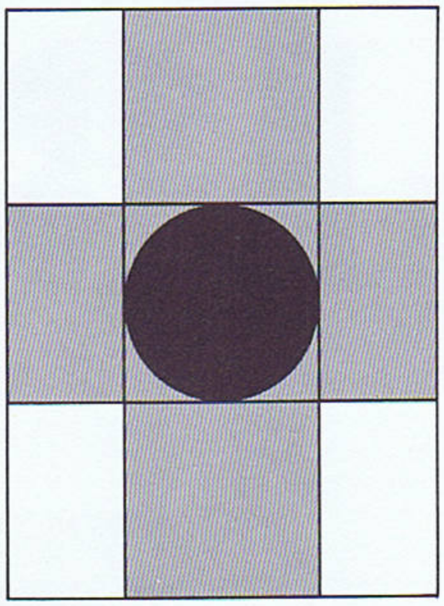
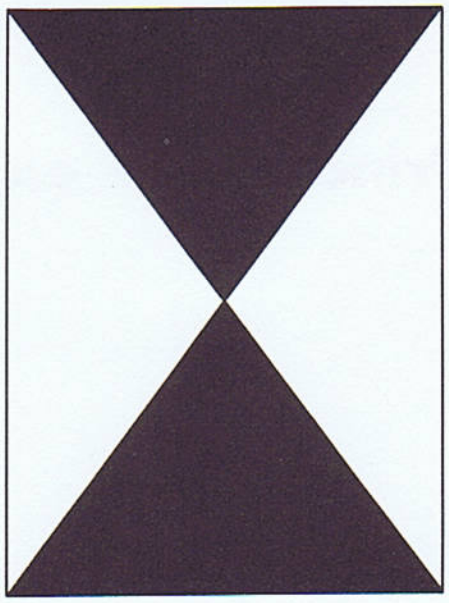
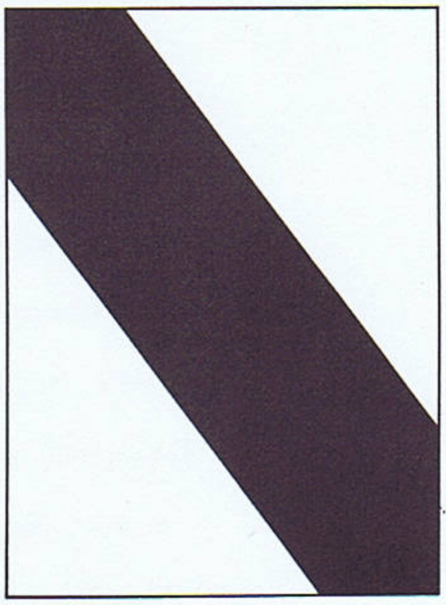


Combination

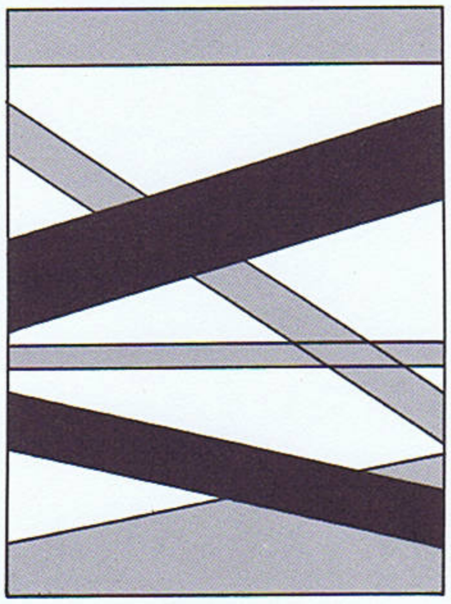
These diagrams show you sound, basic ways to arrange design elements within a space. You can apply the same principles to areas of different sizes and proportions – such as wide and horizontal, tall and vertical, or perfectly square. Your pictorial material and the copy may not fit these diagrams exactly, but the basic structure you see here does provide a foundation for the more detailed and finished designs.



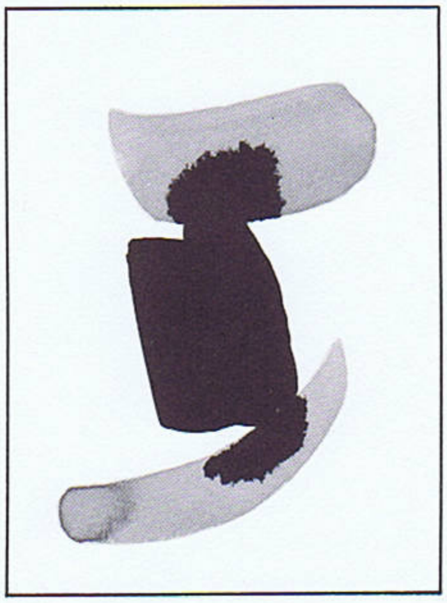
Hourglass



Diagonal



Irregular



Nongeometric

Layout and design are based on the same principles as those you have been using to compose pictures. What you have learned about area, line, value, balance, etc., also applies to this lesson. The only difference here is that you will learn how to lay out the whole page — the copy and headline as well as the illustrations or designs.

Principles of experimental design — Giusti (George Giusti)

The artist who specializes in layout or design is very much like a builder. And his layout or design problem is similar to one in construction. The proportions, weights of the elements, harmony of materials and details — all must blend perfectly to produce a beautiful structure, whether it is a house, a package design, a picture, or a layout for an advertisement.

The designer, like the builder, must first find a solid footing for his basic idea. He builds his construction on firm foundations. He divides his space into logical sections. He beautifies his structure, not with useless frills, but with all the richness of the simple materials used. The texture of concrete reminds us of gesso. The quality of glass suggests the smooth, transparent tints or washes used by a skillful artist.

The basic principles of design and layout are both simple and ancient. The early Chinese, Egyptians and Greeks all faced the same problem — how to create the most effective design for a given space. The Greek artist worked long and thoughtfully to produce the perfect design for an urn of a certain shape. The contemporary designer faces exactly the same challenge — but his area may be a magazine cover that measures 11 by 14 inches, on which he must create something symbolic of spring.

The Greek artist didn't know he was creating such lasting beauty, but he must have felt the same deep, inner reward as the designer of today who knows that his creation is sound and aesthetically valid, and that it communicates his message — whether it is on a magazine cover, a book jacket or an advertisement.

The artist entering the field of advertising or editorial layout and design will find a rich and varied area of work open to him. It is by no means limited to the comparative few who work for the big magazines, publishing houses and advertising agencies. There are posters, newspaper advertisements of all types and sizes, brochures of every description, house organs, annual reports. These and countless other forms of visual communication are issued by everyone imaginable — from the New York Stock Exchange to the food manufacturers, steel makers, automobile manufacturers, publications, drug companies, communications industries — the list is endless. All of these organizations and thousands more, both large and small, national and local, wholesale and retail, need the artist to plan and design their selling and mailing pieces and many other kinds of printed matter.

Creating new design ideas

To provide fresh new design ideas for the endlessly varied kinds of printed matter that require them, the artist must have an open mind at all times. He must experiment with forms, colors, textures, type, and every other design medium available. Only by experimenting can he escape from the same old patterns and create fresh new concepts of layout and design that will capture the attention of readers. If artists had not been willing to experiment, we would not have had the great and varied forms of art of the Egyptians, Greeks, Romans, the men of the Renaissance, and today's modern artists and countless artistic directions. The same monotonous kind of art would be repeated year after year and century after century. It was the experimental artists who created the great art of the past and it will be the experimental artists who create the new trends of tomorrow. It is they who will be sought after by advertisers and editors.

Although we stress the value of new ideas and creativity, we do not mean to imply that there are no guideposts for the experimental designer. Your experiments in design should be based on a background of principles that have already proven their worth. In previous lessons we have taught you the principles of composition, and these are just as valid in the layout and design of the whole page as they are for making pictures. In this and the following lessons we show you still more fundamentals by which you can attract attention, hold interest, and create a reaction in the viewer. Take advantage of this knowledge — out of your imaginative application of these principles will come your own highly individual and creative work.

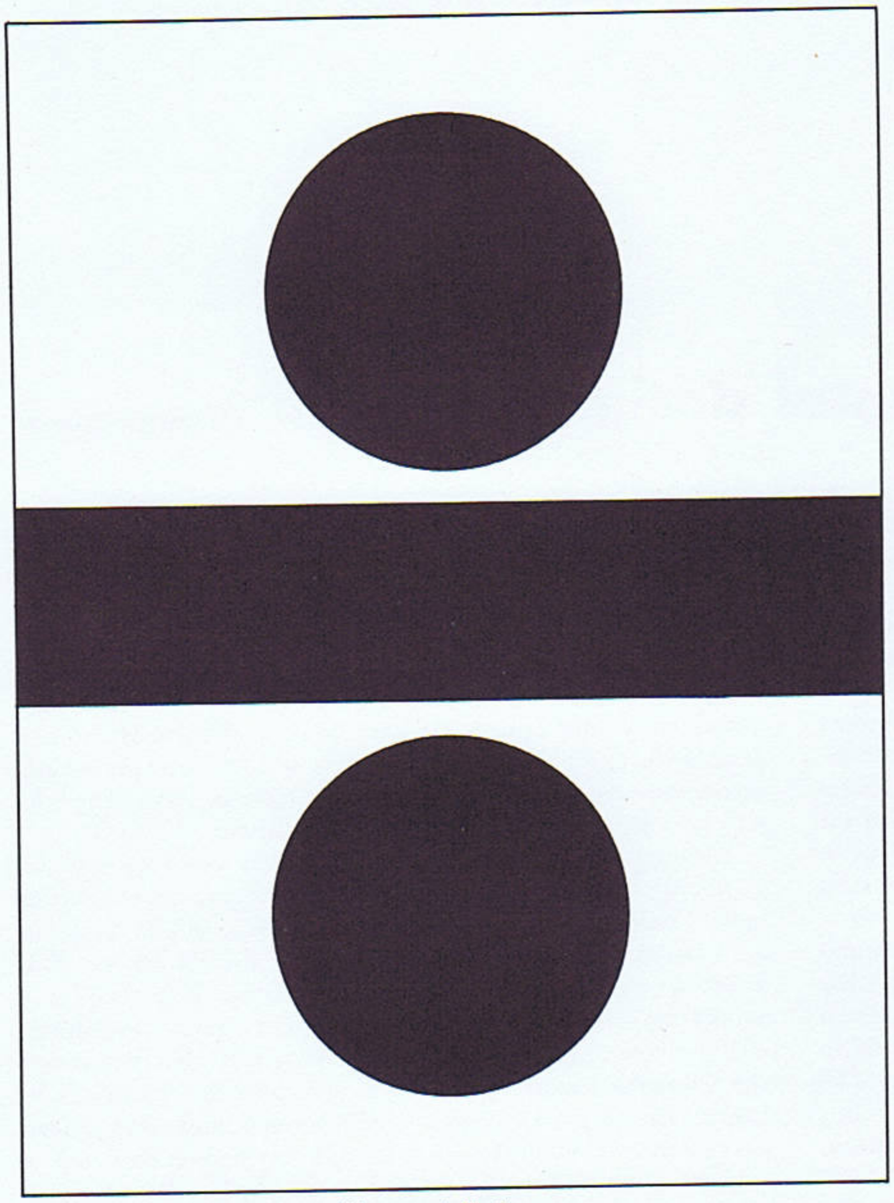
Division of area — our first consideration

Layout is the art of organizing the two essential elements — the copy and the art, whether it be illustrations or stylized designs — and arranging them in a logical and pleasing manner within the boundaries of your area. There are countless ways to divide the space and arrange the pictorial material and the copy.

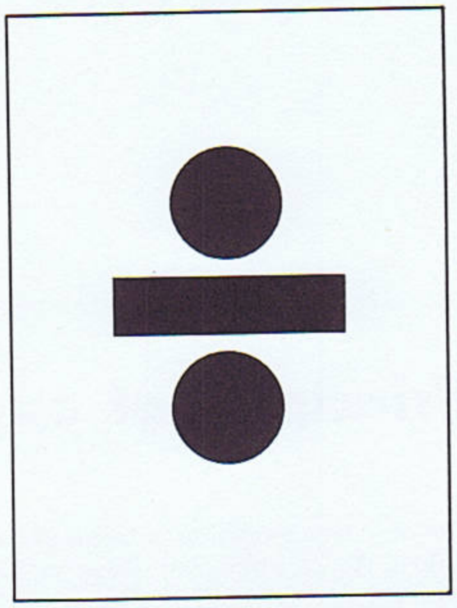
In the basic arrangements on the opposite page, the black and gray areas represent the elements — design or pictures, and copy — and the white space represents the remaining background area. The first six arrangements use geometric shapes (like circles, triangles and rectangles) in symmetrical motifs. Since these six designs are symmetrical, they present no problem of balance: every symmetrical arrangement balances itself. Later we discuss the methods of balancing irregular designs like the last two.

You will also learn in this lesson how to apply these geometric divisions of area to actual layouts. You'll see how pictures or symbols of objects can replace the geometric shapes. The horizontal bar in the first design, for instance, could become a block of text, or a row of buildings. The black dot in the third design could be a tennis ball, an apple, or the wheel of an automobile, or it could represent a complicated illustration.

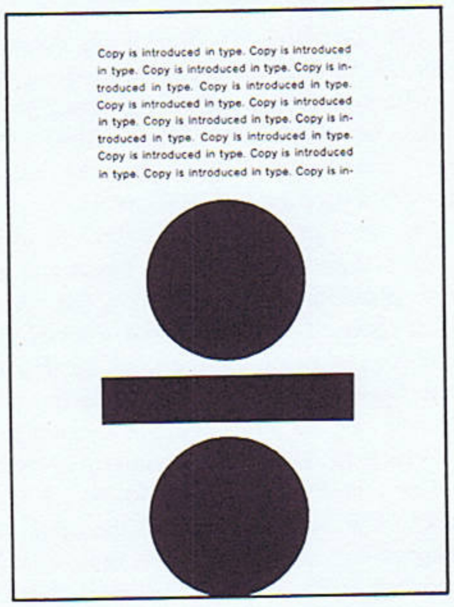
The important thing to remember is that the basis of all good design — no matter what objects or symbols you may use — is the simple, geometric division of your space.



This first motif is massive and powerful because it fills the area.



Smaller and floating in space, it now gives a completely different effect.



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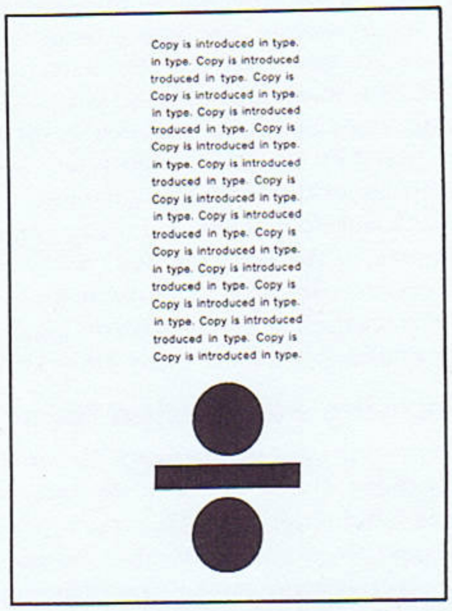
Copy is introduced and the motif now becomes part of a design or layout.



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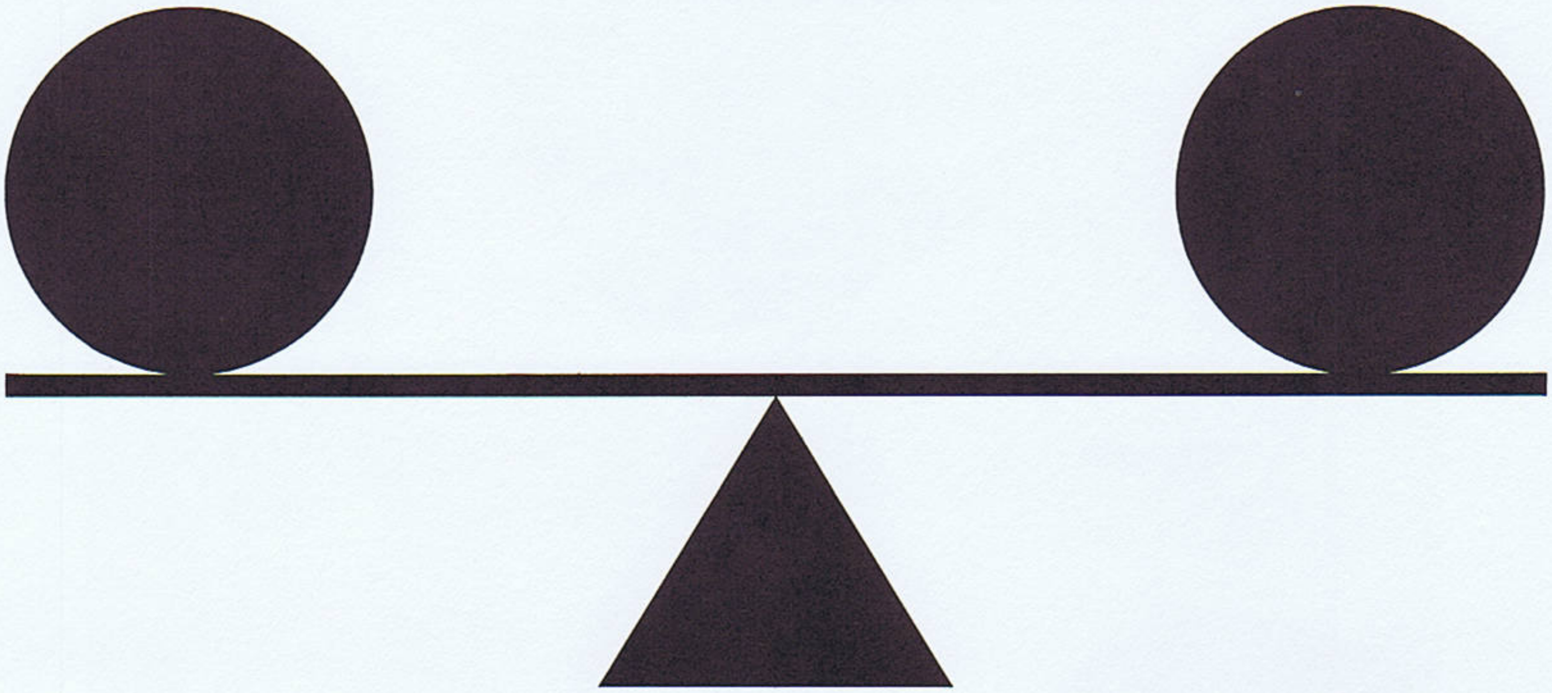
By adding still more copy and further subduing the motif, the effect is again changed.

Dominance and the geometric division of space

In mathematics the symbol of two dots separated by a crossbar means "division." Since we are primarily concerned with the division of space, it makes a good symbol for us to use here as our motif. By changing its size in relation to the white area we can change its importance and produce many different impressions and effects.

All the variations shown here are geometric because we are using geometric shapes – the circle and the rectangle. At the same time they are symmetrical because the space is evenly divided, at least on the two sides. The actual interpretations of the motif can vary: if this were a layout for a food advertisement, for example, the two black dots might become realistic renderings of two oranges, or they might contain illustrations. Or the circular shapes could be two apples, divided by a block of copy or a colored or black bar of solid tone.

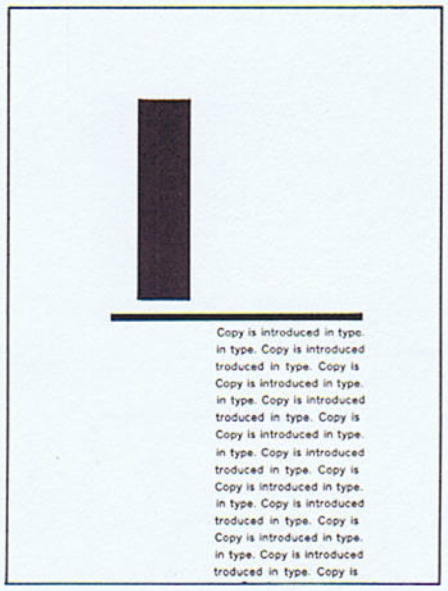


Actual or symmetrical balance

The design above is perfectly balanced. If either one of the balls were moved even a little bit toward the center this symmetrical balance would be destroyed.

When you do not have perfect symmetry, you can create a feeling of visual balance by anchoring one of the elements to an edge of the area, as shown below.

Visual or asymmetrical balance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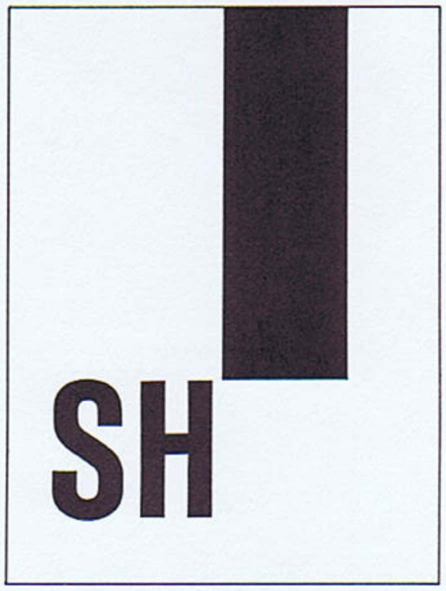
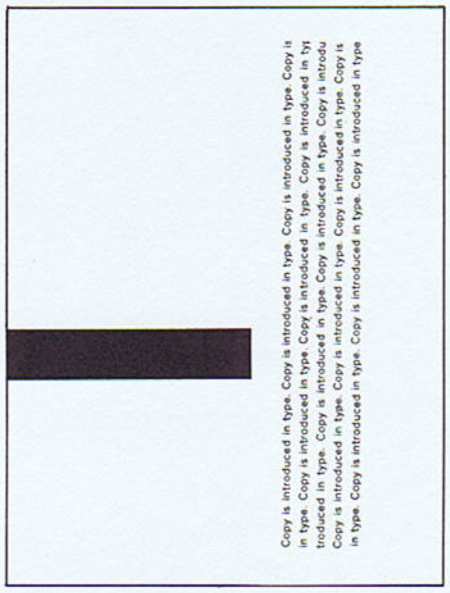
Here the block of copy rests on the bottom of the layout area, where it appears to support the rest of the structure.



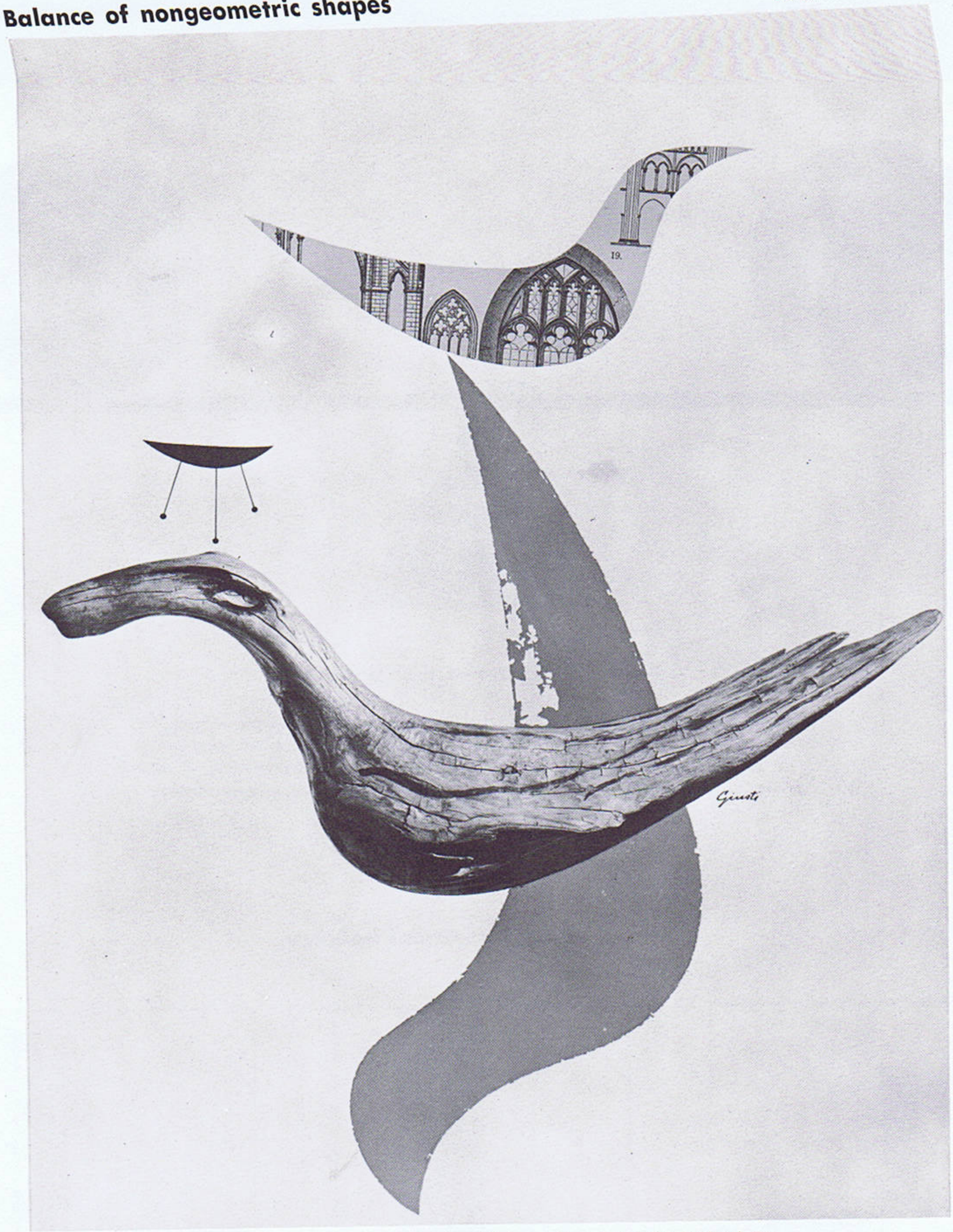
In this design the heavy black bar "bleeds" at the top of the area. It gives us a visual balance and so provides a feeling of security.



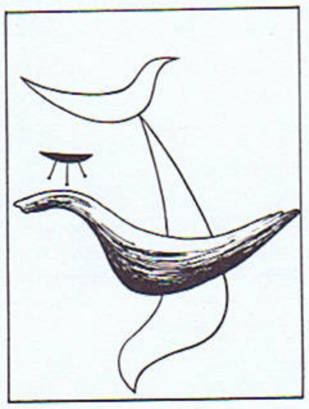
Here the black bar is anchored to the left border to give stability to the vertical block of copy. Note that the symmetry is disturbed by dropping the bar ever so slightly below the center of the page — but the result is a design that is aesthetically satisfying.

Balance of nongeometric shapes

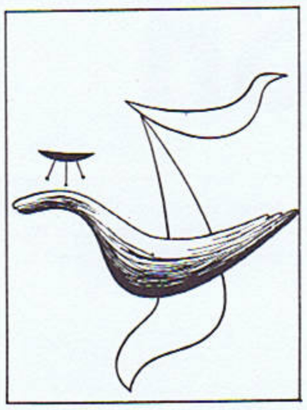
Courtesy Interiors Magazine



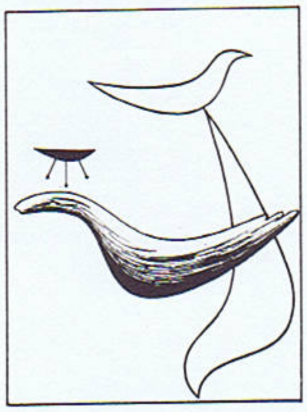
The balance of these four elements is quite satisfactory as the weight is well distributed. Even though the shape at the top is floating, it is so placed as to give a feeling of equilibrium.



Notice how insecure the top shape is here. Because it is extended too far from the vertical point toward the left border, it appears to be slipping off.



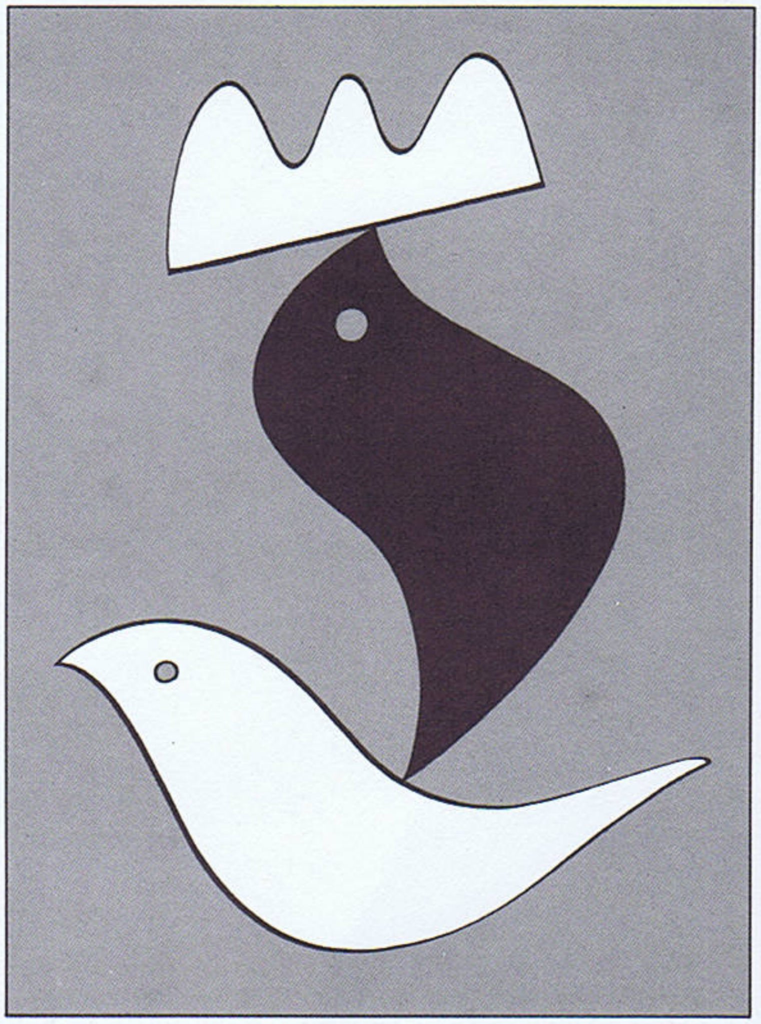
Here is the opposite condition. The top shape is too far to the right and the point of support is too far from the center of balance. It will fall down.



This time the vertical middle shape is misplaced, being too far to the right. The general effect is that the structure is being crowded into the lower right.

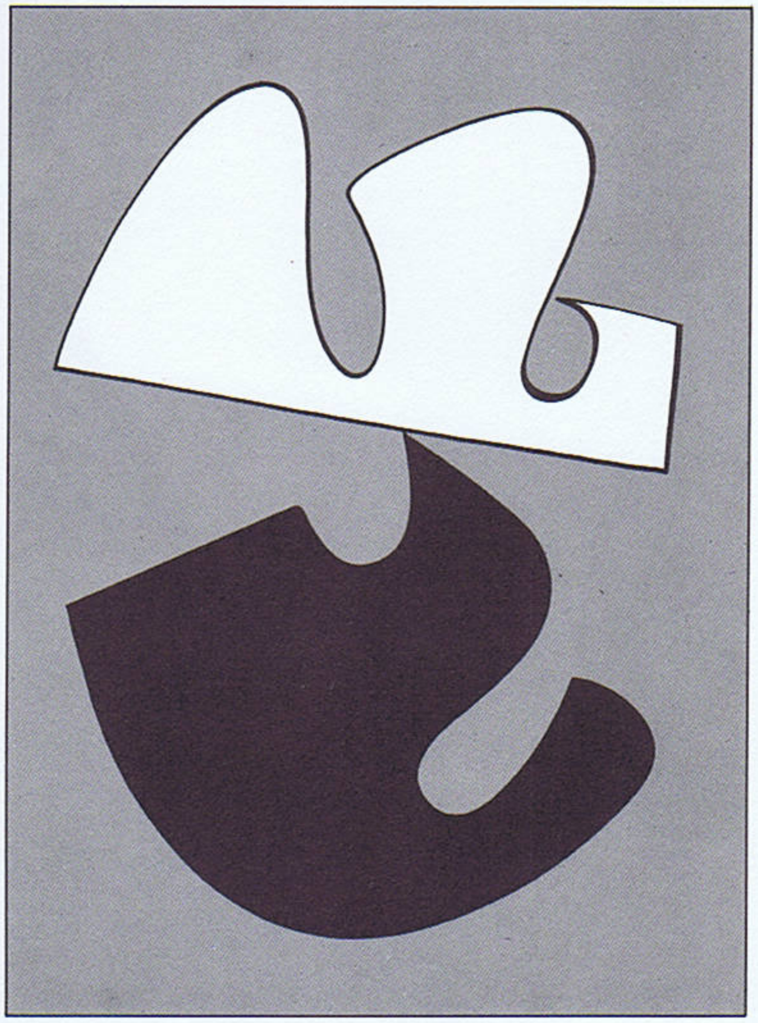
The use of nongeometric shapes

The two examples below are not geometrical. These irregular shapes do not divide the area into equal parts and do not balance themselves automatically – as do symmetrical arrangements of geometric forms. The problem is to place these shapes in a way that creates the illusion of balance. We must feel here like a juggler balancing something on his head – a fraction of an inch to the right or left and everything may collapse.



Balancing three elements

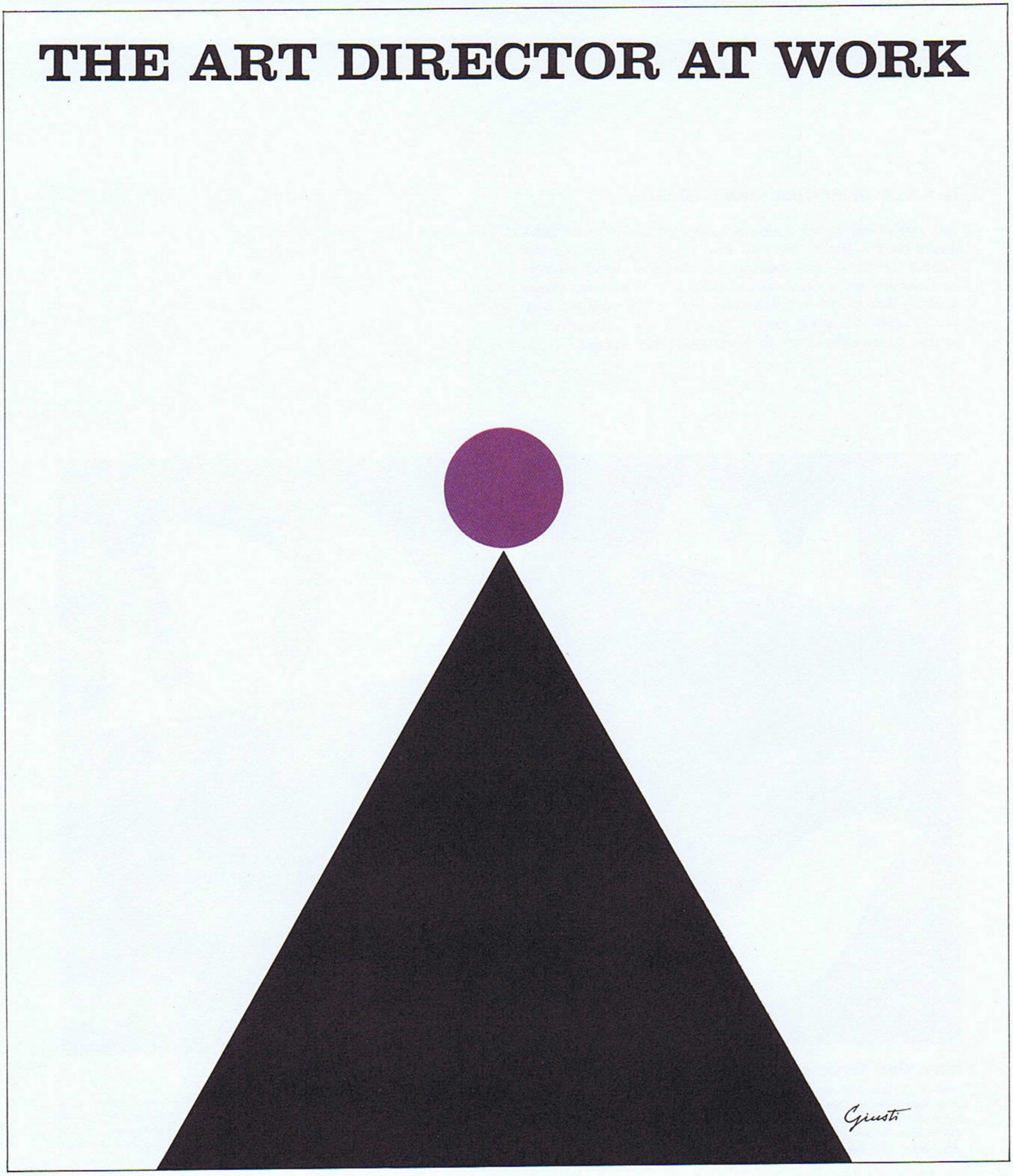
Trace these forms and cut them out of black and white (or colored) paper. Then move them around within a rectangle of contrasting tone, trying various arrangements until you feel how the shapes are performing in respect to each other and to the background. When the forms are approximately the same size or weight, they will balance when touching each other at a point near the middle of their width.



Balancing two elements

Here again are elements of two different values. One is white and therefore light; the other is black and seems heavy. It is logical to place the heavy black one at the bottom, as a supporting base. Again you will find that for balance the best touching point is about in the middle. Cut out other shapes and try arranging them against backgrounds of various sizes and proportions.

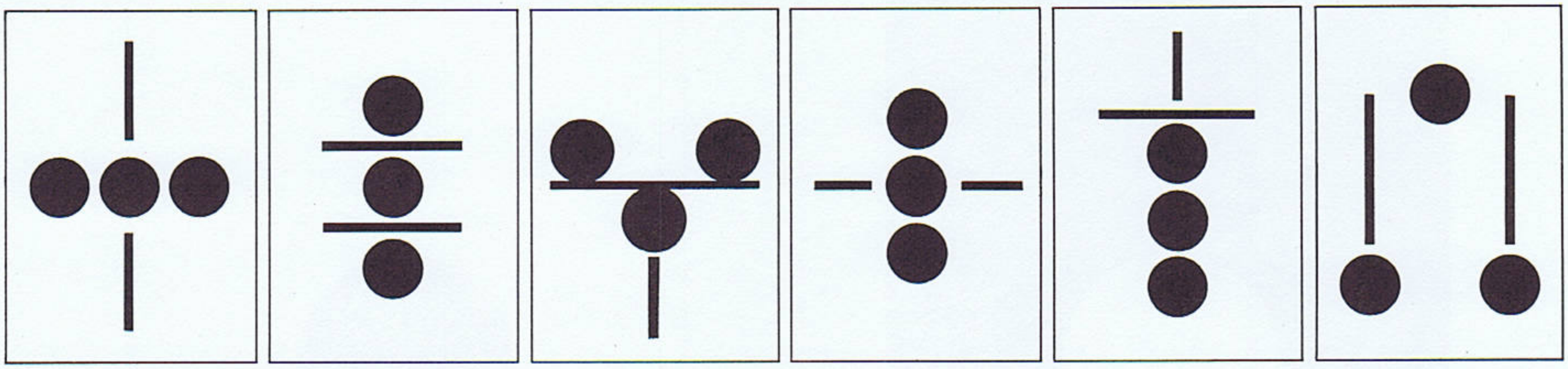
From Art Director at Work; published by Hastings House, copyright 1959


THE ART DIRECTOR AT WORK
Giusti

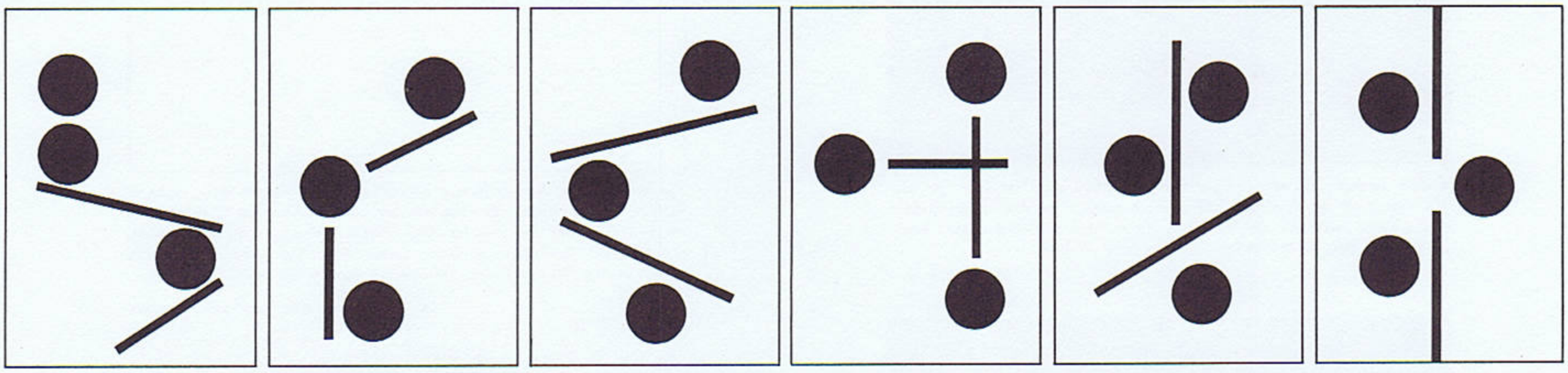
Simplicity

This composition for a title page is based on a simple, geometric design. A monumental feeling is obtained by the simplicity of its forms and execution. Notice too that there is a certain classical flavor – the design suggests a pyramid with the sun above it. The generous use of white space greatly strengthens the design.

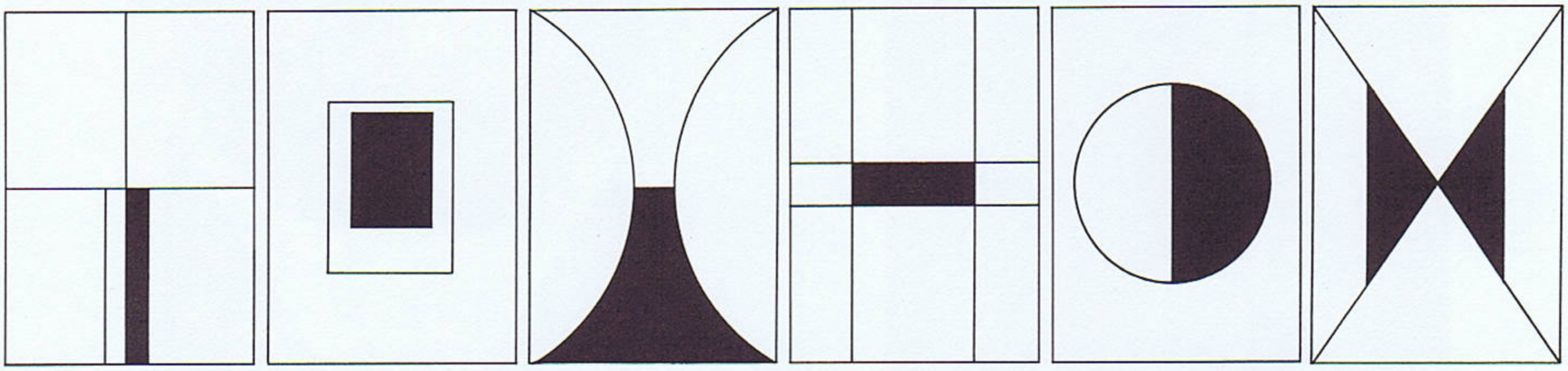
Variations on a theme



Symmetrical effects: Here we use nothing but three black balls and two bars. But see the variety of designs we can make with them! These, of course, are only a few — the possibilities of combination are infinite. Because all these designs are symmetrical the feeling of balance is achieved automatically.

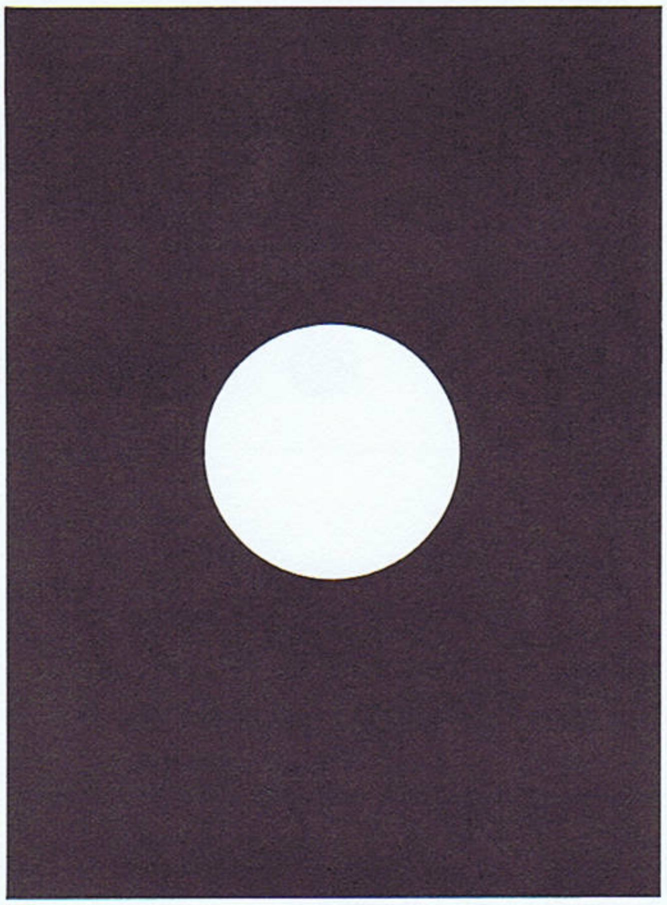


Asymmetrical effects: The same black balls and bars now produce asymmetrical effects. They are still the same geometric elements, but as they are not arranged symmetrically, the feeling of visual balance must be produced by sensitive placement of the elements within the group and in their relationship to the space around them.

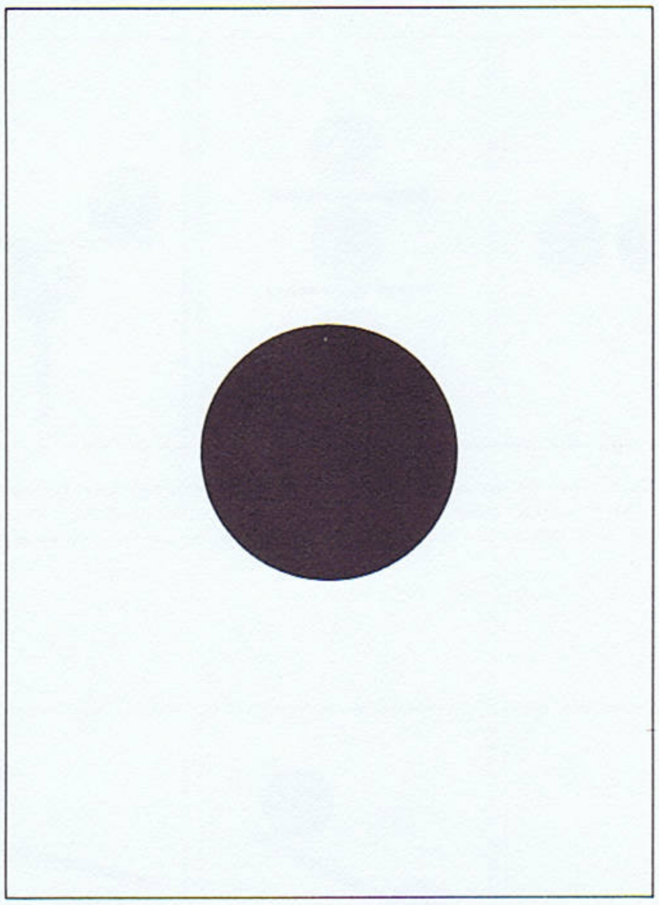


Geometric effects: Many interesting designs come from combinations of these simple forms — circles, squares, triangles, rectangles. Although the shapes themselves are simple geometric ones, it is possible to project striking and powerful effects by arranging them with imagination.

The effect of dark and light backgrounds

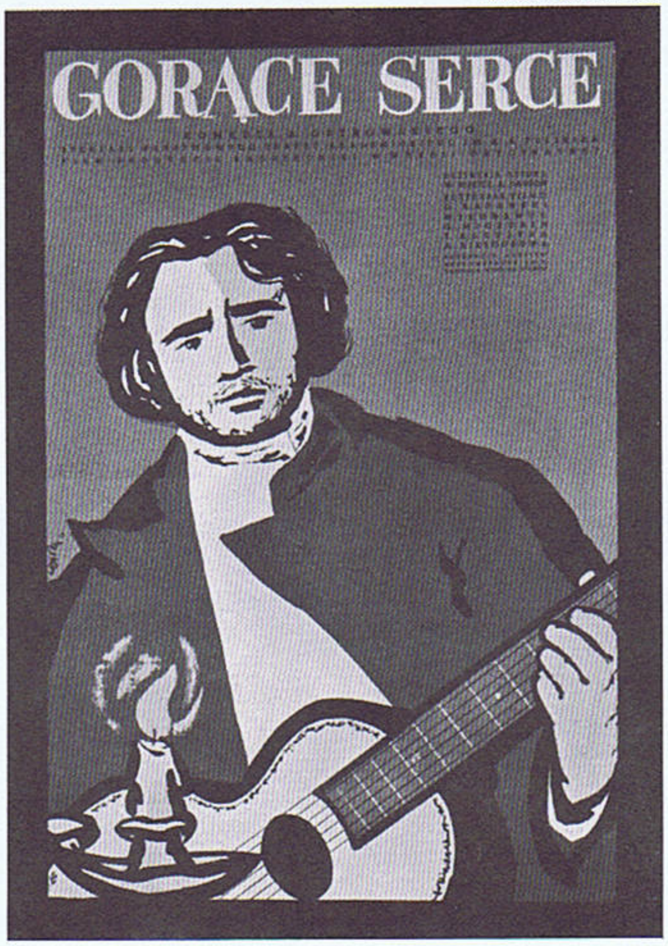


A dark background with a light design is often used for book jackets. The reason for this is a practical one — a book is handled a great deal and a white jacket will soil too easily. To stand out against a dark background like this, all the design elements must be light.



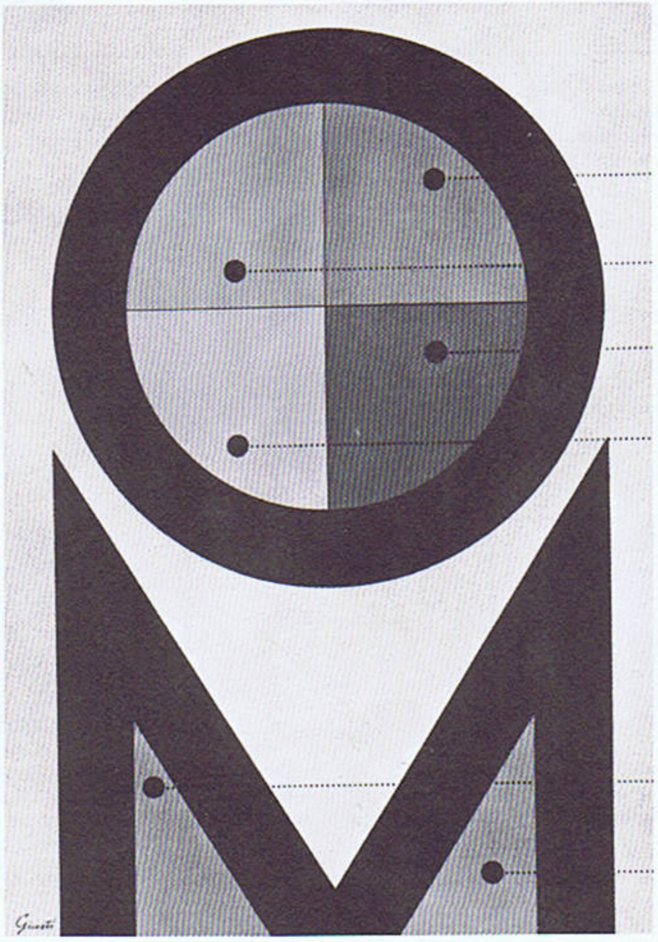
You get a lighter feeling from a background that is either pure white or light in tone. In either case the lettering can be imprinted in color or in black. Notice that this circular dark shape floating on the white background gives the illusion of being smaller than the white circle in the design on the left — actually, the two are exactly the same size.

Courtesy Graphis Press



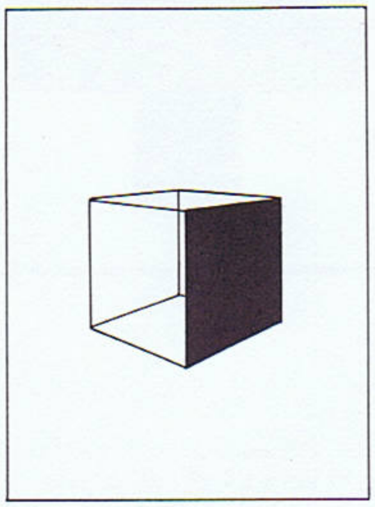
The medium tone of this background affords good contrast to the white areas and also shows up the black printing in the design and copy. Basically this is a pattern of light and dark against halftone.

Courtesy Olin Mathieson/Aluminum

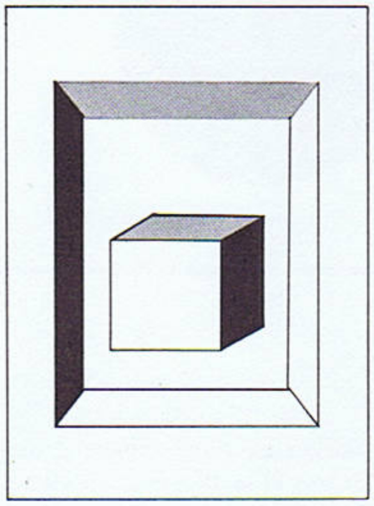


Although this is a pattern of dark elements on a light background, its over-all effect is quite different from the one above, because of the weight and thickness of the powerful black lines. It also has the structural advantage of the large M resting solidly on the base of the area.

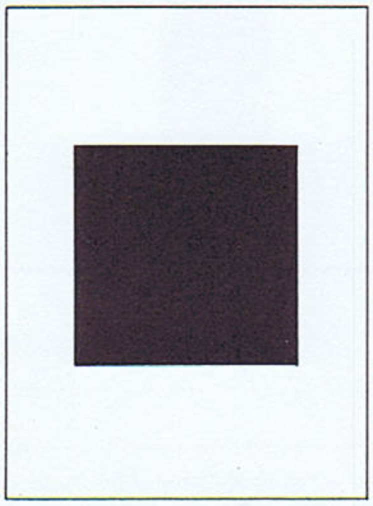
Two- and three-dimensional effects



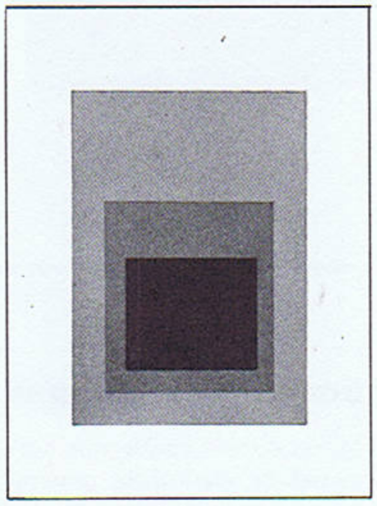
Here you see the cube in true perspective.



This cube within the frame is not rendered in true perspective, but by design and tone it creates its feeling of three dimensions. The gray and black tones on the frame and cube also add depth.

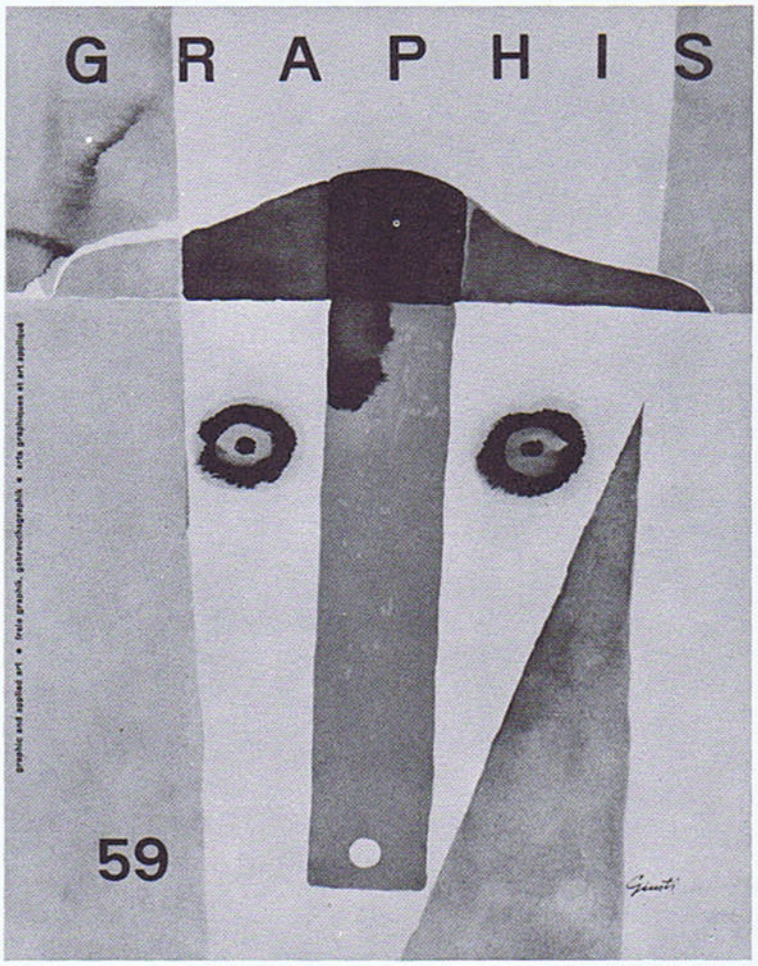


A two-dimensional rendering. Whether the square is in color or in black, the effect will be flat. This is because the form stands alone and is not related to other shapes of different values.



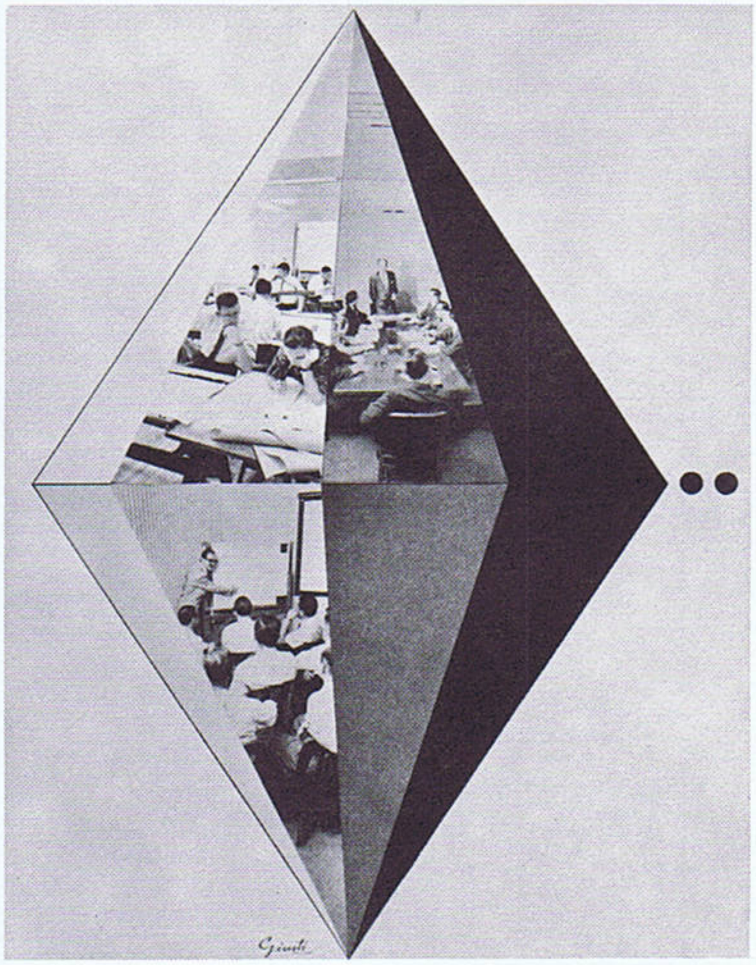
By the subtle use of different values you can obtain three-dimensional effects even when using only flat tones. Although the shades in this composition are all flat, the black seems gradually to recede.

Courtesy Graphis Press

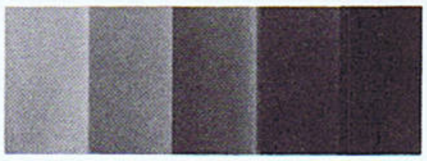

GRAPHIS
graphic and applied art • freie graphik, gebrauchsgraphik • arts graphiques et art appliqué
59
Giusti

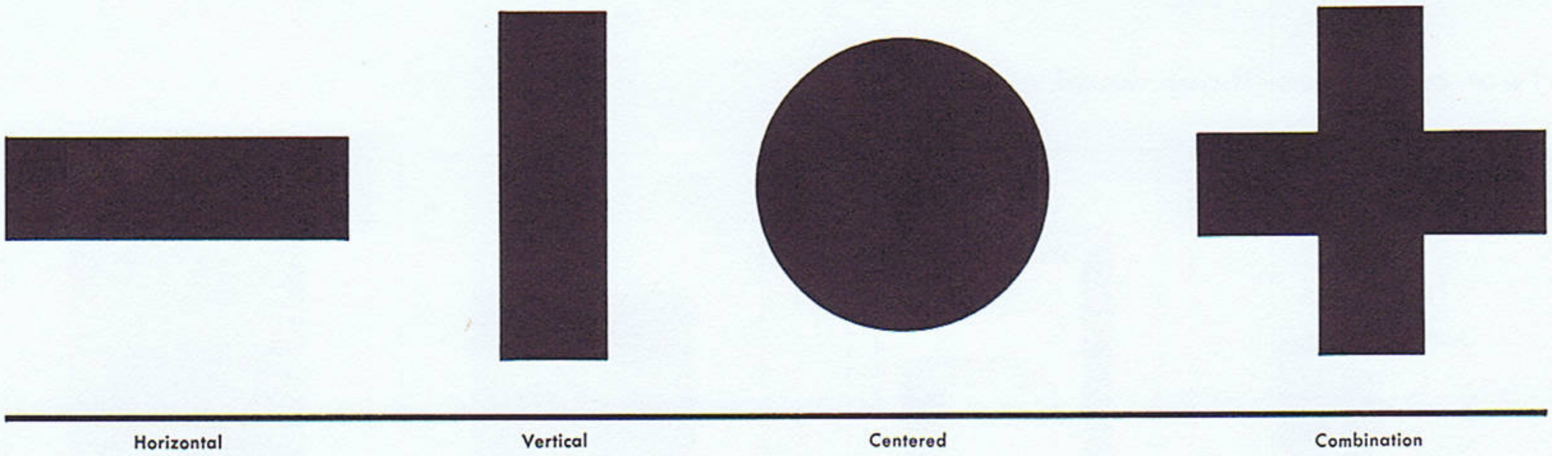
Two dimensions. No attempt was made here to create a third dimension — in fact, it was avoided. The idea was to emphasize strong design and spontaneous technique. To increase the casual feeling, the play of light and shadow was purposely ignored. The shapes were carefully placed so they would not be symmetrical or suggest mechanical precision, but rather be free and playful. This was all done because a cover for *Graphis* magazine should not identify with anything mechanical — it should reflect the artistic character of the publication.

Courtesy Olin Mathieson/Aluminum



Unlike the *Graphis* cover, a rigid geometric motif was used here to emphasize the feeling of precision and technical achievement. The third-dimension effect is obtained entirely by using flat tones. The light is directed from left to right. The graduated nuances of tone — from very light gray to deep black — follow this direction and create the three-dimensional feeling.

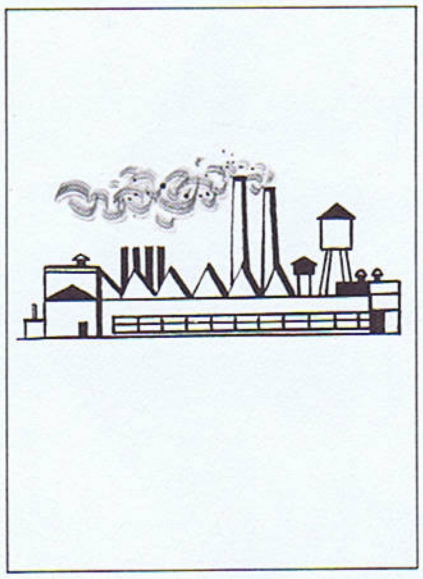




Basic layout designs

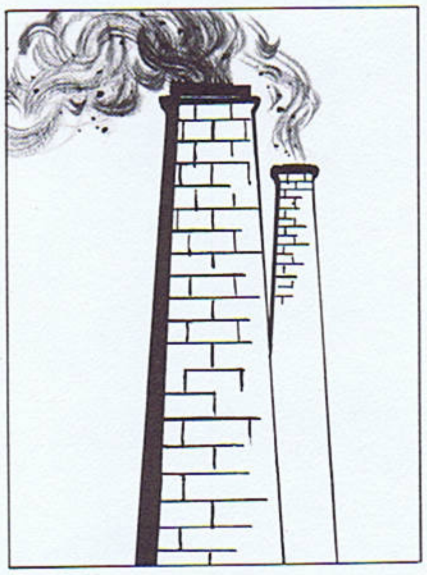
When do you decide whether a layout or design should be horizontal, or vertical, or centered, or a combination? The answer is: before you start to draw. It is when you – in the thinking process that precedes any physical action – consider the problem that faces you. To what shape or symbol is your subject related? How can you use it in your layout? Does your subject lend itself to a horizontal or a vertical page – for example, do you have a long row of factory buildings and forms? Or is it a vertical shape – like the simple smokestacks on the factory buildings? Each subject demands a different creative solution. It would be illogical, for example, to draw a long row of factory buildings and smoking stacks in a vertical space. If the character of the stacks is the important symbol, then you might create a vertical design with the stacks alone.

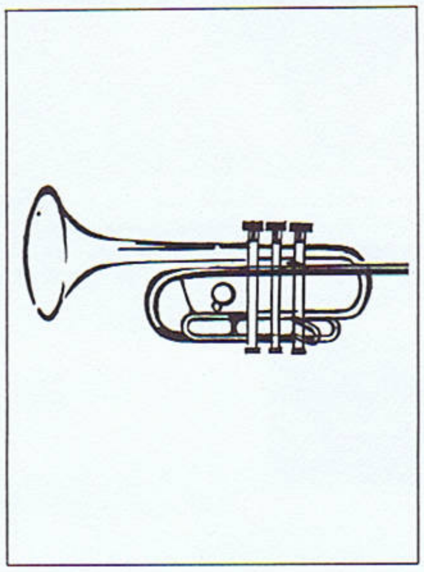
The shape of the space determines the direction you will go in establishing a design – and limits the liberties you can take. However, in any given area it is possible to handle many subjects well in horizontal or vertical designs.



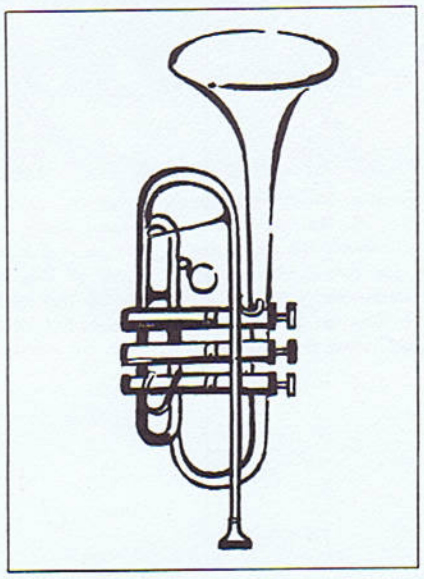
Let's assume you want a powerful symbol of industry, and you have a vertical area in which to work. If you use a horizontal arrangement of factory buildings, everything becomes small and innocuous and all you have is a row of factory forms as in the horizontal design on the left. It has no impact.

On the right we simply take two smokestacks and make them a powerful, vertical symbol that says the same thing in the same area but with much more strength.





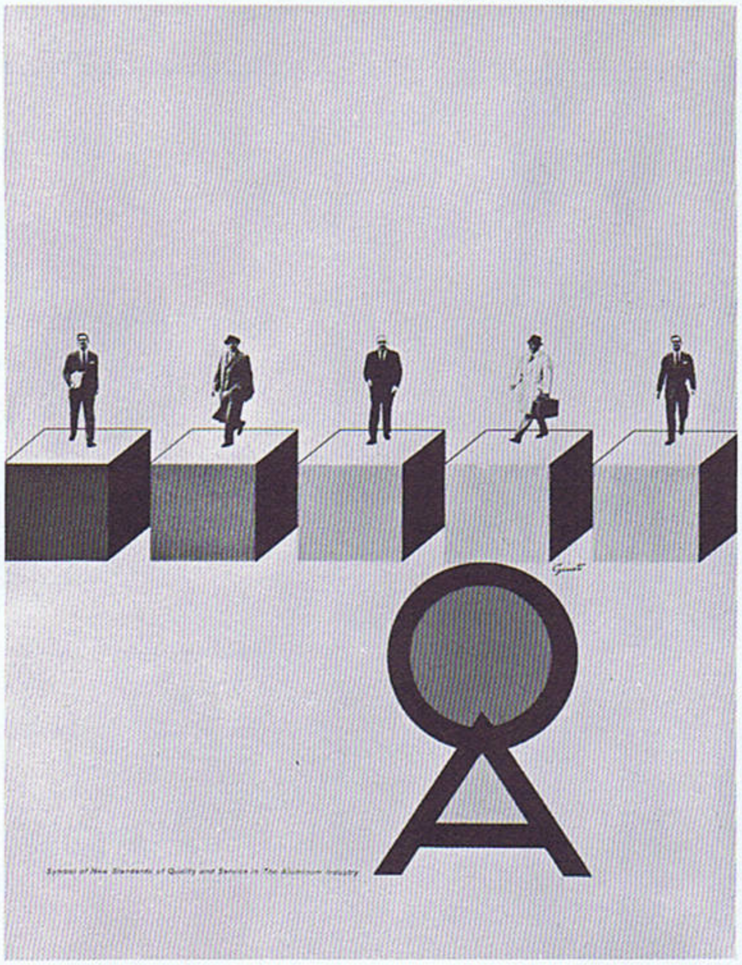
You can handle some subjects with either horizontal or vertical designs. The trumpets pictured here are an example. They can be arranged horizontally or vertically and will be effective either way. However, if you have a tall narrow space in which to work, then the vertical arrangement at right would be far more logical than the horizontal one at left.



Applying the basic designs

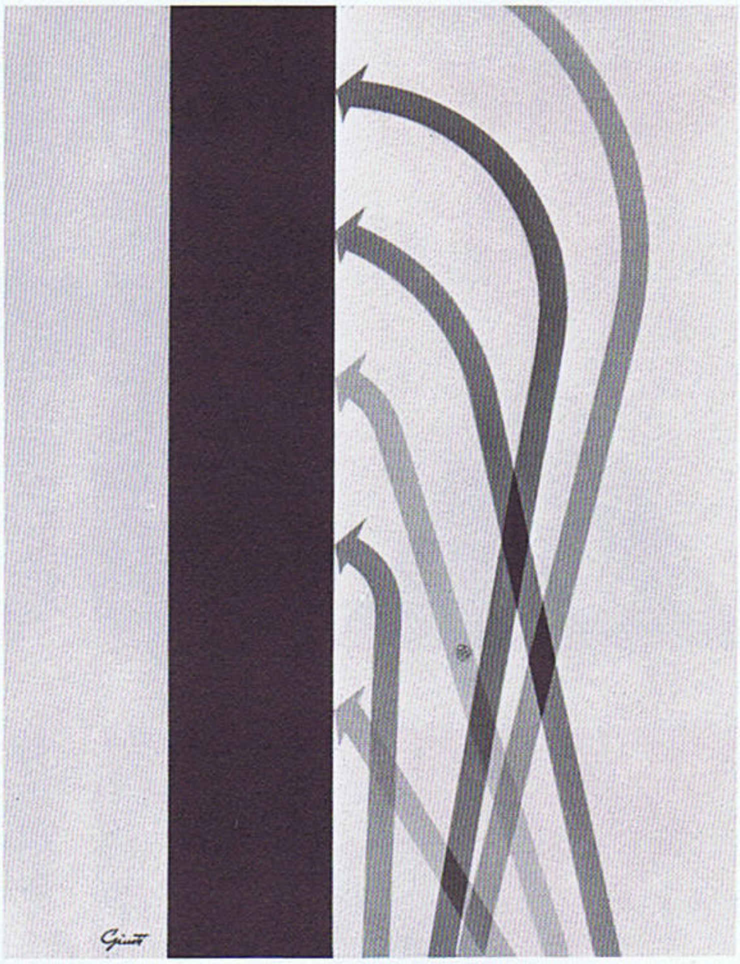
These four layouts – horizontal, vertical, centered, and combination – demonstrate how our basic designs can be applied to actual advertisements.

Courtesy Olin Mathieson/Aluminum


Symbol of New Standards of Quality and Service in The Aluminum Industry

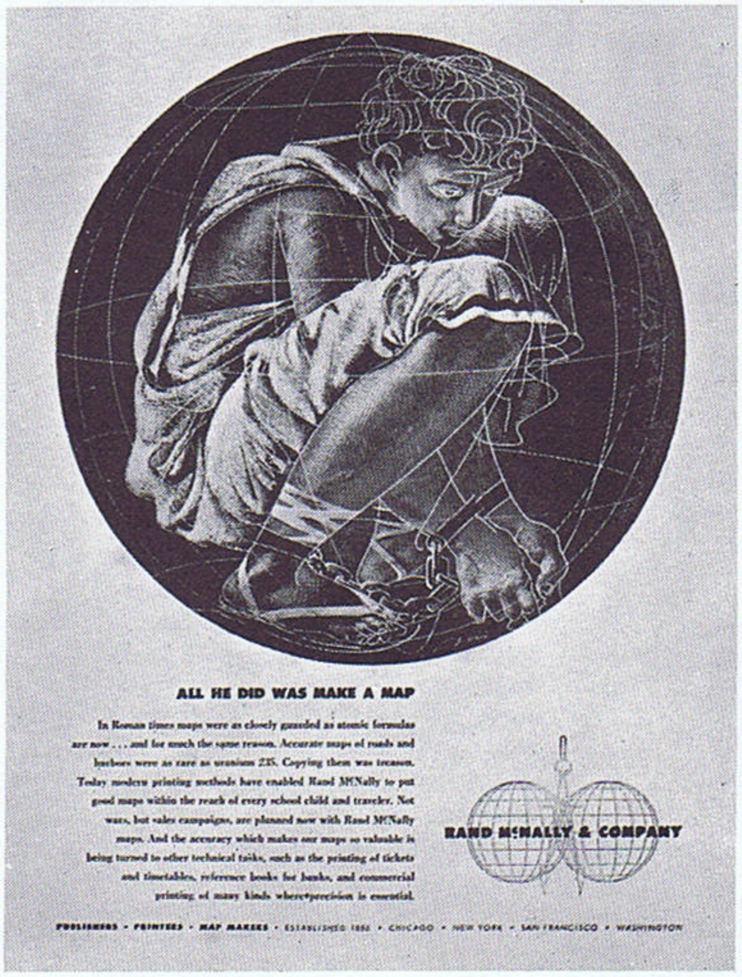
Horizontal: You might think of these as a succession of units that work as a team to make up a whole company. These are the "building blocks" of the organization. This is shown in a horizontal strip as a symbol of the cooperation of the individual sections and personnel of a company.

Courtesy Olin Mathieson/Aluminum



Vertical: This is a symbol of a big corporation reaching for an ever-growing market. The arrows are evidence of the company's effort to reach continually upward toward higher achievement and even higher goals. "Up" is the key word of this symbol.

Courtesy Rand, McNally & Co.



ALL HE DID WAS MAKE A MAP

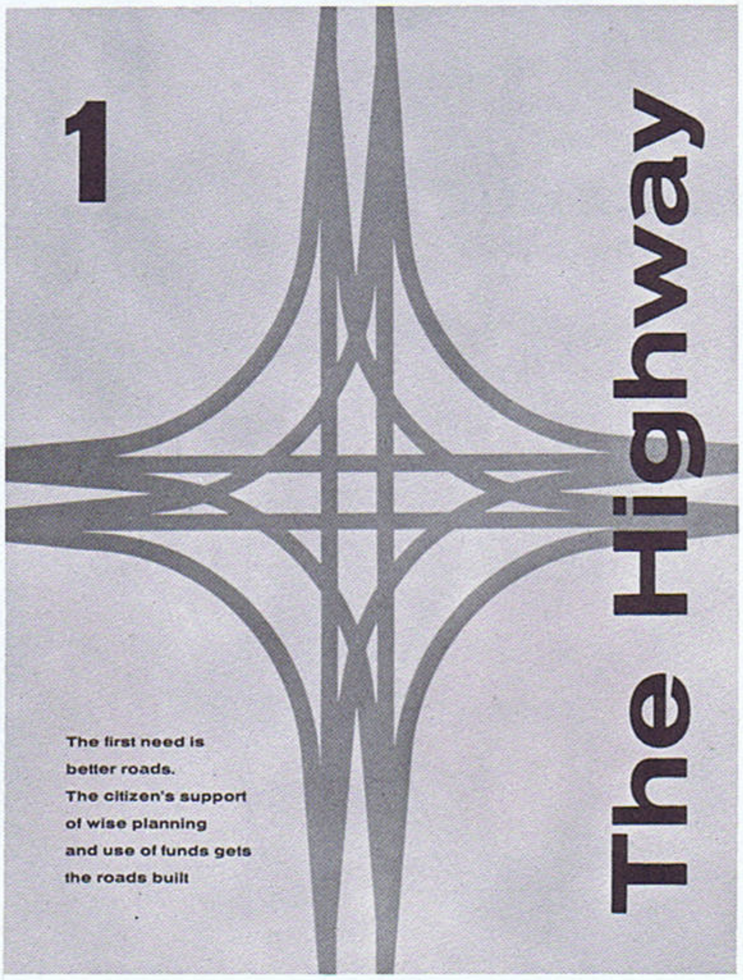
In Roman times maps were as closely guarded as atomic formulas are now . . . and for much the same reason. Accurate maps of roads and harbors were as rare as uranium 235. Copying them was treason. Today modern printing methods have enabled Rand McNally to put good maps within the reach of every school child and traveler. Not wars, but sales campaigns, are planned now with Rand McNally maps. And the accuracy which makes our maps so valuable is being turned to other technical tasks, such as the printing of tickets and timetables, reference books for banks, and commercial printing of many kinds where precision is essential.

RAND McNALLY & COMPANY

PUBLISHERS • PRINTERS • MAP MAKERS • ESTABLISHED 1856 • CHICAGO • NEW YORK • SAN FRANCISCO • WASHINGTON

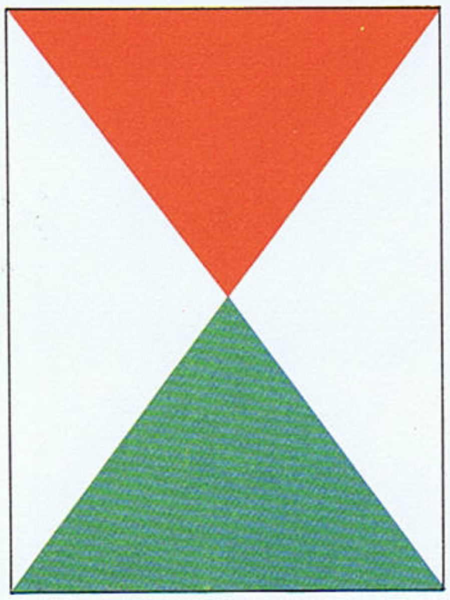
Centered: This globe, with its figure, is logically centered between left and right borders. Beneath the globe, the larger copy block and smaller trademark are visually balanced between the sides of the layout space.

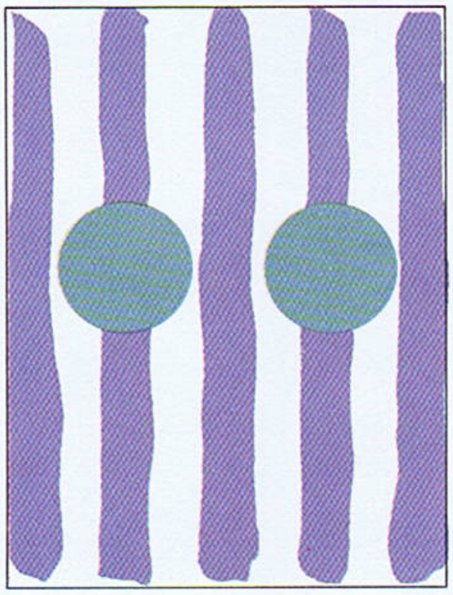
Courtesy Ford Motor Co.

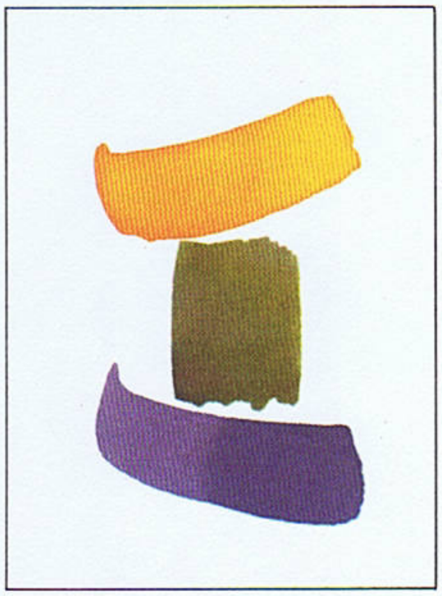


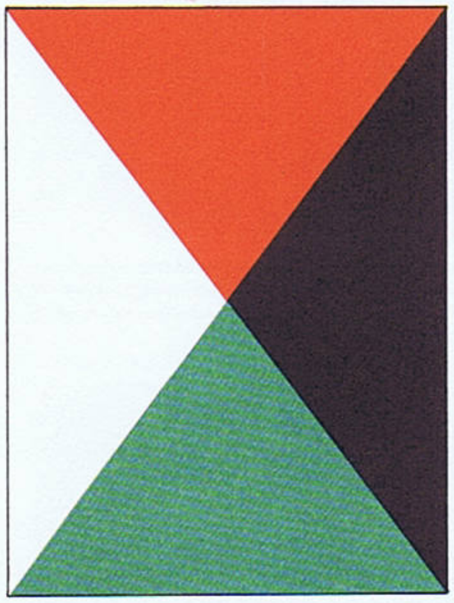
The first need is
better roads.
The citizen's support
of wise planning
and use of funds gets
the roads built

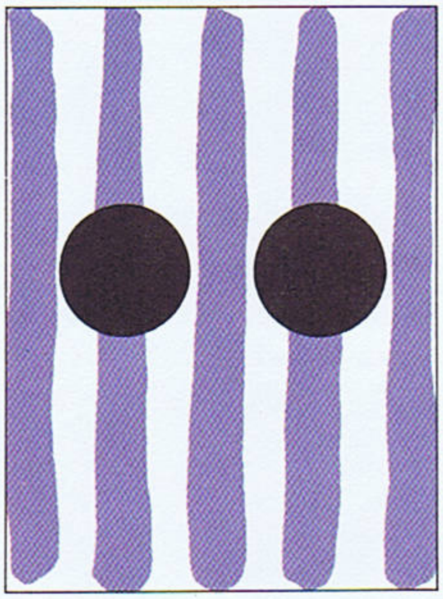
Combination: This symbol of our superhighways lends itself perfectly to this form of layout – the complex crisscrossing of highways provides a natural cross design combining horizontal with vertical arrangement.

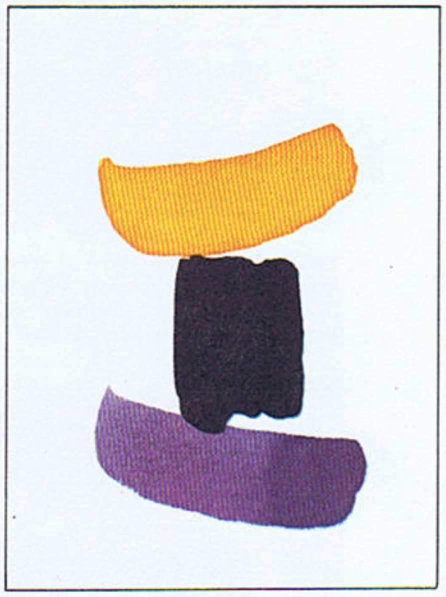


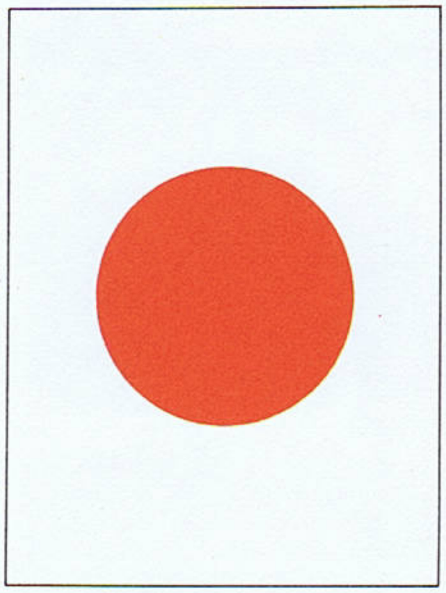


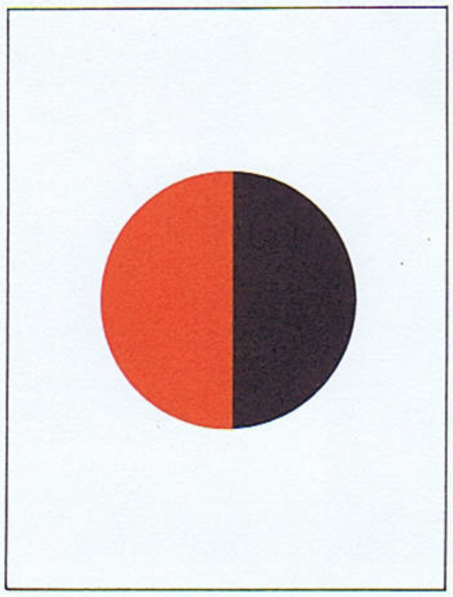








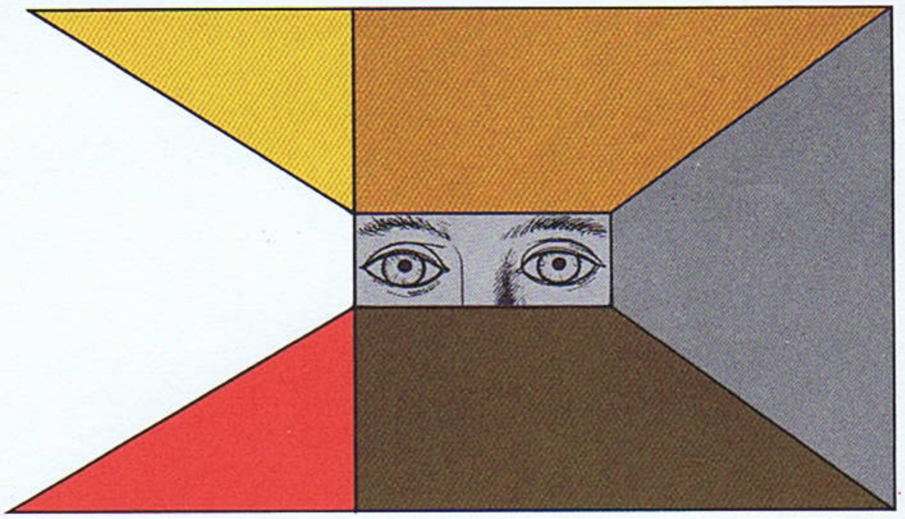




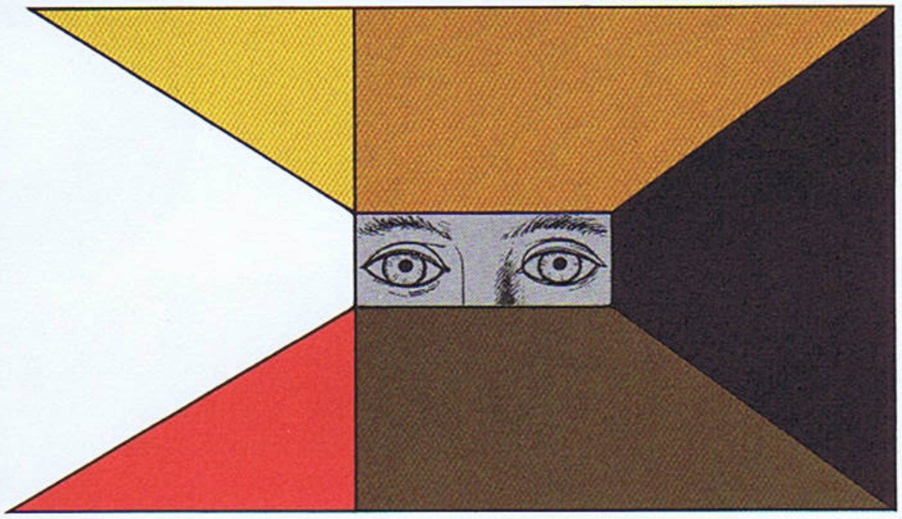
The importance of black

In design and layout, black is the center of the color symphony. All the colors can be related to it. Compare these twin sets of color layouts. Black has been added to the second one of each pair — see how it strengthens them. The presence of the black makes the over-all design much more brilliant, and gives the whole arrangement far greater impact.

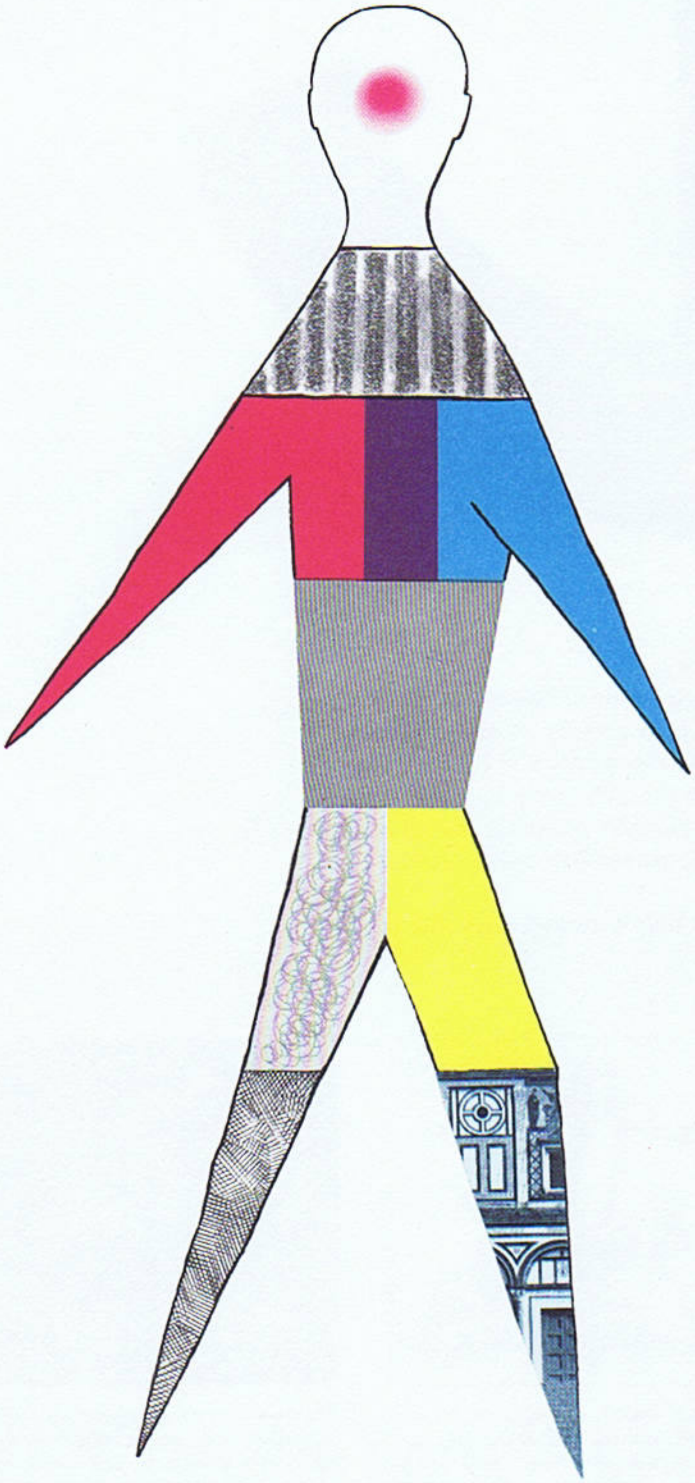
Courtesy Olin Mathieson/Aluminum



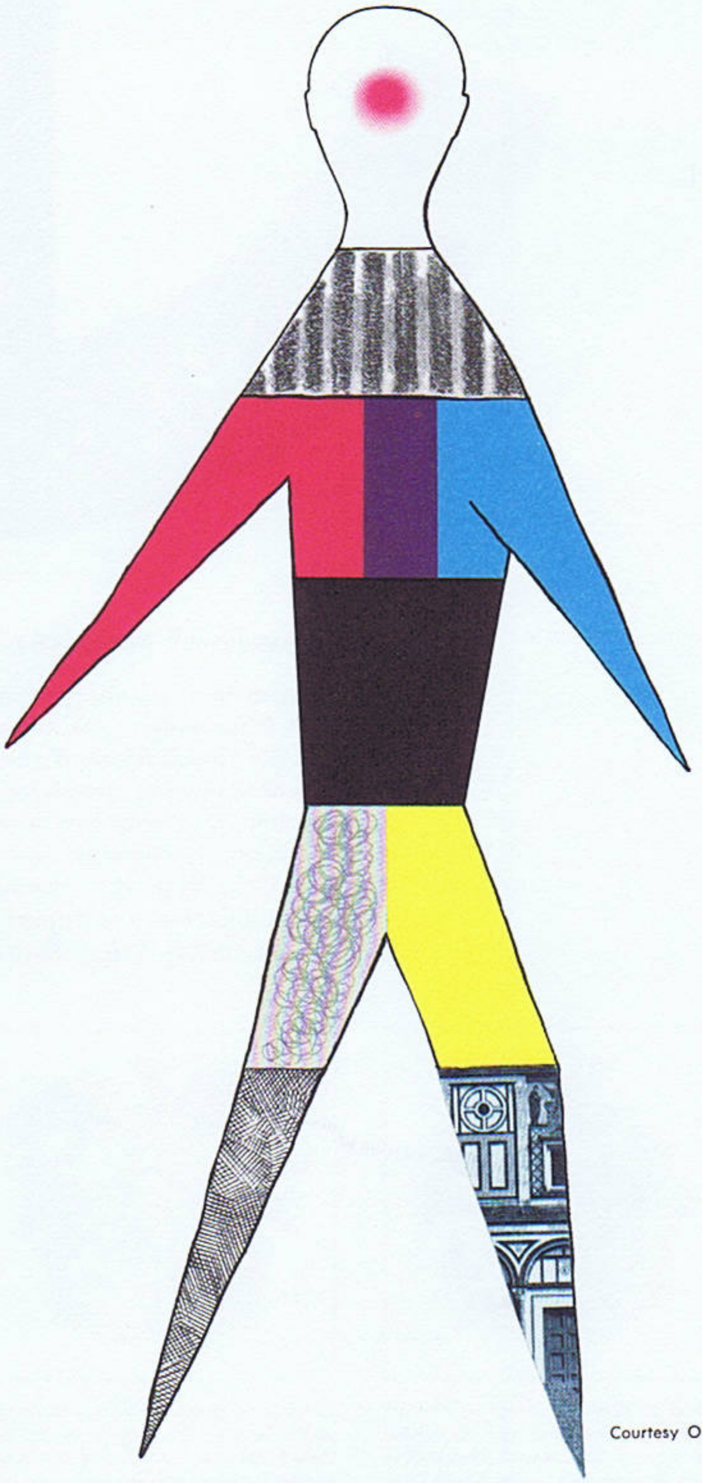
This design has no large area of black. Therefore the colors seem to lack brilliance and we get a weak rendition of an otherwise bold and powerful design.



In this variation, the black area added at the right strengthens the design and makes the colors appear much more luminous.

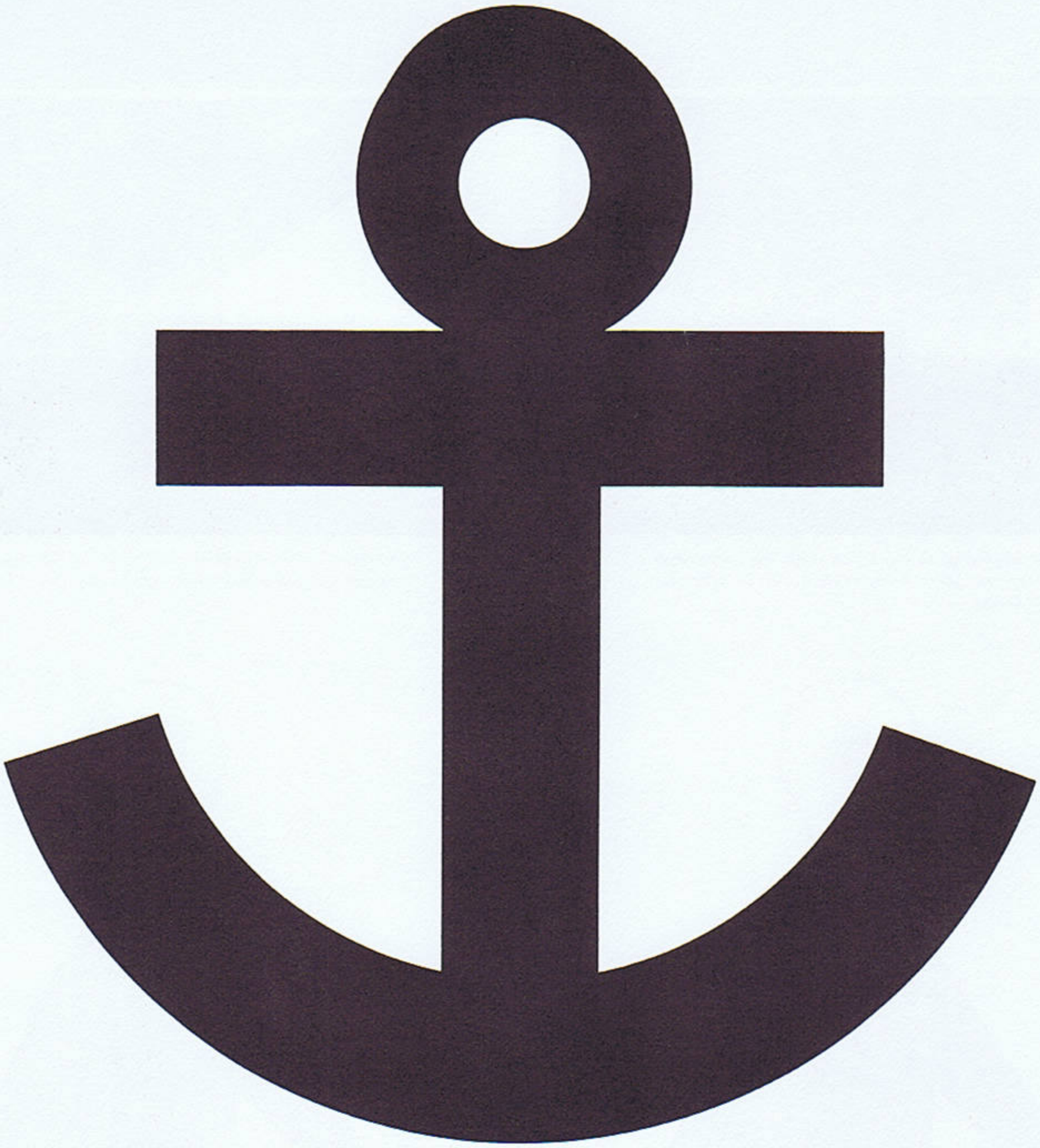


No black was used here. Consequently both design and brilliance of color are weakened, and there is a competitive monotony of colors and tones.



Courtesy O. S. Tyson Co.

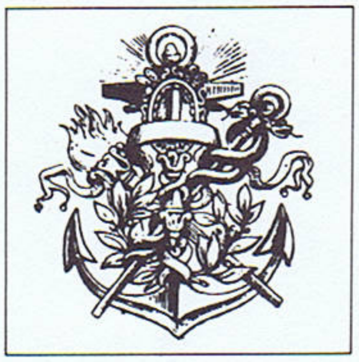
See how much more strength this figure now has with the small area of black added to its center. This provides a strong focal center to which we can relate all the other colors and textures.



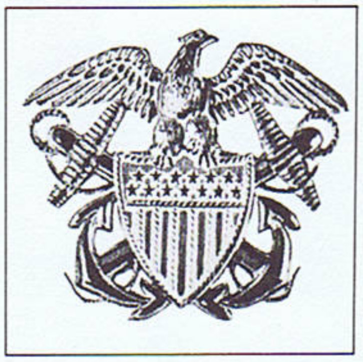
The power of simplification

This is an anchor in its simplest form. It is the result of drastic elimination of details from designs like those below. This process of simplification leaves us the bare skeleton of an anchor – it keeps only the characteristic structure of the strong upper cross-form and the half circle at the bottom. Freed of details, its simplicity is strong and effective in communicating its message. A simple silhouette like this can be reduced to a quarter-inch in size and still be clear and impressive.

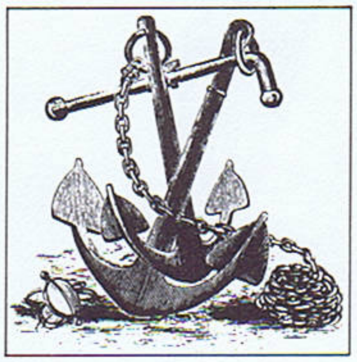
Compare the clarity and impact of this simple design with the more complicated anchor designs shown below.



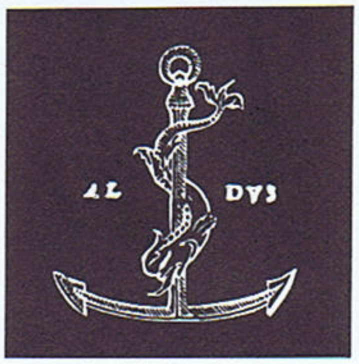
Here is an elaborate design of the anchor crossed by a torch and the symbol of medicine — two serpents on a staff — all intertwined with laurel leaves. The anchor is almost lost here.



The crossed anchors, shield, and spread eagle in the cap insignia of commissioned officers of the United States Navy creates an elaborate but somewhat less complicated design than the one at left.



In this simpler arrangement the two crossed anchors and chain are quite realistic. But even though they are not confused by extraneous items, the design is still complicated and involved.

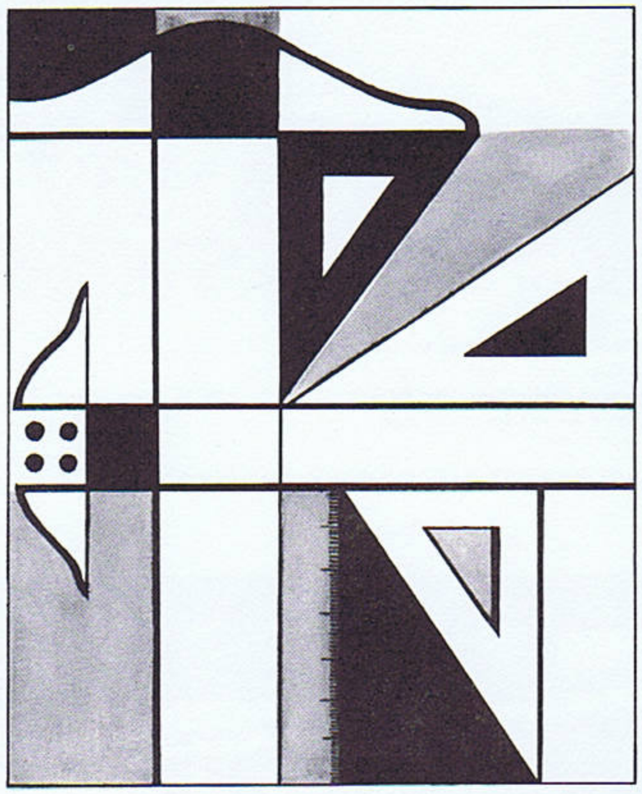


This fifteenth-century trademark is a simple engraving on copper. Except for the fish twined around its stem, doesn't it have a remarkably modern feeling?

Simplifying and subtracting

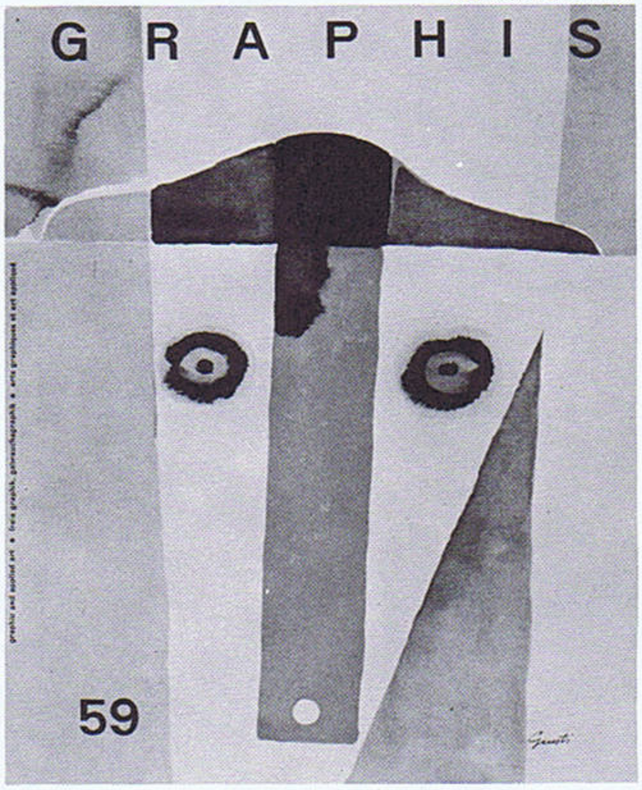
There is no substitute for clean, simple, stripped-to-the-bone design when you want to communicate an idea. You can often accomplish this by removing every element which is not essential to the design. Any cluttering of the layout makes it harder for the viewer to feel the visual impact and get the message.

A symbol — the clearest way to present an idea — should never be littered with a confusing mass of detail. It should be interpreted with originality, but still retain every identifying characteristic that makes its message clear. Note how much more effective the two designs become after simplification.

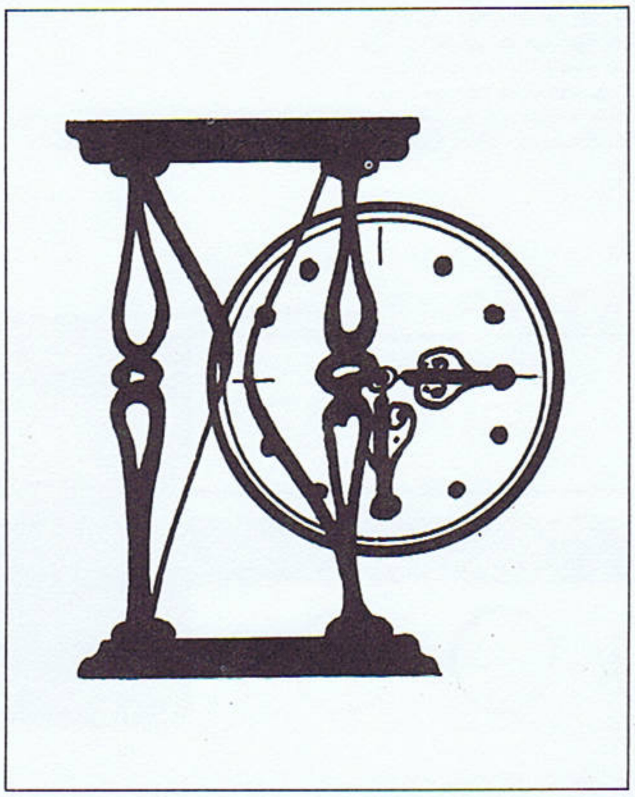


The main elements of this cover design — the T-squares and triangles — can be recognized, but you have to hunt for them. Too many nonessential elements cause a disorder that destroys the design's impact.

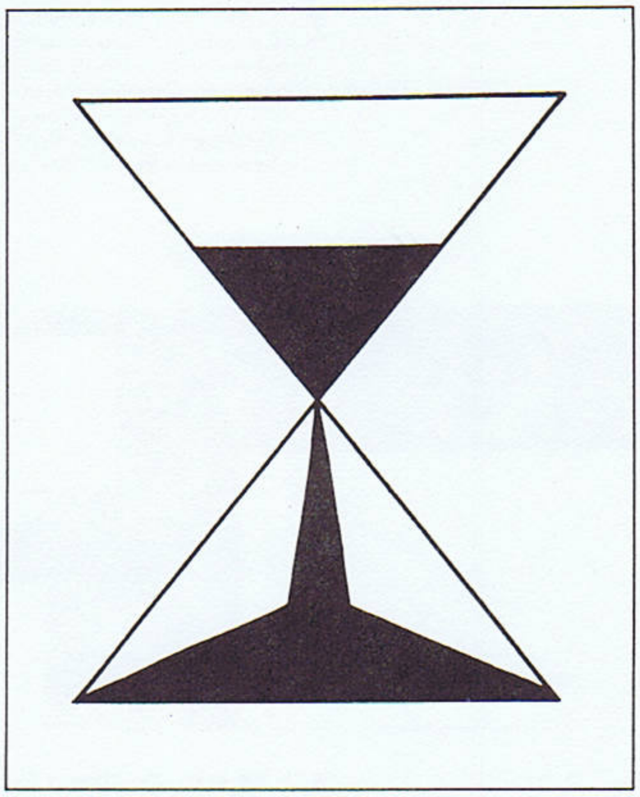
Courtesy Graphis Press



See how the same main elements — the drawing implements — stand out forcefully in this arrangement. A humorous note is also added by introducing the two eyes. This gives the design far greater strength.



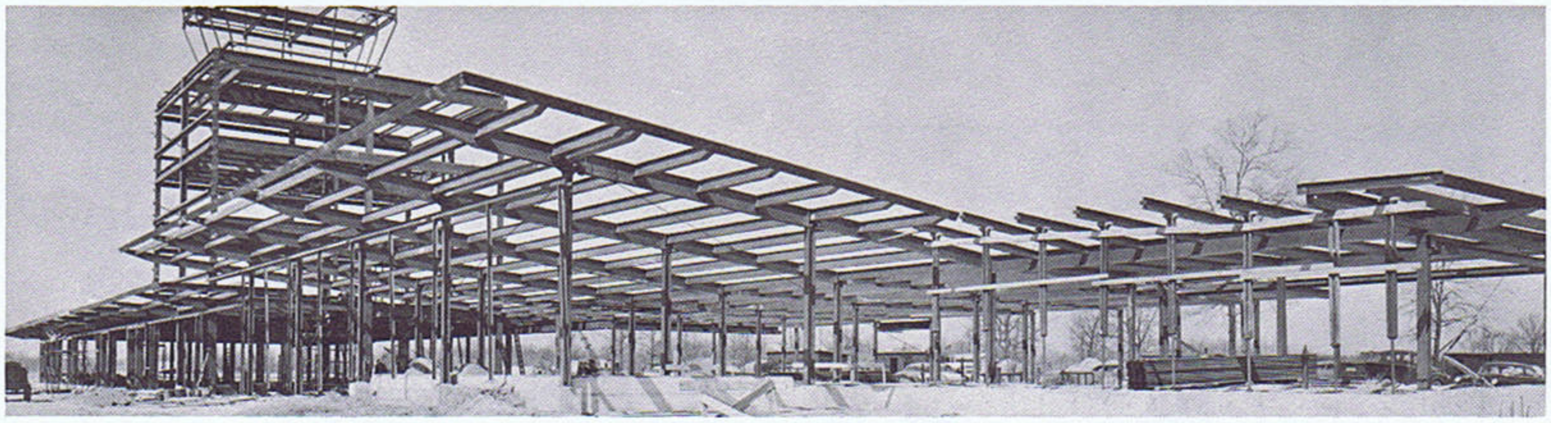
This is a confusing attempt to create a symbol of time by overlapping the realistic hourglass and the clock.



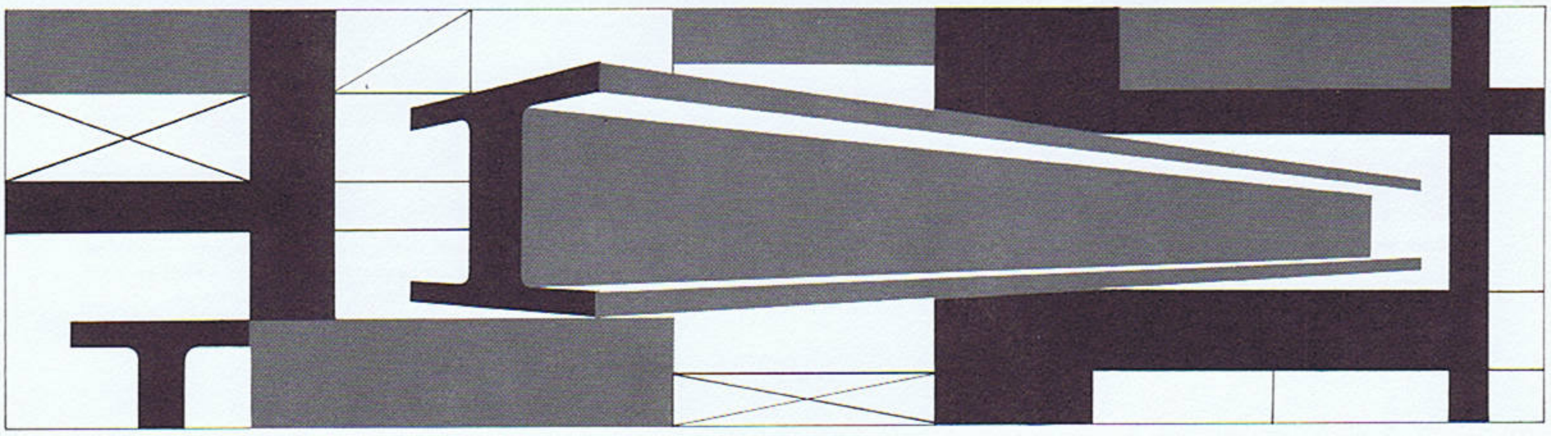
See how much more quickly and clearly the simplified version of the hourglass alone communicates the same idea of time.

Avoiding all detours

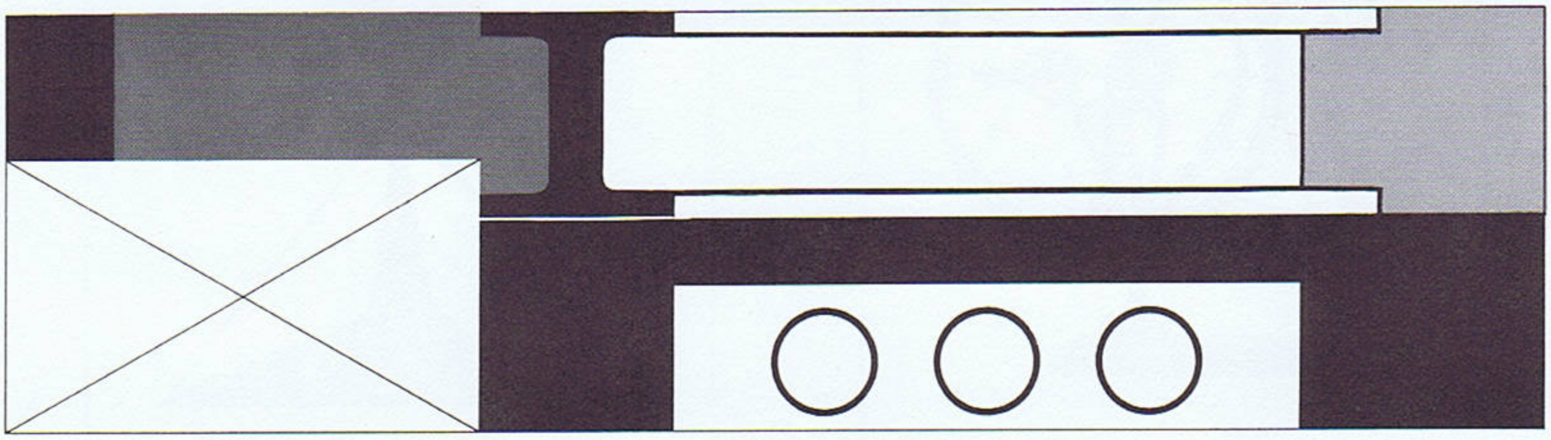
Courtesy Aviation Div'n., Toledo, O.



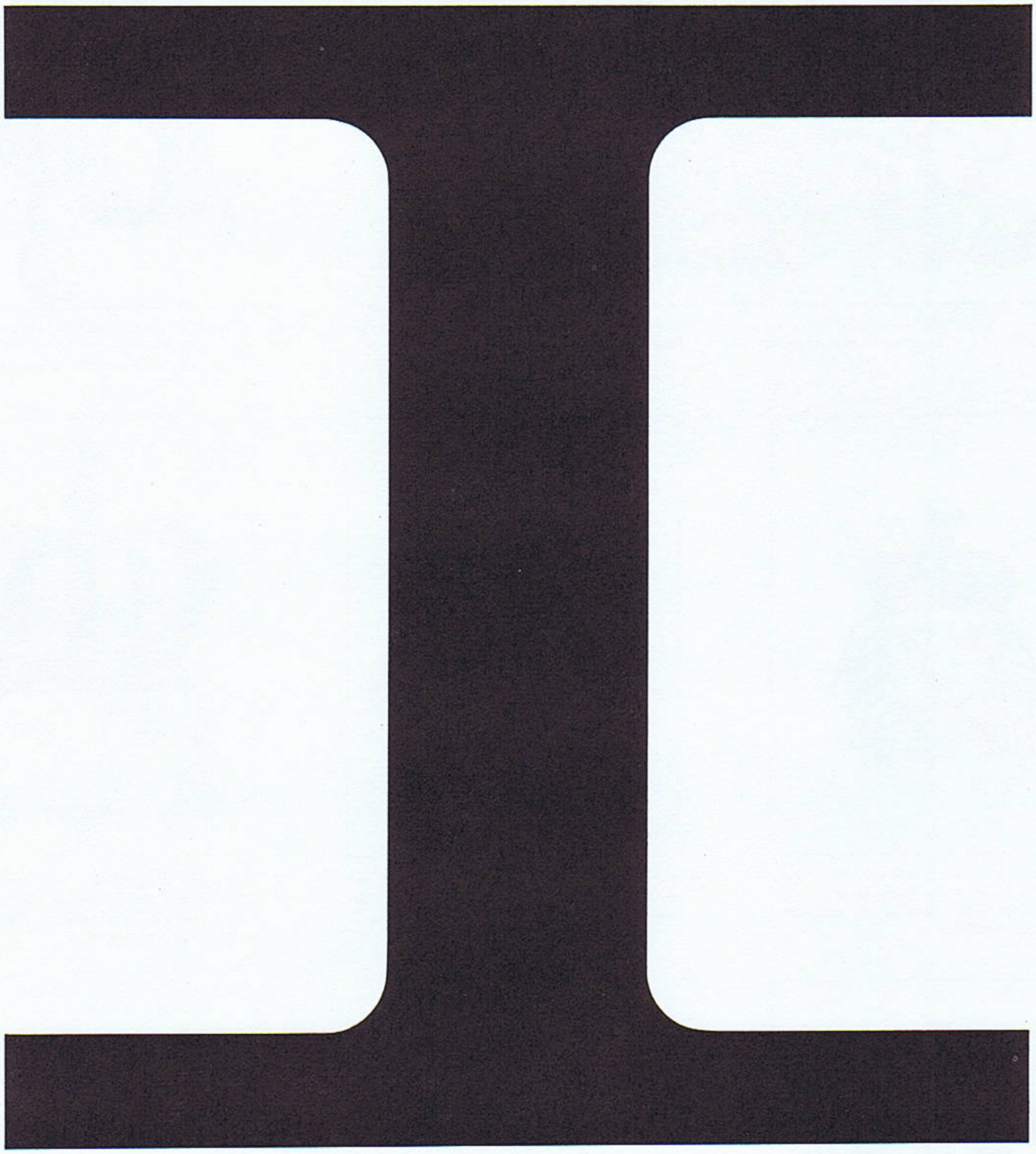
1 This photograph shows the complex metal framework of a building under construction. We want to simplify — to eliminate all nonessential details — in order to make a contemporary design based on the theme of steel construction. Obviously the I-beam girders, steel frame and cage-like design are important motifs.



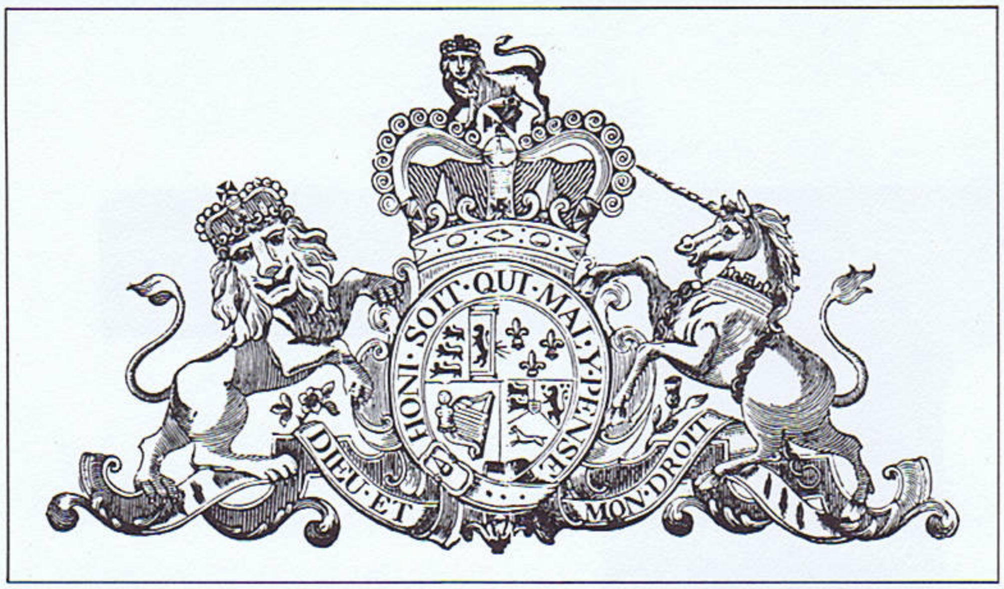
2 This simple geometric pattern retains the essentials and gives us the impression of a modern, efficient construction job. The black is the skeleton of the design and the gray tone adds interest to the division of area. The clean-cut edges suggest the materials involved — iron, steel, wires. A feeling of balance is created by the different weights of the beams. It is clearly a construction in steel. But even greater simplification is possible. Note that the shape of the I-beam is now becoming more prominent in the design.



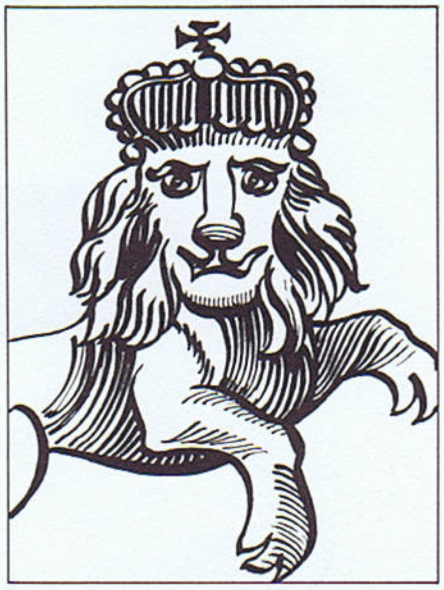
3 In this version the design is simplified even further. Just the essentials are left. Only two areas of gray remain. The simpler design is much bolder and the I-beam is obviously developing into its main symbol.



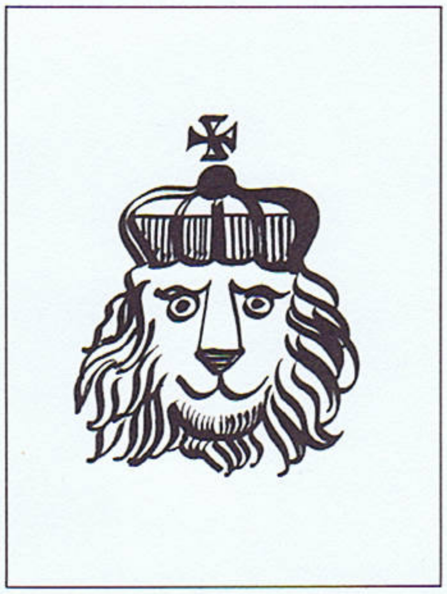
4 **Shock impact:** Here is the I-beam—the dominant symbol of the construction job. It communicates the feeling of steel and structure, and it is the ultimate in simplification. This is clear and commanding —it has powerful impact.



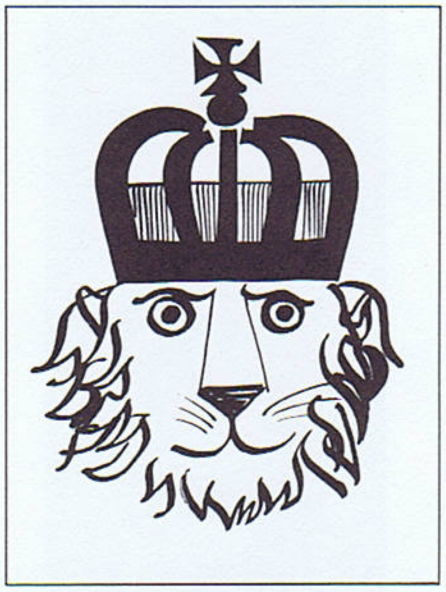
1 The creative process starts with this old engraving of the official British coat of arms. It is immediately clear that this complicated design is not suited to a magazine cover — either in terms of shape or technique.



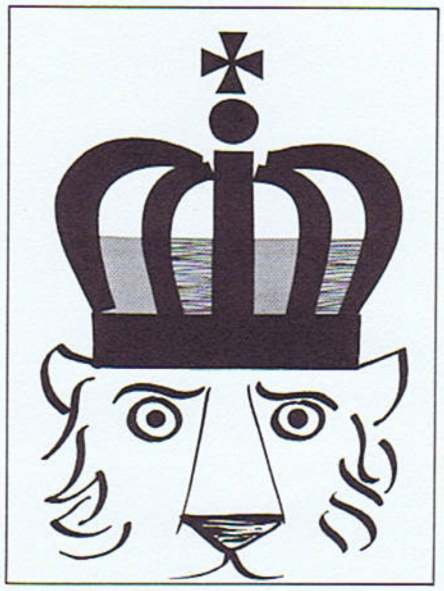
2 A first experiment imitates the engraving style of a portion of the large lion on the left of the coat of arms — but it doesn't fit the page proportions.



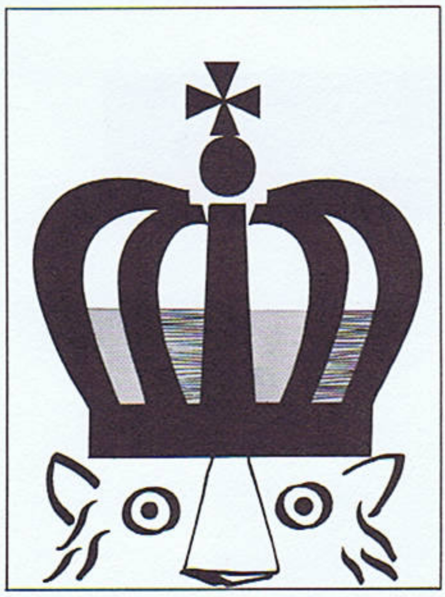
3 The next step is to move in to use the head alone and start to posterize the lion's literal portrait. But this version is too small for the space, too busy, and too detailed.



4 Here the crown becomes more important and lends itself to stylized design — but this is not consistent with the still-too-literal lion's head.



5 This crown is bigger and much more exciting. The simpler version of the head is better, but as crown and head are equal in area, they now seem to fight for dominance.



6 In this final form, the crown takes over almost entirely — very strongly and effectively. The lion is still there but his head is now simplified and secondary in importance — we have kept only the essentials. See how much more effective this design is than the one directly above.

Simplifying a motif, step by step

This assignment for a *Holiday* magazine cover was to create a design that symbolized England. A logical thing to start with was the British coat of arms, complete with the lion and his crown. It was quickly obvious that the coat of arms itself was not really essential — the lion was the important symbol. But the lion's head had many superfluous details. Bit by bit they were eliminated. This progressive simplification produced a symbol of poster-like quality that stated its message with great clarity and impact.

You must always be careful to retain any details that are essential to the basic character of the design. Realizing how much the British people respect royalty and the Church of England, it would have been wrong to eliminate or minimize these powerful symbols — the British crown and the cross on top.

7 Do you see how the generous use of black emphasizes the brilliance of the other colors here? This is now a powerful design — and as a cover it had great newsstand impact — its main function.

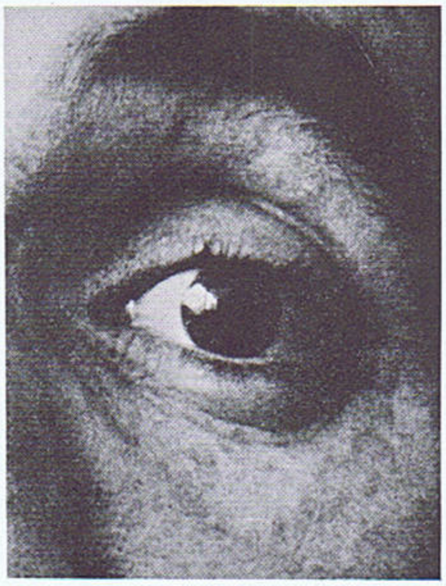
Holiday, © 1958 by the Curtis Publishing Co.

HOLIDAY

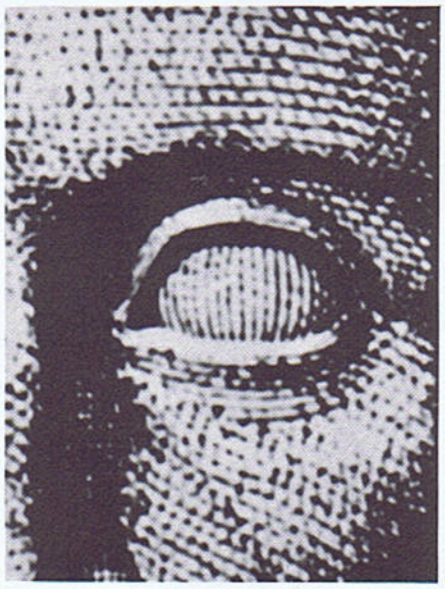
APRIL 1958 • 50c

ENGLAND

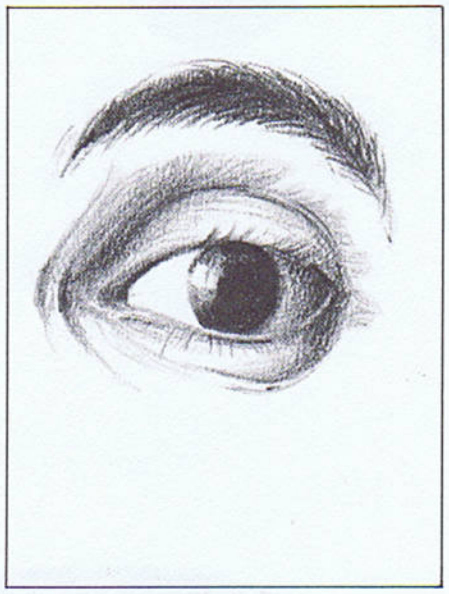
One subject — many techniques: Each of the eyes below was done in a different technique to demonstrate how a medium or a style of working can contribute a particular character and interest to a design.



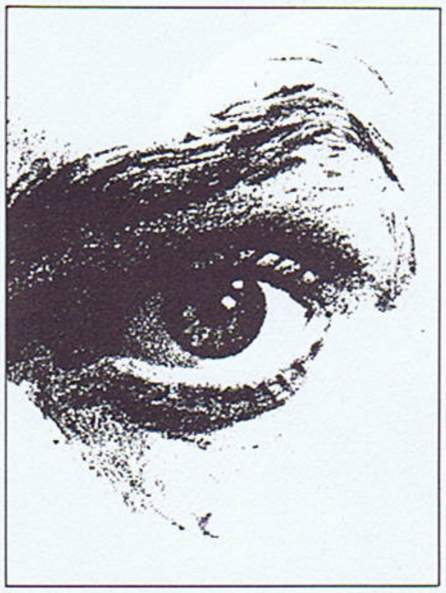
Photograph



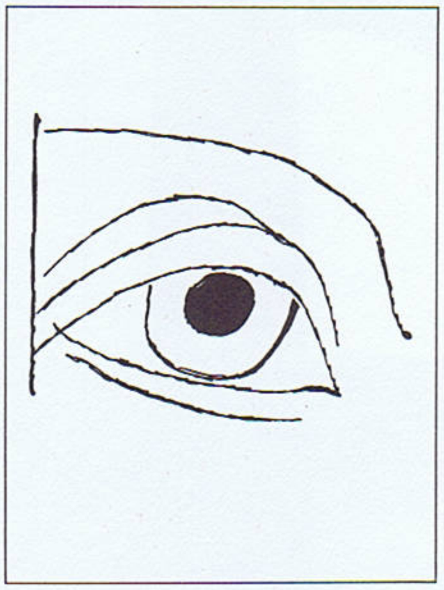
Coarse engraving



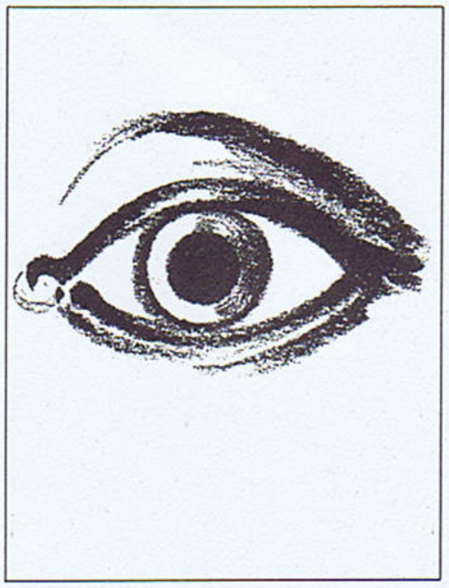
Pencil



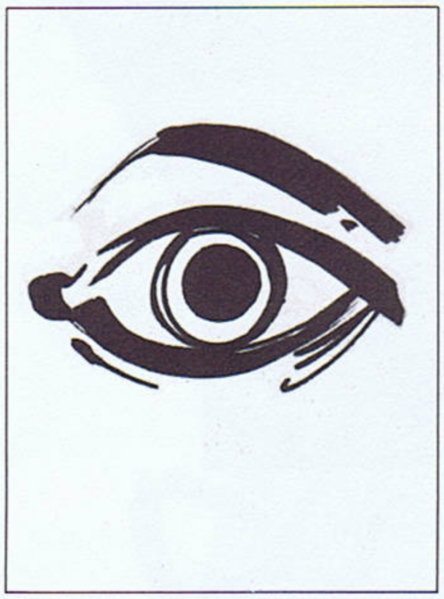
Wolff pencil



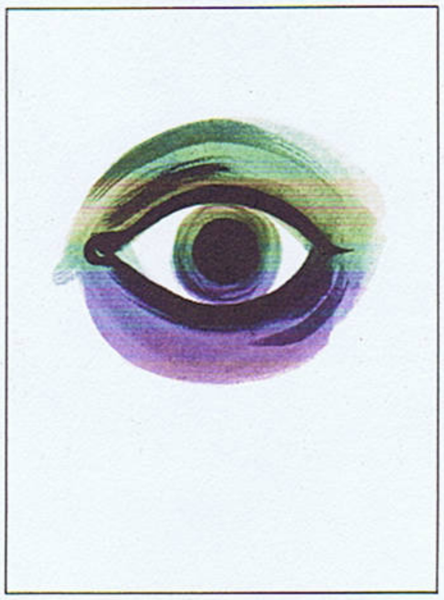
Pen and ink



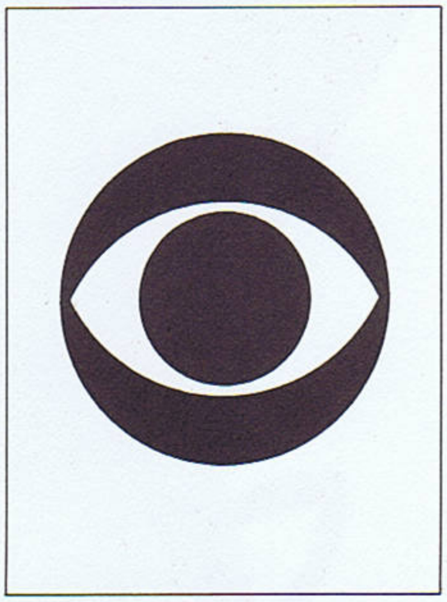
Lithograph crayon



Brush and ink



Wash



Flat black ink

Your choice of techniques

Every style and medium that serve the illustrator can be used just as effectively by the designer. You can handle most subjects equally well in many different ways. But as the technique can do a lot to express the fundamental meaning of the design, the method you choose will be dictated by the message you want to communicate. Some techniques are gay and casual, others are dignified and serious – some are rigid, others are flowing.

In design and layout you are also dealing with copy. So you can choose an art technique that contrasts excitingly with the type used for the text – or one that harmonizes with it closely and effectively.

Since most designs compete for the viewer's attention, the need for a fresh and original approach is vitally important – the proper choice of technique is essential to make your design stand out above all its rivals.

Line, for example, can be thin, brittle and wiry when that quality is called for. Or it can be broad and spirited if you want a more powerful effect. A very valuable asset of line drawing is that it reproduces well on any kind of paper. It can also be reproduced with great reduction in size.

Like line, the dry-brush technique will produce different textural effects according to the roughness of the paper and the dryness of the brush. Again like line, it reproduces easily and is very effective for impact in a broad, powerful design or drawing.

India ink used as a wash gives a good range of surface textures and effects with a particularly nice quality. If you live in an area where the tap water causes the ink to coagulate, adding a few drops of ammonia to the water will prevent this.

Wash is a transparent tint you can get with either water colors or transparent dyes. With wash you can exploit the full range of design – from the most meticulous, tight rendering to the most excitingly casual and spirited interpretation of a subject. This medium must generally be reproduced on good-quality paper.

Tempera or gouache can be used to simulate oil paintings. With it you can create a wide range of mood and effects. It is good for poster subjects that are broad and free, as well as for the most meticulous photographic rendering. The opaque quality lends itself admirably to overpainting and to many surface textures – as well as to unusual techniques in combination with other mediums.

The airbrush should be used sparingly and never by itself. You should use it only in combination with stronger structural techniques. Actually, in modern design the airbrush is used almost exclusively to obtain a flat surface devoid of brush marks. It is equally effective in modeling where brush strokes are undesirable and extremely subtle gradations are required – for example, in modeling precise mechanical surfaces.

Crayons, soft pencils or pastels are good where strong surface texture is desired. The degree of texture depends on the paper you use. Here again you have a fine technique for spirited renderings and unusual or unique textural effects. Pastels are often used in combination with other mediums – for example, to secure such effects as rough against smooth.

Lithograph crayon, when used on a smooth surface, can give you a wide range of tones – from a rich, beautiful, velvety black to very subtle gradations of gray. It is a good foil when used to enhance other mediums – such as a crisp pen line – or to complement the precision of type.

Gesso – mixed with water tempera if color is warranted – can be applied in many thicknesses, using either a brush or a palette knife. It gives a three-dimensional feeling and, if not overdone, can lead to interesting experiments in the field of illusionary three-dimensional design.

Textural tricks are another possibility. You can get many interesting textures by painting a piece of cloth, wood, or the back of linoleum or other textured material, and then pressing the wet material on your paper or your design – in rubber-stamp fashion. By cutting stencils to mask off the areas in which you do not want to add the new texture, you can control the areas you work in. Rubber rollers are also a great help when forcing the wet material against the paper. There are limitless textural possibilities and combinations at your disposal – it is fun to experiment and you may discover effects that will be very valuable to you.

Collage is an important technique for the designer. With it you can produce many textural and three-dimensional effects by pasting paper, wood, metal, or many other materials down on your drawn or painted design.

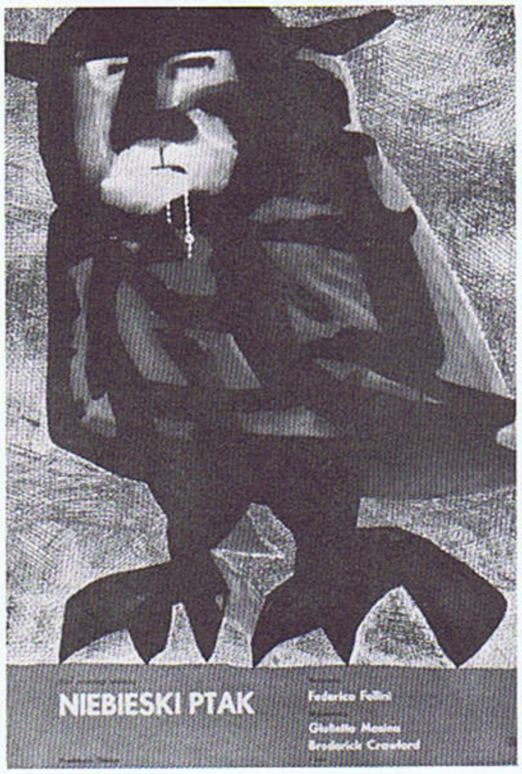
A word of caution

The important thing you must remember is that any technique is only a helping hand in the making of a good design. Technique alone can never replace a direct approach and intelligent design. Technique alone will never create anything lasting. It is wrong to think that a cleverly applied technique can make up for structural shortcomings. It will not, in the end, fool anybody – and it will only result in poor communication.

If your design is sound in approach and concept, if your idea is clearly expressed, very often the simplest technique is all you need to execute it successfully.

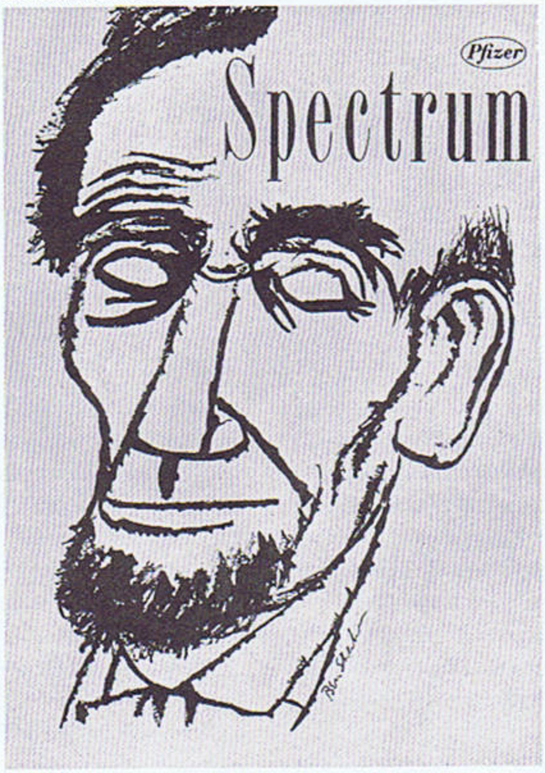
Contrasting techniques

Courtesy Graphis Press


NIEBIESKI PTAK
Federico Fellini
Giulietta Masina
Broderick Crawford

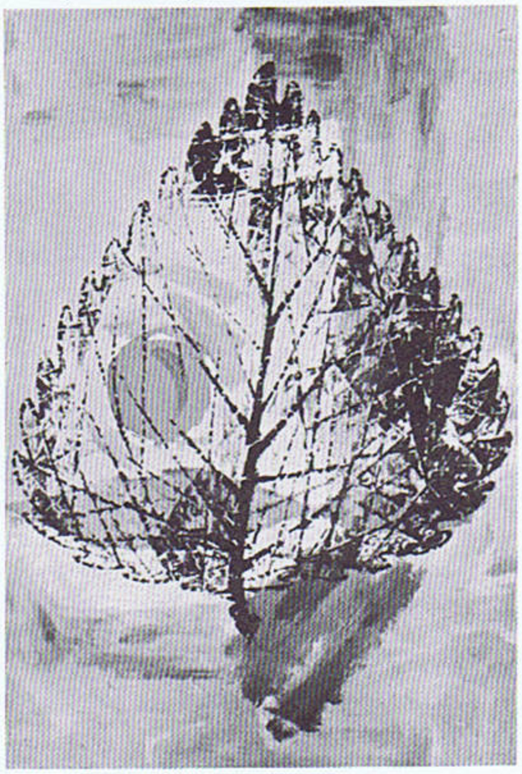
Here is a powerful and spirited drawing done in transparent wash against a background of fine pen lines.

Courtesy Pfizer Laboratories


Pfizer
Spectrum

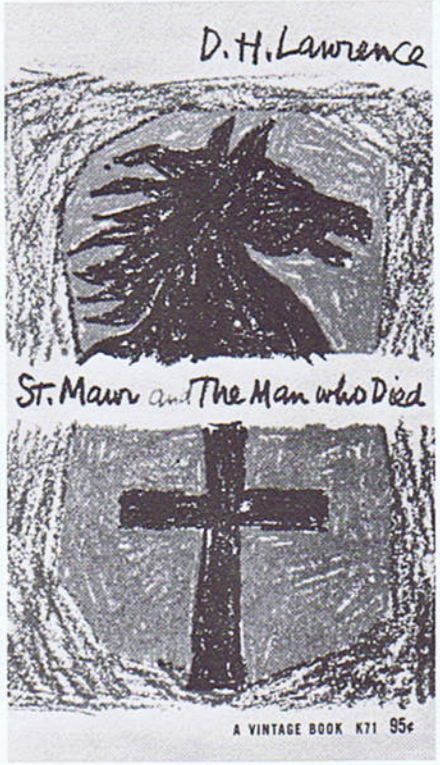
This brush drawing on rough paper has great strength, yet it can still produce a beautifully sensitive quality and spirit.

Courtesy London Transport Executive



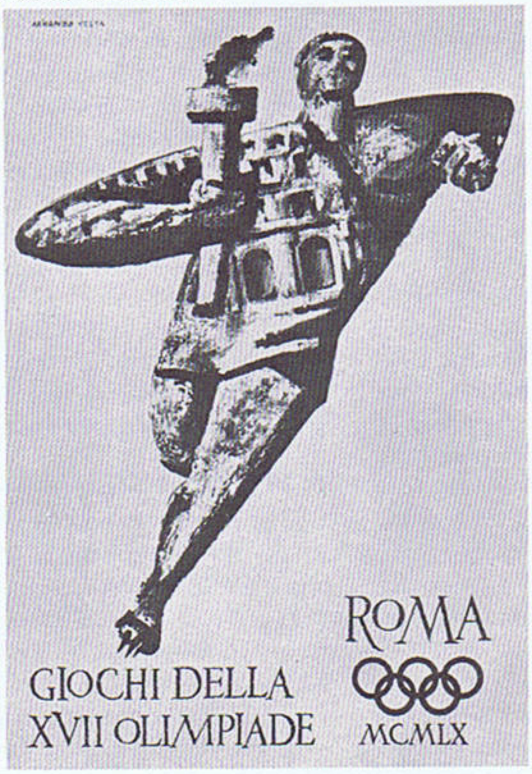
This is an effective combination of mediums. Against a background of semi-opaque color a leaf was imprinted by stenciling and rubbing to create this tree symbol.

Courtesy Vintage Books, Inc.


D. H. Lawrence
St. Mawr and The Man who Died
A VINTAGE BOOK K71 95¢

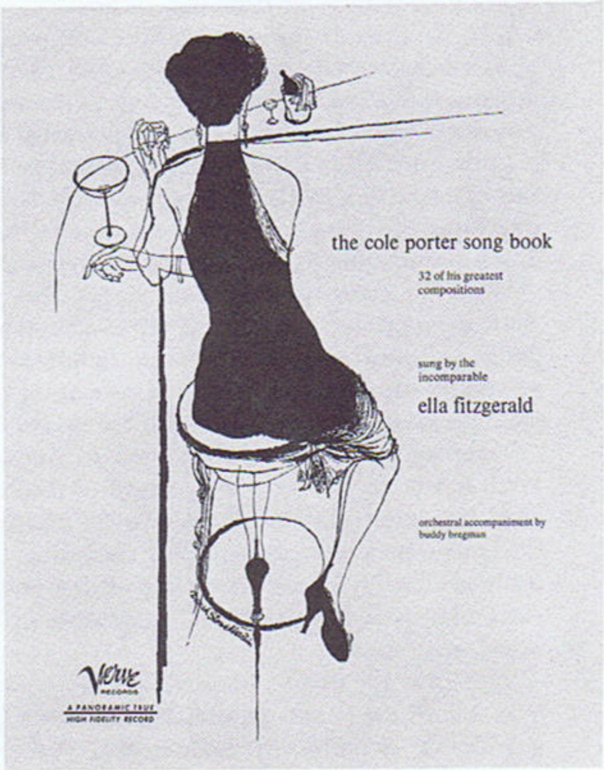
Pastel can be handled as a broad spirited medium like this — or, when necessary, it can produce the most beautiful closely related textural qualities.

Courtesy Graphis Press

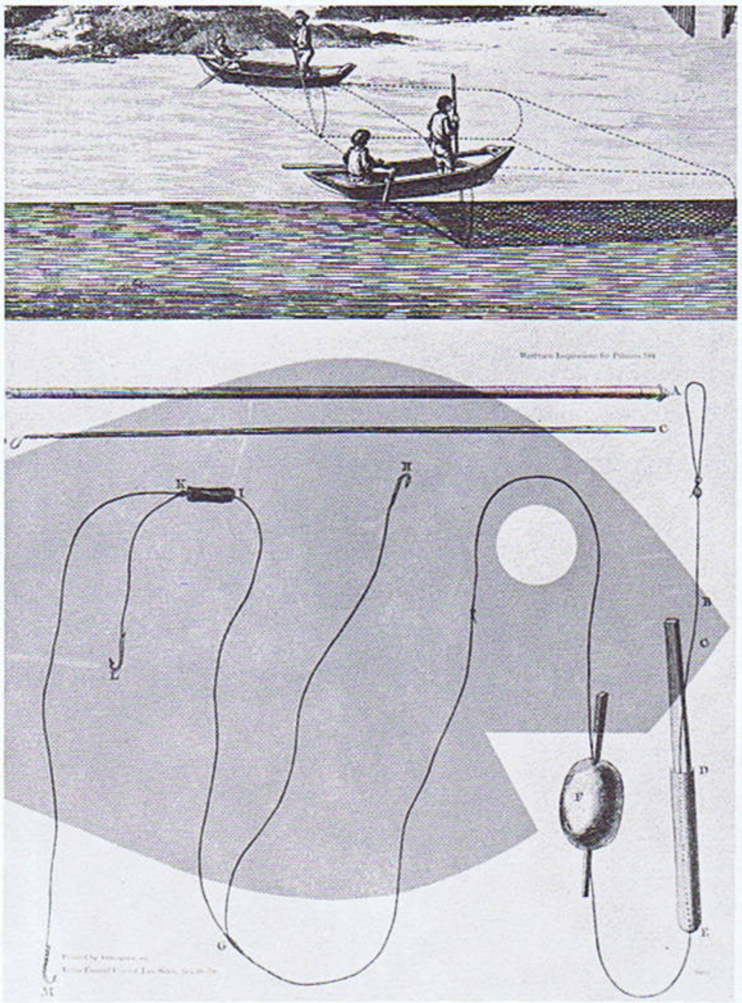

ROMA
GIOCHI DELLA
XVII OLIMPIADE
MCMLX

Ideally suited to this subject — a powerful opaque rendering creates a symbol of Roman antiquity through the broad textural surfaces that can be achieved with this medium.

Courtesy Verve Records, Inc.

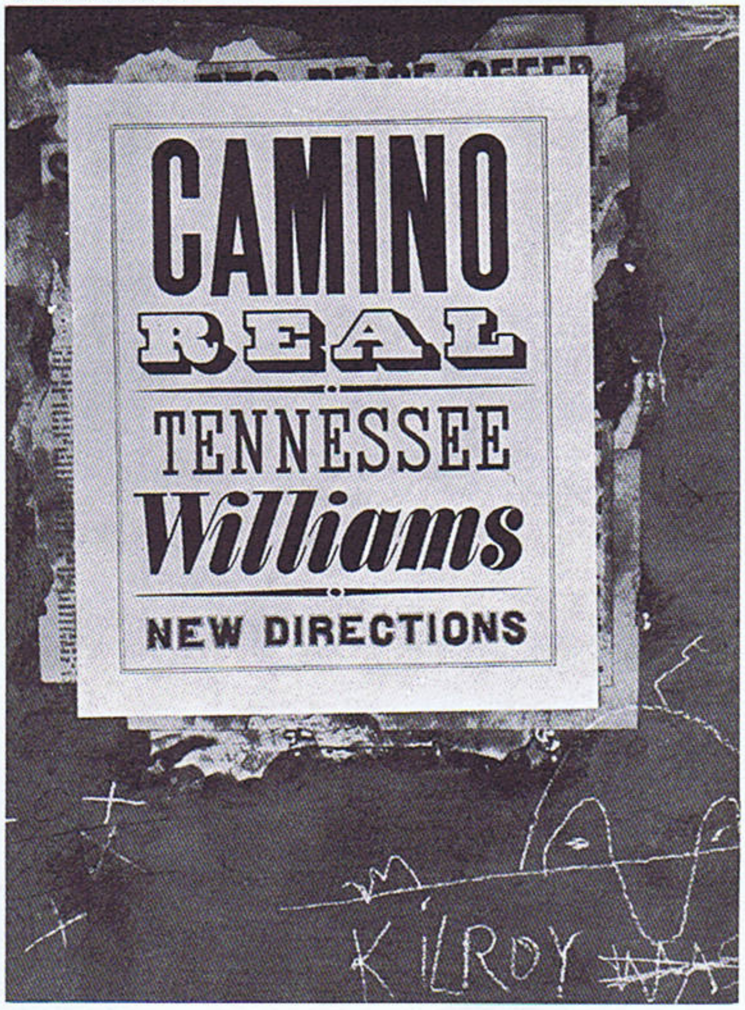

the cole porter song book
32 of his greatest compositions
sung by the incomparable
ella fitzgerald
orchestral accompaniment by buddy bregman
Verve Records
A PANORAMIC TRUE HIGH FIDELITY RECORD

The flat mass of the black India ink is contrasted with the fine penline drawing to give a strong impact with a touch of sensitivity.



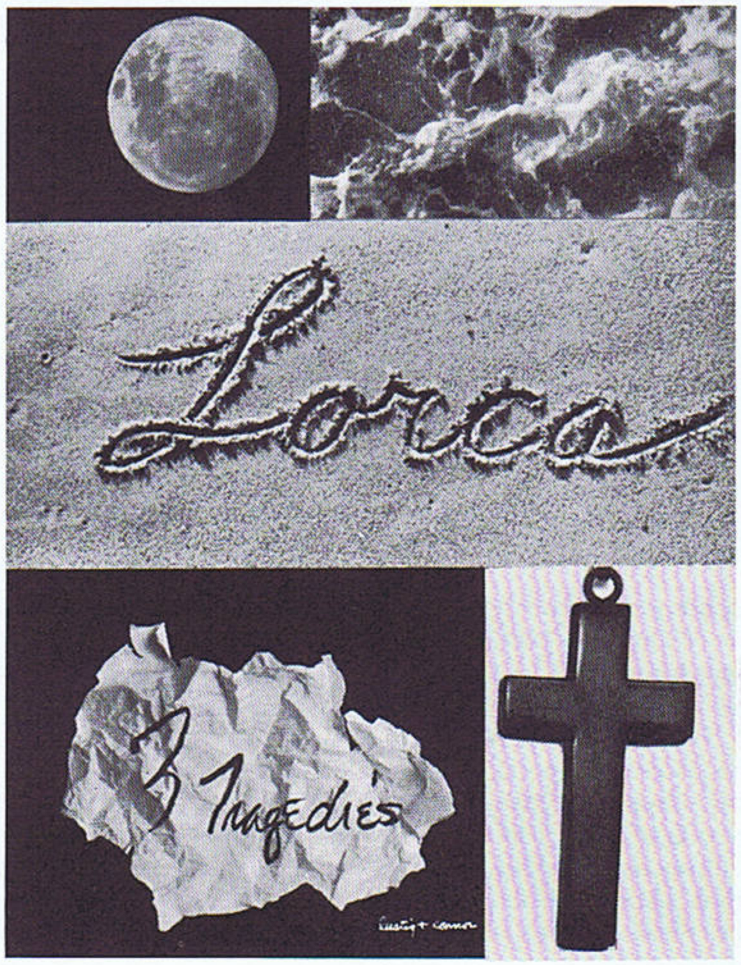
Courtesy West Virginia Pulp & Paper Co.

This interesting effect was achieved by combining an old engraved illustration of fishing and equipment with a contemporary flat design.


CAMINO
REAL
TENNESSEE
Williams
NEW DIRECTIONS
KILROY

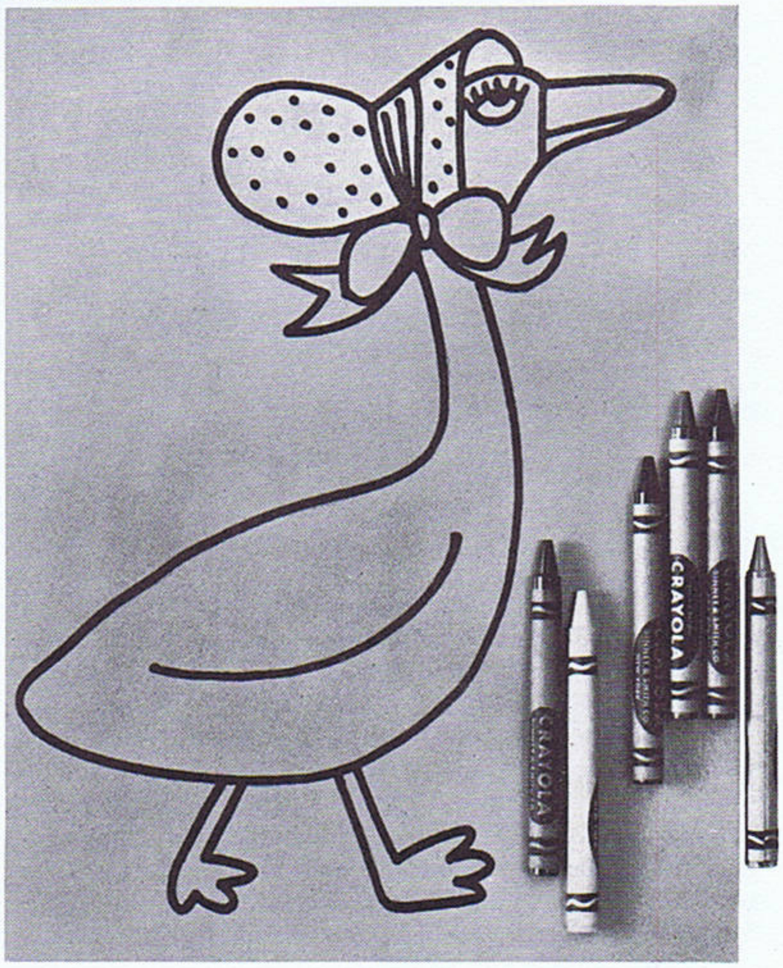
Courtesy Graphis Press

Here a poster is pasted over newspaper. The opaque background with chalk scrawls represents a wall.


Lorca
3 Tragedies

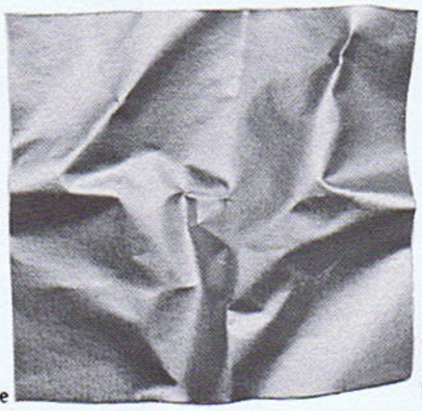
Courtesy Graphis Press

You can combine many subjects of different textures and surfaces to produce an interesting and unusual design.

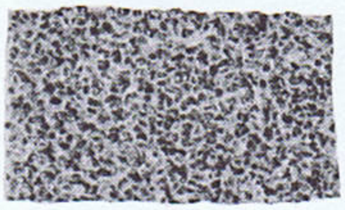

CRAYOLA
CRAYOLA
CRAYOLA

Courtesy Mademoiselle

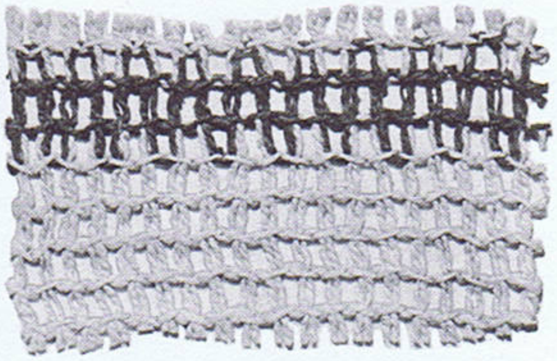
A humorous drawing goes admirably well with the three-dimensional photographic treatment of the crayons.



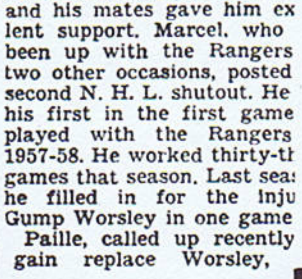
Tin foil



Sandpaper



Dishcloth

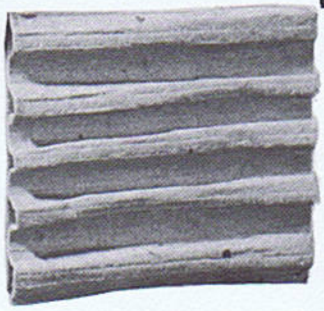


row, did a fine job in the
and his mates gave him ex
lent support. Marcel, who
been up with the Rangers
two other occasions, posted
second N. H. L. shutout. He
his first in the first game
played with the Rangers
1957-58. He worked thirty-th
games that season. Last sea:
he filled in for the inju
Gump Worsley in one game
Paille, called up recently
gain replace Worsley,

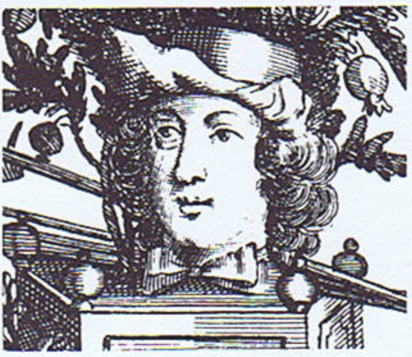
Newspaper

Wood

Black paper



Corrugated cardboard



Engraving

Collage

In French, "collage" means "paste-up." When you make a collage, you create a design by pasting up bits of materials like those above – either by themselves or with a painting, drawing or some other flat surface.

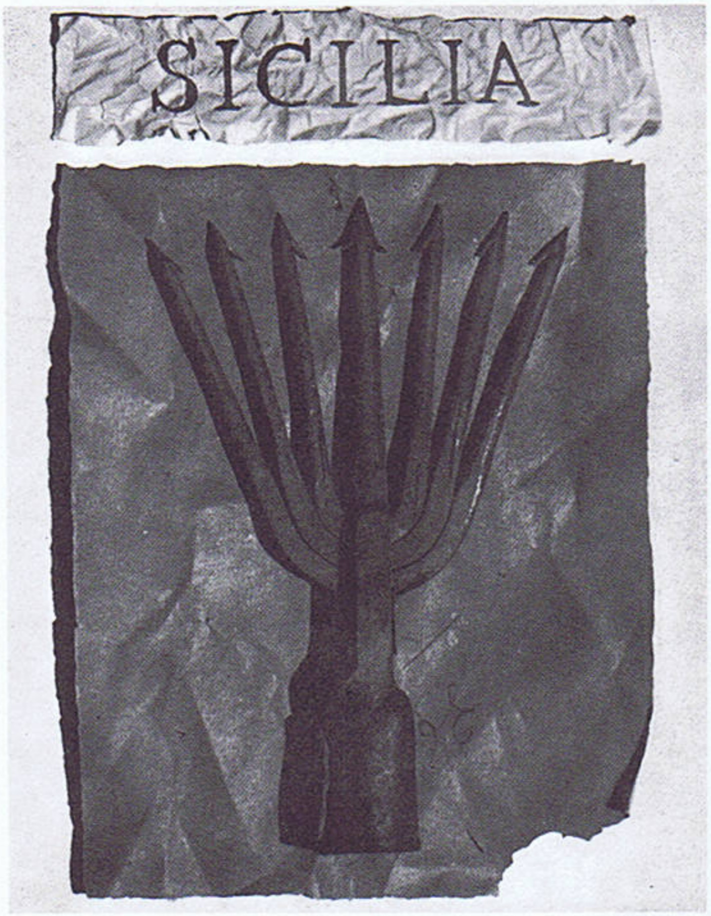
The collage must stand or fall on its structural merits. The fact that you are using odd or varied materials may add to the interest of your composition but it will never conceal poor design.

In collage you can produce many exciting effects by combining a variety of unusual substances. But don't be tempted to use too many – this will confuse the layout. Limit your materials to those that most effectively communicate your idea. If, for example, you use a finely detailed old engraving as the basis of your design, you'd better apply only simple materials and flat shapes to it. The same principles hold true here as for all other good composition – you must use simple, quiet areas to complement and balance those that are busy in pattern or texture.

The simplest type is the flat collage – on your base you paste materials so paper-thin that they can't cast deep shadows on the background. By contrast, three-dimensional collage uses objects that have real thickness, that stand away from the surface and throw strong shadows. Here you can use pieces of wood, tin foil, glass, knitting wool, cloth – even stones and bits of metal. In fact there's almost no limit to the materials you can use imaginatively in collage.

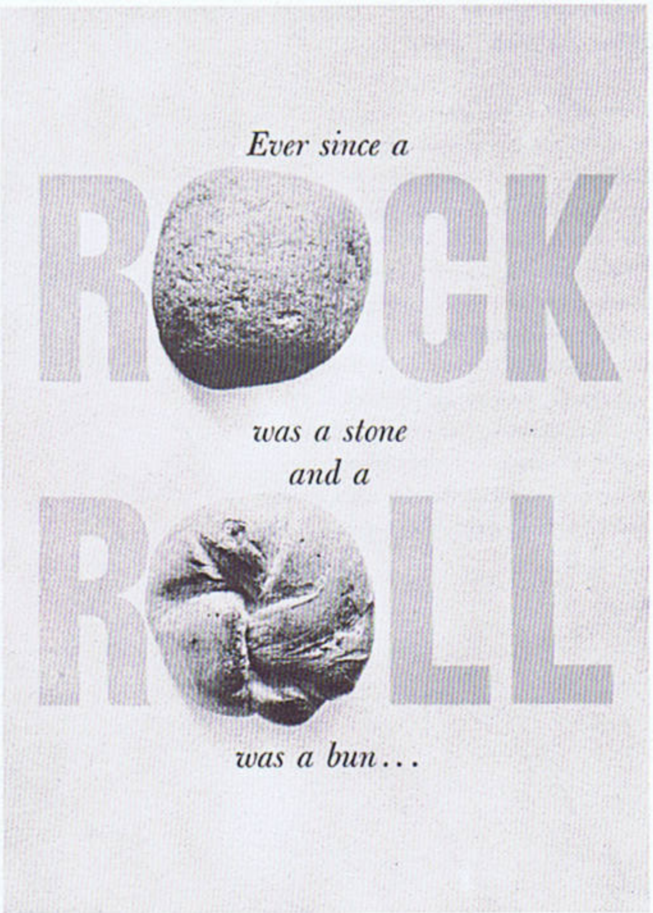
Collage used effectively

Courtesy Graphis Press



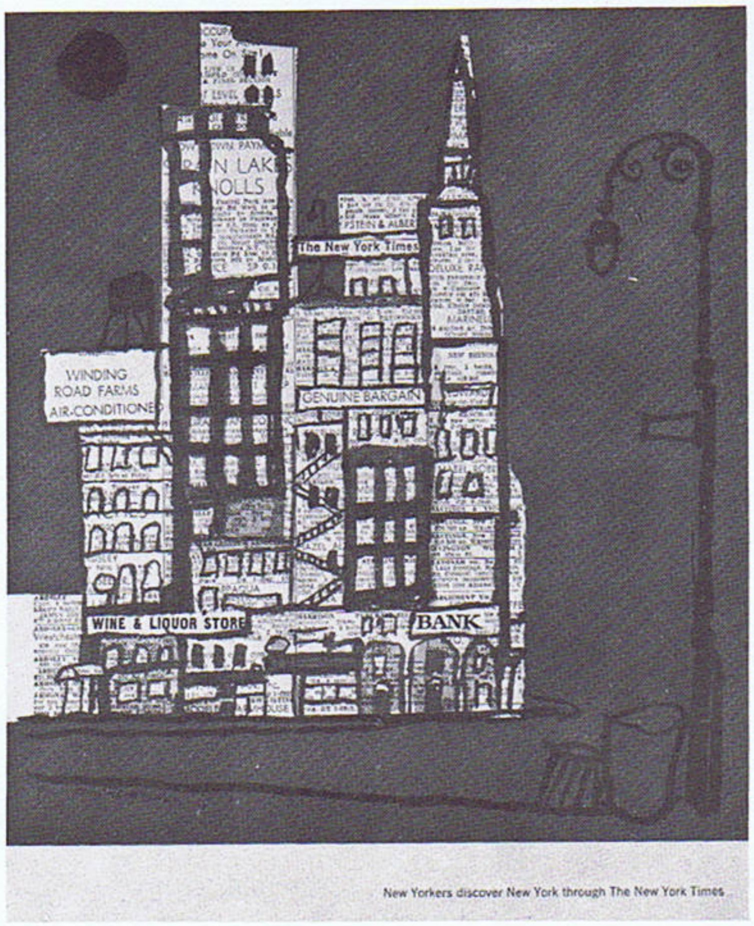
A beautiful contrast of two textures — the two sheets of tin foil form an excellent background, while the tones of the iron implement create a strong design.

Courtesy N.Y. Life Insurance Co.


Ever since a
ROCK
was a stone
and a
ROLL
was a bun . . .

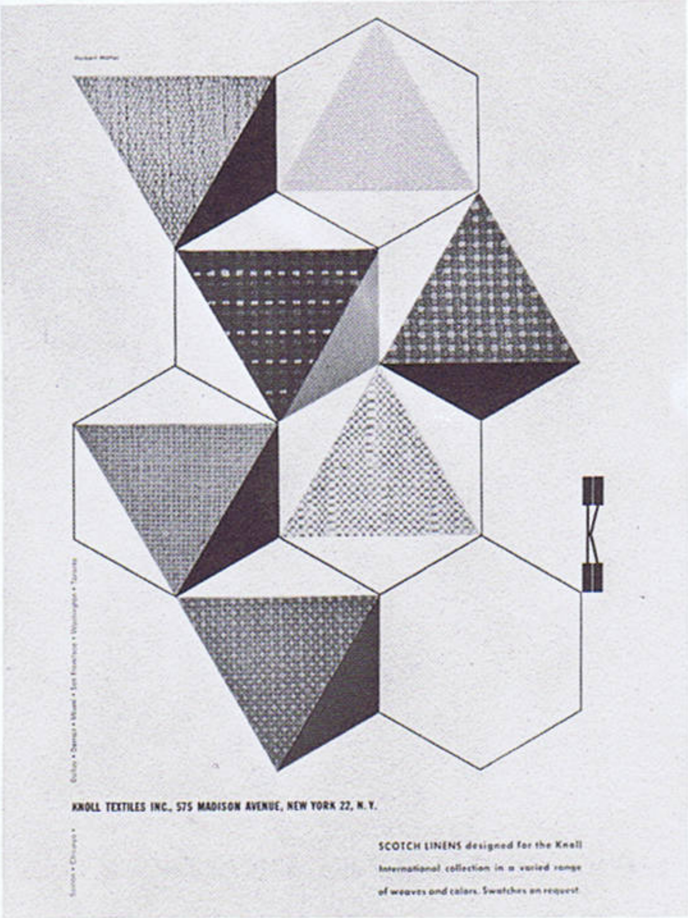
A highly creative example of collage. Here we use not only the texture, but also the shape and dimensions of the objects to communicate the idea.

Courtesy New York Times


WINDING
ROAD FARMS
AIR-CONDITIONE
N LAK
OLLS
The New York Times
GENUINE BARGAIN
WINE & LIQUOR STORE
BANK
New Yorkers discover New York through The New York Times

A very inventive use of newsprint in combination with a drawing. This was a good choice of collage material since the advertisement was for a newspaper.

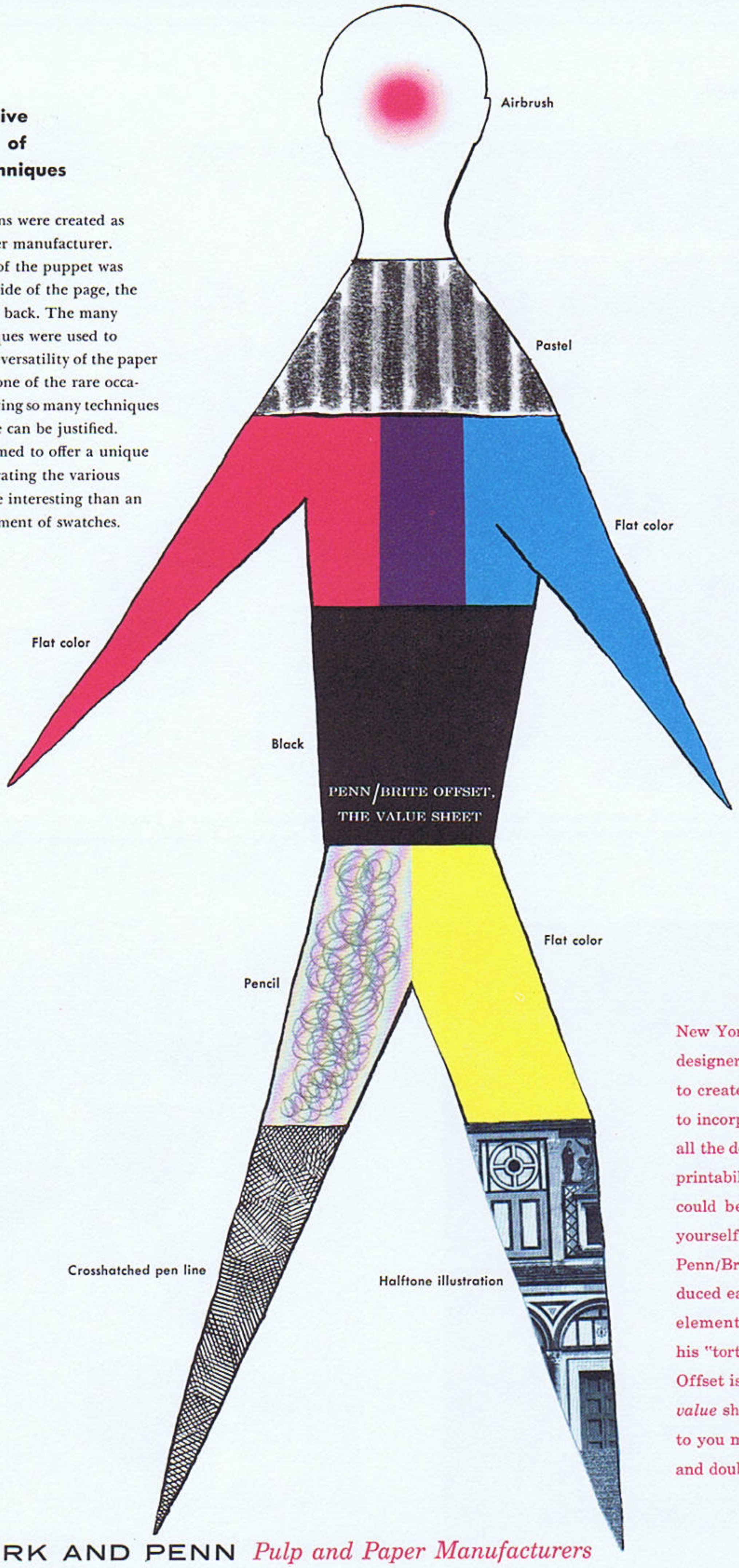
Courtesy Knoll Associates, Inc.


K
KNOLL TEXTILES INC., 575 MADISON AVENUE, NEW YORK 22, N.Y.
SCOTCH LINENS designed for the Knoll International collection in a varied range of weaves and colors. Swatches on request.

Upholstery fabrics — an interesting collage pattern made up of geometric shapes and bits of the materials used to cover furniture.

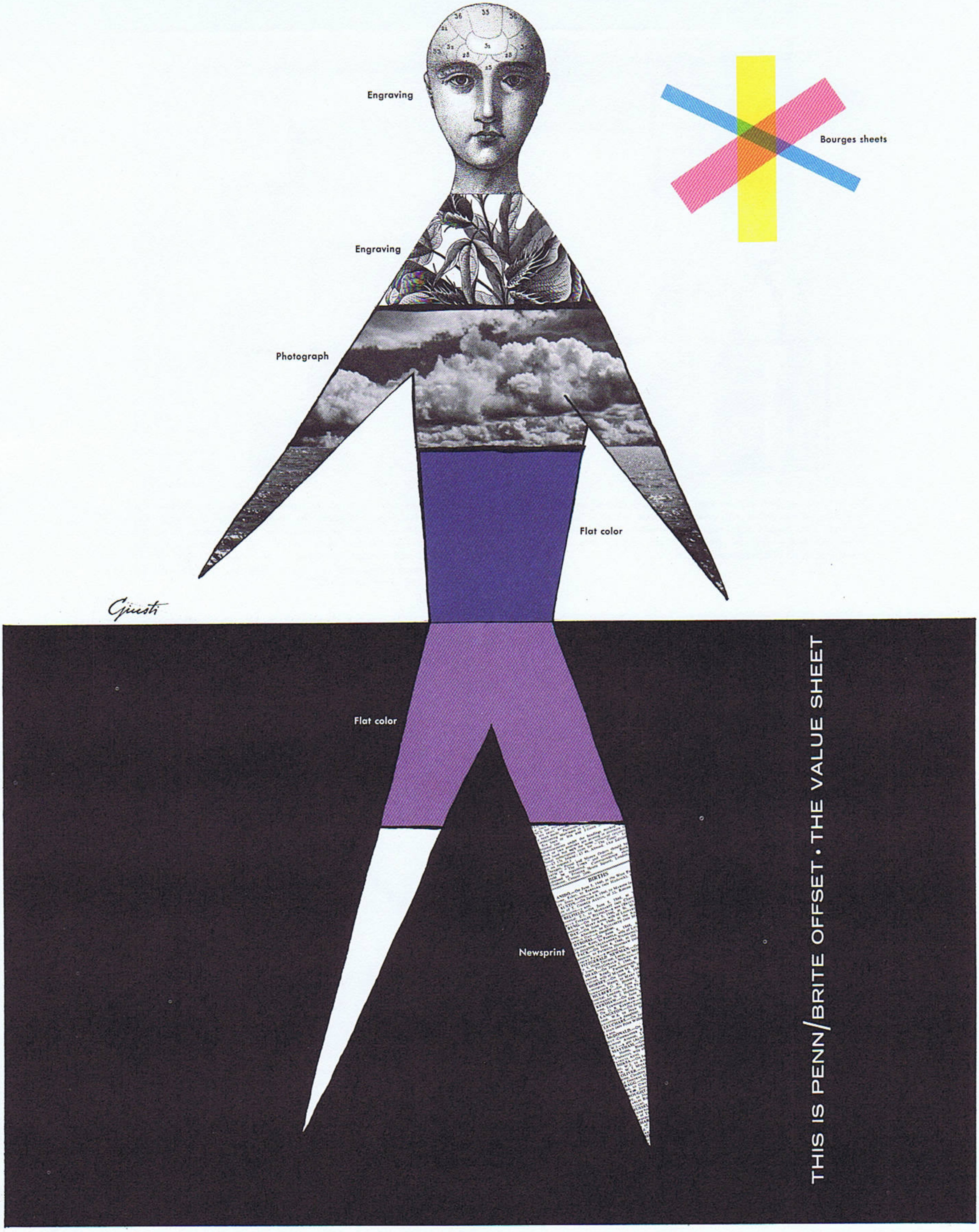
An imaginative combination of different techniques

These two designs were created as an ad for a paper manufacturer. The front view of the puppet was printed on one side of the page, the rear view on the back. The many different techniques were used to demonstrate the versatility of the paper surface. This is one of the rare occasions when applying so many techniques at the same time can be justified. The puppet seemed to offer a unique way of demonstrating the various mediums — more interesting than an abstract arrangement of swatches.


Airbrush
Pastel
Flat color
Flat color
Black
PENN/BRITE OFFSET,
THE VALUE SHEET
Flat color
Pencil
Crosshatched pen line
Halftone illustration

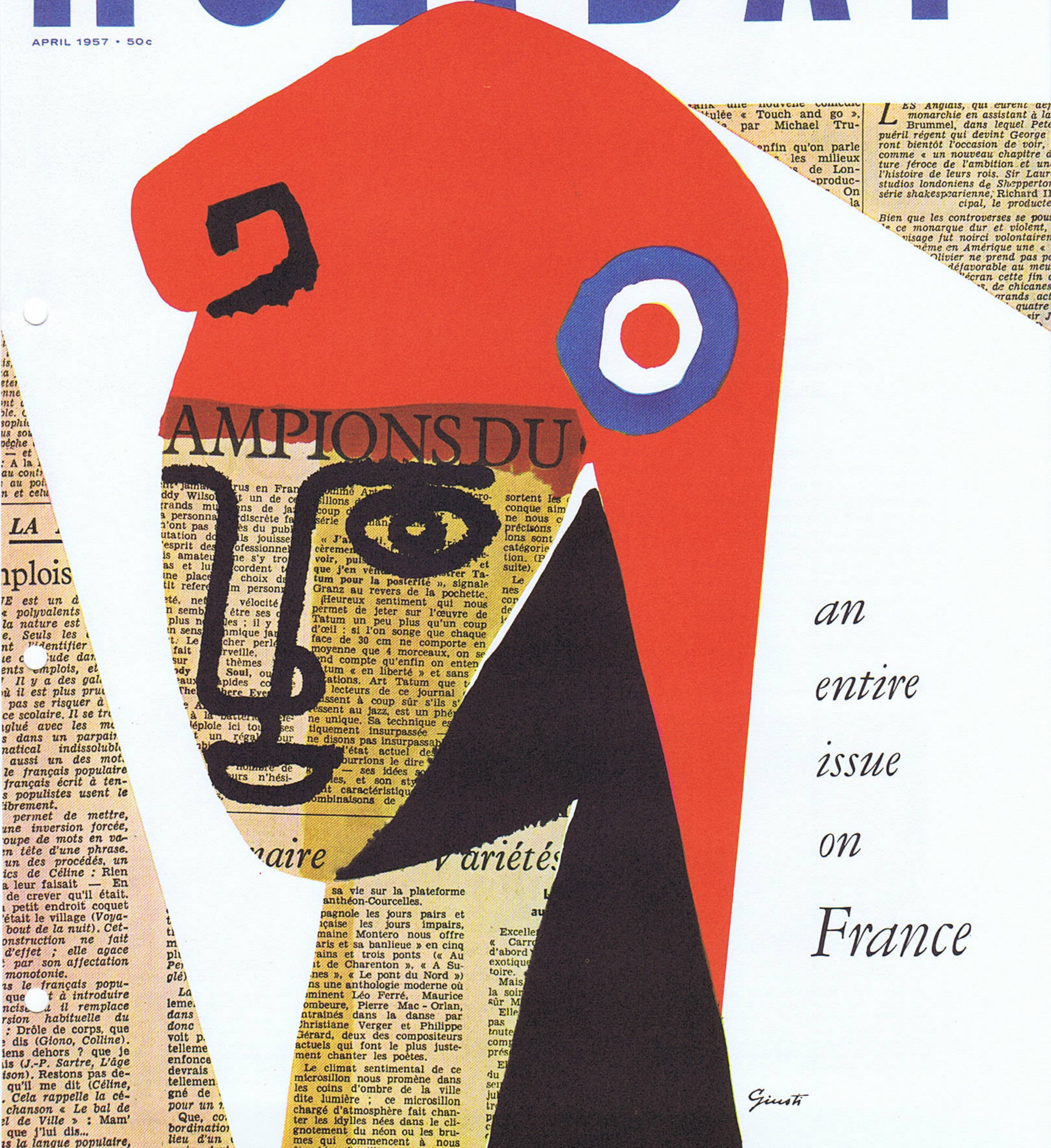
New York and Penn commissioned designer George Giusti to create this insert, and to incorporate in it practically all the demands on the printability of paper which could be encountered. See for yourself how faithfully Penn/Brite Offset has reproduced each of his design elements... how well it passed his "torture test." Penn/Brite Offset is the white, bright, *value* sheet that comes to you moisturized and double-wrapped.

NEW YORK AND PENN *Pulp and Paper Manufacturers*


Engraving
Bourges sheets
Engraving
Photograph
Flat color
Giusti
Flat color
Newsprint
THIS IS PENN/BRITE OFFSET • THE VALUE SHEET

HOLIDAY

APRIL 1957 • 50c

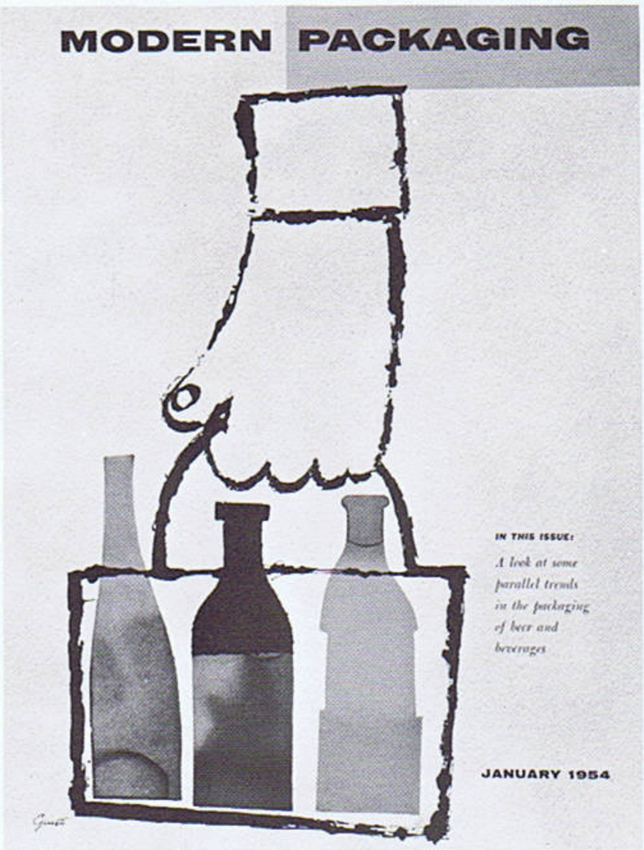

AMPIONS DU
nplois
LA
aire
ariétés

an
entire
issue
on
France

Giusti

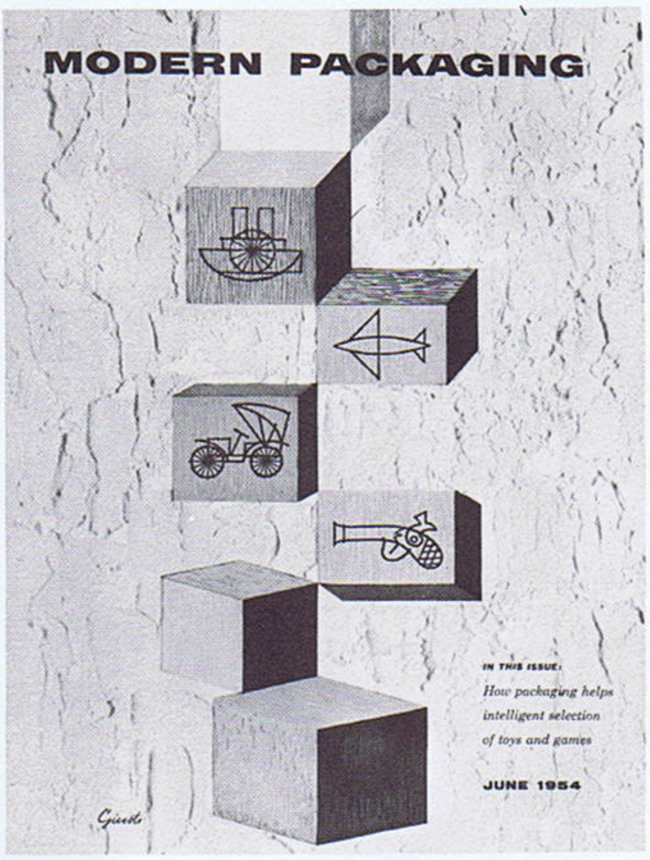
Unusual techniques that add interest

Courtesy Modern Packaging Magazine


MODERN PACKAGING
IN THIS ISSUE:
A look at some parallel trends in the packaging of beer and beverages
JANUARY 1954
Giusti

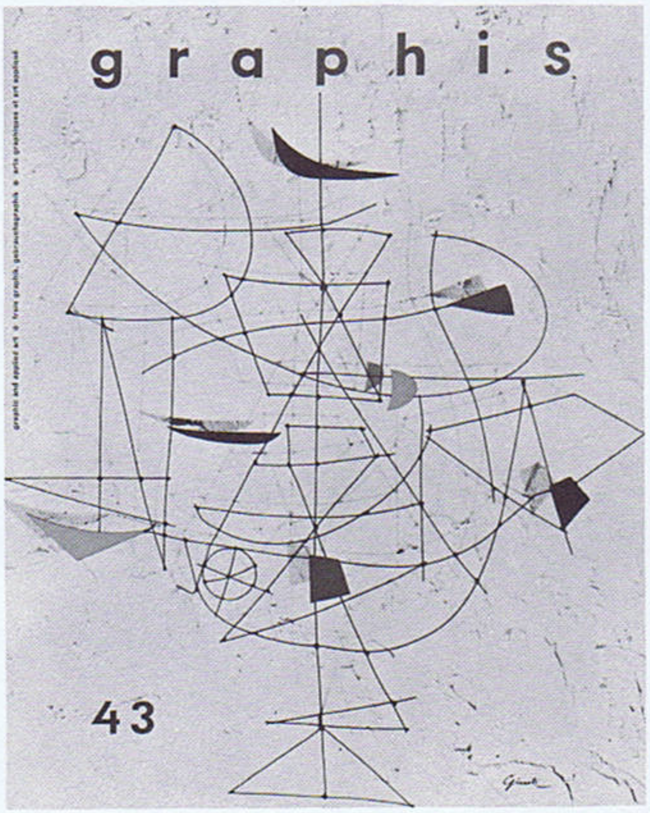
This design owes much of its interest to the sharp contrast between two very different techniques. The hand and basket are in a heavy black dry-brush line, ragged and irregular. This makes an excellent foil for the smooth tones of the transparent dyes used for the bottles, with their subtle gradations and precise edges.

Courtesy Modern Packaging Magazine


MODERN PACKAGING
IN THIS ISSUE:
How packaging helps intelligent selection of toys and games
JUNE 1954
Giusti

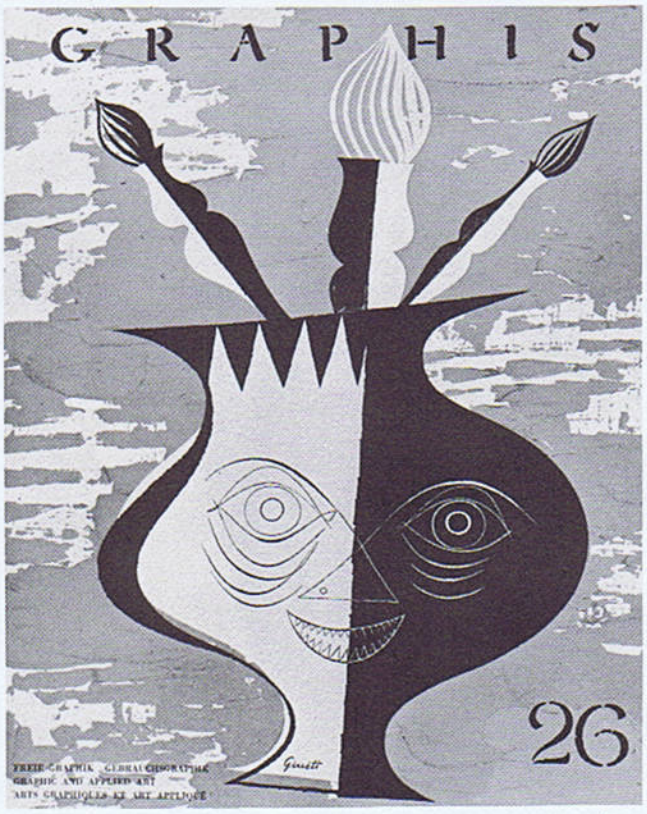
After the cubes were outlined, their areas were masked to protect the surface of the paper. To make the background, gesso medium was applied thickly in a bold, irregular manner with a palette knife. This created a rough, plastered surface — which gives an exciting textural background that contrasts with the regular geometric forms of the blocks. When the gesso was dry, the masking was removed from the blocks and they were then painted.

Courtesy Graphis Press


graphis
43
Giusti

This is a thin, delicate pattern of copper wire and flat abstract shapes of metal, soldered together and painted black. The wire ship was set against a background of rough plastered gesso applied with a palette knife on a wooden panel. The construction was held just above the board by a few small nails, so that the shadows it cast would add further delicacy and dimension to the design.

Courtesy Graphis Press

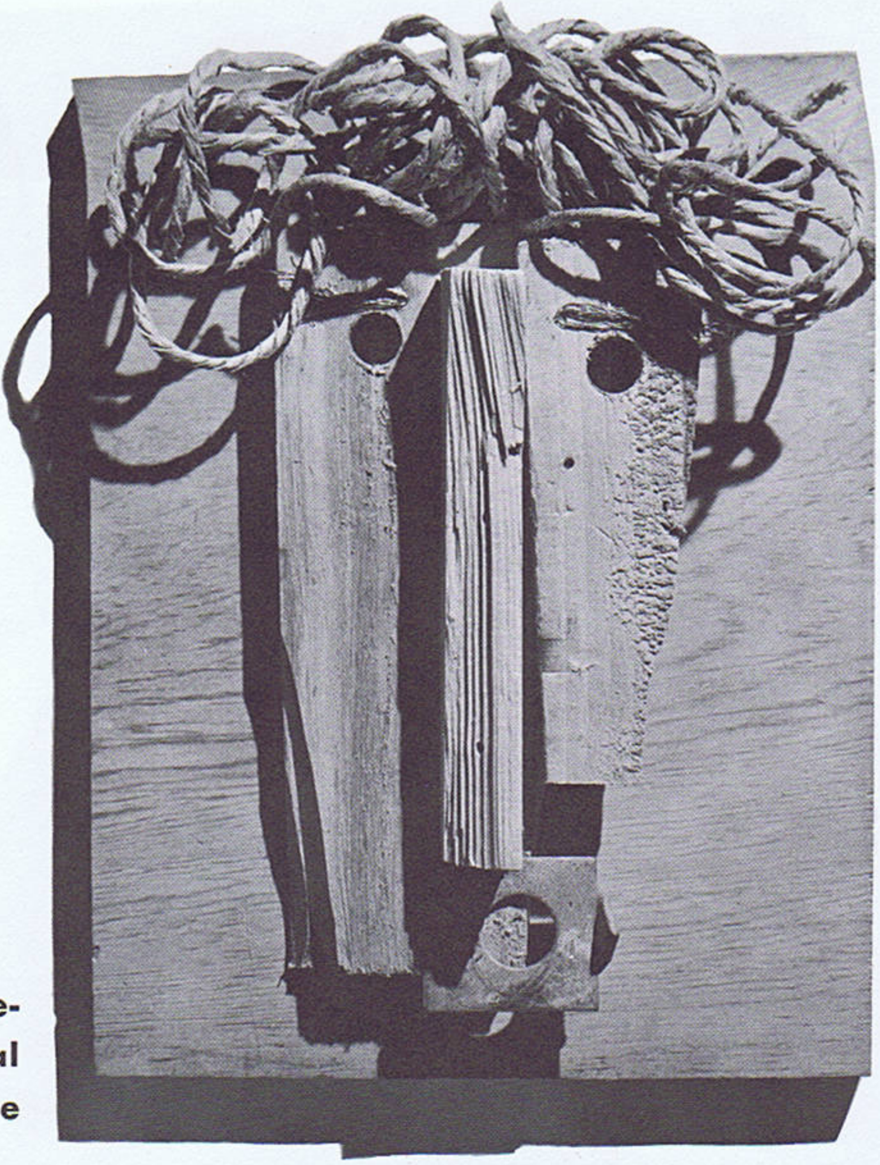

GRAPHIS
26
FREIE GRAPHIK GEBRAUCHSGRAPHIK
GRAPHIC AND APPLIED ART
ARTS GRAPHIQUES ET ART APPLIQUÉ
Giusti

This area was first smeared with rubber cement. Patches of the cement were then removed and gray tempera was painted over the whole thing. After the paint was dry, all the remaining rubber cement was rubbed off, leaving the interesting streaked areas of white. As a last step, the design was painted over the gray background.

This is a typical example of flat collage. Newsprint cut out of a French newspaper was tinted to make it stand out better against the white paper of the cover. The darker-toned print areas of the face and neck act as a shadow and create the illusion of simple form. Notice how the strong mass of black is used for strength, and the pure red for contrast. The blue, white and red are the colors of the French flag and the head is of the girl Marianne, the symbol of the French Republic.

Reprinted by special permission from
Holiday, © 1957 by the Curtis Publishing Co.

Three-dimensional collage



Collage can be very exciting when your materials introduce real third dimension. As with two-dimensional collage, the number of substances and textures available is enormous. Once you have produced an interesting arrangement of your elements, you can enhance the effect of your design by photography. By using light and shadow imaginatively you can create striking pictures of three-dimensional objects.

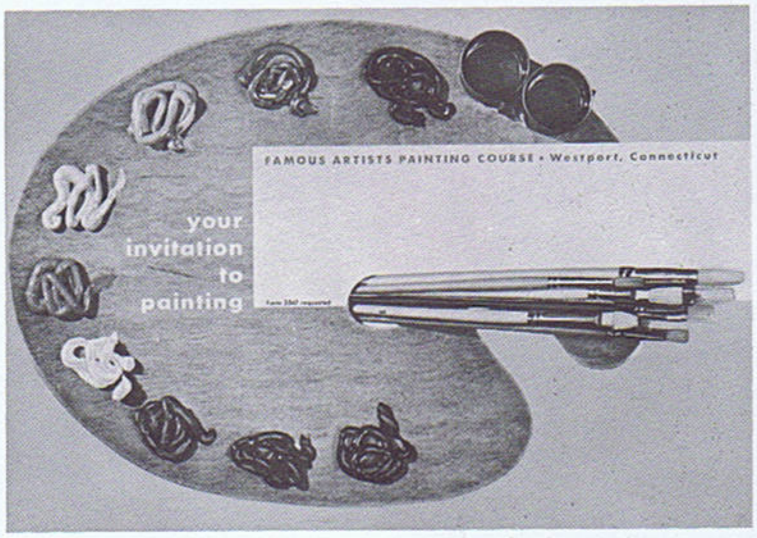
It is up to you to select the most effective materials for your collage. You must decide whether hard objects, or soft ones, or a combination of them, will best express your idea. Hard objects suggest precision, an industrial feeling. Soft materials like silk or cellophane are more suitable for a fashion or cosmetic layout.

The above illustration shows how even the most commonplace materials can be used to produce a striking effect. Here you see a face made of three pieces of wood mounted on a board. A scrap of metal makes the mouth. The eyes are holes, the eyebrows bits of wire, and the hair just ordinary twine. Notice how the horizontal grain of the base board contrasts interestingly with the vertical textures of the wood face.

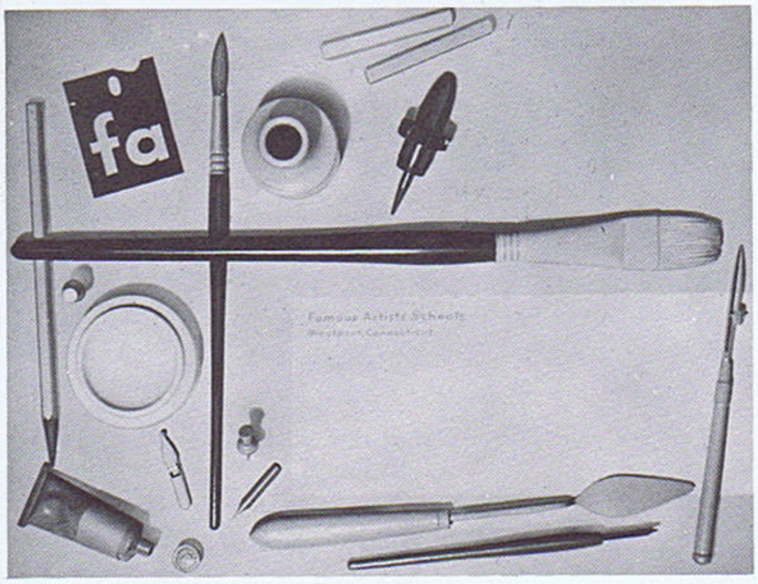
Using materials like these just the way you pick them up will show you what can be done. Look around and see all the interesting objects you can put together to make three-dimensional designs. If you wish, you can enhance your collages by decorating or painting them.

Three-dimensional collage is an ideal way to create designs showing products or materials, particularly those with textures.

Practical use of three-dimensional design

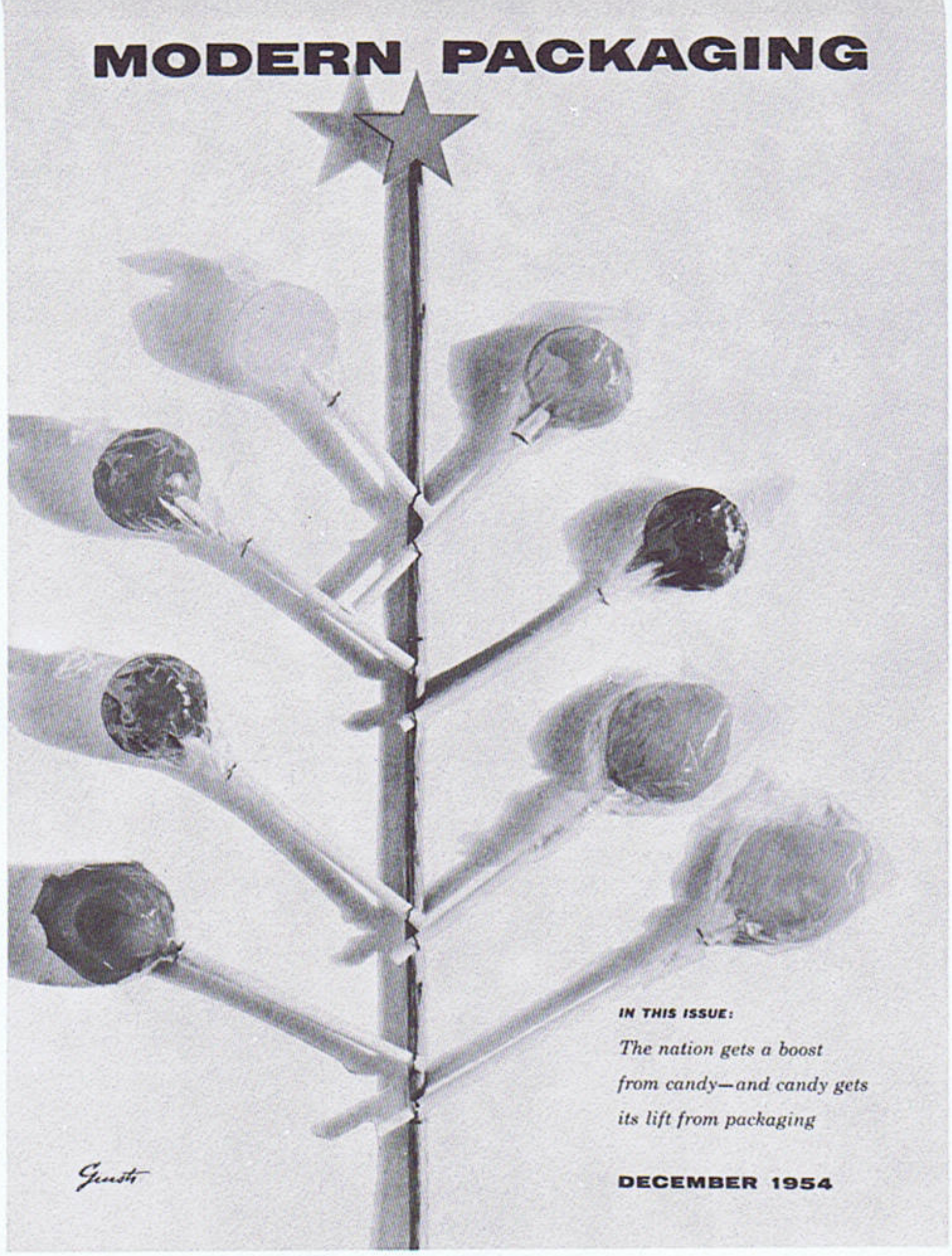

FAMOUS ARTISTS PAINTING COURSE • Westport, Connecticut
your invitation to painting

This design is for a mailing envelope sent to prospective students of our School's Fine Arts Course. We wanted to stimulate their desire to paint. So we squeezed several bright little blobs of different colors onto the palette in a well-planned arrangement — and then photographed the whole thing in full color, using the light and shadow to accentuate the textures and the three-dimensional appearance of the objects. This presentation is made much more convincing by photographing the articles in their true size and brilliant tones.



On this mailing envelope for the Famous Artists Schools we sought to create a convincing illusion of reality — we wanted to make the tools of the artist's trade look so real that the person receiving it would feel the urge to reach right out and pick them up. By using a large envelope we added to the realism by showing the objects in their natural size. To get our desired effect, we dipped the tools in various brilliant tones of shiny enamel and then arranged them on a light gray background. Then we photographed the composition, using the light and shadow to bring out the roundness, the third dimension of the various articles. The result is a highly effective design.

Courtesy Modern Packaging Magazine


MODERN PACKAGING

IN THIS ISSUE:

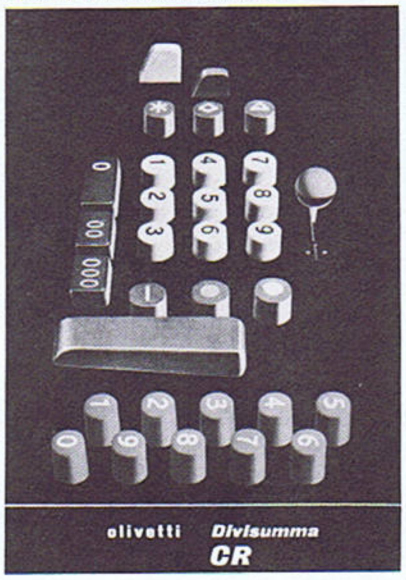
The nation gets a boost from candy—and candy gets its lift from packaging

Giusti

DECEMBER 1954

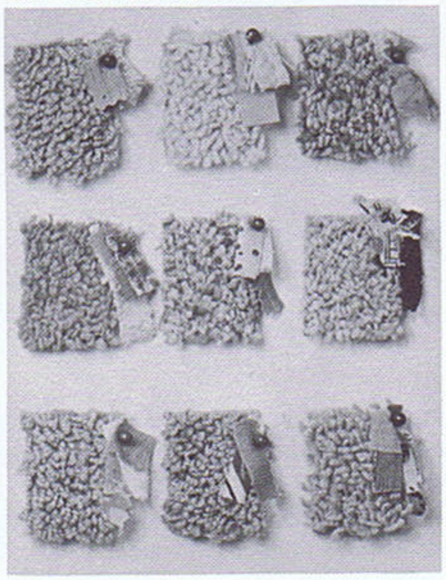
A good example of three-dimensional collage creates a happy symbol of Christmas. The actual lollipops were printed in gay bright colors — to represent the decorations on a Christmas tree. At the same time they communicate the idea that the lollipops are protected by modern packaging.

Courtesy Olivetti Corp. of America



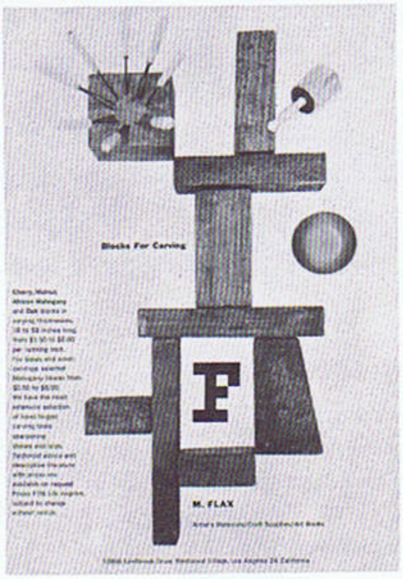
In this assignment for Olivetti the artist arranged the actual keys of a computing machine to make an interesting three-dimensional design on a black background.

Courtesy Celanese Corp. of America

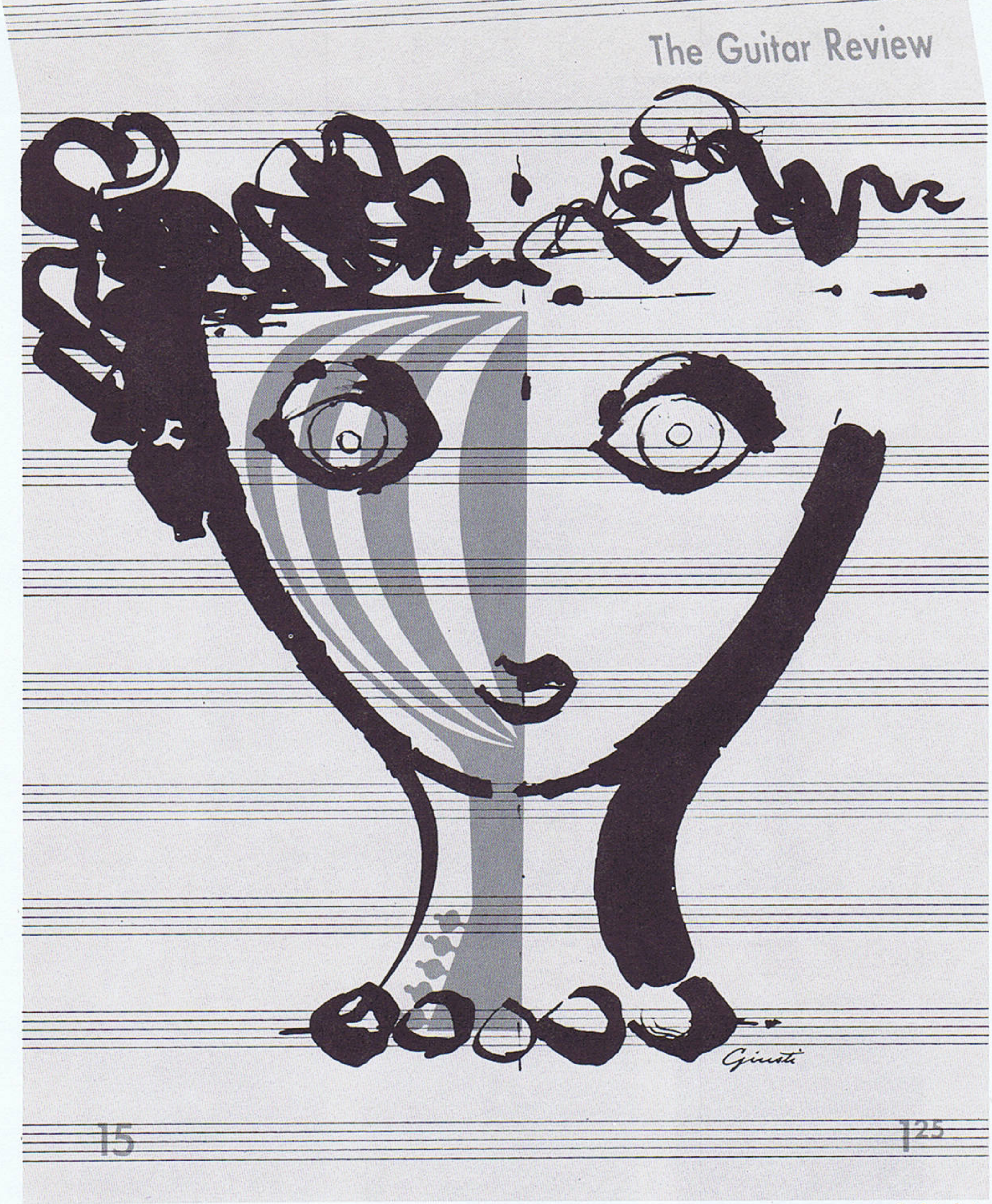


The bodies of the humorous little dogs in this design are made from actual swatches of carpeting. The head and ears are pieces of drapery fabric held in place with a map pin that also serves as an eye. The coarse texture of each swatch stands out against the plain smooth background. The cast shadows add to the three-dimensional effect.

Courtesy M. Flax



Blocks of wood with different textures make a logical collage for an art materials firm showing its samples to woodcarvers.



Courtesy The Guitar Review

Humor in design

Humor can often be just as valuable in designing a layout as it is in our everyday lives. To be amusing, a drawing doesn't have to be an outright cartoon – but injecting a humorous note can add impact to a strong design. This will often get a response from an audience which would not react to a serious approach. The layout does not have to laugh out loud – sometimes just the subtle feeling of a smile will catch the viewer's interest.

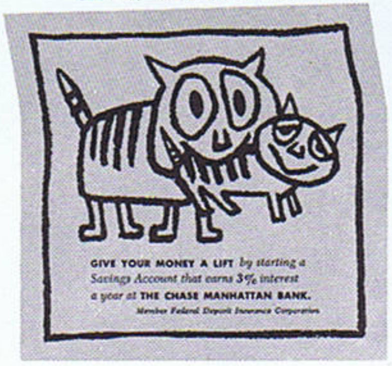
The free drawing above is the cover design for a music magazine called *The Guitar Review*. The intention was to be light and gay, without trying for a belly laugh.

Here, a loose brush line draws the girl's face and neck in a vase form, directly on a blank sheet of ruled music paper. The informal technique used for the head is in strong contrast to the mechanical uniformity of the horizontal lines in the background.

The gray shape of the lute standing on end at the left was printed in red. It acts as a form of shadow on the face. The flowers in the vase serve at the same time as hair – if you wish to view it that way.

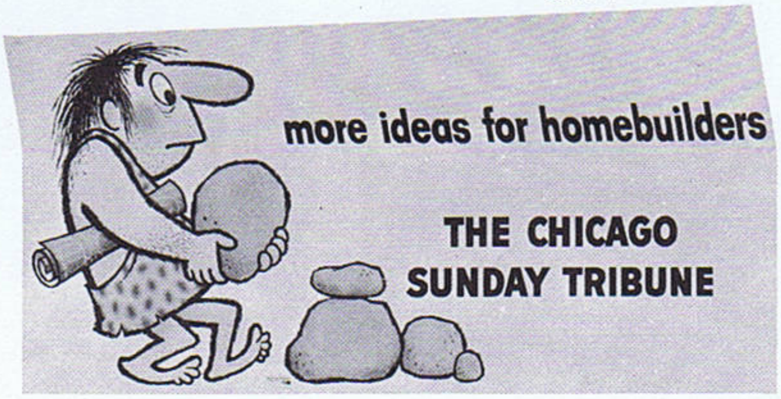
All of the designs on these two pages lend themselves to humorous interpretations. You can readily see that if the illustrations and the designs had been done in a realistic manner, they would have been ridiculous. But the humorous note permits the artist many liberties in design which he could not take with a literal interpretation. Note how every example on the next page is directly related to the advertiser's problem of communicating his message clearly to his audience.

Courtesy The Chase Manhattan Bank


GIVE YOUR MONEY A LIFT by starting a
Savings Account that earns 3% interest
a year at THE CHASE MANHATTAN BANK.
Member Federal Deposit Insurance Corporation

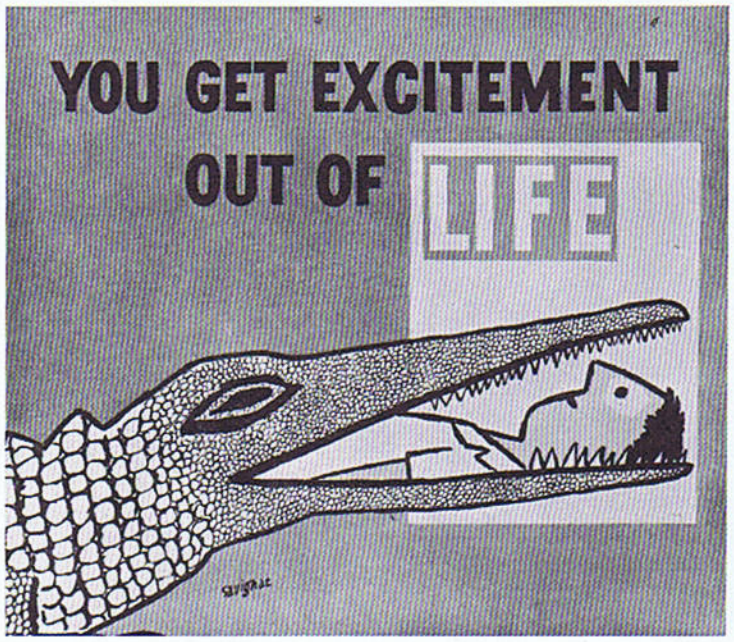
Bank advertisement

Courtesy Chicago Tribune


more ideas for homebuilders
THE CHICAGO
SUNDAY TRIBUNE

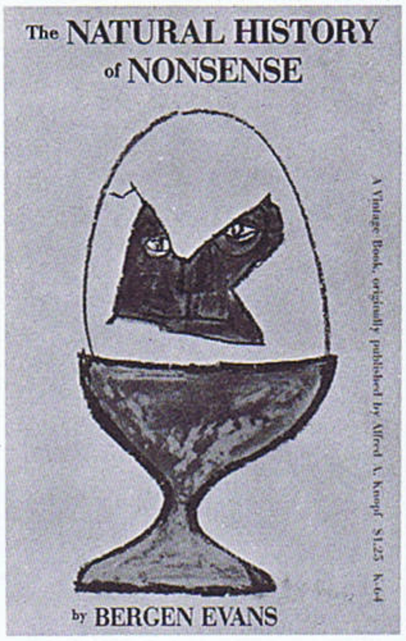
Billboard for Chicago *Sunday Tribune*

Courtesy Life Magazine


YOU GET EXCITEMENT
OUT OF LIFE

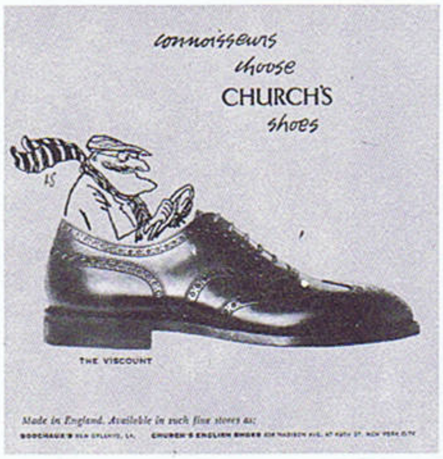
Billboard for *Life* magazine

Courtesy Vintage Books, Inc.

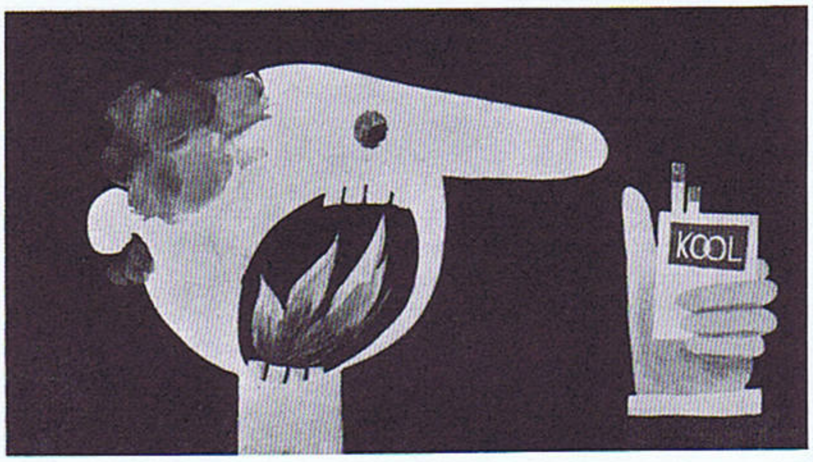

The NATURAL HISTORY
of NONSENSE
A Vintage Book, originally published by Alfred A. Knopf $1.25 K-64
by BERGEN EVANS

Book jacket

Courtesy Church English Shoes

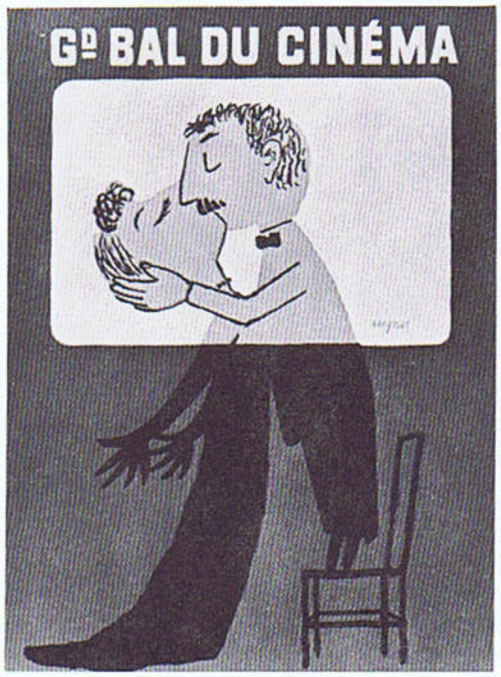

connoisseurs
choose
CHURCH'S
shoes
THE VISCOUNT
Made in England. Available in such fine stores as:

Shoe advertisement



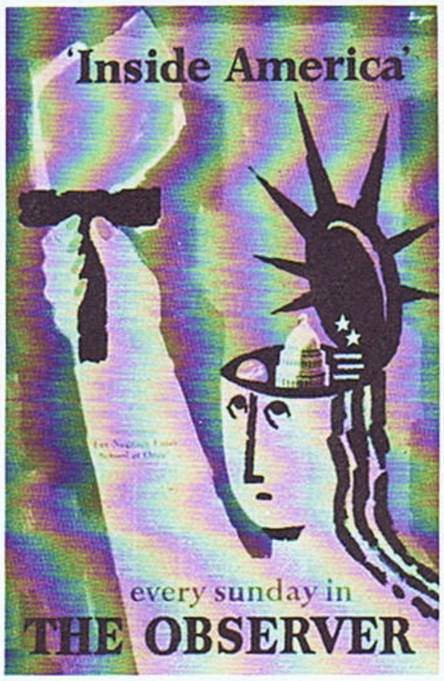
Kool cigarettes billboard

Courtesy Graphis Press

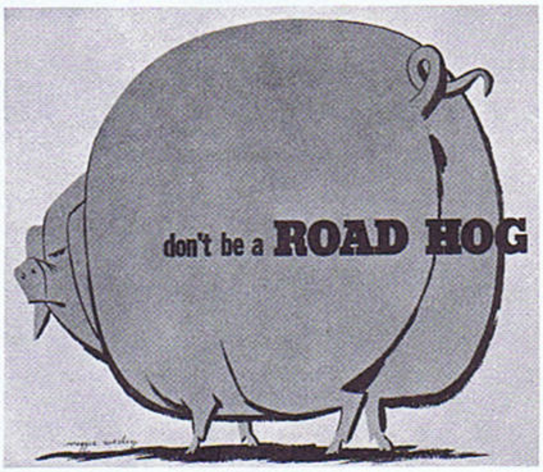

Gᴰ BAL DU CINÉMA

Movie poster

Courtesy The Observer, Ltd.

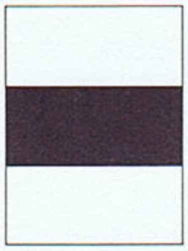

'Inside America'
every sunday in
THE OBSERVER

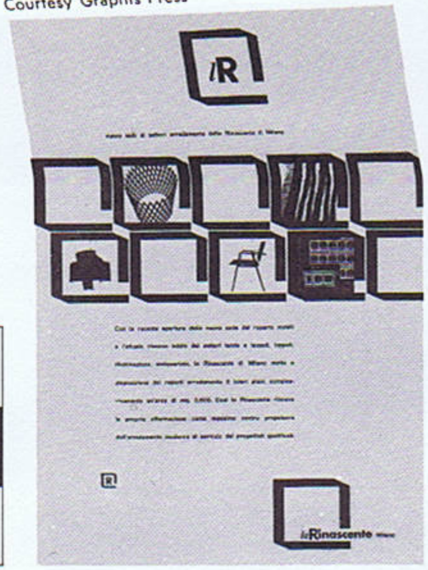
Poster

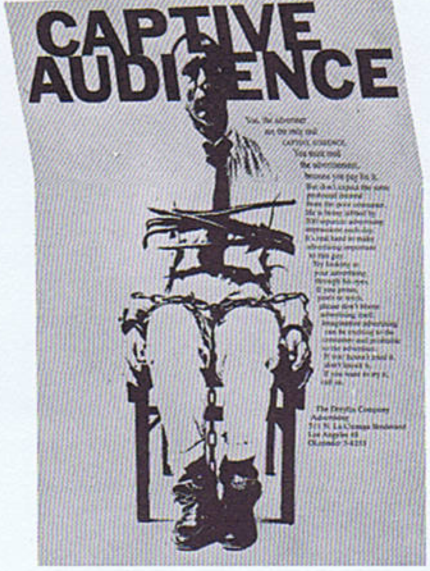

don't be a ROAD HOG

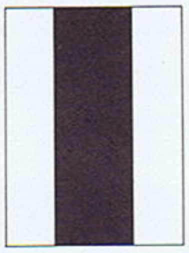
Poster

Courtesy Graphis Press

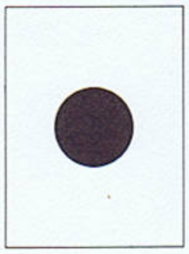


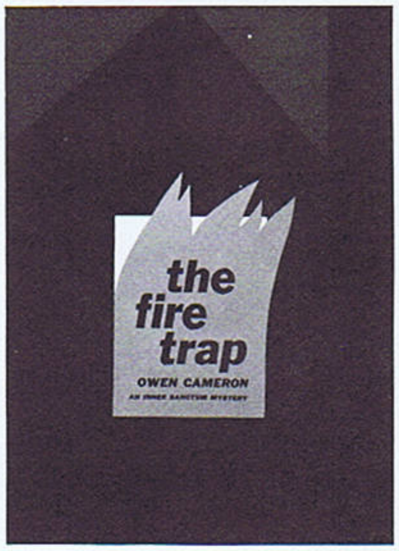

R
la Rinascente Milano


CAPTIVE AUDIENCE



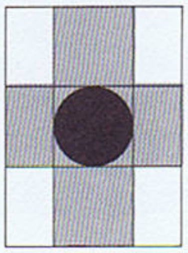
Courtesy Simon and Schuster, Inc.



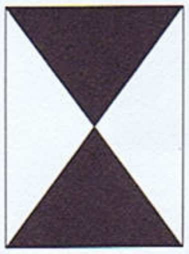

the fire trap
OWEN CAMERON
AN INNER SANCTUM MYSTERY

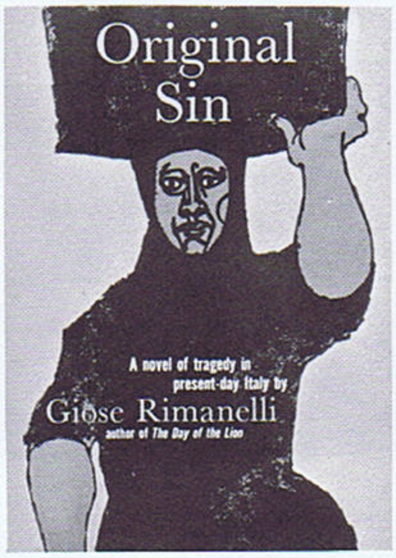
Courtesy Container Corp. of America

GREAT IDEAS OF WESTERN MAN
I call, therefore, a complete and generous education, that which fits a man to perform justly, skillfully and magnanimously all the offices, both private and public, of peace and war.
CONTAINER CORPORATION OF AMERICA

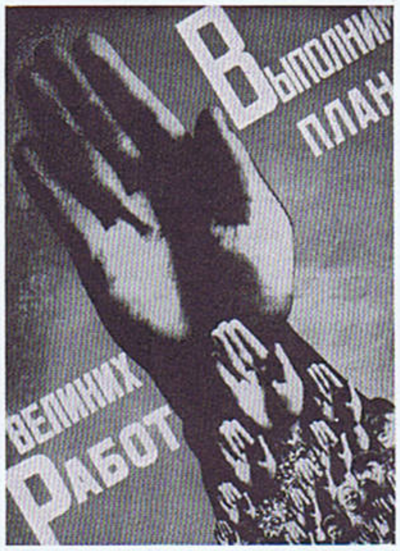


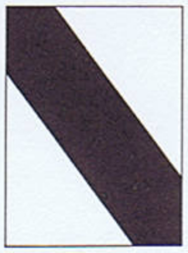
Courtesy Random House, Inc.



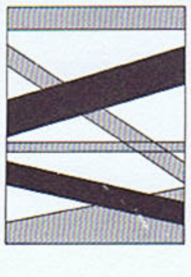

Original Sin
A novel of tragedy in present-day Italy by
Giose Rimanelli
author of The Day of the Lion

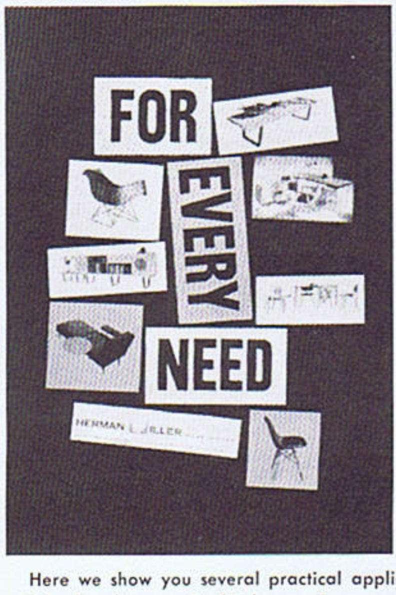
Courtesy Print Magazine


Выполним план
великих работ

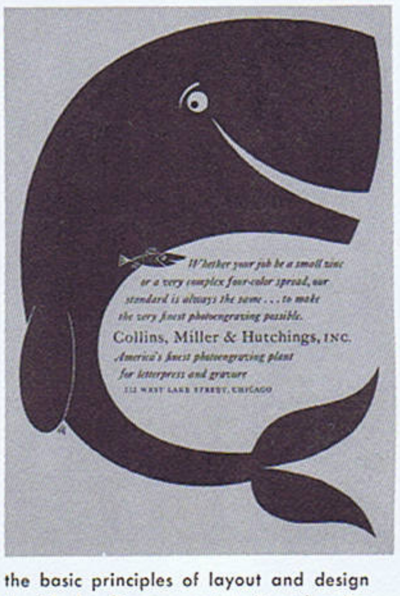


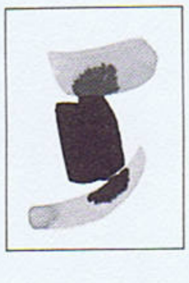
Courtesy Herman Miller Furniture Co.




FOR EVERY NEED
HERMAN MILLER

Courtesy Collins, Miller, and Hutchings, Inc.


Whether your job be a small zinc or a very complex four-color spread, our standard is always the same . . . to make the very finest photoengraving possible.
Collins, Miller & Hutchings, Inc.
America's finest photoengraving plant for letterpress and gravure
222 West Lake Street, Chicago



Here we show you several practical applications of the basic principles of layout and design introduced to you in this lesson. Compare each layout with the diagram next to it and notice how closely the fundamental formulas have been adhered to. You can take many liberties in the construction of a design as long as you base it on a sound foundation and system.

FAMOUS ARTISTS COURSE
Student work
Lesson 18
Principles of experimental design

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

This lesson demonstrates the value of simplicity and shows you how to reduce complicated subjects to essentials. It also shows you the value of experimenting with various techniques and points out basic arrangements you can use as a starting point for any design or layout.

As you read through this lesson and study the designs in it, pay particular attention to the sizes, shapes and positions of the elements within the page or design space. Notice that these elements are a certain size, no bigger, no smaller -- and they are carefully placed in the best position. Keep in mind that although many of these design examples appear extremely simple -- they are not. Each one has been done and redone with a critical eye toward the best selection or use of each element. Just as moving a hand one-quarter of an inch away from the body may mean the difference between a clear, convincing gesture and confusion in a figure drawing, so may an equally small adjustment in a design mean the difference between beauty and mediocrity.

Here are some specific study and practice suggestions which will help you get the most from this design lesson:

1. Cut out of black, gray or colored paper some simple shapes similar to those on page 7. Try to create balanced and interesting designs by moving these shapes around within different spaces, some vertical, some horizontal. Concentrate on the effect they create in combinations. Each time you move them, study them and ask: Is it interesting? Does it have movement? Is it too bare? Too crowded? Monotonously spaced? Are all the elements too much the same size or shape?

2. Make a number of simple color designs which include effective use of black as demonstrated on pages 14 and 15. They can be for posters or the covers of paperback books or catalogs.

3. Select some complicated pictures or designs and reduce them to simple, bold designs as shown in the demonstrations on pages 16 through 21.

4. Try out combinations of techniques in a single design like the examples on pages 24 and 25, 28, 29 and 30. Make some collages out of various materials such as those suggested on pages 26 and 27.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Make four different designs using any four of the eight basic arrangements shown on page 2. Your subject is the season of spring. Choose an element or elements that say "spring" quickly and clearly. These elements may be different for each picture, as long as they are appropriate for spring. You may do these in color or in black and white. Use any medium or technique you wish.

If you choose to do a collage, make it a two-dimensional collage that is suitable for mailing. Be sure that each part of it is firmly attached to your mounting or illustration board. Do not send in any three-dimensional collages for either Assignment 1 or 2.

Write the name of the basic arrangement beneath each design -- for example, centered, vertical, diagonal, etc. Page 36 shows you how these basic designs can be used for a variety of subjects. Don't feel that your design must correspond exactly or rigidly to the basic designs shown on page 2.

What we want to see is a design that has a predominantly horizontal or vertical or centered feeling. Look at the examples on page 36 and give particular attention and thought to the last sentence in the caption.

Make each design about 4 x 5 inches and do them on one piece of 11 x 14-inch illustration board.

Mark this board -- ASSIGNMENT 1.

ASSIGNMENT 2. Make a design that symbolizes one of the following subjects:

Gardening
Fishing
Sports car racing
Sailing
Home building
Rail transportation

Make your design 8 x 12 inches (either horizontal or vertical). You may do it in any technique you wish. If it is a collage, be sure the finished art is suitable for mailing. Write the name of your subject under your design.

(over, please)

Before doing this assignment, be sure you have researched the problem thoroughly. The elements you choose for your design should above all be strong, quickly recognizable symbols of the subject. Take advantage of all of your picture space to get the idea of your design over clearly and forcefully. Remember the value of simplicity -- don't put so many things in the design that they complicate or confuse it. Do this on a piece of 11 x 14-inch illustration board.

Mark this board -- ASSIGNMENT 2.

In criticizing your work, we will be particularly interested in:

- --Your understanding of the basic principles shown on page 2.
- --Your ability to reduce a realistic subject to the essentials of a design.
- --Your use of effective and interesting techniques.

✓

Check
before mailing

IMPORTANT: Be sure to letter your name, address and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

Your lesson carton should contain:

Assignment 1
Assignment 2
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.

Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Advertising and editorial design and layout

Lesson 19

Albert Dorne
Fred Ludekens
Norman Rockwell
Al Parker
Ben Stahl
Stevan Dohanos
Jon Whitcomb
Robert Fawcett
Peter Helck
George Giusti
Austin Briggs
Harold Von Schmidt

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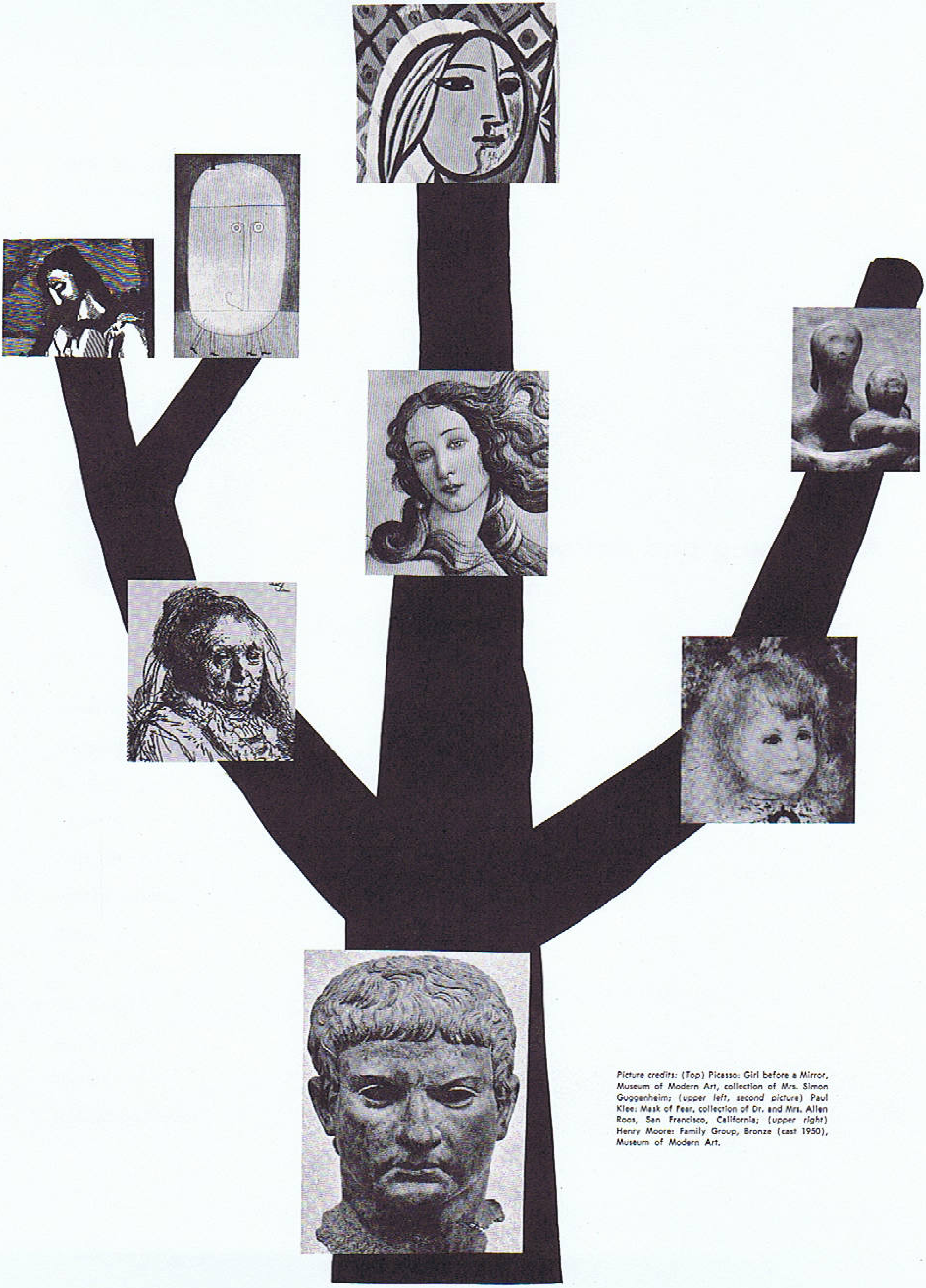


Picture credits: (Top) Picasso: Girl before a Mirror, Museum of Modern Art, collection of Mrs. Simon Guggenheim; *(upper left, second picture)* Paul Klee: Mask of Fear, collection of Dr. and Mrs. Allen Roos, San Francisco, California; *(upper right)* Henry Moore: Family Group, Bronze (cast 1950), Museum of Modern Art.

Advertising and editorial design and layout – Giusti (George Giusti)

The purpose of any advertisement is to convey a message – one that makes the viewer want to buy the client's product or service.

This message is not just the obvious statement written in the headline and copy. It is the total meaning of all parts of the ad – the words of the text, what the design or illustration itself says or means to the viewer, and the planned impact of the layout's arrangement of all the elements in the ad.

It is not enough that the design be handsome or decorative. It must convey, clearly, the dominant idea of the advertiser's message. For example, a design that features a sleeping kitten might be used to symbolize the riding comfort of a railroad coach, while a penguin suggests the coolness of a cigarette.

This relationship between message, art and design must hold true no matter what the ad is used for – whether it appears in a national magazine with millions of readers or is a poster for the local church fair. If the basic idea is well conceived the design can be both beautiful and effective, rewarding in every sense to the designer and to the people who receive his message.

And this is a most important point. Your Faculty and hundreds of art directors all over the country have learned from experience that most beginning designers just don't take the time to ask themselves the most vital question of all from the very start of their planning: Will my design get the client's basic idea across to the viewer quickly and convincingly – reflecting the true character of the product or services the advertiser wants to tell his audience about?

All successful professionals realize that their design and layout must answer this question with a loud, clear "Yes!" Any confusion or inappropriateness in a design, anything that does not help to make this major point, should be eliminated no matter how original or interesting it may be in itself – no matter how much personal appeal it may have for the artist himself.

In the preceding lesson you learned that there are countless intriguing techniques, materials and effects at your disposal – we hope you've tried many of them and will continue experimenting. But we must remind you again that techniques and materials are only tools to express your idea. Don't become so fascinated by techniques that you fool yourself into believing they can replace thinking a design through – they never can!

To demonstrate how the design idea must link directly with the advertiser's message, let's say a manufacturer wants to run an ad in a steel-industry magazine, pointing out that his firm makes the hardest steel for fine precision tools. With this as the theme it's logical to start off by thinking of something as hard as steel – or harder. This something could then symbolize the super-hardness of his kind of steel. Perhaps a diamond is the answer, because – as the readers of this trade magazine know – very tough steel is cut by saws tipped with tiny diamond points. So the relationship will be clear to the viewers of this ad.

Having selected the diamond, other questions come to mind. Does a diamond have a sufficiently interesting shape? Certainly – if the facets are well handled this could be a very striking design. The cut diamond is also geometric enough in form to suggest precision and to convey an appropriate industrial feeling.

Let's take another problem – let's say an advertiser wants to sell the idea that his transportation or distribution system is the fastest and most convenient. Rather than show trucks, planes or trains in a literal way, proceeding from one point to another, we might conceivably show an outstretched hand with the major cities in the country within its grasp, or perhaps the hand would cover a map-like shape of the world, the country, or the area in which the advertiser operates.

If a third advertiser has a product whose form is unique, then perhaps the designer can take that shape, emphasize its characteristics, strip it down to its barest essentials – in effect, exaggerate the form or texture in a way that makes the product both attractive and easy to recognize. Then this motif can be used in the ad. For example, a cable manufacturer's ad would be unusual and effective if the spiral winding of the wires became a major design element. The entire background of the ad could even be made up of a repeated spiral pattern that said "cable" with clarity and impact.

Once you've decided on the general theme or subject that is clearly appropriate, make a number of small thumbnail sketches. Keep these simple. Use them to try out various designs and arrangements of the layout elements. Some you'll discard; others will seem more promising. Work with these, improving and developing them. Finally you'll find the one that best answers your all-important question: Do I communicate the basic message quickly, accurately and convincingly? Only then are you ready to begin your final design and layout.

In your search for the right idea there will always be many possible solutions. Consider the Tree of Artistic Life on the opposite page. It is not intended to suggest that the Picasso head at the top is the answer to everything. On the contrary – the classic head at the foot of the tree might be just as good an inspiration for a particular design. These illustrations show eight of the countless different ways to handle one subject – all of them equally valid. They are intended to remind you that you have a wide range of possible solutions to any design problem. Make sure that the design you select expresses the idea clearly and appropriately.

Once you've chosen your theme, execute it with all your skill. In this lesson you will study many aspects of designing which will help you to develop ideas into successful layouts.

You will examine the psychology of the direct approach. Understanding the use of symbols can help the designer enormously in the creation of trademarks, letterheads – designs of all sorts. A feeling for an unusual layout, rather than a conventional one, can determine the success of a basically good advertising or editorial idea. The ability to use type with imagination and taste is also of prime importance to the designer.

All these skills, demonstrated in this lesson, will help you – the artist – to fulfill your ideas. But the main thing to remember is that it is through creative thinking, experiment and sound development that your idea will achieve its fullest value.

Case history of a design

The Container Corporation of America wants us to design a full-color magazine page. It is to be used as an institutional campaign advertisement in a series called "Great Ideas of Western Man." Now an institutional ad doesn't try to sell a product or service directly – rather, it seeks to gain prestige for the company by associating its name with a worthwhile cause or a highly inspirational or educational idea.

The client wants this ad to illustrate the humanitarian philosophy of Jane Addams, the famous American pioneer in social work. They wish to feature a quotation from her writings: "Civilization is a method of living, an attitude of respect for all men." They wish this message to appear in the ad with their firm name and trademark, but have no other specific suggestions.

We are familiar with the "Great Ideas" campaign and know that whatever we do has to fit into the general character of the other ads of this distinguished series. As you can see from the examples on this page, there is no rigid pattern the artist must follow. There is almost complete freedom – the client insists only that the work be unique, original, and in the best taste.

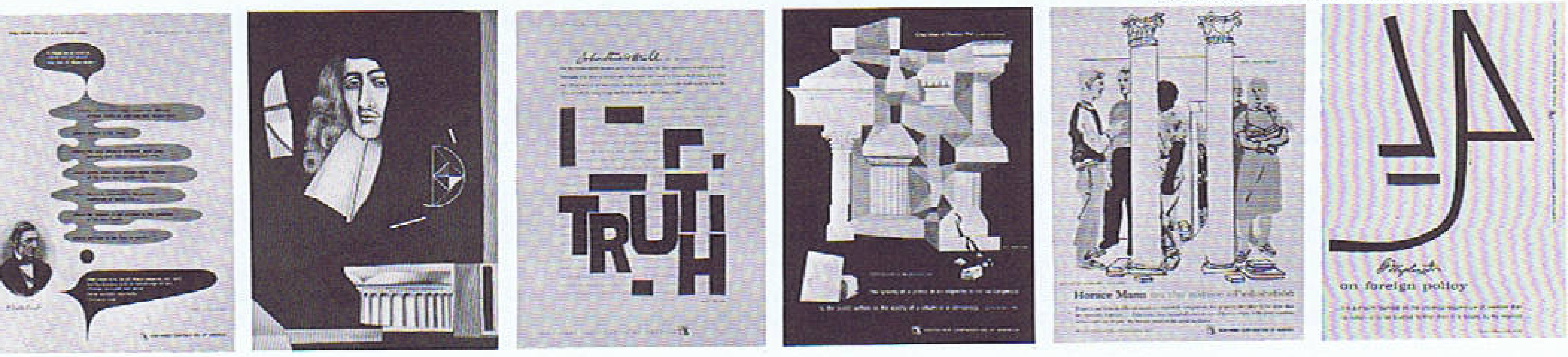
To decide on the all-important theme of this message the first thing is to find out more about Jane Addams, her personality and her work. This calls for research in the public library, which discloses many interesting and memorable things about her.

She had founded Hull House, a community center in Chicago where she became famous for her social work with the underprivileged foreign-born, the slum children, and the 1889 equivalent of juvenile delinquency and its problems. This is a fascinating story but it doesn't suggest a picture – a visual symbol of her work. She was also a leader in the fight for women's suffrage – an interesting campaign but no longer timely enough to be a meaningful theme.

We also learn that Jane Addams won the Nobel Peace Prize. Now the main idea for the advertisement begins to take shape! All her life Jane Addams fought valiantly for peace, against the prejudices aimed at the different races and creeds that make up America. She believed in the brotherhood of man – in equality for all, regardless of race, creed or color of skin.

How to symbolize the strength that could come from the harmonious unity of the four races – red, yellow, white and black? What would make a convincing and arresting design to communicate the idea of brotherhood?

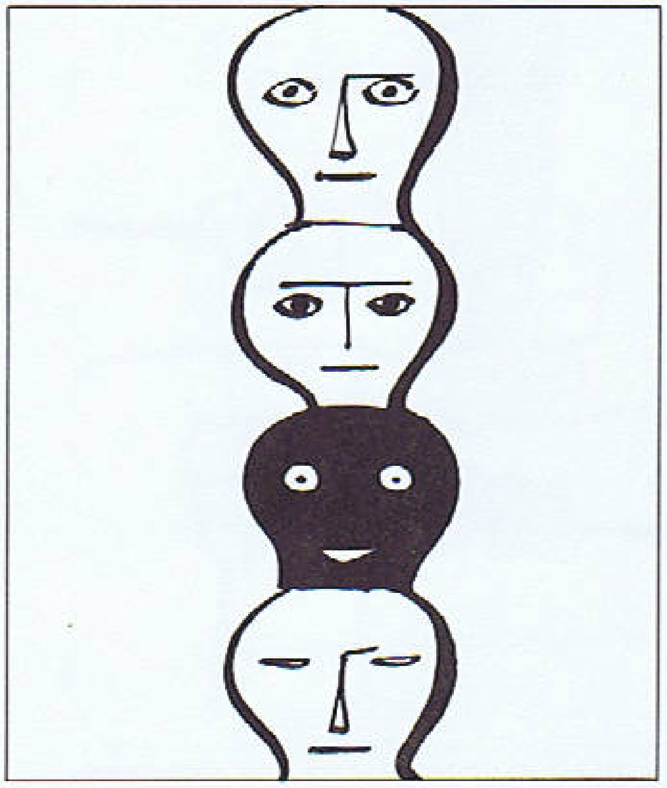
On the following pages you can examine several of the approaches to this problem and see the gradual evolution of this design to its successful conclusion.



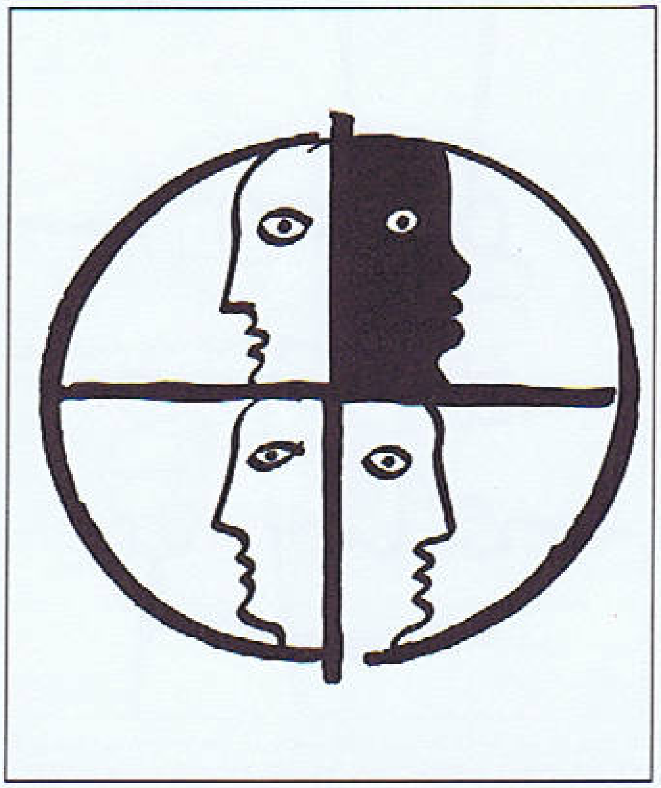
Advertisements by Container Corp. of America

Some examples of the "Great Ideas of Western Man" series – Illustrating the varied approaches used by different artists.

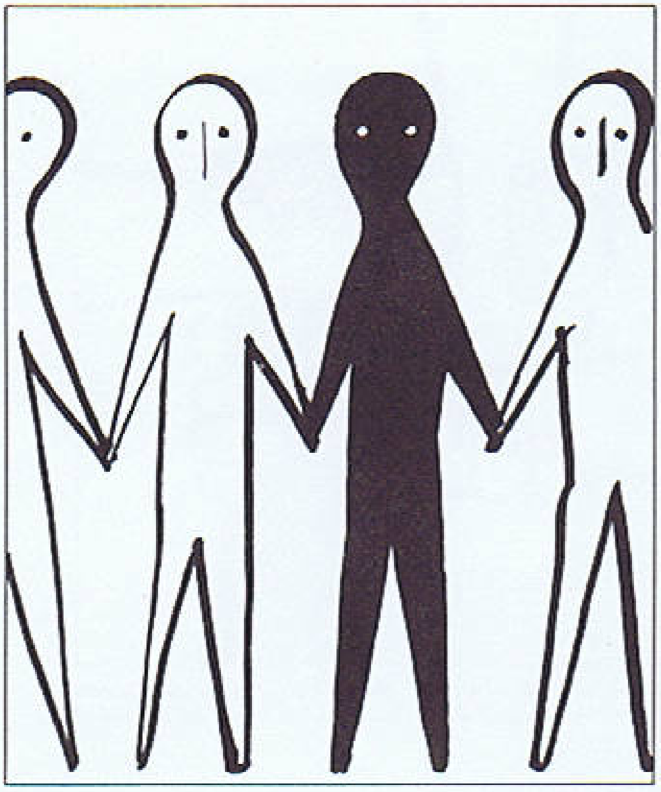
The first thumbnail sketches — thinking on paper



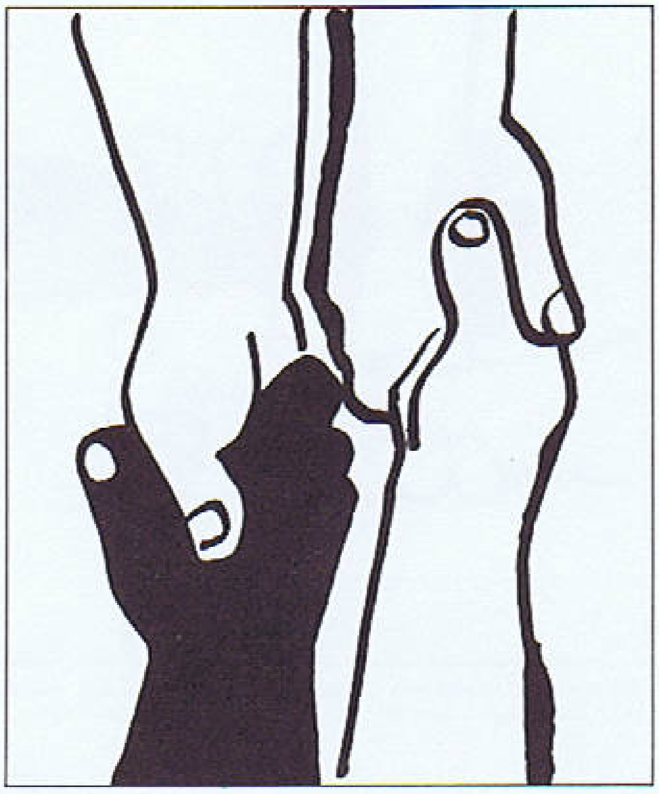
1 At first we consider four heads, using a different color for each race. This looks promising, but the vertical layout is really too inactive; it lacks a dynamic quality the design has to carry. It doesn't state its message forcefully enough. There might also be some criticism of the faces themselves: not attractive enough, too stylized, or perhaps too playful.



2 Next we try this centered layout and consider placing the four profiles within a circle that symbolizes the world. This is more decorative but it is also static — it doesn't express unity and strength. At this point we decide to drop the idea of faces entirely and try a new approach, using full figures — perhaps these will communicate our message better.

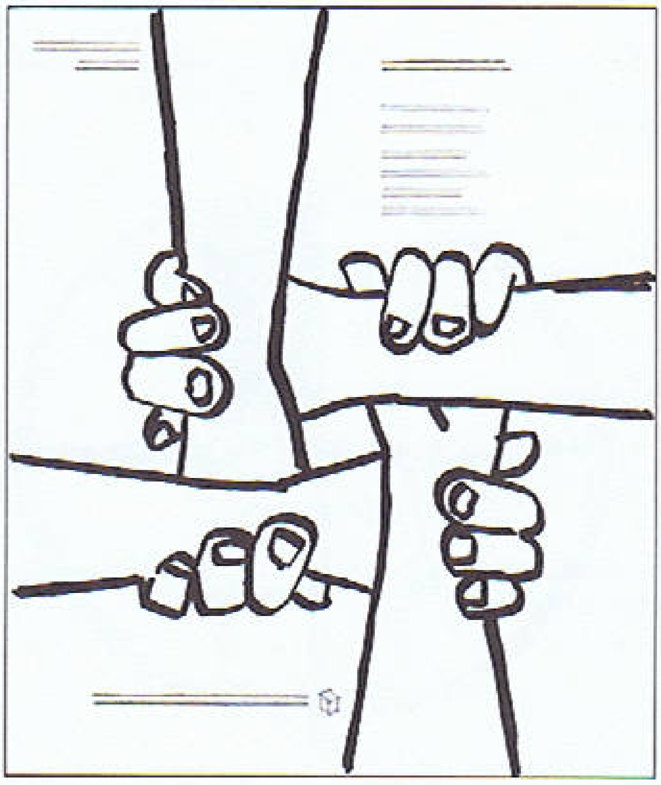


3 This is a more interesting design, four men with hands joined, but like the others it doesn't really carry conviction — it isn't dynamic enough. And it might also be called "cartoonish." Still, to create impact the figures have to be stylized and handled in a contemporary way. We decide against these figures but feel an idea exists in the joined hands.

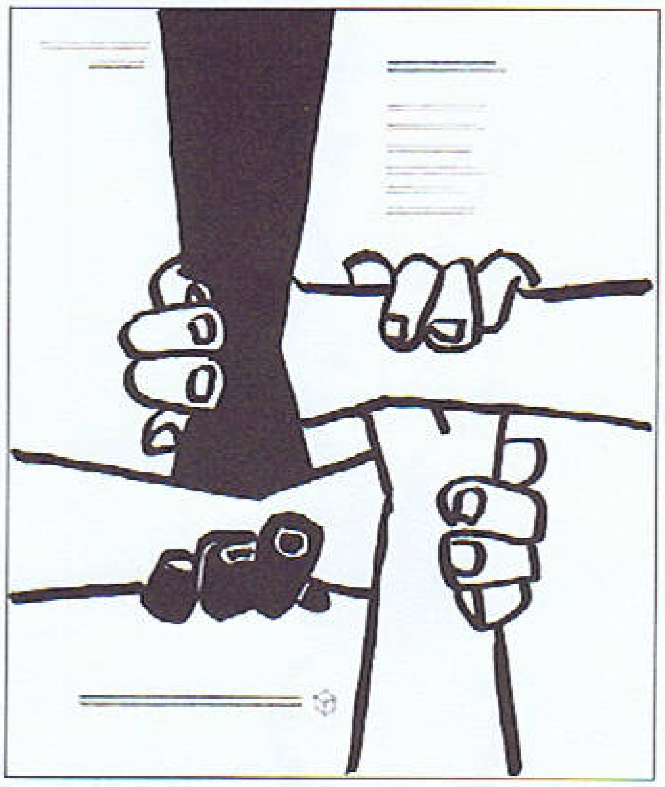


4 The idea of joined hands (the symbol of friendship) begins to take shape. But this sketch is unsatisfactory because there seems to be a vertical push-and-pull feeling in it — just the opposite of what is wanted, which is unity. Maybe another view or different positions of the clasped hands would work. We try more approaches.

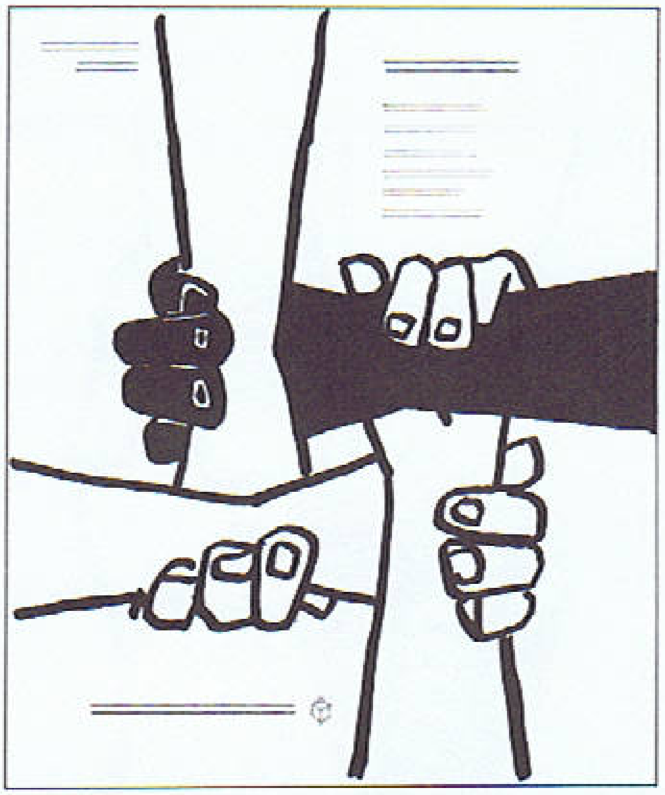
This is it



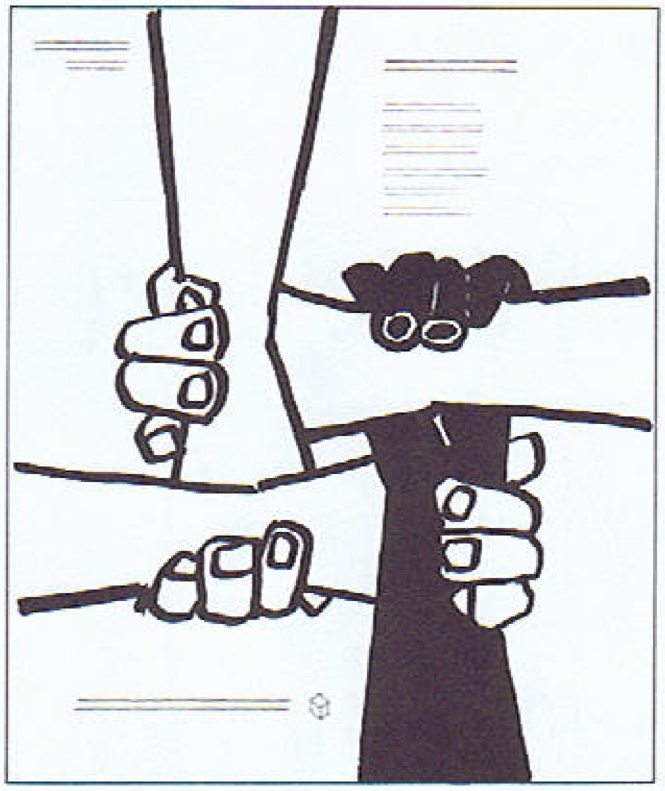
5 As soon as we sketch this we know we're on the right track. The hands are now forming a strong bond. The basic layout here is a combination of horizontal and vertical elements. Another good point is that this design permits an interesting placement of the copy in the layout.



6 The next problem to solve is the position of the black arm and hand, as that's the one that will contrast most with the other colors and background. At first we try it at the top, but this creates a top-heavy effect.



7 The horizontal arrangement eliminates the top-heaviness but now the black arm coming in from the right seems to cut the design in half.



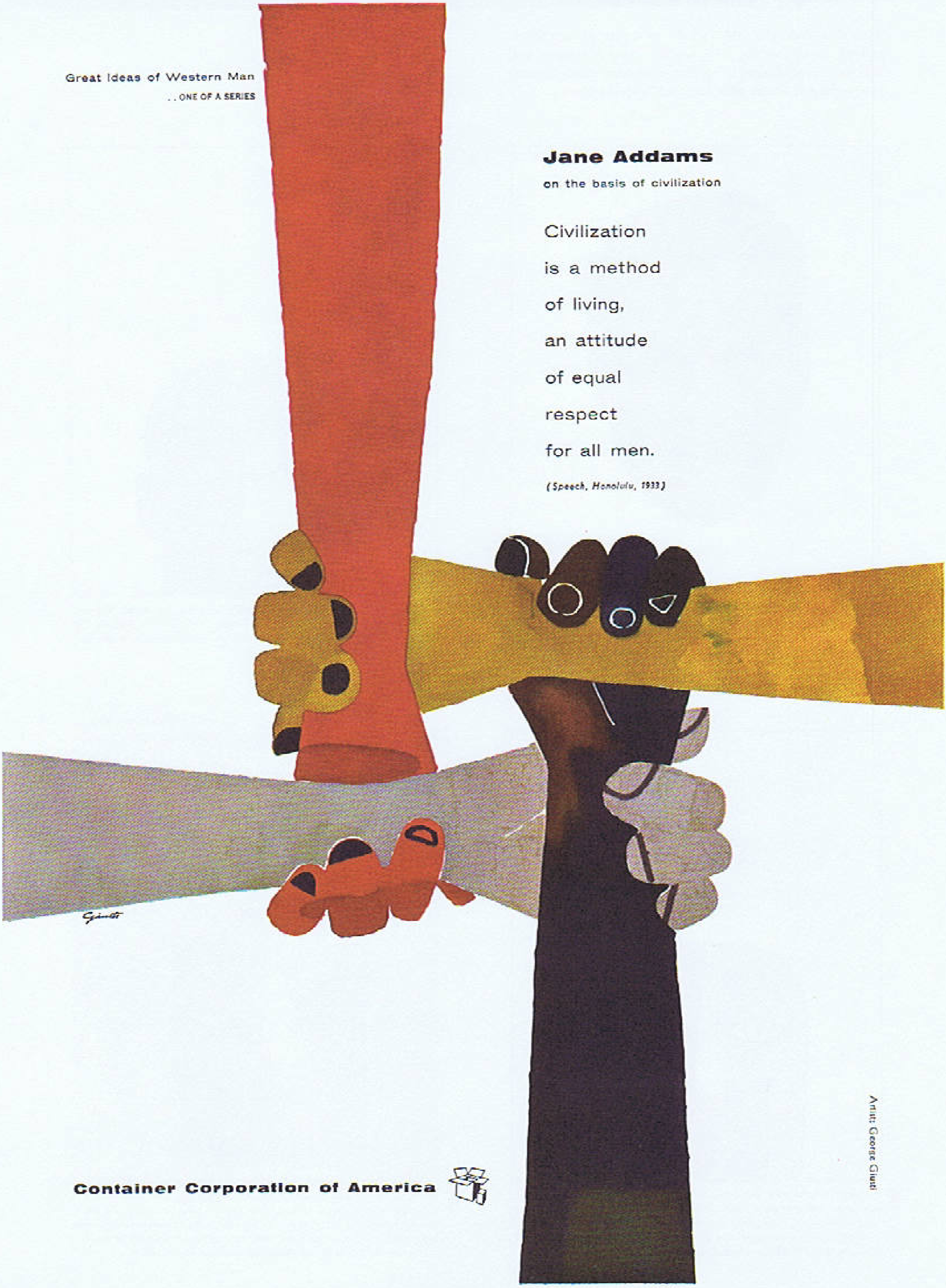
8 Now we have the right place for the black shape. It's more effective here because it seems to support the design, acting as a base or pedestal.

9 On the opposite page is the advertisement as it appeared in the magazines. Before doing it we make a rough color sketch about the same size as the finished art, to determine the textures and colors — the right over-all techniques. For the red arm we use a red dye; for the black arm, India ink and colored dyes. That leaves the problem of making the gray-white arm and the yellow arm stand out against the light background. To be sure they won't be lost we paint them with thick tempera and create a coarse texture that separates them from the smooth white background.

Notice too that the black not only supports the design itself, but also adds strength and brilliance to the other colors.

Advertisement by Container Corp. of America
from the series "Great Ideas of Western Man"

Great Ideas of Western Man
. . ONE OF A SERIES



Jane Addams

on the basis of civilization

Civilization
is a method
of living,
an attitude
of equal
respect
for all men.

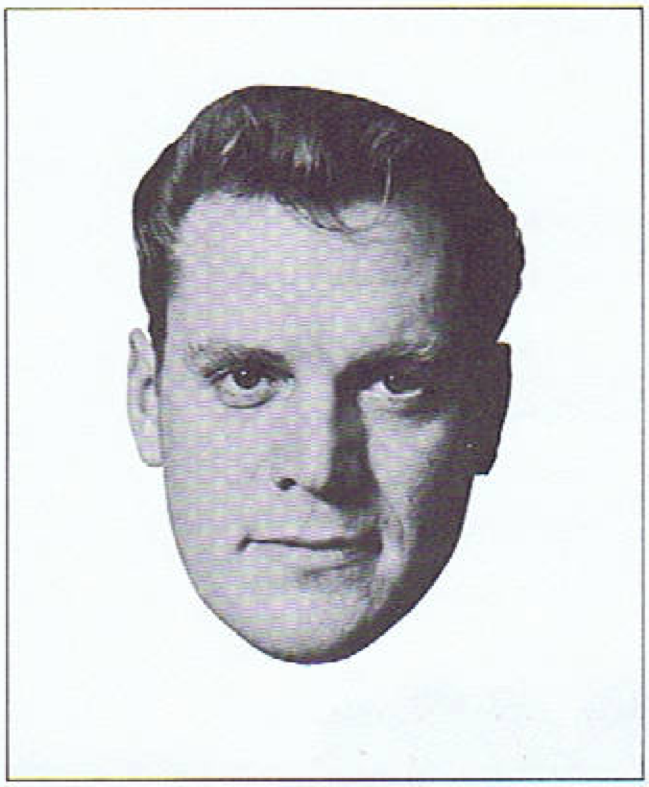
(Speech, Honolulu, 1933)

Container Corporation of America

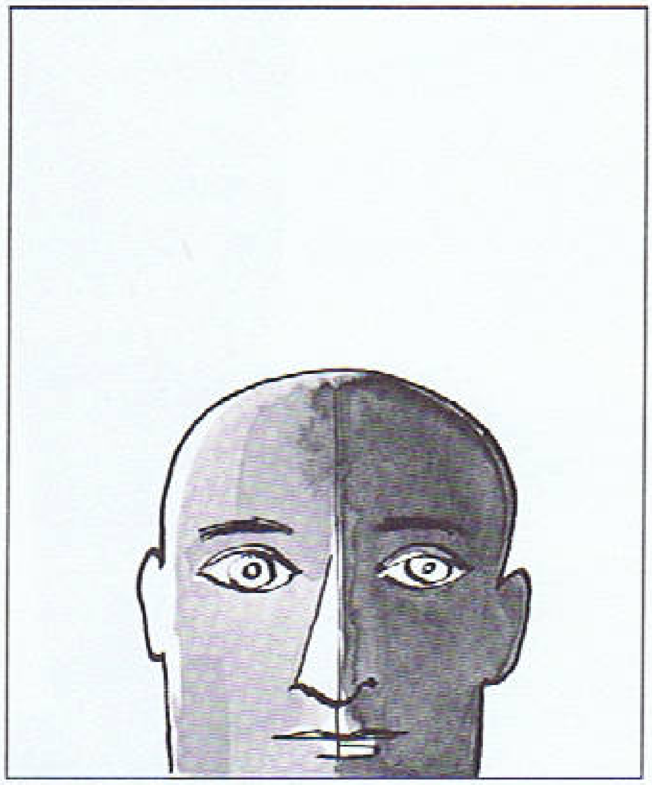
Artist: George Giusti

Reducing a head to a design

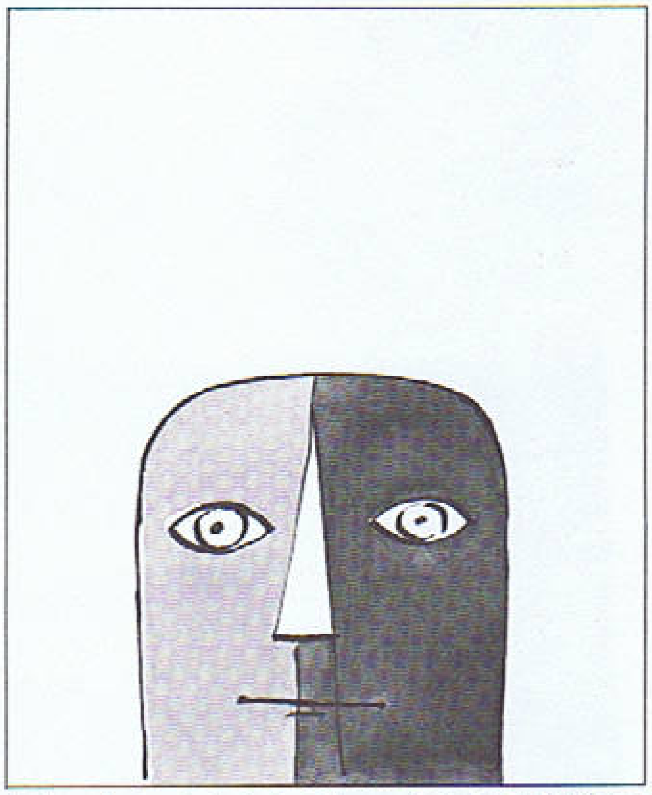
This demonstration shows how to create an attention-getting ad by starting with a completely real form and making changes, simplifications and even distortions as you reduce it to an effective and amusing design.



1 Here is an actual human head to start from, but all we want from it are the essentials that will make a design with strong impact.

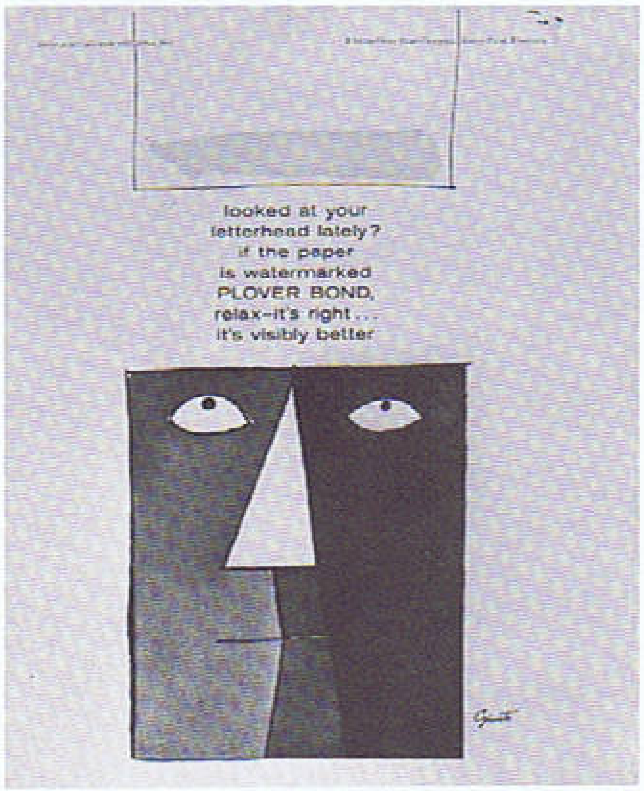


2 The very first step is to depart radically from the real head. The hair is eliminated; so are the subtle tones and details of the features. The obvious pattern of light and shadow on the head is good — it can play an important part in the design.



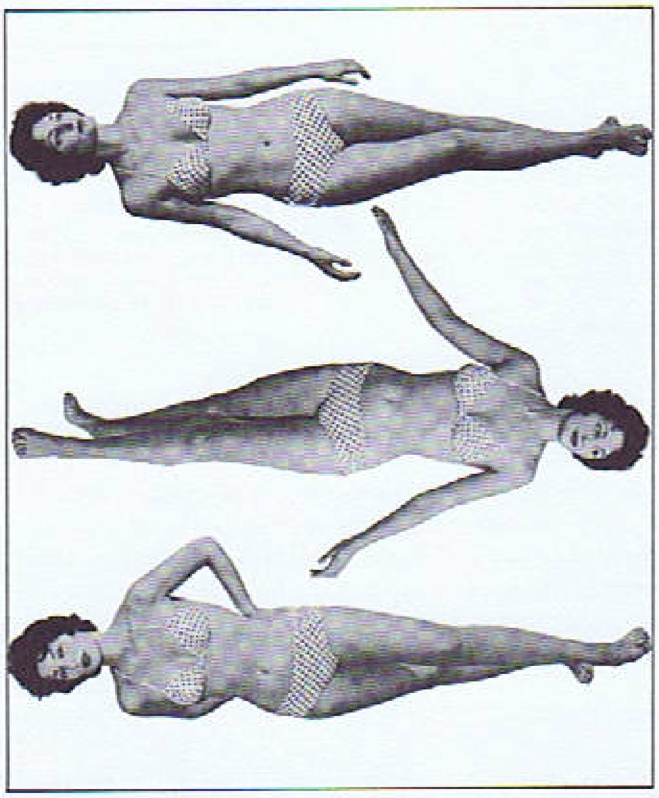
3 It's interesting to note that without the ears the head actually hits our eye faster and with more impact. The strange squarer head is also more eye-catching than the normal shape. This clearly shows the strength of a simple outline and shape. The pattern of light and shadow is further strengthened. The features are simplified still more.

Courtesy Whiting-Plover Paper Co.

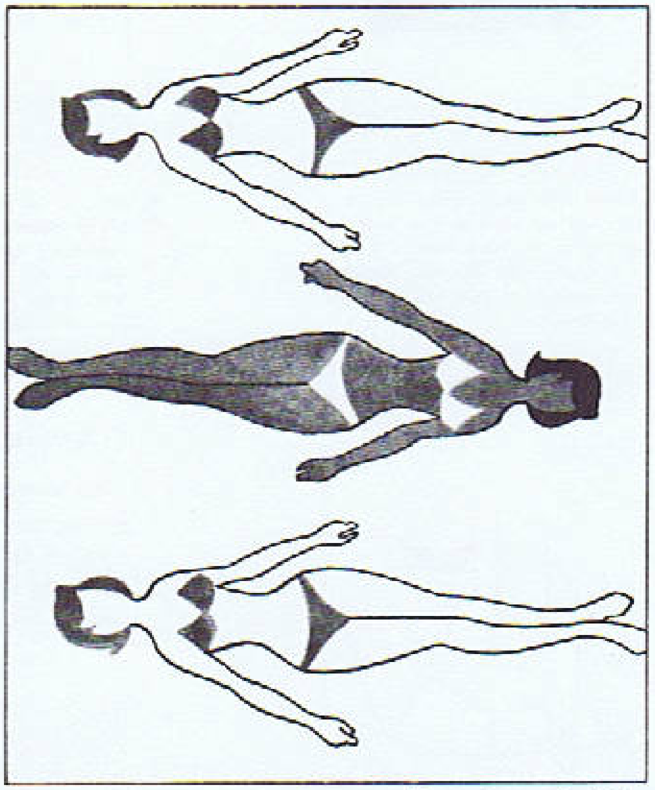


4 This final design shows you the impact of simplicity. The head is now a rectangle with squared corners. The shadow side is completely black. Not only does the design have striking effect and attention-getting value but it has a touch of whimsy in the upturned eyes and the expression of the mouth. Try some simplifications like this one yourself.

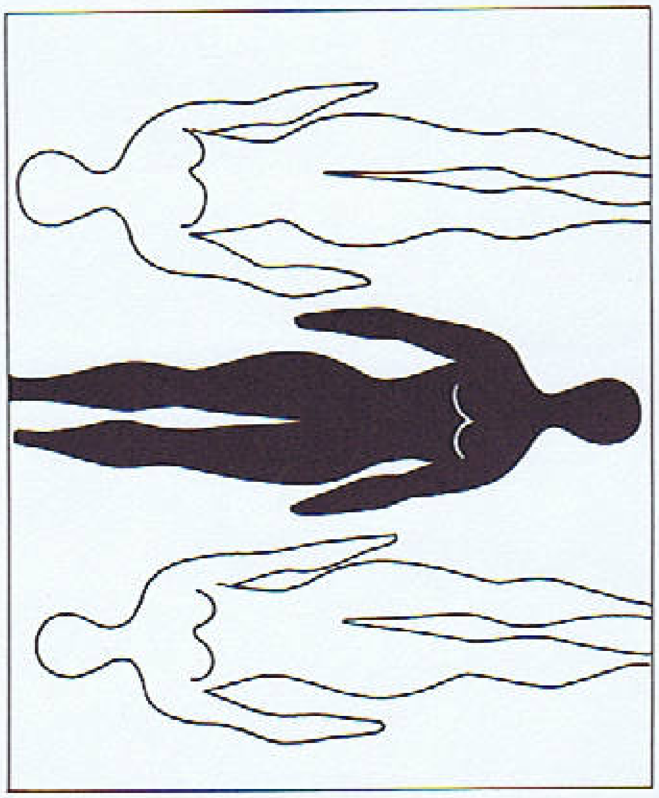
Stylizing the figure



1 Here the assignment is to create a design for the jacket of a book titled *Three Lives.* The starting point might be these three photographs. However, these figures are far too specific to function as symbols for the lives of the women in the story. They seem to be only "three pictures of a girl in a bathing suit." The net result is literal, prosaic and unsuitable.

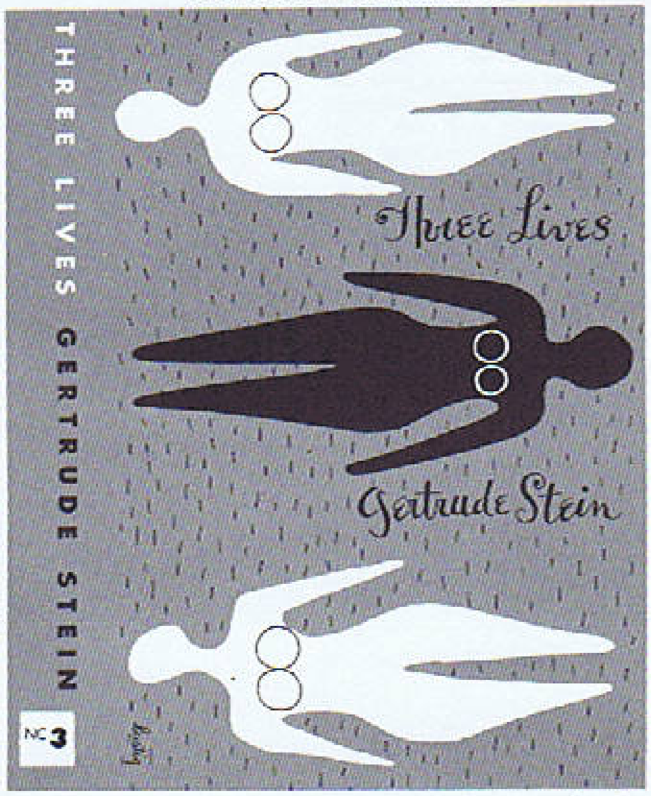


2 The three different poses in the photo seemed distracting, so this design repeats one pose for all three figures. The center figure is darkened because one of the three girls in the story is a Negro. This alternation of dark and light adds interest to the design but the effect is still too realistic. Some serious changes will have to be made in these figures.

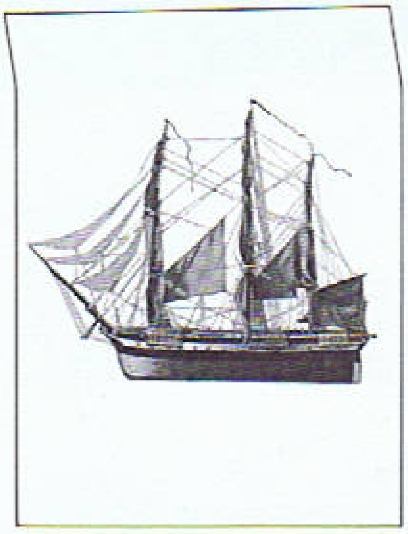


3 See how greatly the design gains in strength as soon as the figures are radically changed — made simpler. At this point the figures no longer appear as detailed individual forms: the three together make a pattern of light and dark shapes that create an over-all design for the jacket. This is the desired effect. They have become symbols of women.

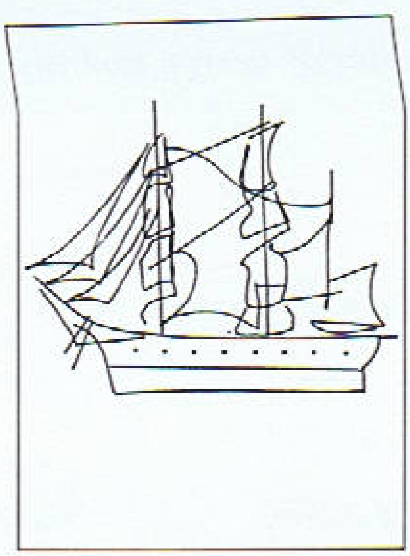
Designed by Alvin Lustig; published by New Directions



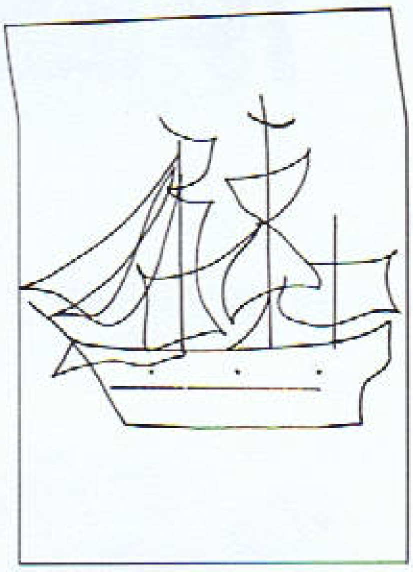
4 In the preceding stage the forms were reduced to flat shapes, but the outlines were still realistic. Here, in the finished jacket, these contours are still further simplified — about as much as they can be without making the shapes unrecognizable as figures. The short pen strokes create an over-all texture for the background and help to unify the design.



1 Our first step is to take a good look at a sailing ship and see what its characteristics are. Here's what we start from: a photograph of a ship model. The main features of the hull, masts and sails will form the basis of our design.



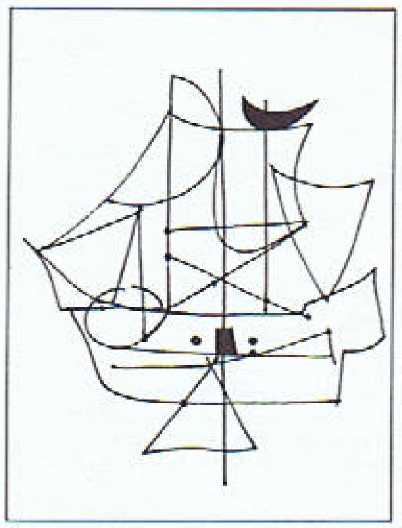
2 Here, in our first working drawing, we begin to eliminate all confusing elements and everything not really essential to the character of the vessel. With free pen lines we explore the possibilities — try to "feel" the general outline of the shapes of the ship.



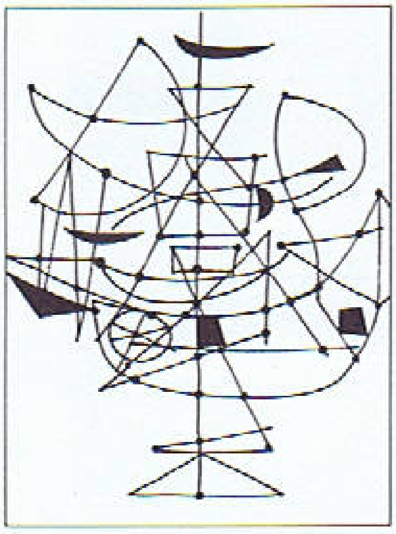
3 Here it is simplified still further. Now we depart quite freely from the photo, but the three essentials — masts, hull and sails — are still there. The design is opened up, handled more loosely and made slightly larger.

Transforming a ship into a symbol

This assignment calls for the design of a contemporary magazine cover. No subject is specified, so we decide to make a modern interpretation of a ship — not a realistic ship but a symbol that will be original, decorative, unique in its appearance and its use of materials. We plan to execute the final design in pieces of thin copper wire soldered together and placed against a rough-textured background.

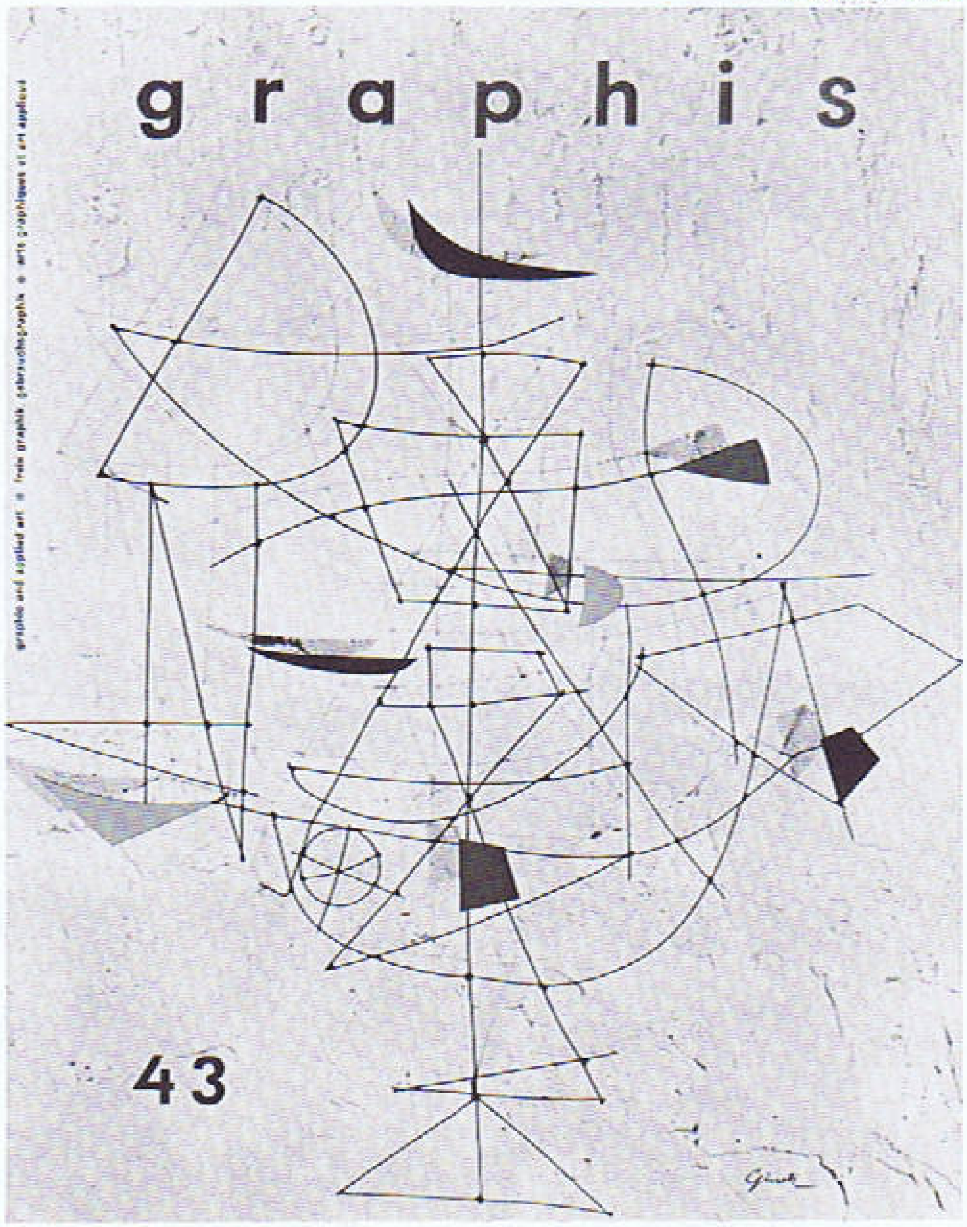


4 Now we make a radical change in the proportions of the ship to fit the shape of the cover better. The hull is made shorter, the masts taller. The lines of masts, sails, and hull are drawn much more firmly and we're more decisive about their placement. We try out a couple of small black shapes to contrast with the many thin lines.



5 This is almost the finished version. More dark shapes add interest and variety to the dominant pattern of lines. We also draw in the soldered joints to see what effect they have. To abstract it any further would make the subject unrecognizable. This is as far as we carry the drawing — now we're ready to use it as a guide for the finished design in wire.

Courtesy Graphis Press



6 The final design is executed with thin copper wire soldered together and attached to a wooden board covered with rough gesso. This surface texture contrasts effectively with the fine wire pattern. The wire and small pieces of metal were painted with black paint, giving a dull velvety finish. The final photograph shows how the shadows thrown on the background emphasize the three-dimensional nature of the work. The original photograph of the ship has now become a wire collage.

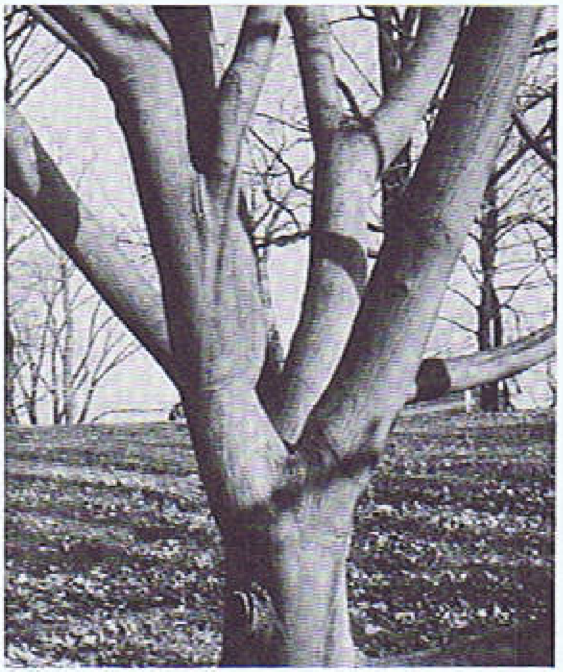
How the idea becomes a design

This series of pictures, like those of the ship, shows progressive steps in reducing a real object to its simple essentials in order to create an original design that will be thoroughly contemporary in spirit and will catch the viewer's eye.

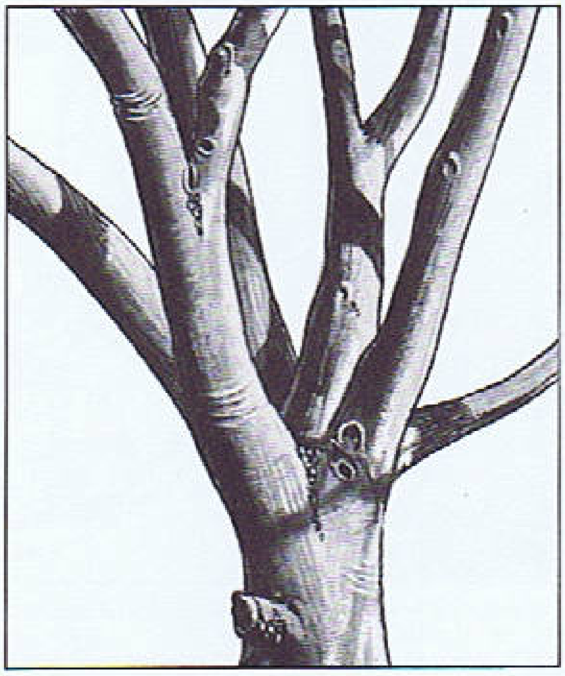
This is also a good example of the important point emphasized on page 3 – that you must make sure your design relates to the advertiser's product.

In this case the product is paper. There are many ways to show paper – a few sheets arranged to form an abstract design – a stack of paper on a desk, or on skids at a printing plant – rolls of it running through the presses. All these are valid ideas but they lack originality.

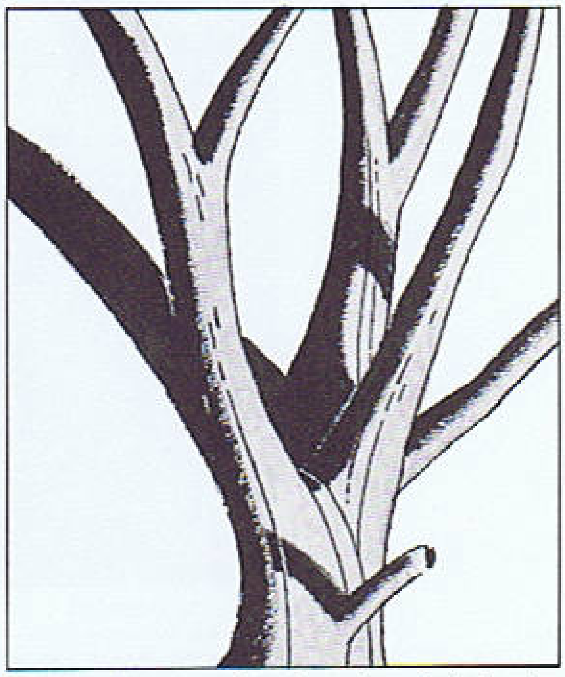
What about the source of paper? Pulp comes from wood, wood from trees. Trees! That's it. Why not a tree with its cylindrical branches and trunk made of rolled-up magazine pages? It all fits neatly together in a logical and unique design idea.



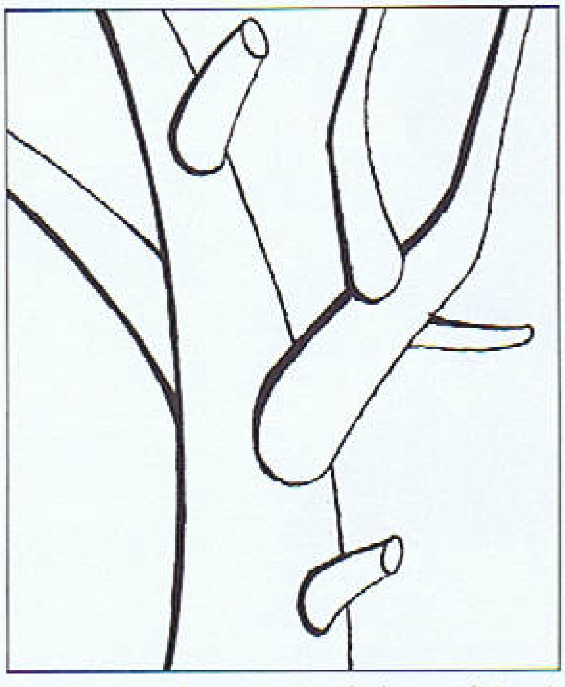
1 This photograph of the tree shows an interesting group of branch forms and shapes. We study its basic structure and look for ways to simplify it.



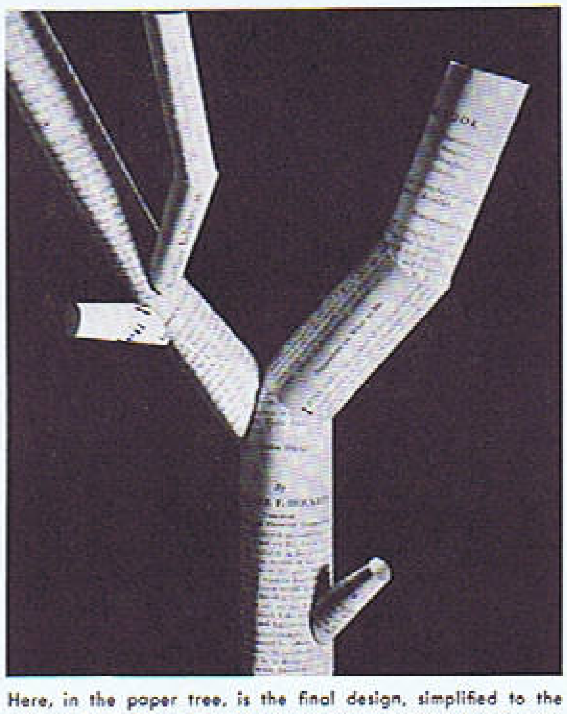
2 This drawing of the tree is less confusing than the photo. The background has been eliminated and some of the branches moved slightly for better design. However, it is still too realistic – too much like the photo.



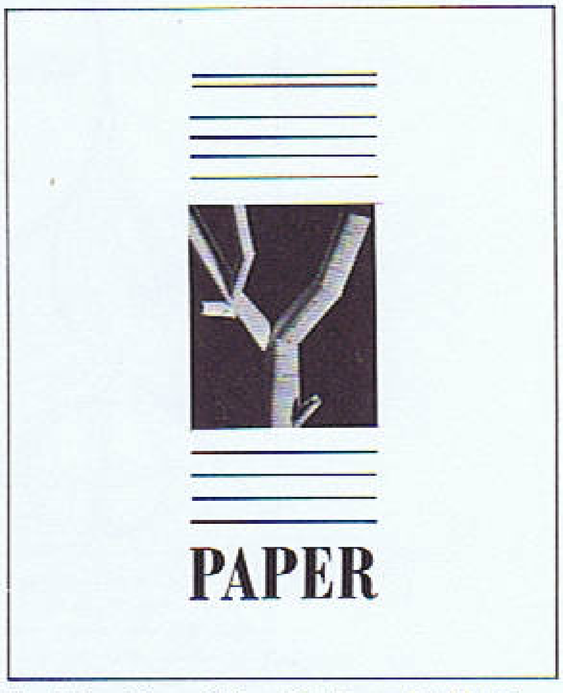
3 Here we've left out some branches and organized the others into a rhythmic, flowing pattern. The light and shadow pattern works well – but it mustn't be so conspicuous that it may detract from the print on the rolled-up pages.



4 To be sure the tonal pattern won't mislead us, we eliminate it entirely, and with this pure line drawing anticipate the final design. It simplifies the tree still further and eliminates many of the curves that could not be duplicated with rolls of paper.



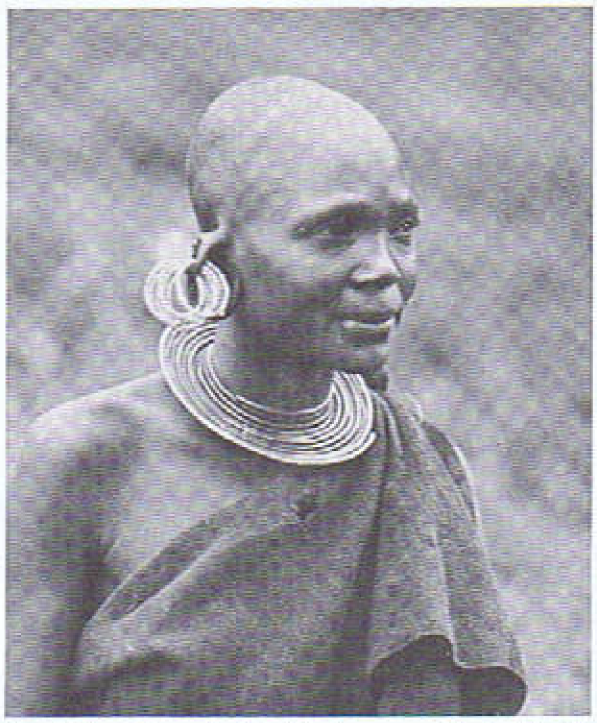
5 Here, in the paper tree, is the final design, simplified to the extreme but still retaining the basic structure. We wind up with a gay three-dimensional design which is generally similar to the preceding pictures, but more original as a design solution.



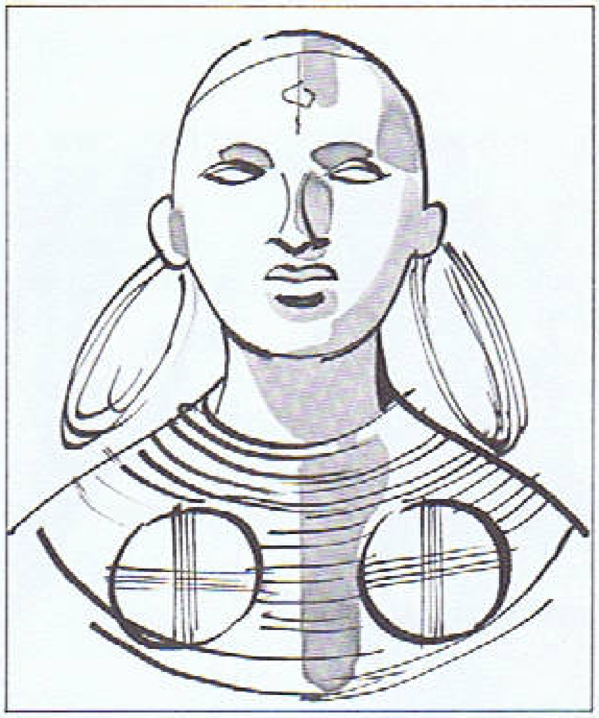
6 Here is the design as it is used in the completed layout.

The evolution of a magazine cover design

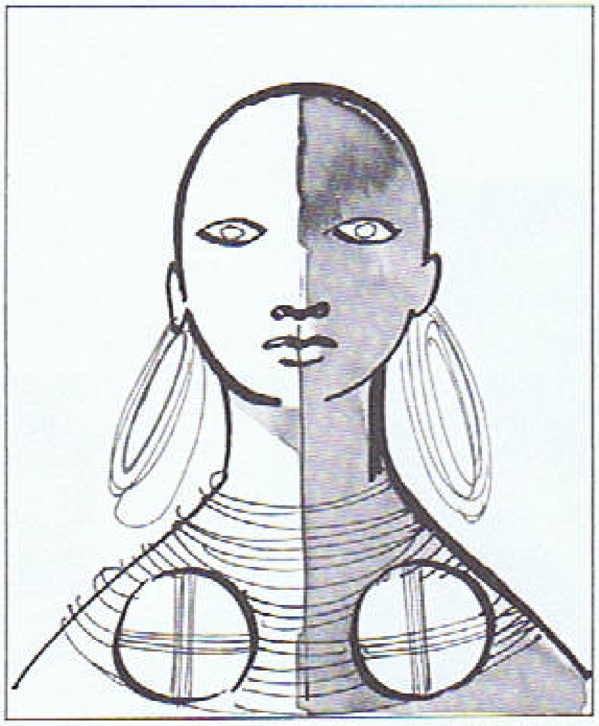
Holiday magazine wants to symbolize Africa on the cover of an issue devoted to that continent. Our first problem, as designers, is to discover an idea, a motif, that will do this directly and dramatically. During our research we come across a photograph of a Masai woman *(below)* and learn a great deal about her tribe. The Masai seem to embody the popular conception of native Africa. They are a handsome, stalwart group, holding proudly to their tribal customs. The men prove their courage by spearing lions for fun rather than making war against their neighbors. The women glory in their coiled copper necklaces that sometimes weigh thirty pounds. So this photograph seems to be a good starting point. Now the problem is to simplify it until it becomes a contemporary interpretation that will epitomize all Africa.



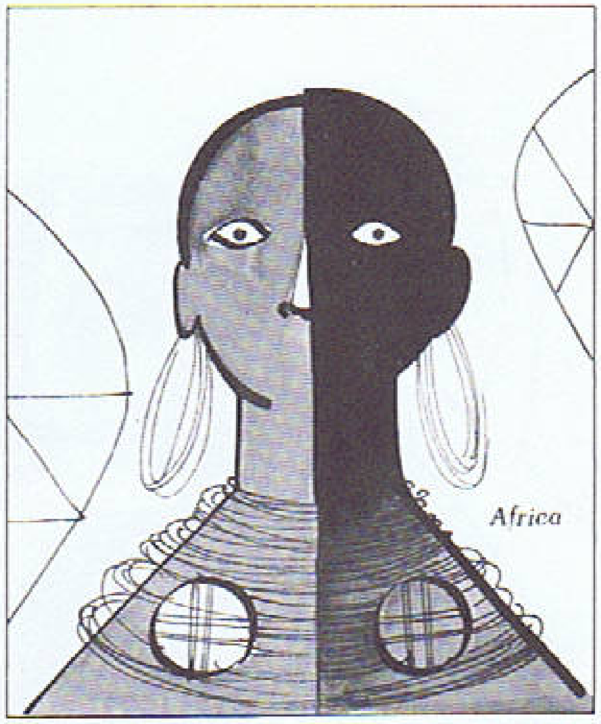
1 Here is the photograph of the Masai woman which furnishes the inspiration for our cover. Note the elaborate necklace, earrings, and the shaved head — all are characteristic of her tribe.



2 The first step of simplification is to turn the head directly toward the viewer for greater impact. We add the breastplates — these will take bright colors and act as accents for the skin tones.



3 At this stage we make a design decision to split the figure into two parts: the right side in shadow, the left in light. We plan to use a white background and make the necklace a prominent element in the design. The eyes, nose, and mouth are further simplified, and the sloping shoulders add grace to the figure.



4 The darker skin is strong and important. As soon as we put down these deeper tones, the figure stands out sharply against the white background. The design elements we have introduced on either side are battle shields. The larger shield balances the figure's shadow side; the smaller shield leaves room for the word "Africa."

5 This final cover shows further improvements in design and balance. There is a definite poster-like quality, and the necklace, earrings, and shields lend textural interest. All these elements are kept in pen line so they will complement the solid tone and colors on the woman. Any further abstraction would make it difficult for even the highly literate *Holiday* audience to understand the subject. Although now quite stylized and a far cry from the original photograph, this is still the woman of the Masai — strong, fearless, primitive — symbolic of Africa.

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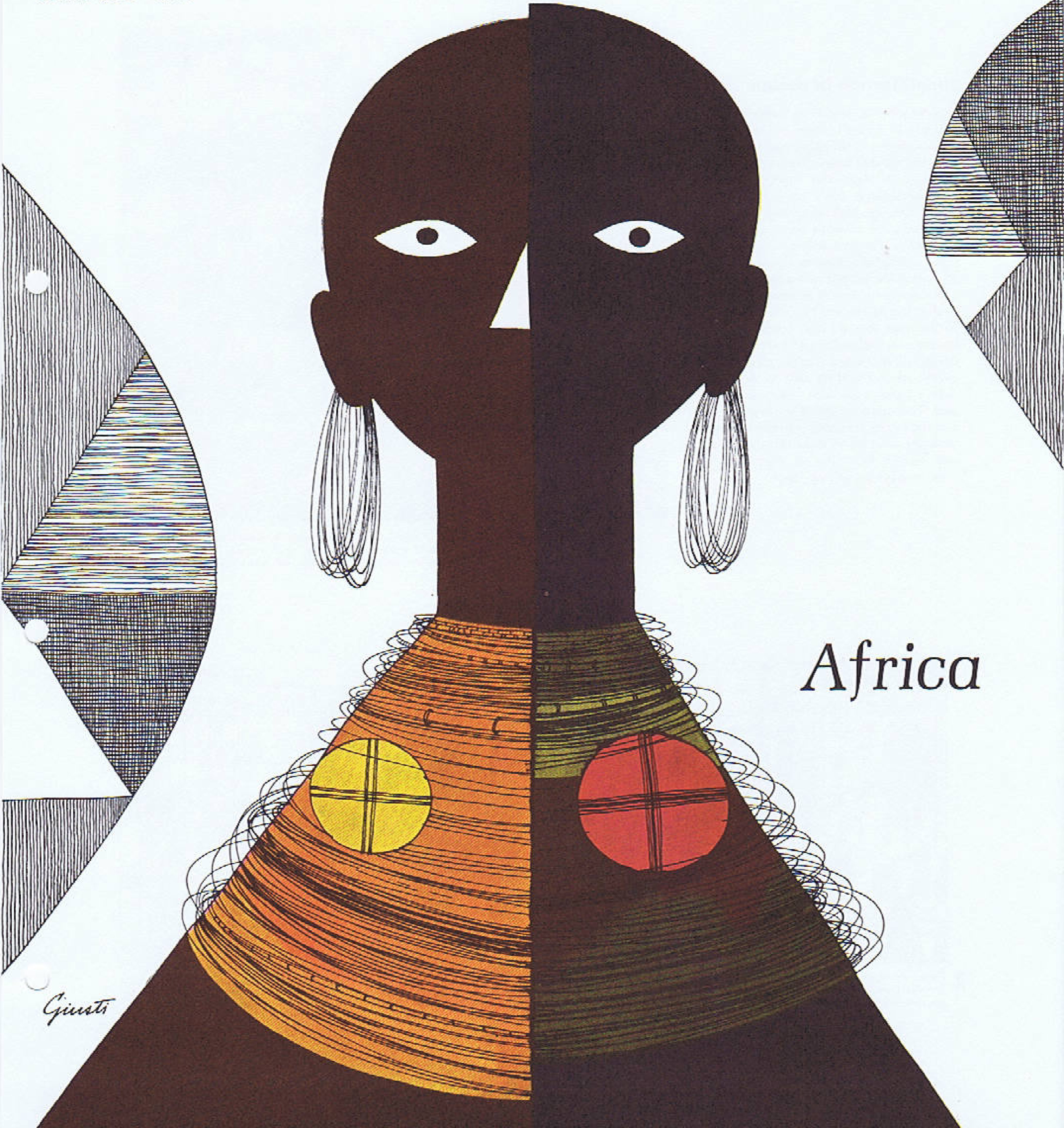
HOLIDAY

APRIL 1959 • 50c


Africa
Giusti

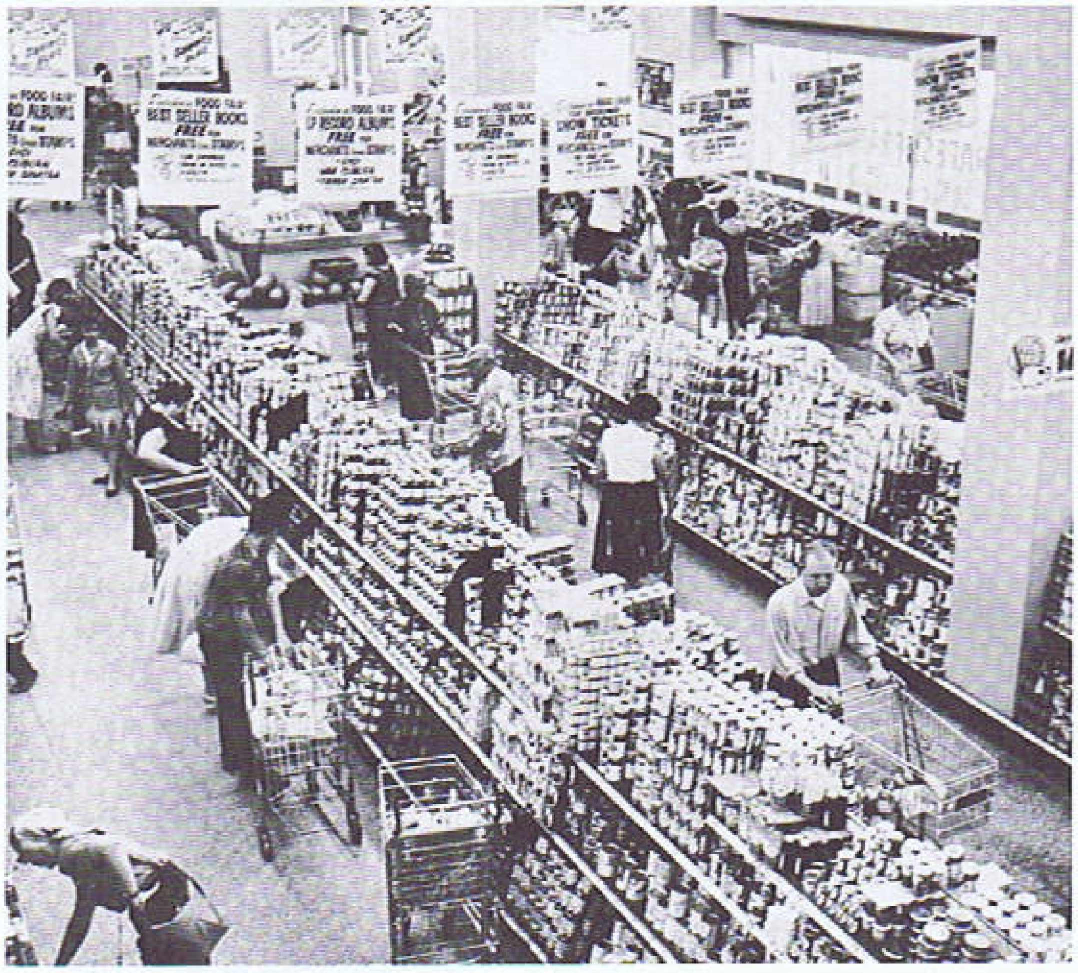
Simplification in design

Our assignment here is to create a design that will be a visual symbol of the headline "Chain stores . . . shopping made easy." We will develop this design from a photograph of an actual chain-store supermarket.

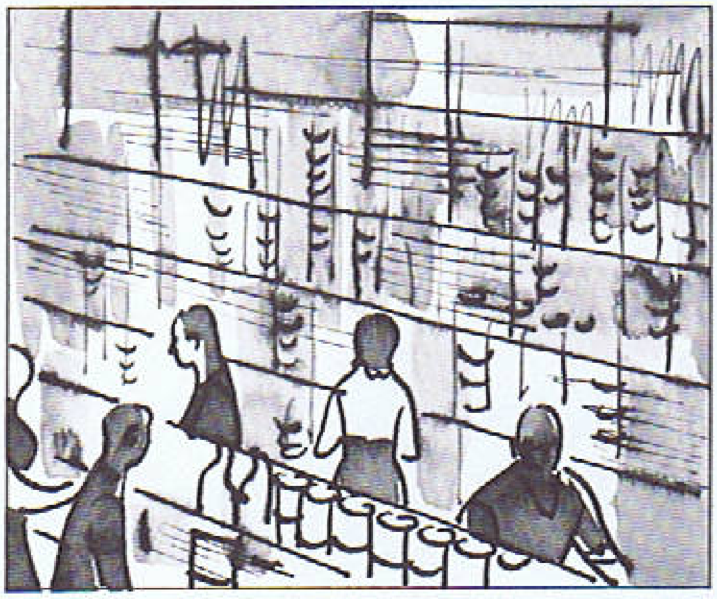
A supermarket has a busy, bustling interior. During peak shopping hours the aisles may be crowded with people and shopping carts. The shelves of goods, the signs, and lighting fixtures all contribute to an essentially complicated scene.

Naturally we'll work to simplify all this so that our design will be clear and strong. At the same time we can't ignore the basic quality of complication and busyness or our design simply won't remind viewers of a supermarket. You'll see that we never lose sight of our basic idea – shopping made easy. The viewpoint is changed several times and the figures are reduced to their simplest elements as we try to make this idea clearer and sharper. Our final solution works because it expresses this idea best.

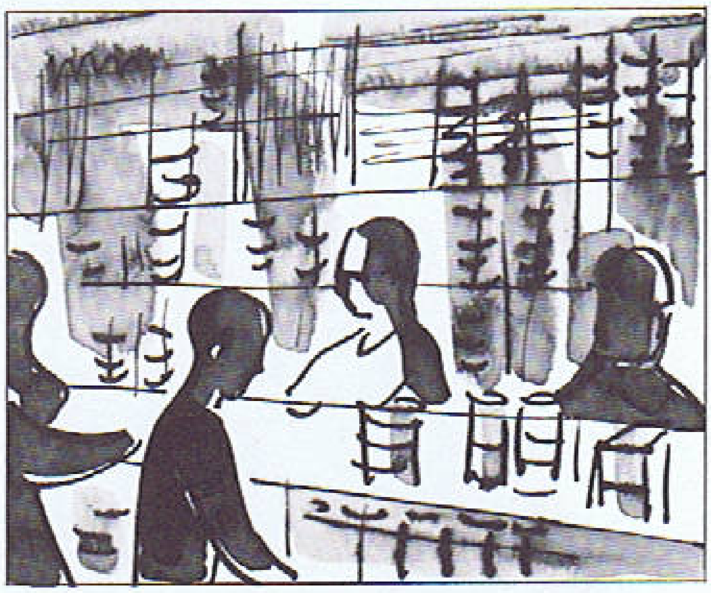
Courtesy New York Times



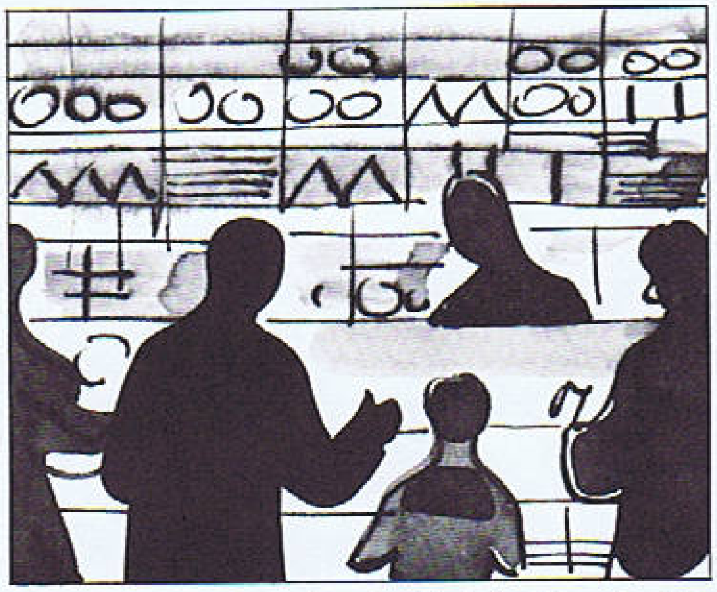
1 This complicated photograph of a large supermarket interior will form the basis for our design. There are many elements here, and we must eliminate and simplify greatly to get across our message of self-service with strong impact.



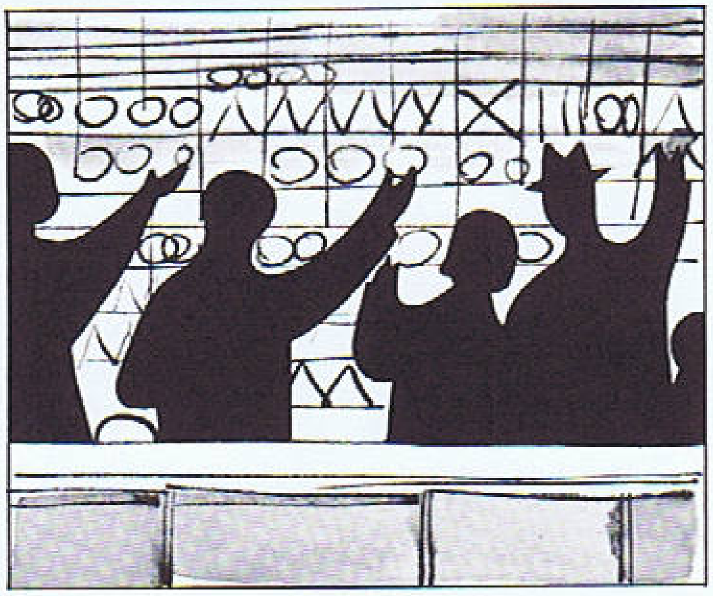
2 The process of simplification begins by selecting just a part of the scene and sketching from a closer point of view. To make better use of our space, the eye level is lowered and the people are brought closer together.



3 We drop the eye level still more, make the people larger and move them into the foreground. Now they are looking at products on both sides of the counter. This is better — but the message still isn't sharp and clear enough.

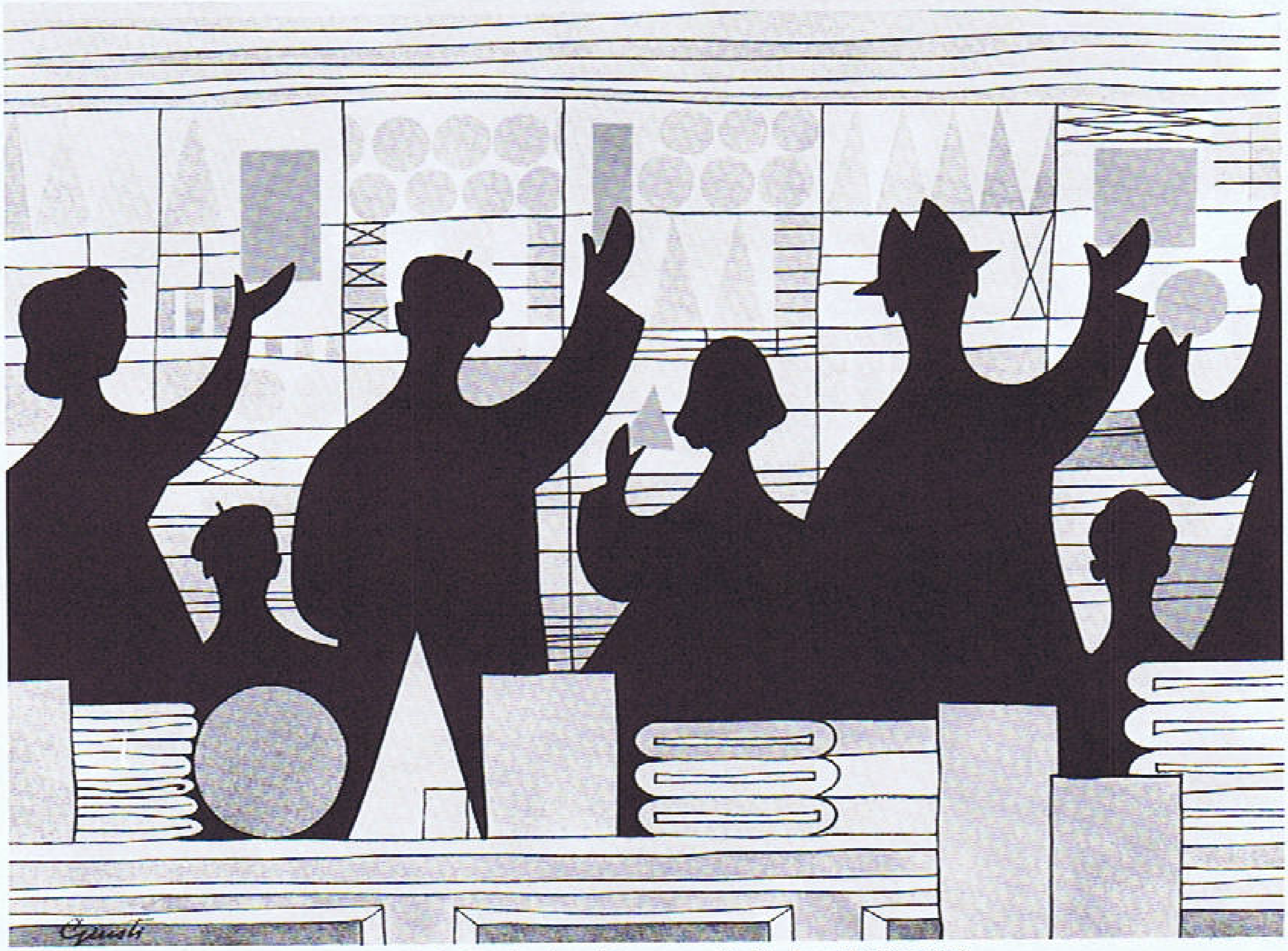


4 For greater clarity, we shift to a direct view of the horizontal rows of products on the shelves. The people are shown as silhouettes. Placing the man behind the counter is wrong — he could be a clerk, and we must emphasize the theme of self-service if we are to give our client the design he asked us for.

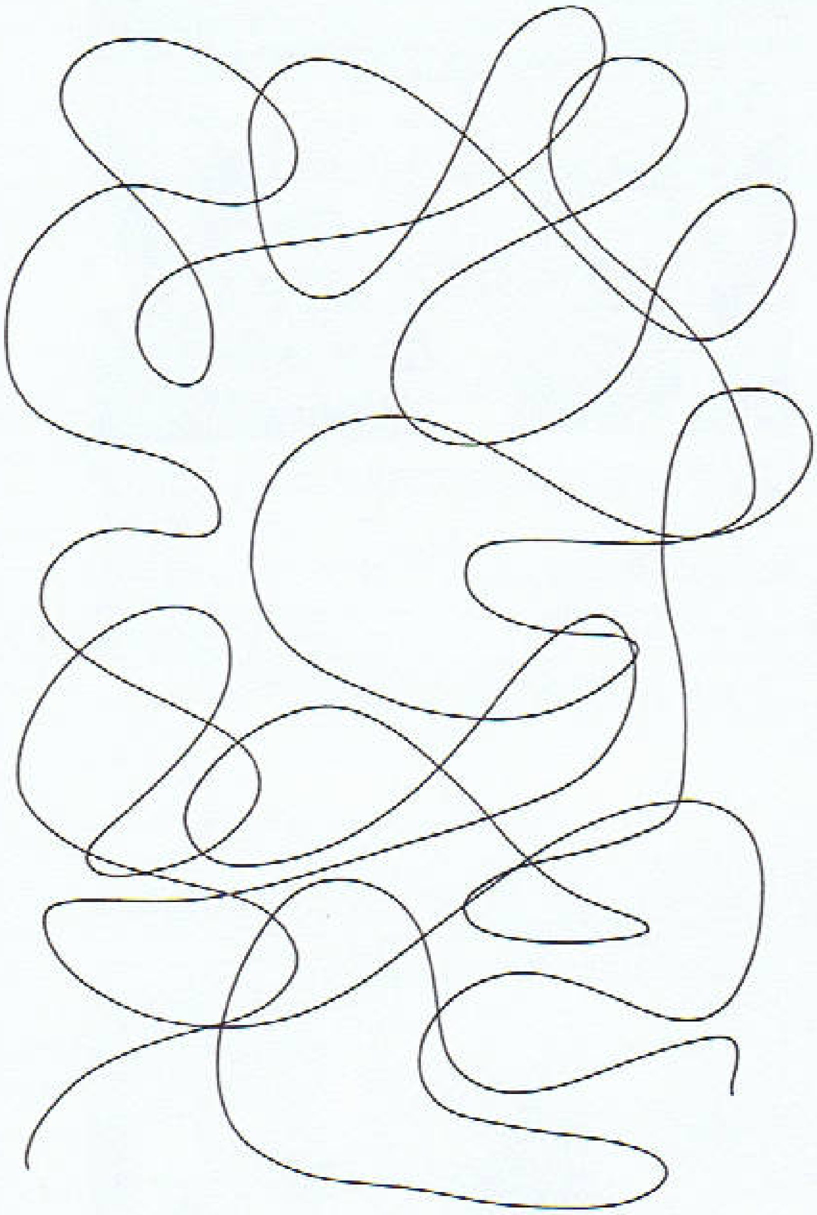


5 In order to project the idea of self-service better, now all the people have been moved to the other side of the counter and are reaching for products on the well-filled shelves. The figures are not individuals — we have rendered them in pure black tones so that they are simply symbols of people.

Courtesy First National City Bank of New York

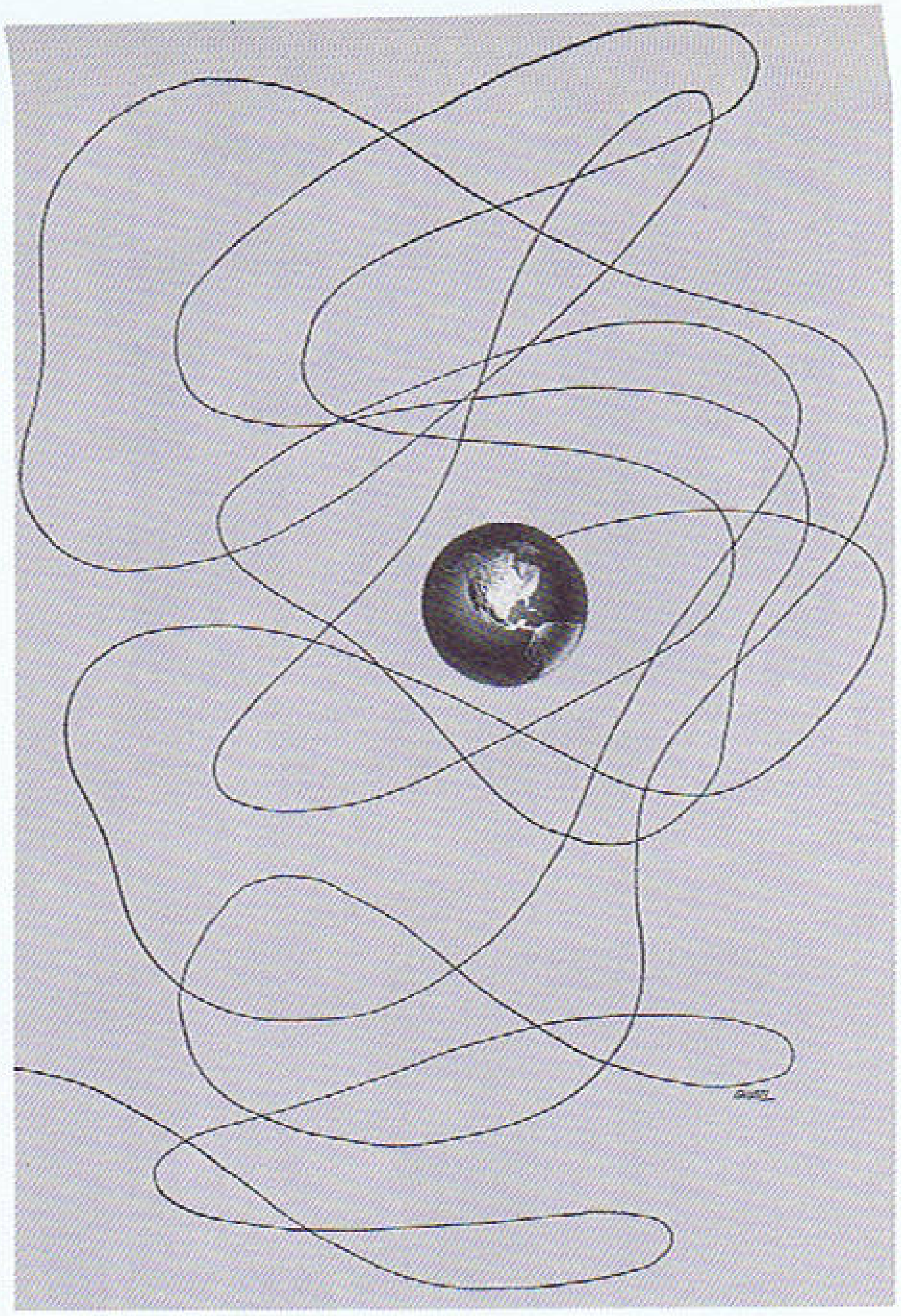


6 This is the final design. In order to bring more products into view, stylized boxes and other objects are placed on the foreground counter, where they are found in most chain stores. A couple of children are added to the crowd of buyers. Note that the basic story of the photograph has not changed — it has only been translated into a simple, strong design with considerably more power and impact.

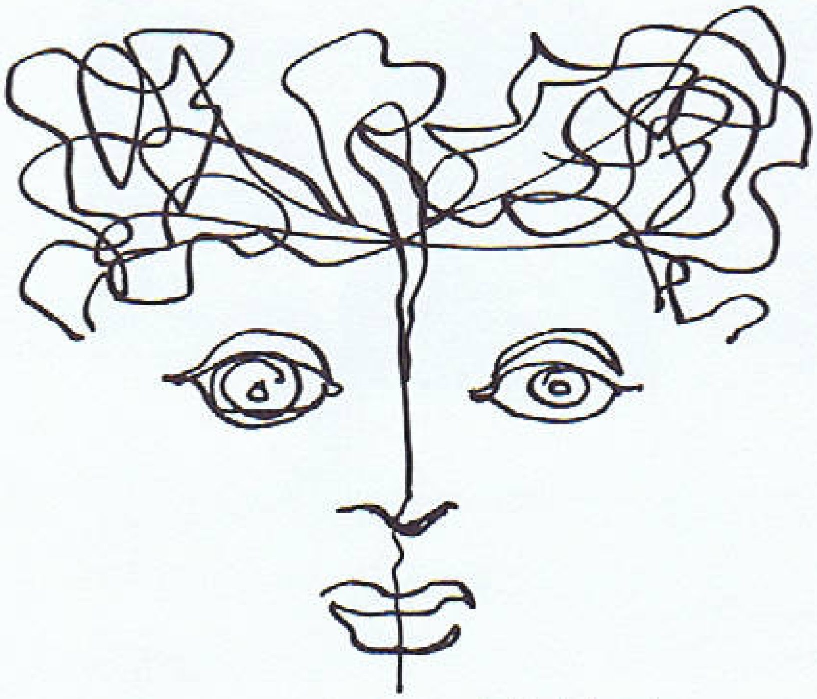


Here is what might seem to be a rather useless sort of doodle — a continuous thin pen line drawn meaninglessly around in a series of loose curves. It's a typical doodle that anyone might make during a phone conversation.

Courtesy Rough Diamond Co.



But such an apparently meaningless doodle can have value. In this design for an ad the doodle lines suggest a winding path through space that leads to the small globe of the world in the center of the design.



This drawing of a head is done in a doodling fashion, using the same type of free, casual line seen in the doodles above. The drawing is controlled, but the basic character of a loose, wandering, doodled line dominates.

Doodling

We're all familiar with the practice of doodling on memo pads or telephone books. For most people this apparently aimless scribbling is a way to relax tensions. It can be more than relaxing for you as an artist. It can help to free your imagination and may allow your subconscious to come up with a creative solution to a design problem. It rarely provides the final answer — it's more like improvising on the piano while searching for an organized melody. Still, it's another way to approach your problems freely, and no designer should ignore its value.

It is interesting to note that after the conferences of top-level government policy makers in Washington, D.C., all scratch paper is collected and destroyed for fear someone may unconsciously have revealed some important secret through his doodles. Doodling by the artist is equally revealing, but don't destroy your doodles — at least not till you've had a chance to study them for their possibilities of practical application to your design problems.

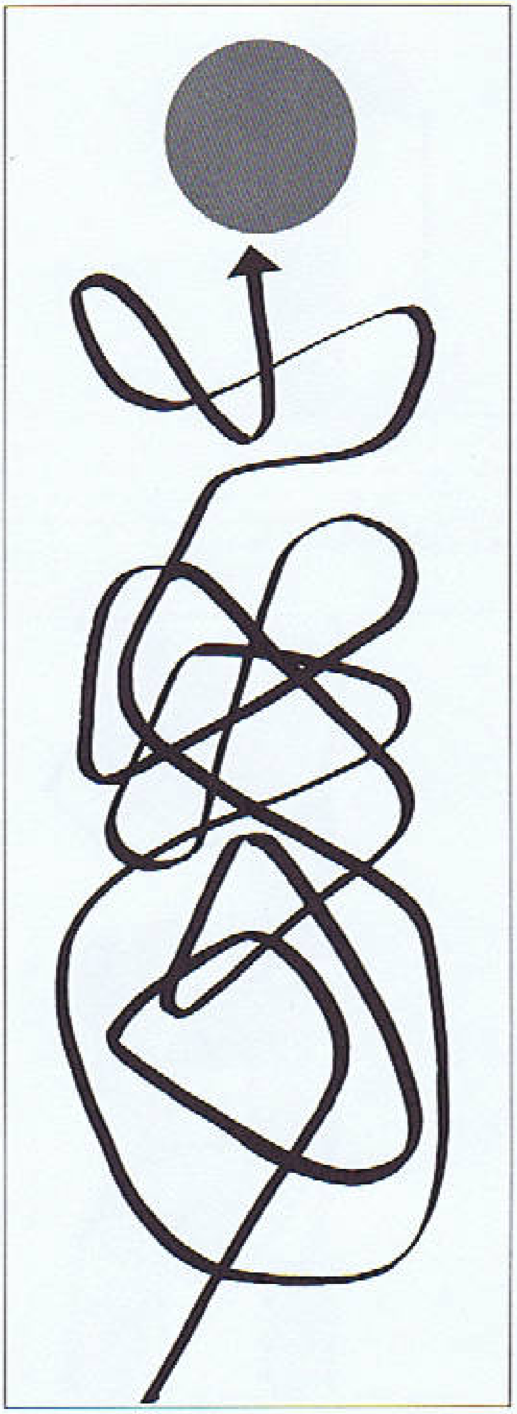
The indirect approach — and the direct approach

The diagrams below symbolize two different approaches — the direct and the indirect — which are open to the designer on almost every problem he faces. Both are valid — the important thing is to know when to use one, when the other.

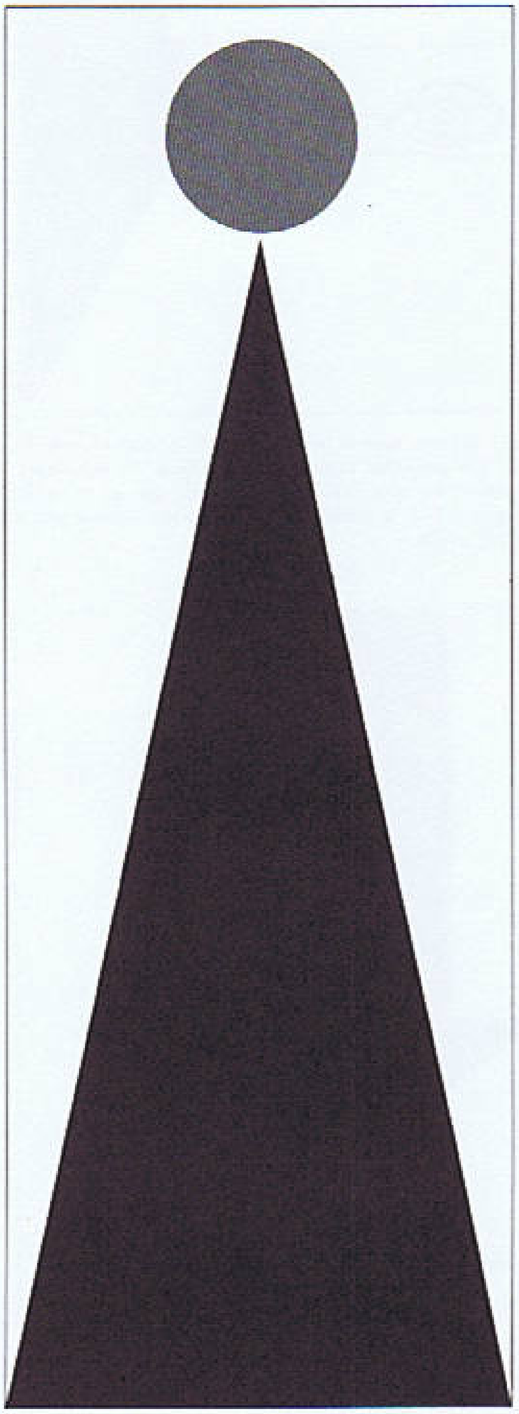
Let's first consider the indirect approach. You could say that any layout or design which includes many elements — particularly small pictures of different sizes, or blocks of text arranged in an irregular pattern — approaches the problem of communicating its message in an indirect way. To see all the elements in such a layout or to study a detailed design like this takes the viewer time — and if he has the time and the inclination, such an approach is fine. In fact, this method is often necessary if the advertiser wants to show many items, or to show a few in great detail, or feels the need of a long copy message. A magazine, booklet or catalog which can be picked up and looked at leisurely might well be handled by the indirect approach.

The direct approach serves a different purpose. Its main job is rapid communication — instant impact. It works best where attention is a prime requisite. Billboards, posters, newsstand magazine covers, displays — all these must get their message over fast. There simply isn't time for subtleties to be seen, let alone appreciated. Under these conditions details would go unnoticed, blocks of copy unread — only a direct, simple design is effective.

The direct approach is usually the more versatile of the two. It is not by any means limited to the uses we have mentioned. It can be effective in magazines or newspapers, where its simplicity and directness make it stand out sharply from its more complicated, indirect-approach competitors. Used in this fashion, it still receives the same quick reaction from the page flipper — simply because there is nothing to maintain interest after the first glance — no copy to read, no details to linger over. But the direct approach does hit hard and is easily remembered.



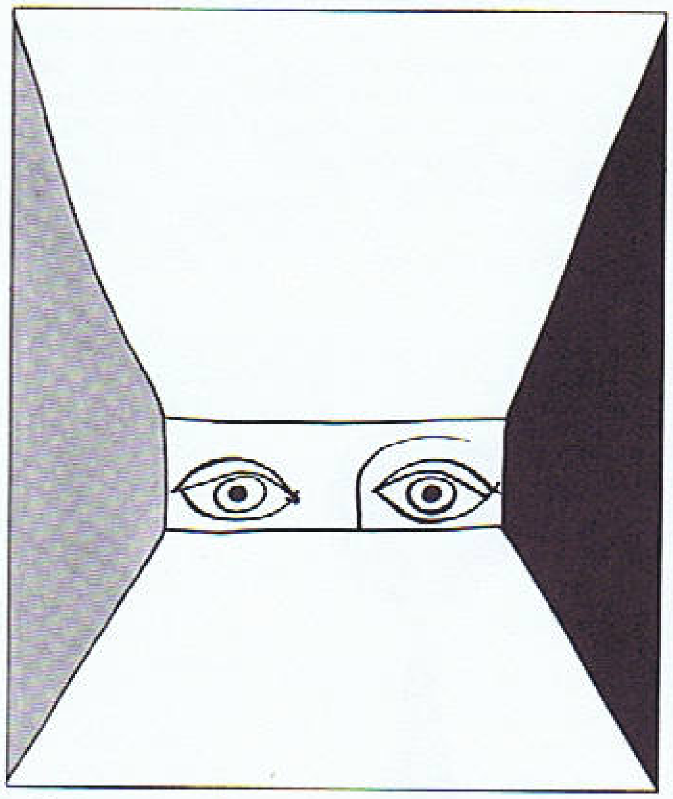
Getting to the point — slowly: There is a good deal of visual interest in this design with its winding, twisting, linear movement. The curving, snakelike motion attracts our attention but it also slows up the process of communication. However, this approach has its uses.



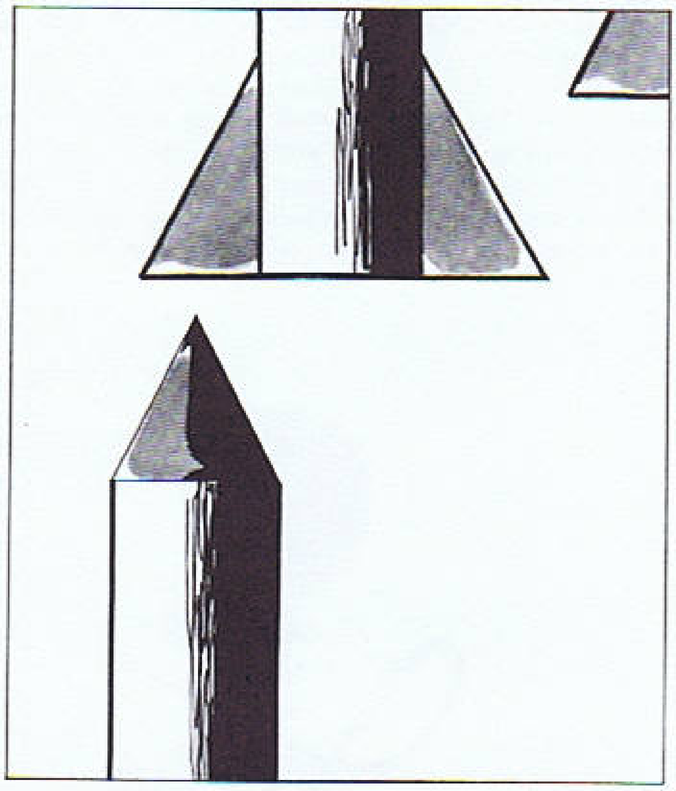
Getting to the point — fast: The direct approach goes right to the point with simplicity, avoiding all detours. In this case a quick, poster-like message is needed and this does the trick. It depends on design rather than techniques to deliver its message with the speed of a bullet.

At a glance — translating words into pictures

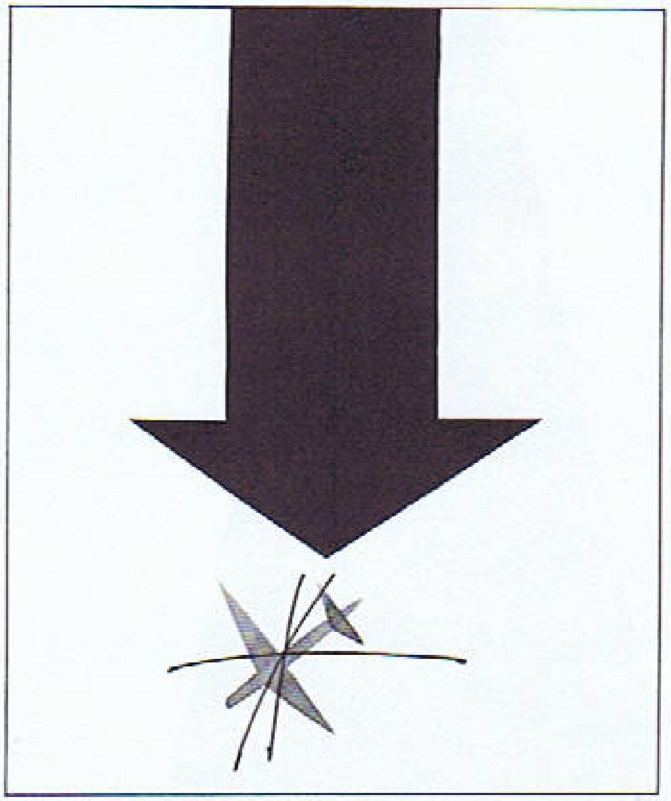
A telegram always commands more attention than a letter. And there are many times when a picture should have the dramatic punch of a telegram instead of the letter's detailed persuasion. In advertising, clear communication is vital. Finding the basic idea that will translate words into pictures is the first and all-important step in designing the ad. Once you have the idea, present it with simple force. On these two pages we show you some examples of how to do this. In each case we take a single word — it appears at the start of each caption — and interpret it in a simple design or picture.



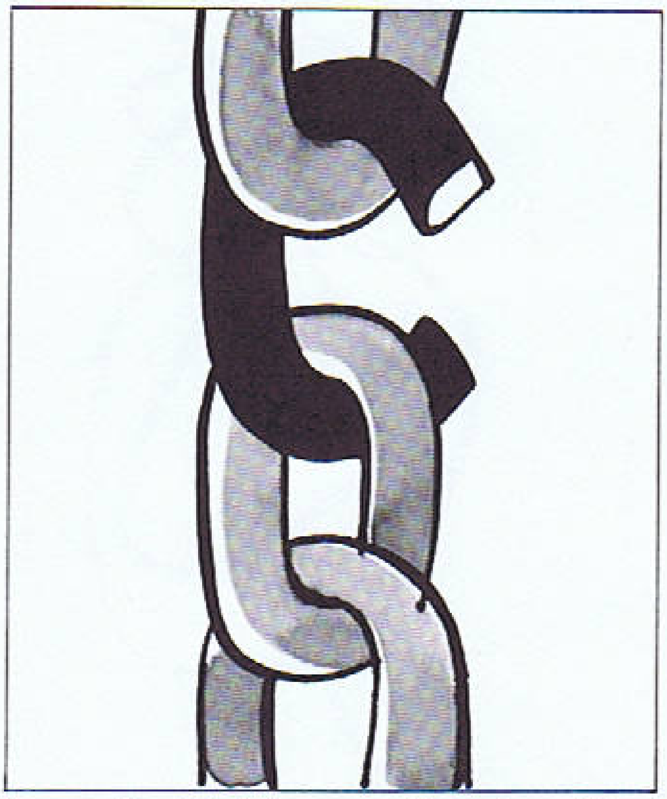
Look: Here a most obvious symbol (two eyes staring straight ahead) was chosen — but it was presented in an unexpected way. All the planes lead us back to those two eyes, which stare straight out at us as if through an opening in a box. It is finding the eyes in this unusual place that gives the symbol impact.



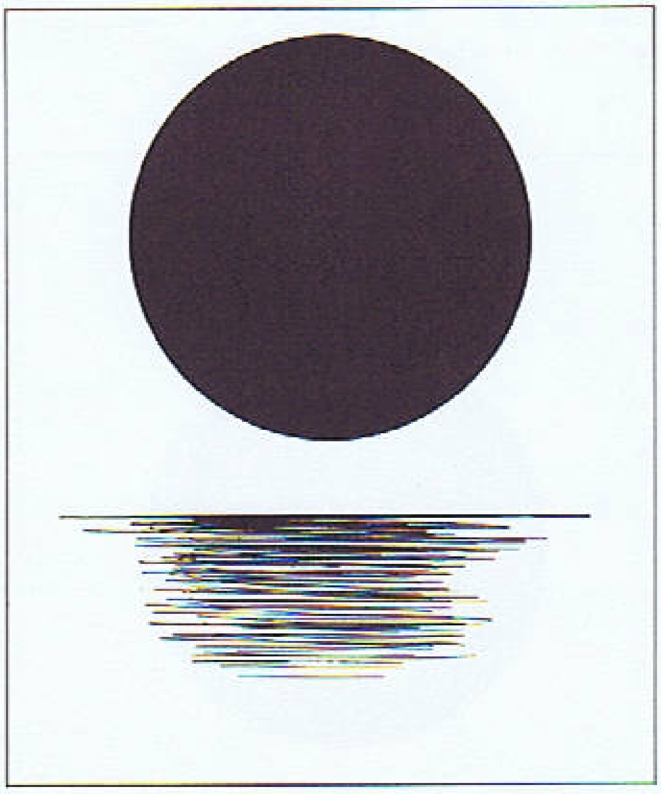
Up: The feeling of upward movement here is heightened because the rising form of the rocket is shown in three different positions. It is almost like a stop-action film in which you actually see the rocket move up — first its head and middle section move past your eyes, then its rear section, and finally the tip of the tail.



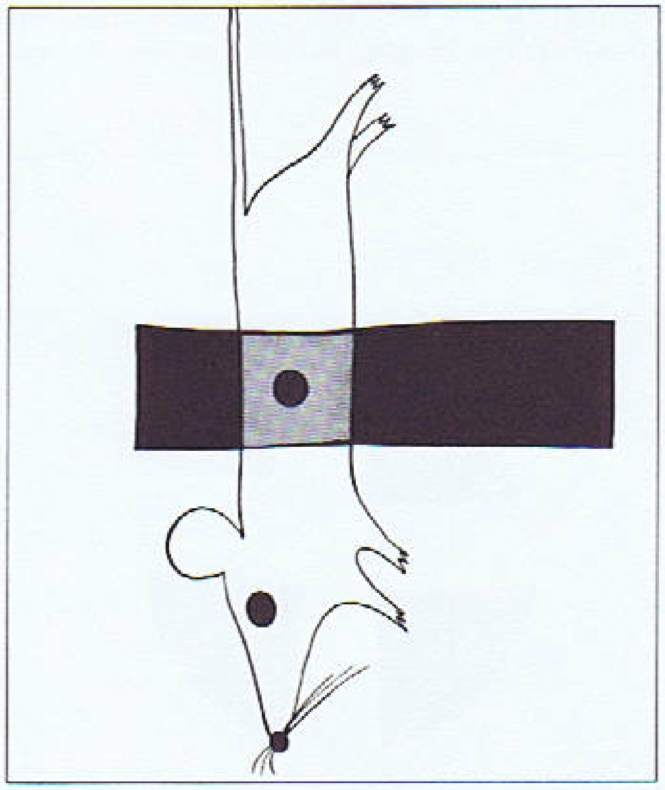
Down: Here the thrust of the large black arrow points straight down from the top border and emphasizes the falling movement of the airplane. It creates a forceful, simple statement that no elaborate design could compete with in terms of a fast, clear message.



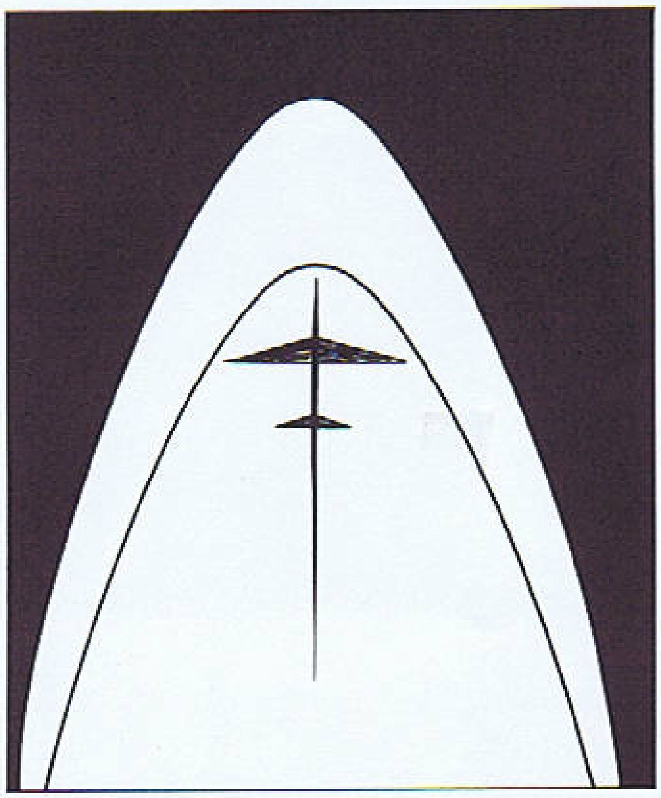
Escape: See how this simple but monumental design tells us quickly and clearly what is happening. The fairly complicated idea of escape or release is established immediately in our minds as soon as we see the one broken link. Basic designs like this communicate with great directness.



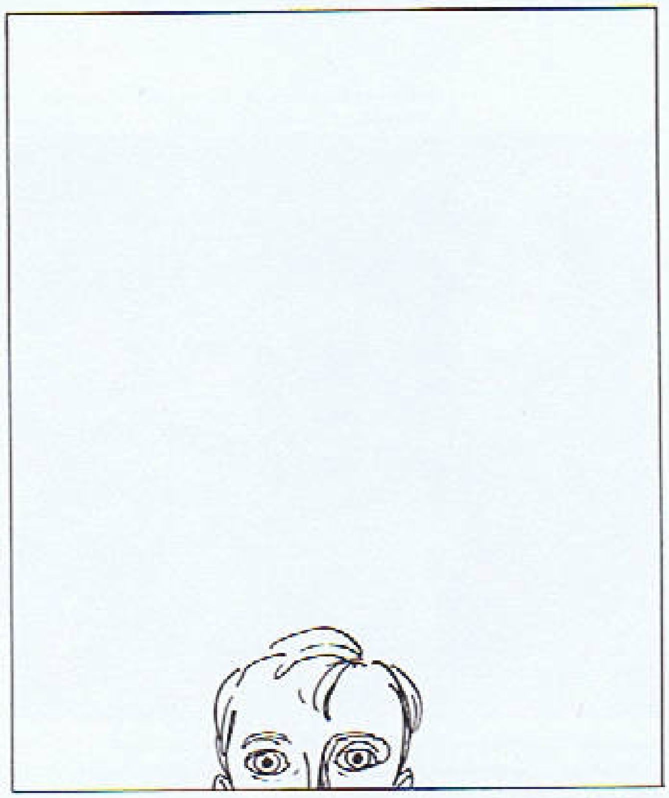
Suspense: The expected movement of a large, dark mass like this is downward, so when it hangs between sky and water it creates a feeling of suspense. We feel that something mysterious is going on in the atmosphere. It's all achieved by the proper placement of the two elements.



Research: Here is a different and interesting way to symbolize research without showing the usual test tubes, retorts and maze of glass tubing. The white mouse used in medical research is being held up for examination. The rectangle represents a glass slide used under the microscope.



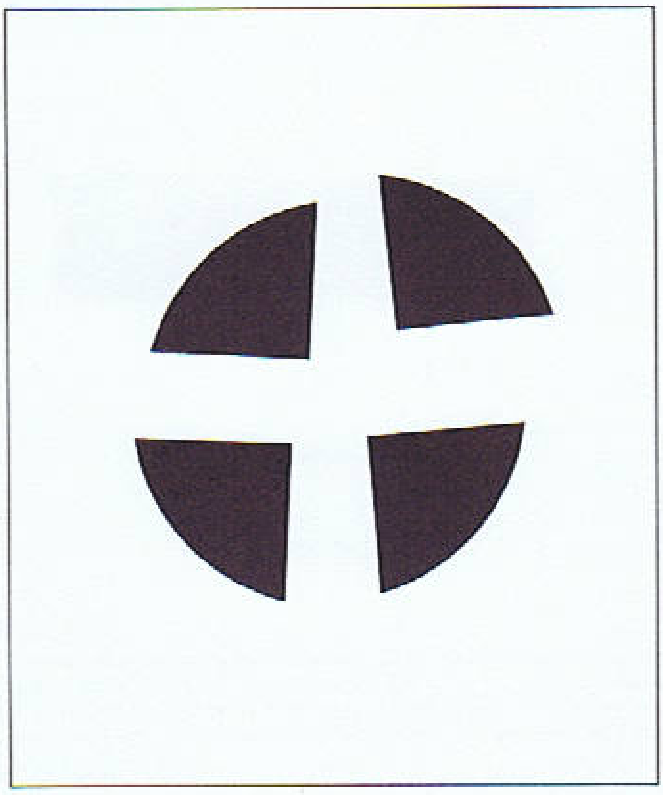
Speed: Here the main impression of speed is obtained by the lines of the shock waves which precede the airplane. These lines suggest supersonic speed — breaking the sound barrier — while the vertical direction suggests shooting upward through the atmosphere.



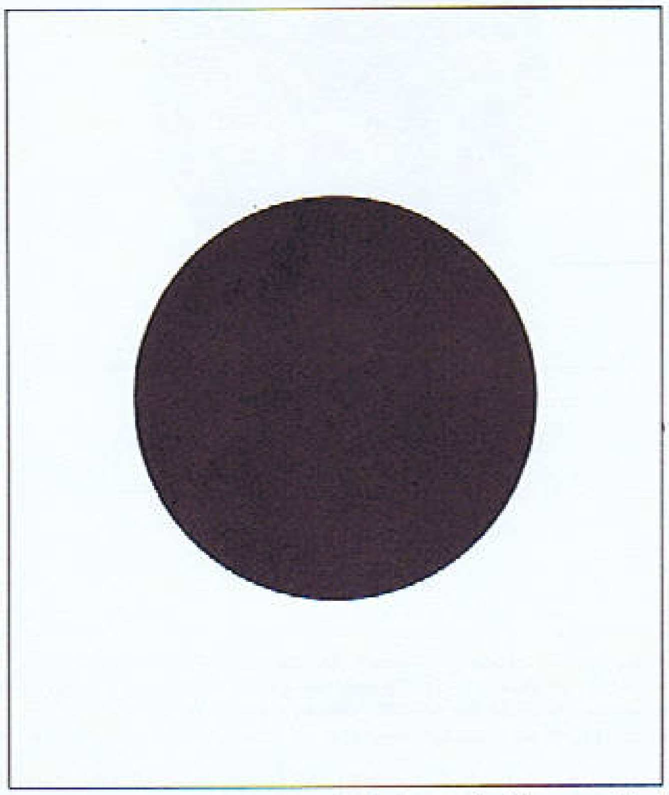
Lonely: Never be afraid to use empty space dramatically. Here, by dropping the figure almost out of the lower border, we isolate him in such a way that his loneliness is unmistakable.

Creating order or disorder

In the course of your day-to-day work as a designer, you are called on to solve many kinds of problems – to create many different effects. Although it may seem that order is part of everything you do, there are circumstances when you use the opposite feeling, disorder, to convey an idea. For example, a layout might be required to convey the chaos of war, fire, flood or a similar disaster. You should know how to suggest both order and disorder. The examples below show how simply and directly these contrasting ideas can be expressed, and the design principles to be kept in mind in creating each effect.

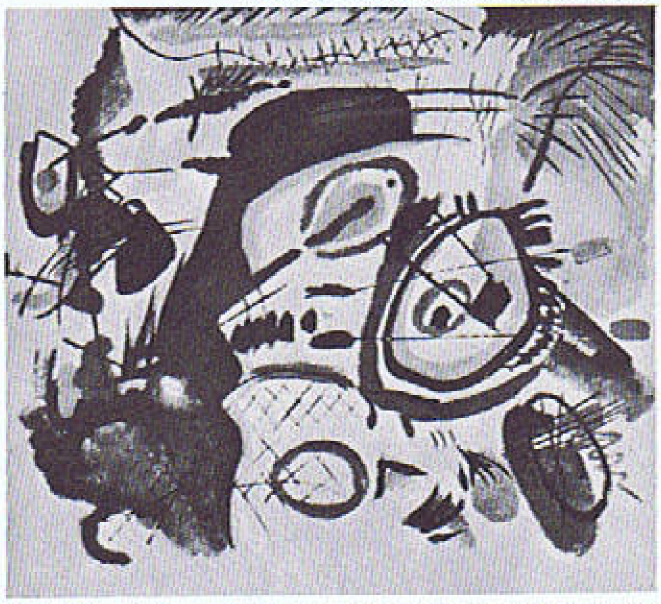


A symbol of separation – the breaking apart of the four parts of a circle – begins to suggest movement, a lack of stability and unity.



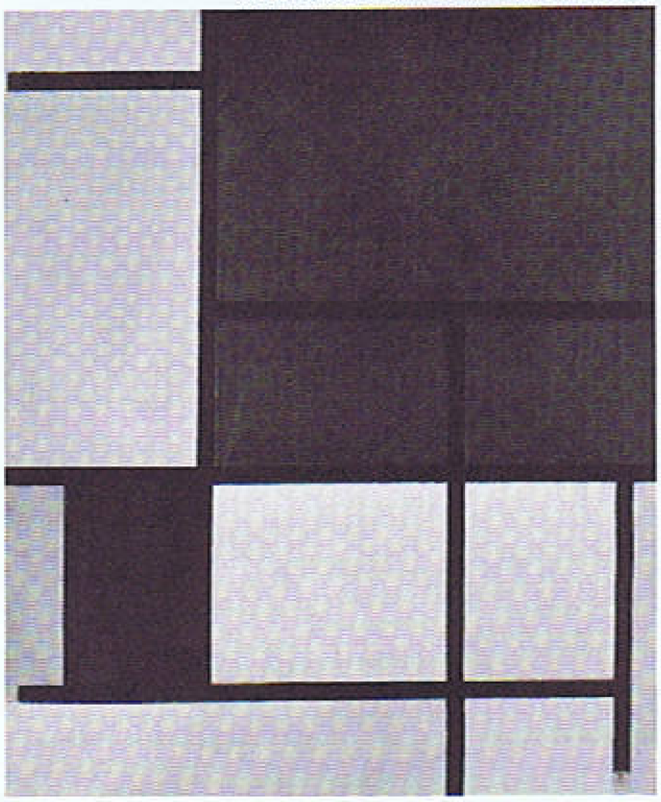
By contrast, this perfect circle with its flat dark tone is the ultimate symbol of unity. The form is whole and self-contained and, unlike the diagram at the left, there is no suggested movement or expansion away from the center.

Wassily Kandinsky, Composition 7, Fragment 1, Museum of Modern Art, Lillie P. Bliss Bequest



Kandinsky's painting carries the idea of separation suggested in the diagram above to a convincing conclusion. The picture is wild, disordered and exciting; it seems to lack any stable structure.

Piet Mondrian, Composition, 1921, Museum of Modern Art, lent by Mr. & Mrs. John L. Senior, Jr.

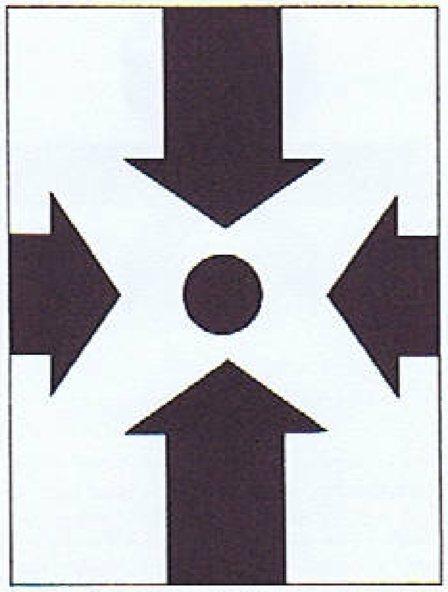


On the other hand, this painting by Mondrian is composed entirely of rectangles. It has the same calm quality of order as the circle above. The play of one right angle against another prevents any suggestion of movement.

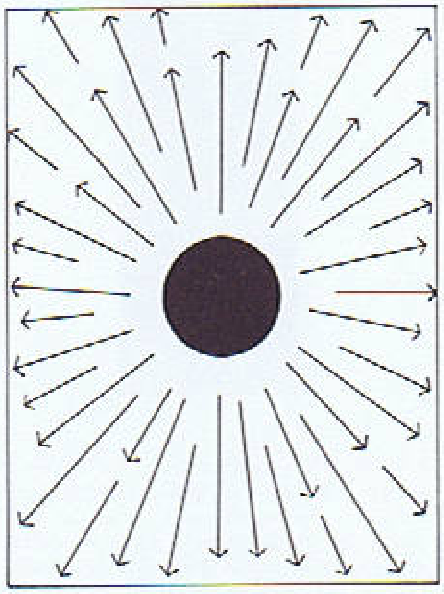
Controlling basic directions in a design

Control of movement is an important part of any design or layout, just as it is in pictorial composition. We select shapes and arrange our elements to move the viewer's eye around the design – actually direct it from one element to another. This movement itself can also be made the dominant theme of the design.

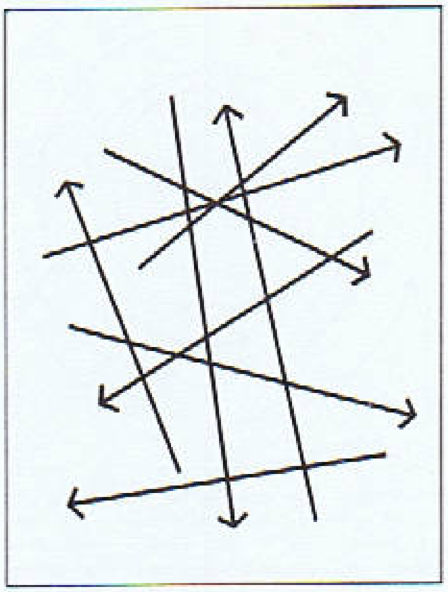
See – Observe – Remember



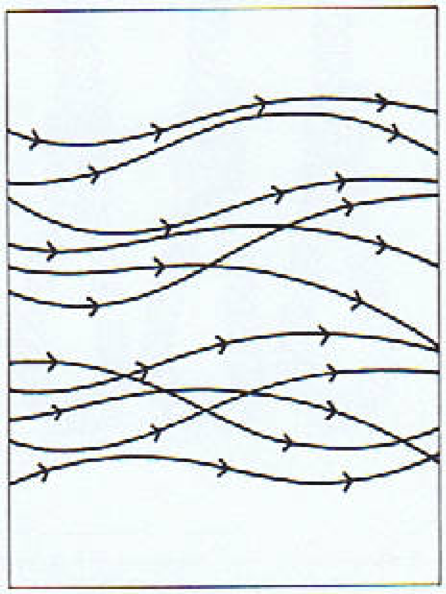
Converging: The small circle seems trapped by the heavy arrows converging on it like powerful trucks at an intersection.



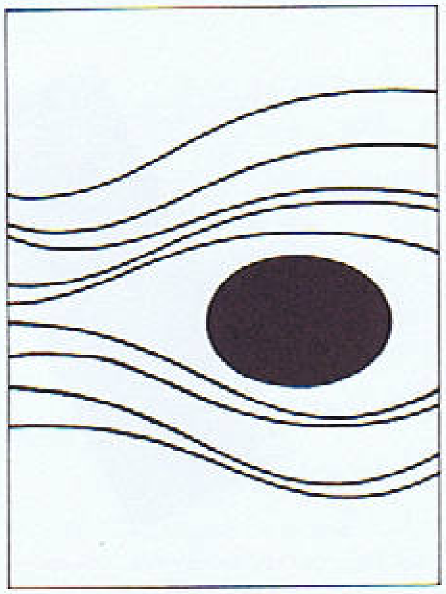
Diverging: Here the effect is just the opposite – the movement is explosive and the many radiating lines of the arrows shoot out from the center to the four sides of the picture.



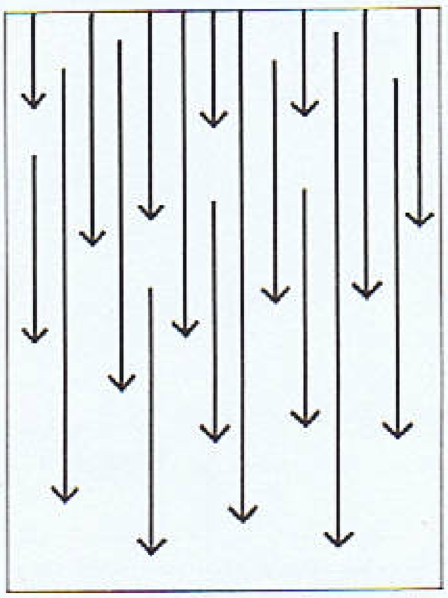
Going in all directions: Here is plain confusion with the arrowed lines going every which way. One movement cancels another.



Horizontal movement: Here the movement is generally horizontal. The flowing curves create a feeling of wavelike motion.

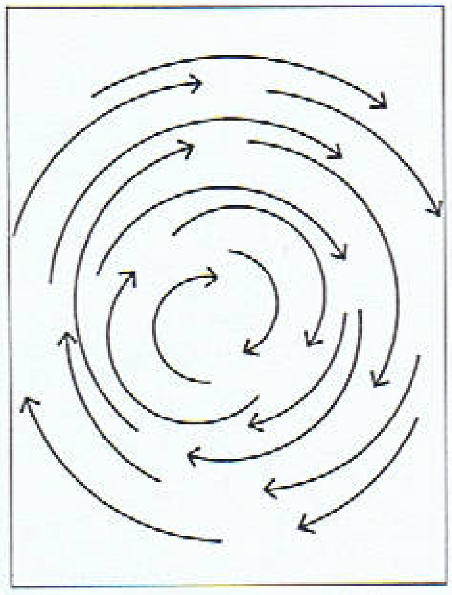


Creating a vacuum: Placing an object between a series of flowing curved lines gives the impression of a moving stream of air or water that bends around the obstruction.

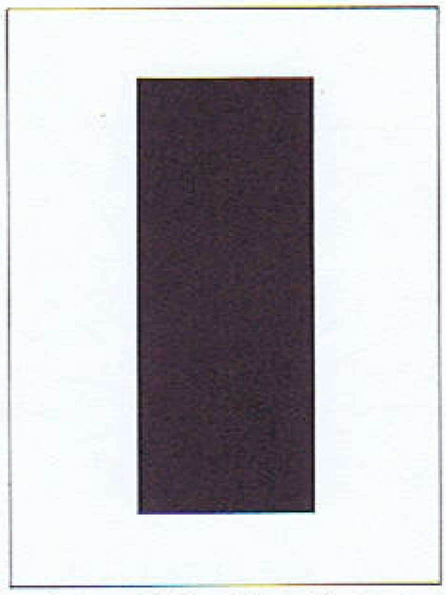


Falling: The repeated pattern of arrows creates an insistent downward movement that keeps drawing our eye to the bottom of the frame.

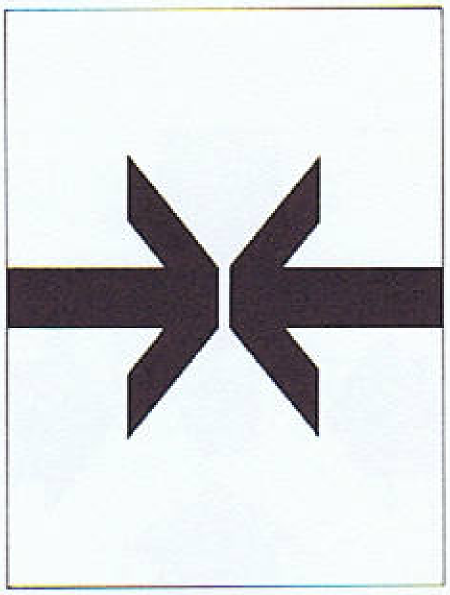
More symbolic effects



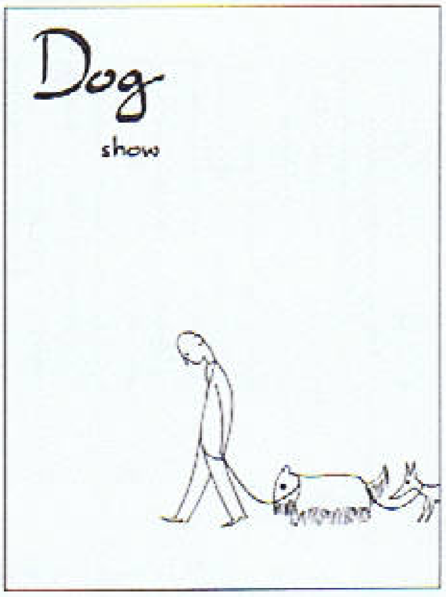
Rotation: This arrangement immediately suggests spinning — clockwise rotation — and there is a real sense of swift circular movement as these curved arrows follow each other around.



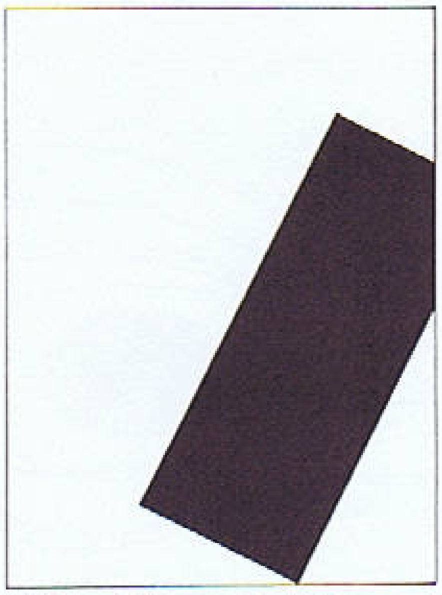
Static: A vertical form with a wide, firm base conveys no sense of movement — it is fixed, static. This is true whether it be a picture of a building or a column of type in the middle of a layout.



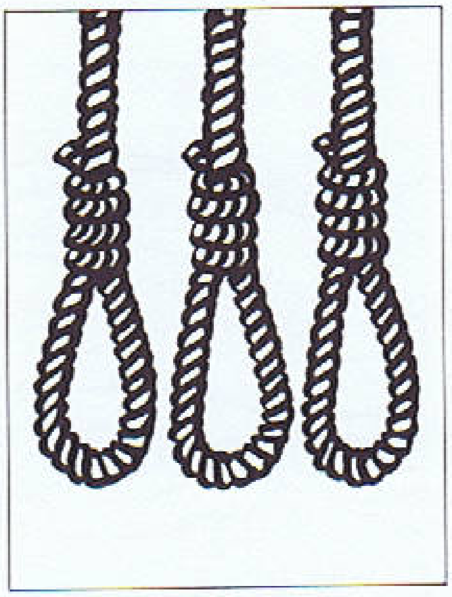
Conflict: Two forces meeting head-on from left and right we associate very quickly with conflict. There would be different effects if the direction were changed. For example, in a diagonal position the two arrows might suggest greater force.



Amusing: Although this is not a symbol like the other arrangements on this page, humor has its own symbolism and immediately establishes the character of this layout as light and gay.



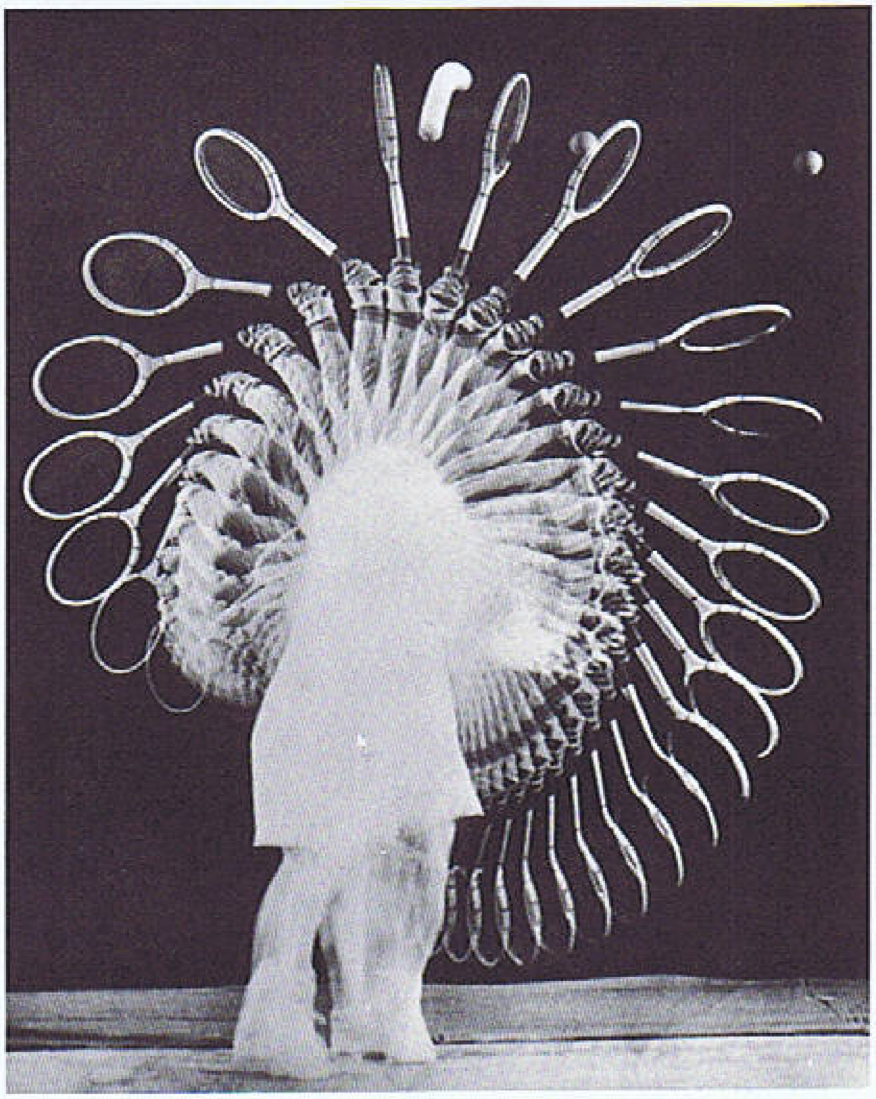
Unbalanced: The same rectangle that appeared so static in the diagram above now conveys a sense of instability as it falls to the right.



Realism: These three nooses convey a stark sense of drama and impending death. They have immediate meaning — strong and to the point.

Here's one example of a unique technique of photography. This is a stroboscopic photograph which creates the illusion of real motion in a still picture. Where movement is an integral part of the picture idea a multiple-exposure photo is well suited to the job.

Photo by Dr. Harold E. Edgerton



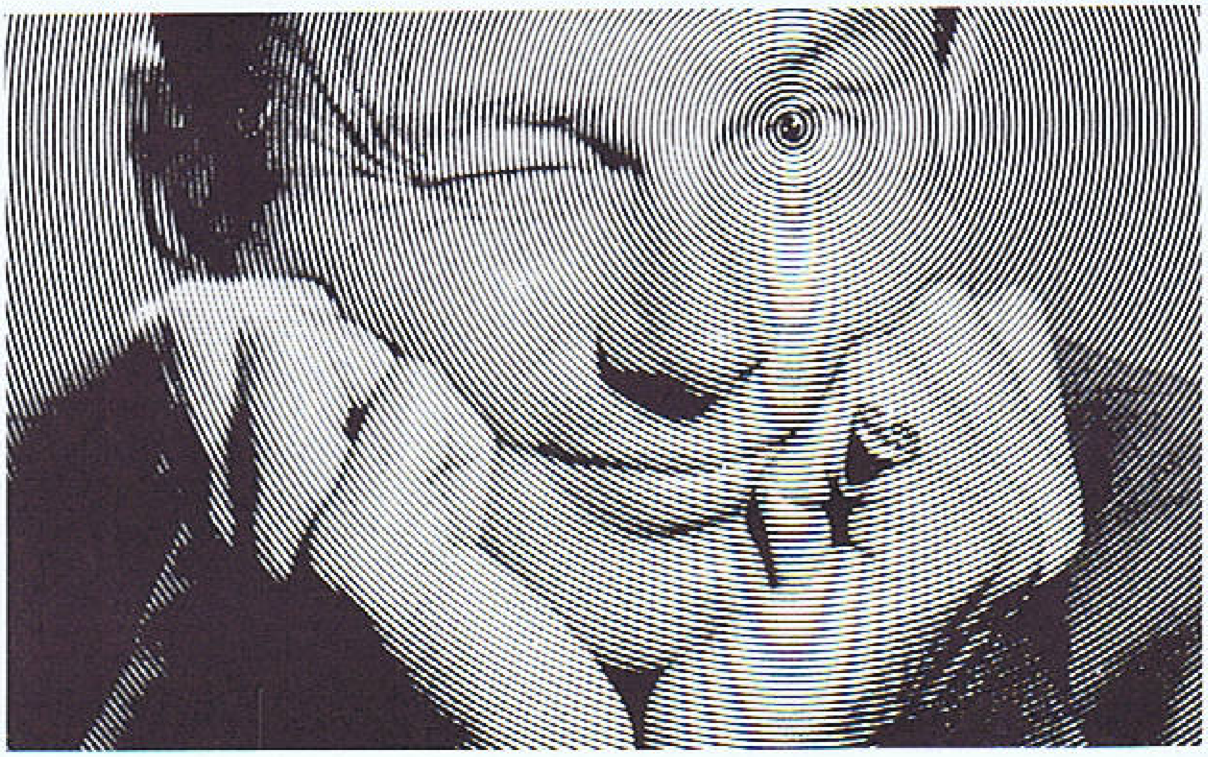
Special effects

The best designers will use any means they can think of to create the effect they want — to get across or strengthen the message of a design. For example, they are well aware of the unusual effects obtainable with special types of photography or printing.

The field of photography offers many striking and unusual design possibilities. Not only can the camera itself be used in imaginative and creative ways, but many ingenious effects can be achieved in the darkroom through developing and printing processes. Keep your eyes open for effects that can be "stoppers" and help communicate your idea.

You won't often use such effects because their application is limited. These pictures are simply to show you that your inspiration and even solutions to design problems will often come from the most unexpected sources.

Courtesy Edstan Studio



This is a technique in which the photoengraver uses a spiral pattern instead of the usual halftone screen. By placing the center of the spiral directly over the open eye it is sharply emphasized — it seems to vibrate and almost comes alive.

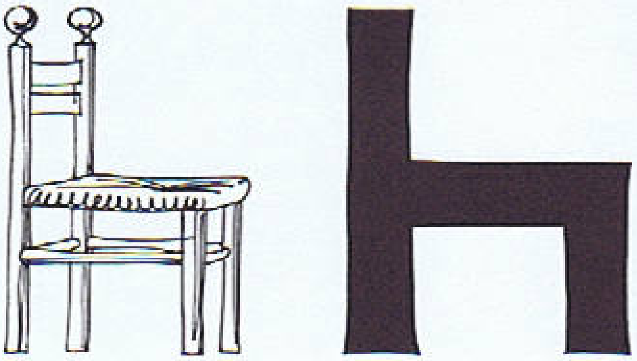
Symbols — and how to design them

Symbols have been an important means of communication since the earliest days of history. A flag is a symbol that identifies a nation; the cross and the crescent are prominent examples of symbols that identify religions. During the Middle Ages, when most people couldn't read or write, symbols were the only form of visual communication between the illiterate masses and the tradesmen. Symbols were hung outside shops to catch the people's attention and identify the bakery, tavern, blacksmith shop, etc. Common survivals of this practice are the three balls of the pawnshop and the striped pole outside the barbershop. Many businesses today are known by symbols or trademarks.

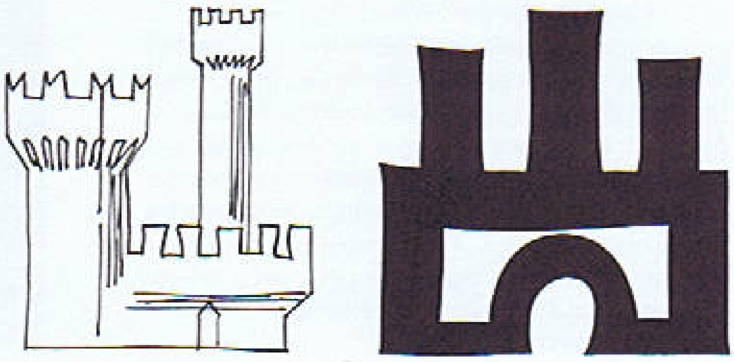
Symbols have a wide range of uses in design and advertising. Their most common characteristic is simplicity — for they must deliver their message with the utmost clarity and directness.

In developing a symbol, you select the most characteristic features of an object. An object is recognized by its basic structure, so you start by leaving out its secondary features and details. You must also be sure to choose a view that reveals this structure. The chair on this page is a good example of what we mean. As a symbol, it is viewed from the side and is represented by just three lines. Anything much more complicated would be a picture rather than a symbol.

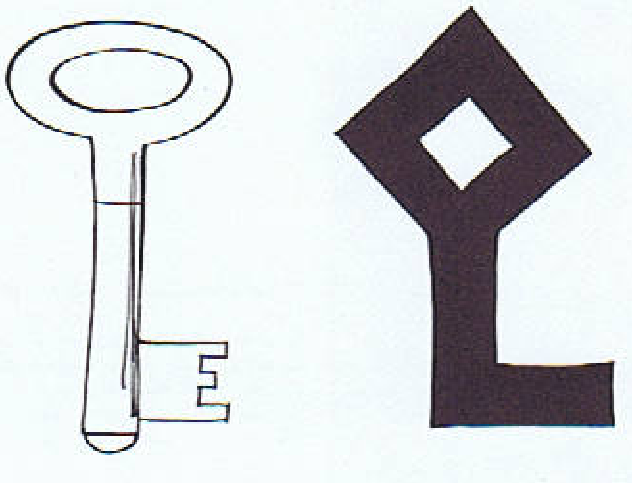
Study the objects on these pages and see how the accompanying symbols, some of which go back to medieval times, were derived from them. They represent the kind of thinking you must do when you develop symbols in your own work.



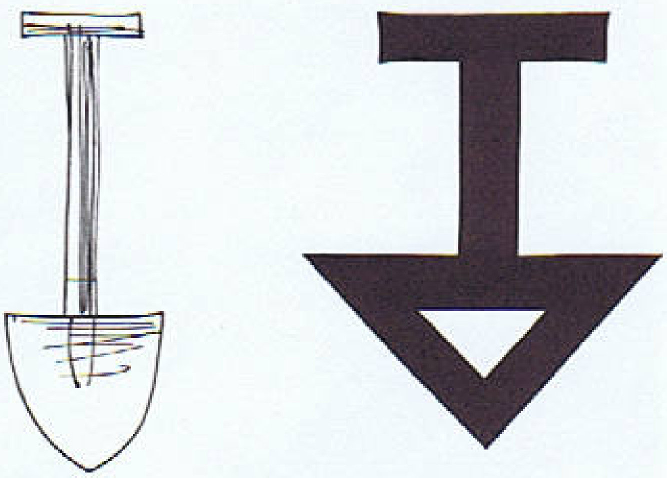
Chair



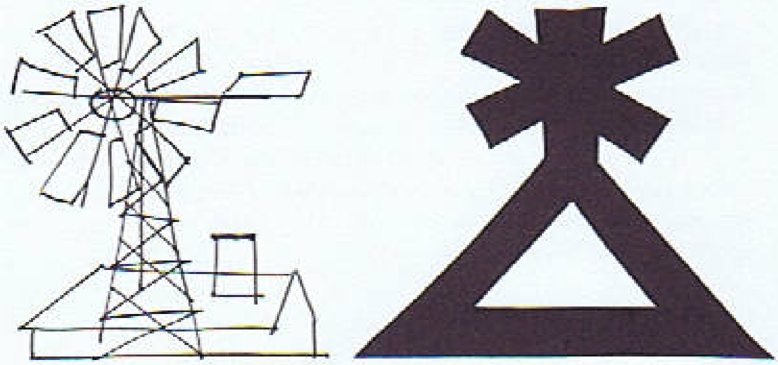
Medieval city



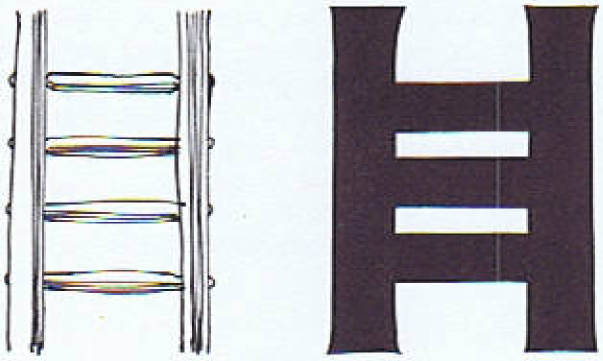
Key



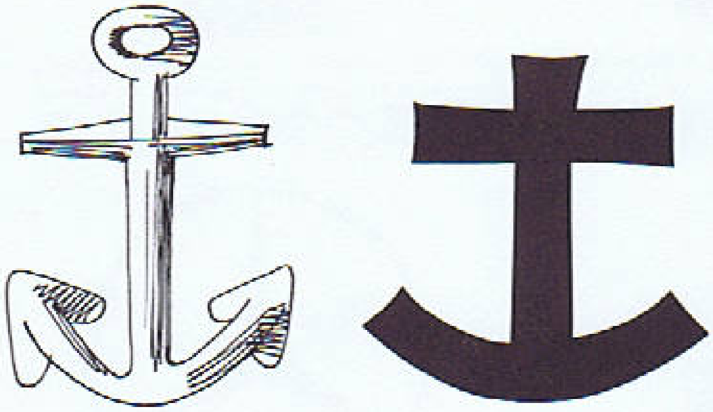
Spade



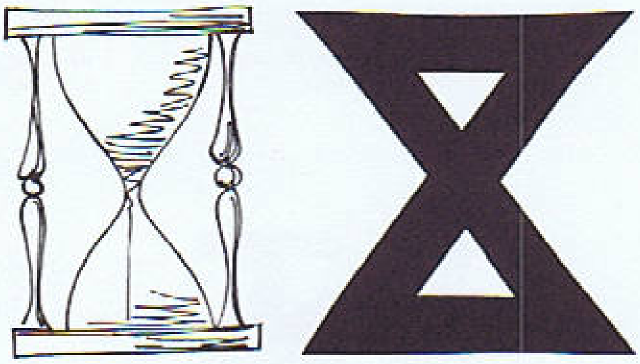
Windmill



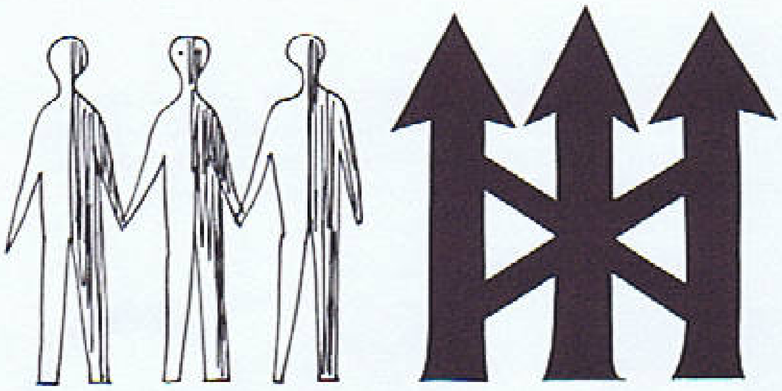
Ladder

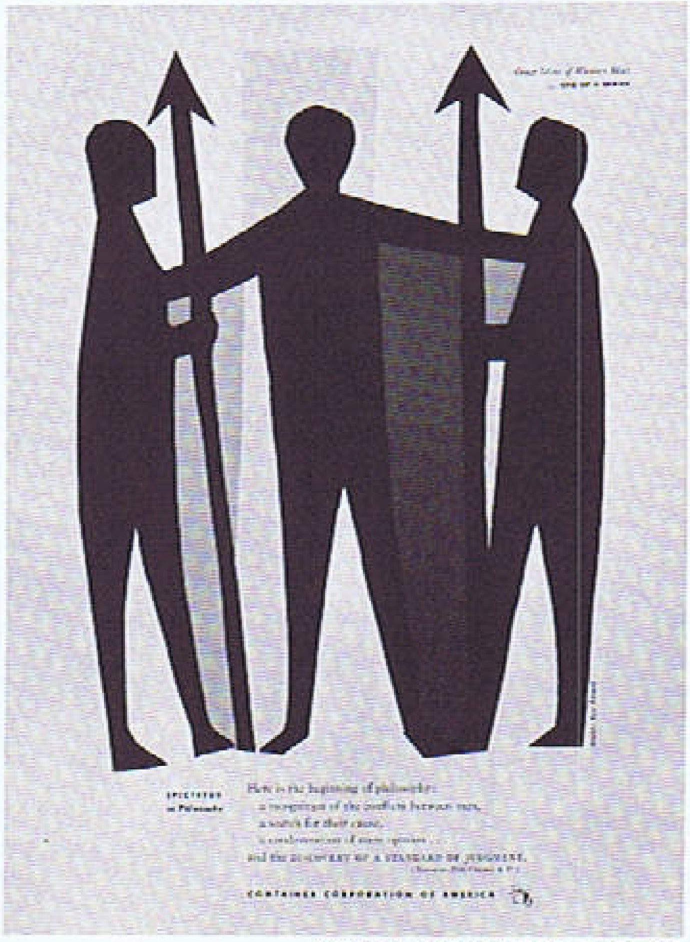


Anchor



Hourglass





Advertisement by Container Corp. of America from the series "Great Ideas of Western Man"

Adapting a symbol: Directly above is another medieval symbol, this one — unity. The distinguished designer Leo Lionni took this symbol and modified it *(right)* to create one of the most effective designs in the "Great Ideas of Western Man" series. His changes, cleverly made to carry out the basic copy idea of judgment and conciliation, still retain the strength of the original symbol.

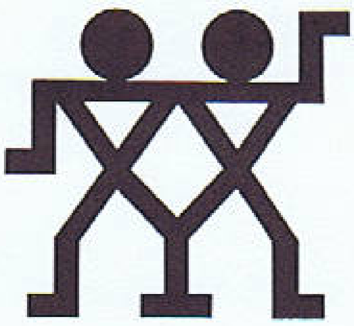
Trademarks — corporate symbols

The modern corporate trademark is today's equivalent of the old-time tradesman's sign. It has the same purpose: to identify the company immediately. Therefore its design must catch the eye of the viewer, and be simple enough for him to remember and recognize. If the trademark can also suggest the quality of the firm's service or product, so much the better.

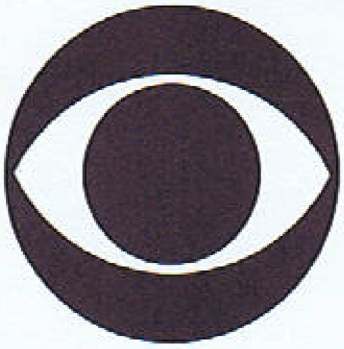
When designing a trademark, you have considerable leeway. You can use a fairly literal picture of the company's product, a realistic symbol, a logotype of a distinctively designed name or initials, an abstract shape — or any combination of these. But your result must be unique . . . original . . . simple. And it must identify the company with the utmost clarity.

Remember that your trademark will have to be adaptable to many different uses. It must reproduce well for packages, stationery, billboards, television and other mediums. It has to show up effectively in color or black and white — and retain its unique identity even when drastically reduced in size. All of the designs below meet these requirements admirably.

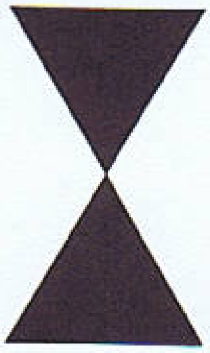
It takes a long time — and a lot of advertising money — to teach the public to identify a trademark. So when you design one, aim at permanence. Do one that can apply to any future products as well as those the firm now turns out. The trademark should be in a style that will not date, so that the company can use it for a long period. Simplicity ages well. Some of the trademarks here are more than forty years old — yet they seem as contemporary as if they had been created yesterday.



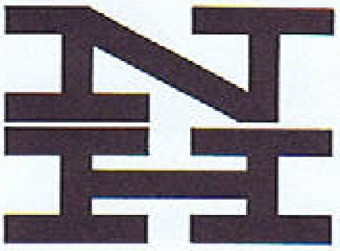
This symbol of twins is one of the classic trademarks in Europe. It has been used for over forty years by the Zwillingwerke (Twin Factories), which manufactures knives and scissors.



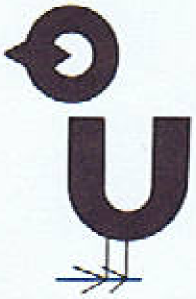
The CBS trademark is a perfect symbol for a television station. The stylized eye is so directly and simply designed, the conception so right, that this design will stay young for a long time.



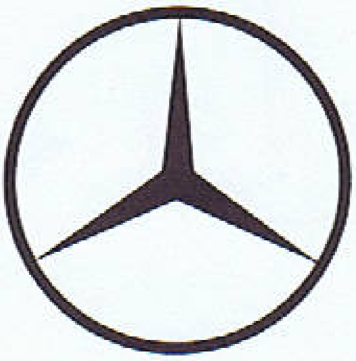
In the Alcoa Aluminum trademark the two triangles arranged in the form of an hourglass are a powerful symbol which represents timeless achievement.



In the trademark of the New Haven Railroad the serif letter forms, particularly the H, remind us of the cross-sectional shape of the railroad track itself. This is a good example of creative lettering.



This gay little bird makes a suitable trademark for a Japanese toy company.



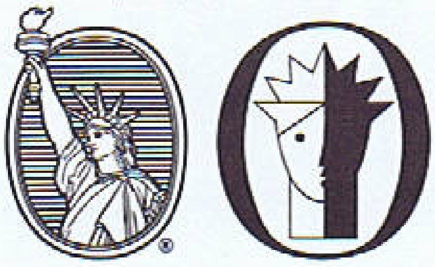
The symbol of the Mercedes-Benz automobile is one of the most graceful and at the same time powerful of all trademarks. The idea of a star enclosed in the steering wheel is highly appropriate.

Rejuvenating trademarks

With time, a company may decide its trademark needs updating. This does not mean that the old symbol, with its dearly bought identification value, should be discarded. Instead, you must retain the character of the trademark but make it look contemporary.

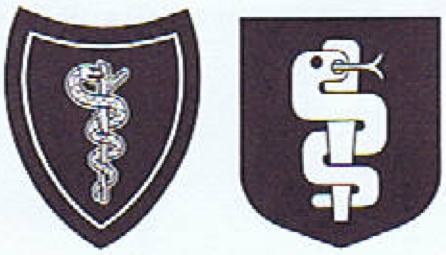
Let's take three famous trademarks and consider how we might rejuvenate them. Each has great validity in its present form — we are merely demonstrating the approach that might be used if the company wanted to redesign the trademark.

Courtesy Liberty Mutual Insurance Co.



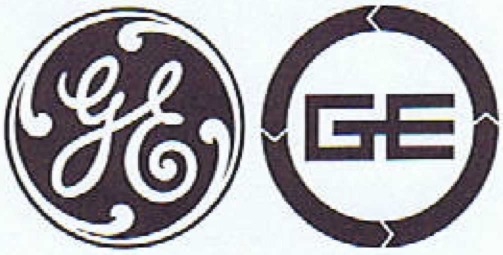
At left you see the present trademark, at right the "rejuvenation." Merely the head of Miss Liberty is kept in the new version. The strong contrast of light and dark forms a clean, bold design.

Courtesy United Medical Service, Inc.



Our new Blue Shield symbol is essentially simpler than the present one. Without the thin white border the shield appears stronger. The characteristic shape of the snake is all we need to identify it.

Courtesy General Electric Co.

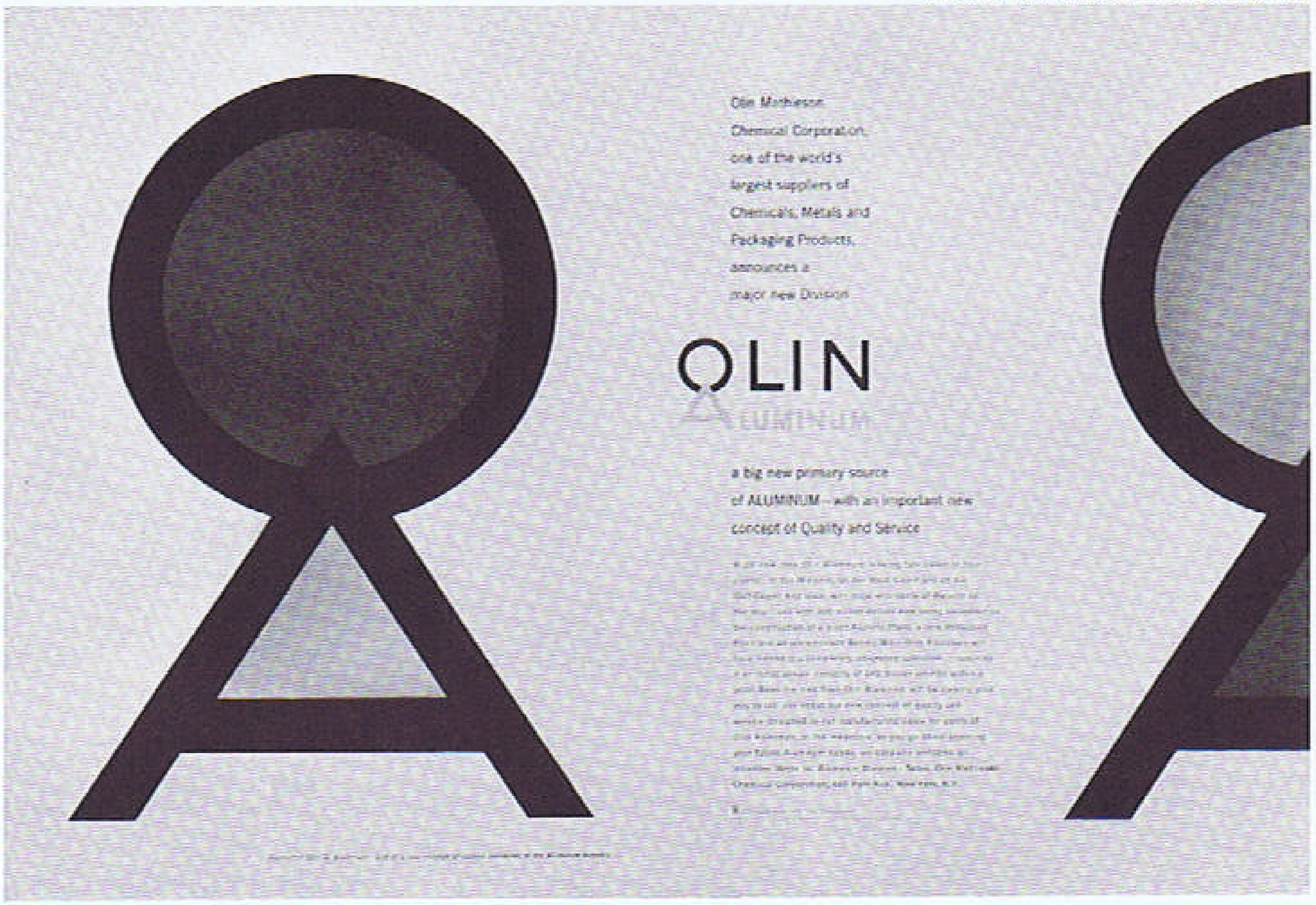


The essential letters are retained. But, by substituting block letters for the script and a smooth circle for the scrollwork, and reversing the values, we create a version with a crisp, modern look.

Establishing a corporate trademark

The problem here was to introduce a new corporate symbol for a new division of the Olin Mathieson Chemical Corporation – Olin Aluminum. The plan was to take full advantage of the power of repetition, using the trademark itself as the repeated motif. This trademark was to be featured in all ads of the campaign – so that the public would become familiar with the symbol. The important point was to give it impact – use size, color, and contrast to the fullest in order to plant the image in the public consciousness as strongly as possible.

Advertisements courtesy Olin Mathieson/Aluminum

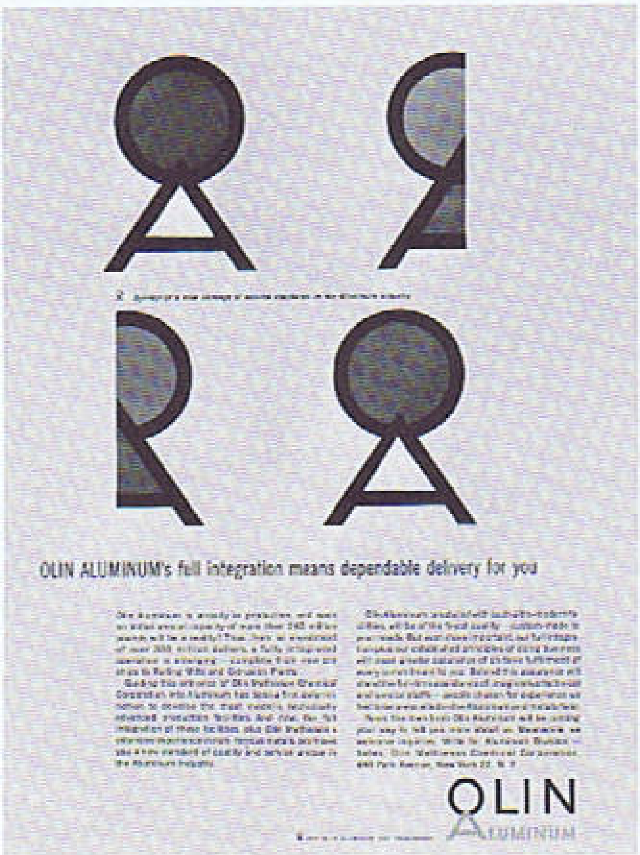


Olin Mathieson
Chemical Corporation,
one of the world's
largest suppliers of
Chemicals, Metals and
Packaging Products,
announces a
major new Division

OLIN
ALUMINUM

a big new primary source
of ALUMINUM – with an important new
concept of Quality and Service

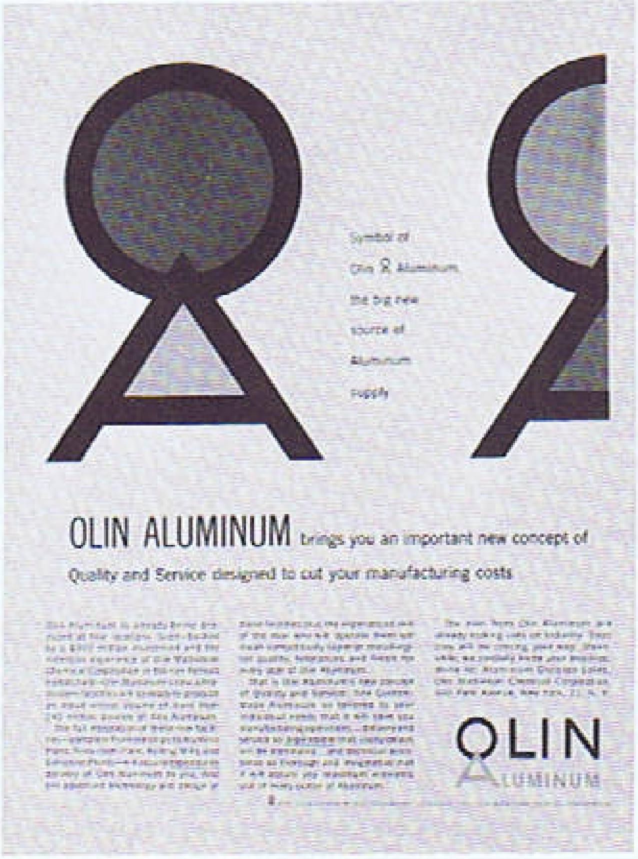
This is the first ad, which appeared as a two-page spread in national business and news magazines. In this case the aim was to achieve a shock effect – a "punch in the eye." The trademark was monumental in size, the letters were outlined in broad black bands and, for maximum impact, were filled in with bright red, yellow, and violet, here shown as gray tones. The trademark on the right-hand page of the spread is cropped to make it seem even larger.



OLIN ALUMINUM's full integration means dependable delivery for you

OLIN
ALUMINUM

This was designed for a single-page magazine ad. Two of the trademarks are cropped to suggest an allover "pattern" effect – as if this were a section of a piece of drapery. The colors were still bright red, yellow, and violet, and they were further strengthened by the black.

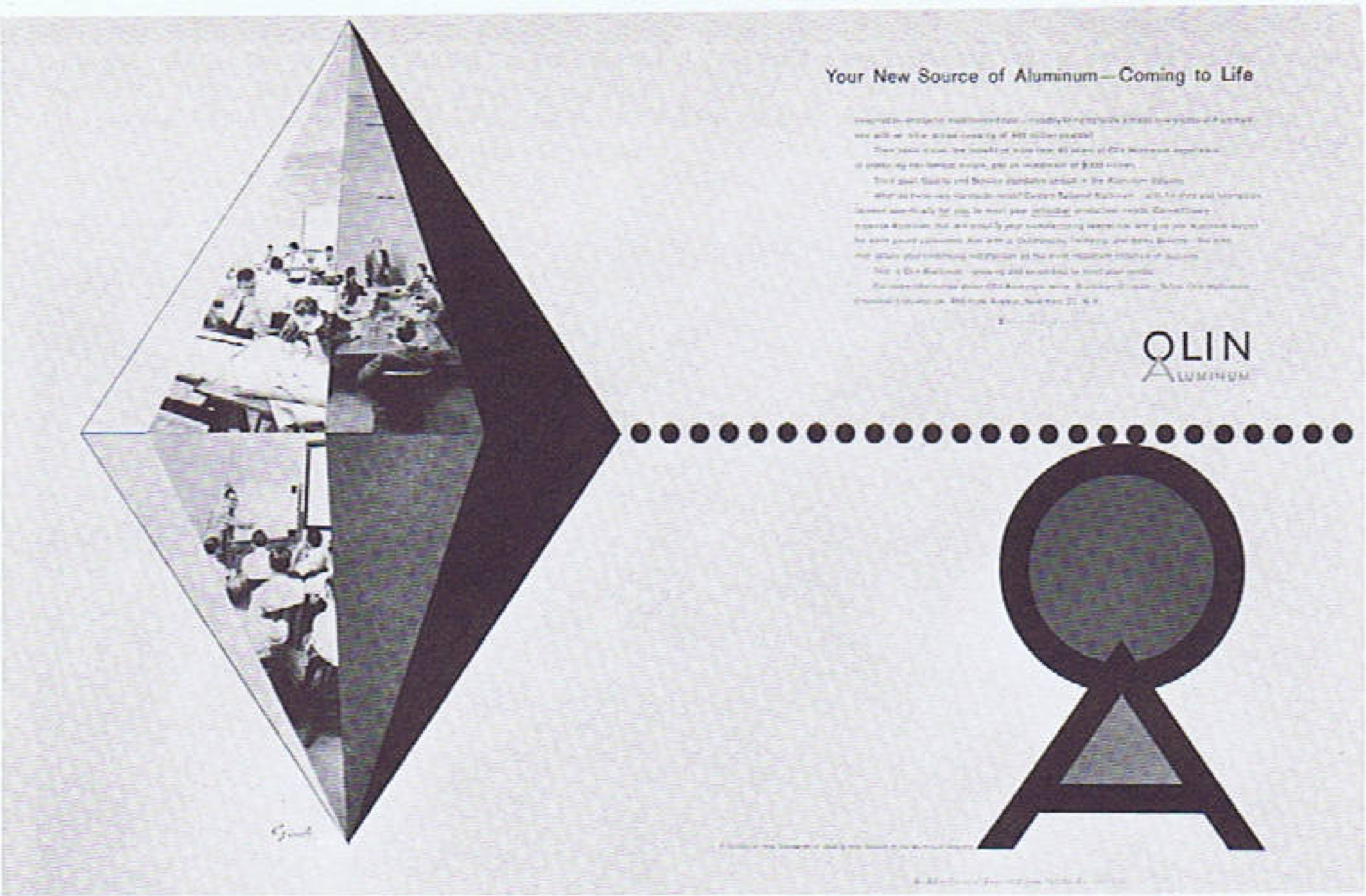


Symbol of
Olin ♀ Aluminum
the big new
source of
Aluminum
supply

OLIN ALUMINUM brings you an important new concept of Quality and Service designed to cut your manufacturing costs

OLIN
ALUMINUM

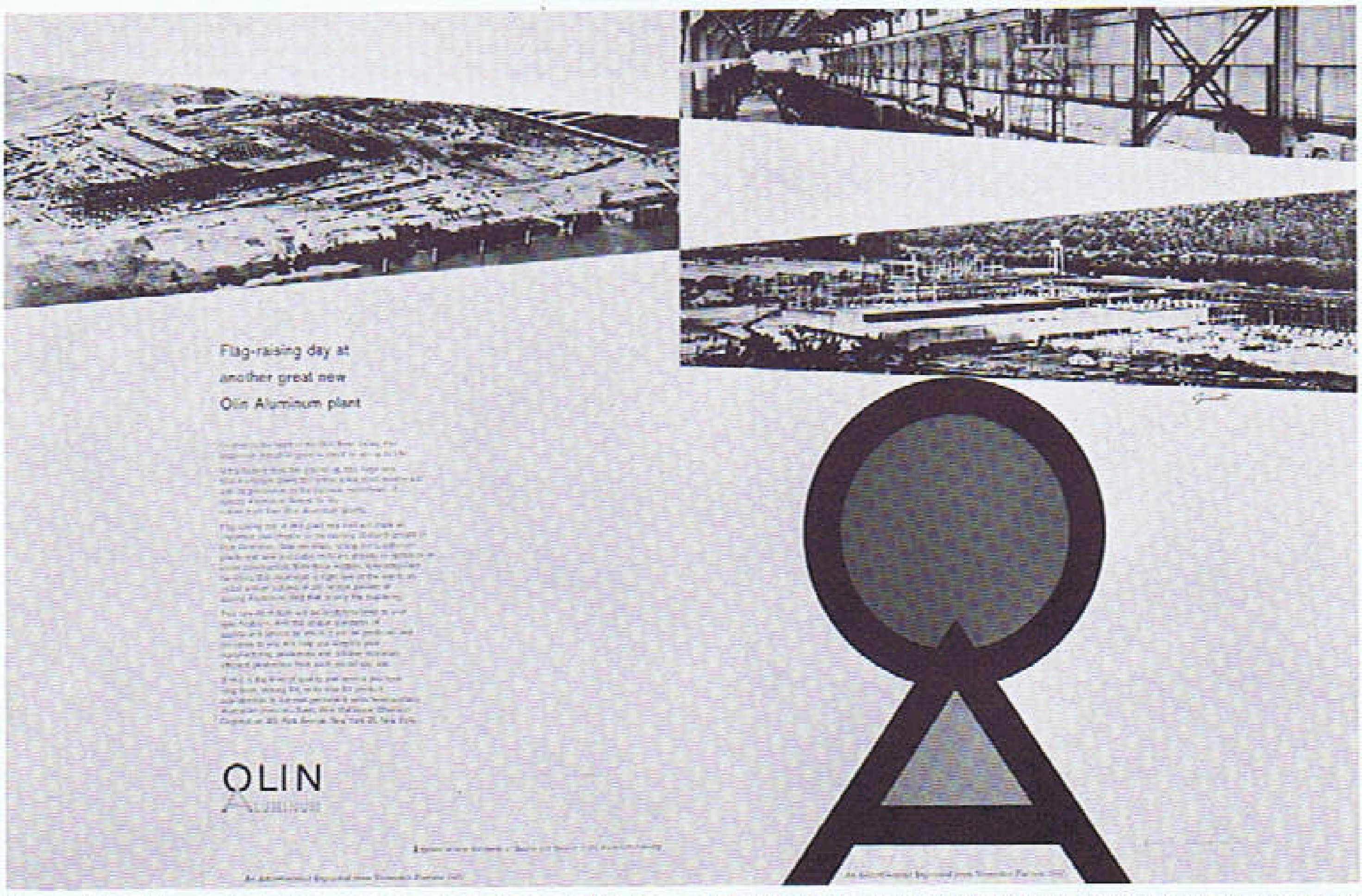
This single-page ad used the same pattern principle. As in the first ad, the trademark is cut off at the right and gives the impression of more trademarks moving in from outside the right margin. This cropping also creates a feeling of continuity and movement that arouses curiosity.


Your New Source of Aluminum—Coming to Life
OLIN
ALUMINUM

The client now felt that the trademark had been presented as forcefully as possible — the first series of ads had had its full impact. Therefore, in a second series, a new element was introduced with the trademark.

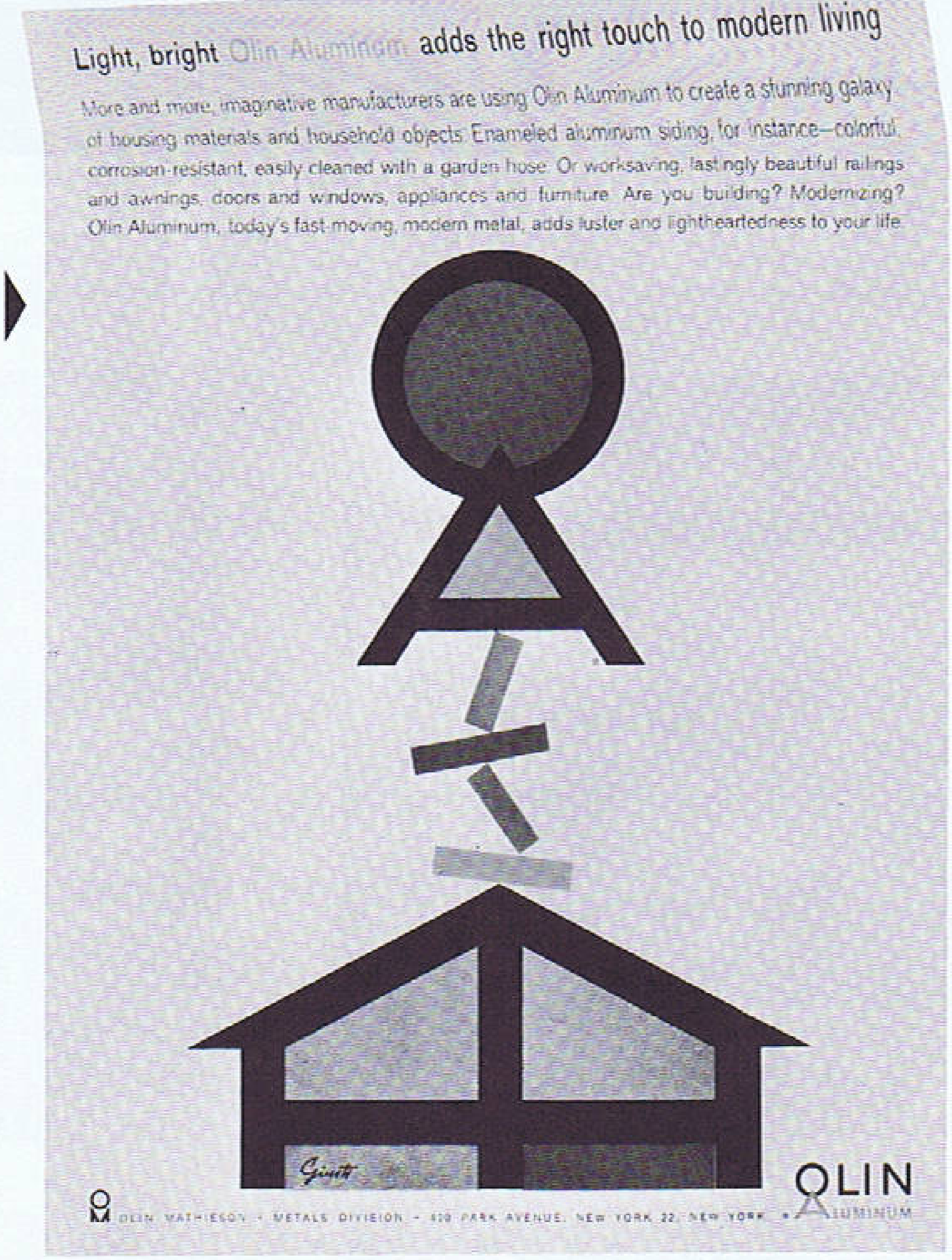
This two-page ad was designed to explain to the public the different activities connected with the starting of Olin's new industrial project — the architects making plans, the executive meetings, etc. To unify these pictures into a single unit, simple and arresting, the designer chose to enclose them within the shape of a diamond. This symbol, besides being decorative and unusual in shape, creates a feeling of accuracy, appropriate in an ad for an industrial company concerned with precision workmanship. The photographs on the diamond each had a different tint, giving the design a three-dimensional feeling. The problem of connecting the company activities and trademark was solved by the large dotted line.

Advertisements courtesy Olin Mathieson/Aluminum



Here, on this double-spread ad, photographs were shown of a new Olin Aluminum factory almost completed. The trademark continued to be the most prominent element in the ad — the violet and red were still inside the outlines, giving them great strength. The photographs were black and white with a light color tint.

This is a single-page ad emphasizing the use of Olin Aluminum for housing materials and household objects. Rectangles of aluminum (they were in bright, attractive colors in the original ad) come out of the trademark at the top and fall into the symbolic house, also gaily colored. Balancing the trademark over the roof suggests the lightness of this modern building material. Throughout the series the trademark has varied in size and color, but it has always been important — since the basic purpose of the campaign was to make this symbol, and what it stood for, familiar to the public.



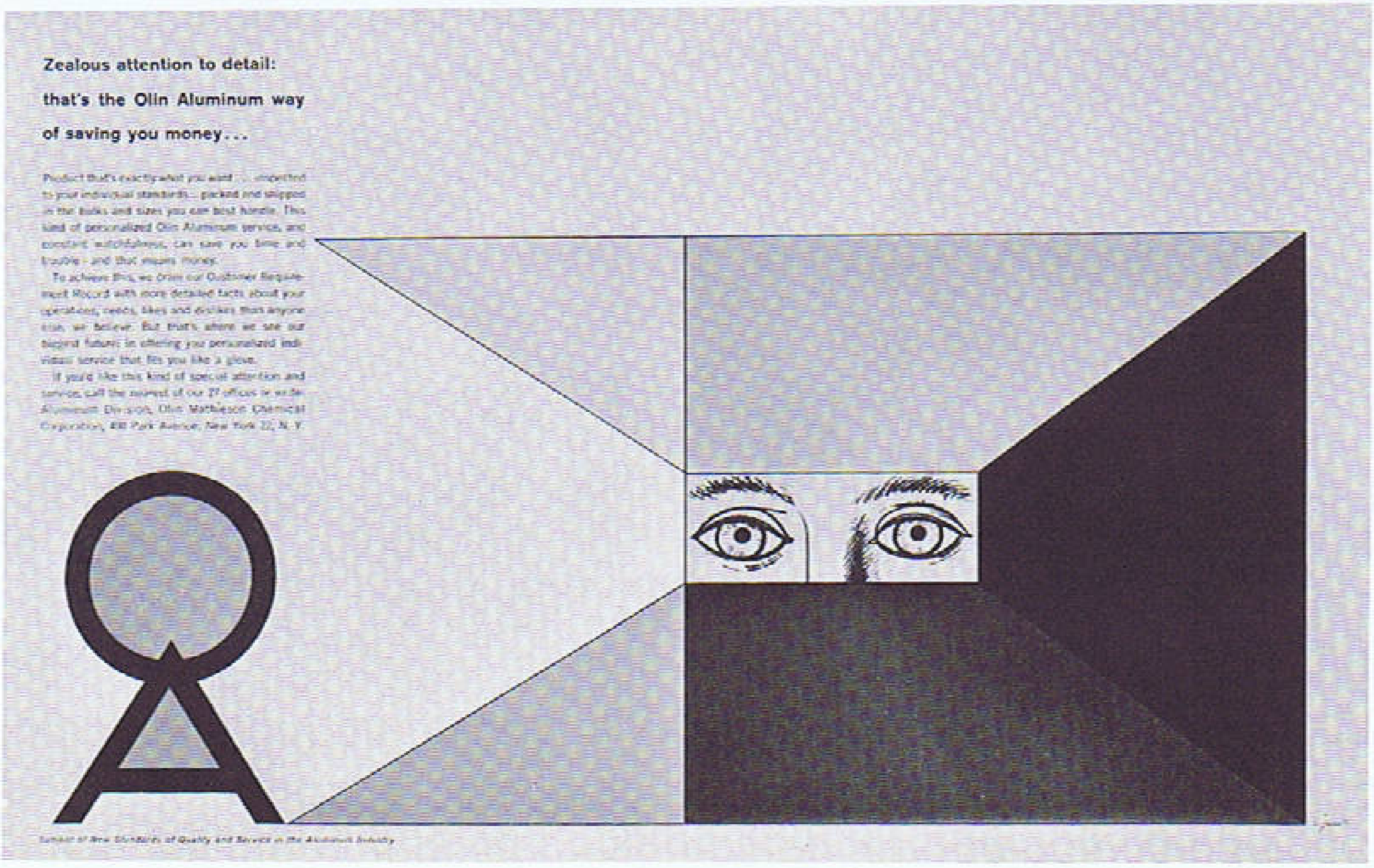
Light, bright Olin Aluminum adds the right touch to modern living

More and more, imaginative manufacturers are using Olin Aluminum to create a stunning galaxy of housing materials and household objects. Enameled aluminum siding, for instance—colorful, corrosion-resistant, easily cleaned with a garden hose. Or worksaving, lastingly beautiful railings and awnings, doors and windows, appliances and furniture. Are you building? Modernizing? Olin Aluminum, today's fast-moving, modern metal, adds luster and lightheartedness to your life.

OLIN MATHIESON • METALS DIVISION • 400 PARK AVENUE, NEW YORK 22, NEW YORK • OLIN ALUMINUM

In the next series of ads the trademark is gradually made less dominant. By now the company symbol has been fairly well established and other designs and pictures can be used as major motifs. In this double-page spread the staring eyes illustrate the headline "Zealous attention to detail." The wedge shape of white background at the left leads directly to the eyes. Bright, strong colors were used in the trademark, less brilliant ones in the design itself, and all were accented by the black shape to the right.

Advertisements courtesy Olin Mathieson/Aluminum



Zealous attention to detail:
that's the Olin Aluminum way
of saving you money . . .

Product that's exactly what you want . . . inspected to your individual standards . . . packed and shipped in the bulks and sizes you can best handle. This kind of personalized Olin Aluminum service, and constant watchfulness, can save you time and trouble - and that means money.

To achieve this, we draw our Customer Requirement Record with more detailed facts about your operations, needs, likes and dislikes than anyone else, we believe. But that's where we see our biggest future: in offering you personalized individual service that fits you like a glove.

If you'd like this kind of special attention and service, call the nearest of our 27 offices in wide Aluminum Division, Olin Mathieson Chemical Corporation, 400 Park Avenue, New York 22, N. Y.

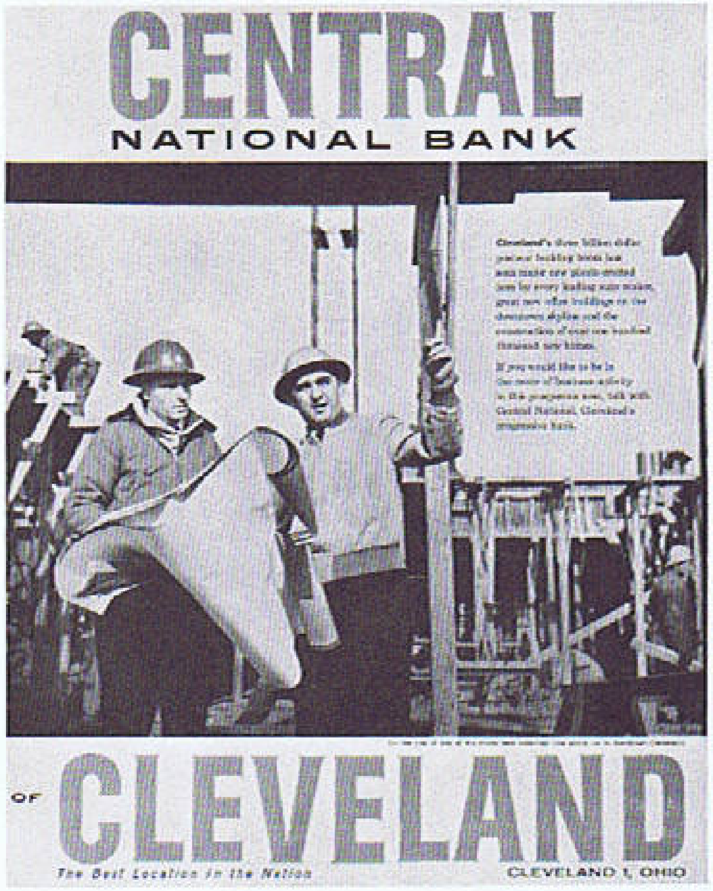
Symbol of New Standards of Quality and Service in the Aluminum Industry

Traditional and contemporary layouts

On these two pages we consider two contrasting kinds of layouts – the traditional and the contemporary. Each is quite different in its approach and each has its strong points.

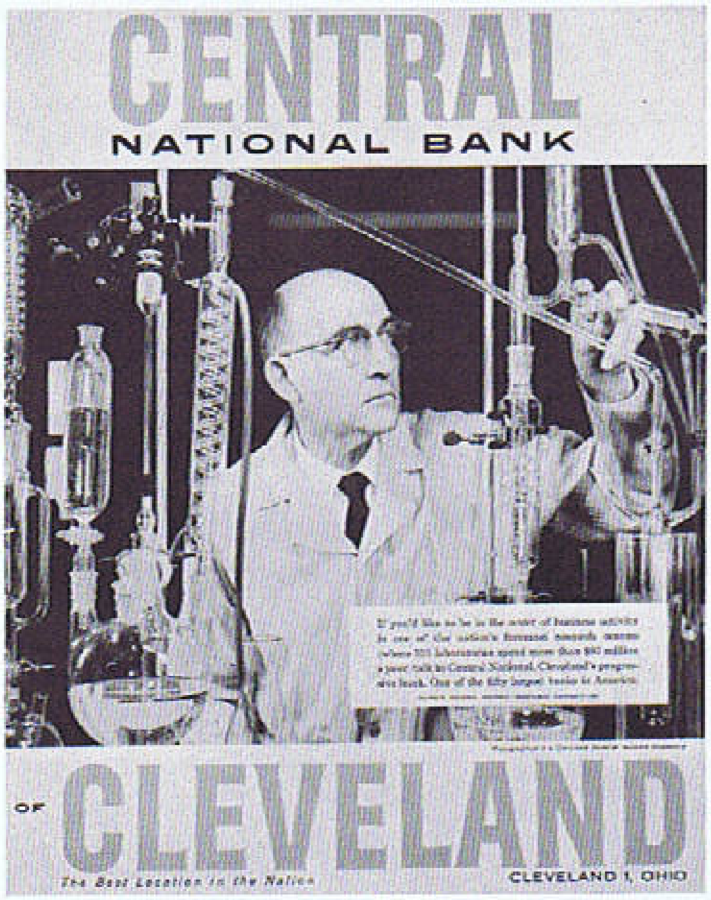
The layouts on this page are particularly interesting because all of them are ads for banks. The upper two stress the relationship of banking to construction – the lower two emphasize the bank's role in the chemical business. The two on the left are traditional layouts featuring a bold use of logotype and photographs that deliver their message clearly and forcefully. The ads on the right rely on strong, symbolic designs placed directly in the middle of the layout with plenty of white space and a smaller, more modest logotype.

Courtesy Central National Bank of Cleveland



CENTRAL
NATIONAL BANK
OF CLEVELAND
The Best Location in the Nation
CLEVELAND 1, OHIO

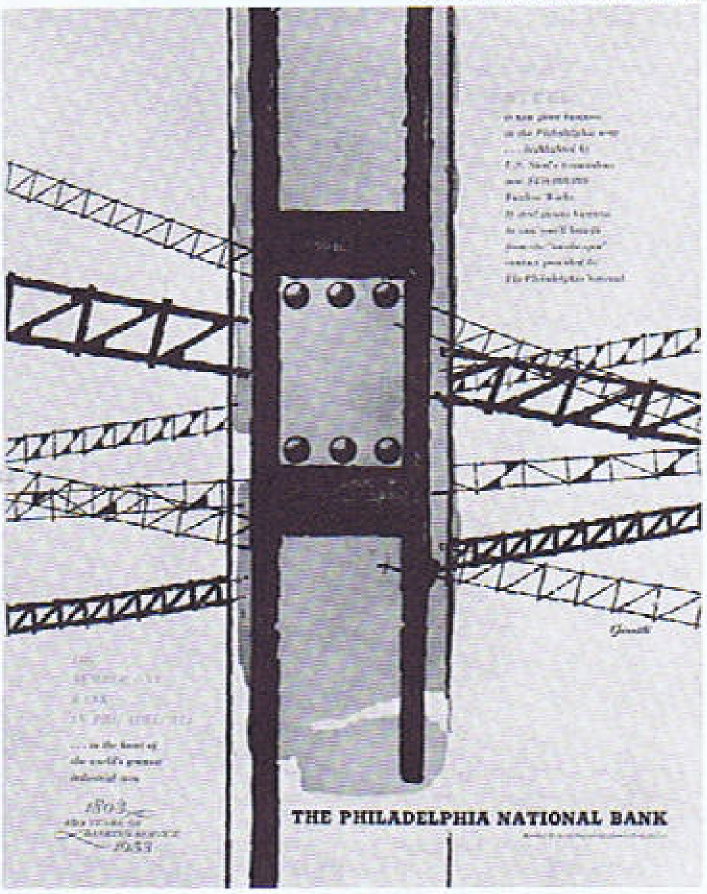
Courtesy Central National Bank of Cleveland



CENTRAL
NATIONAL BANK
OF CLEVELAND
The Best Location in the Nation
CLEVELAND 1, OHIO

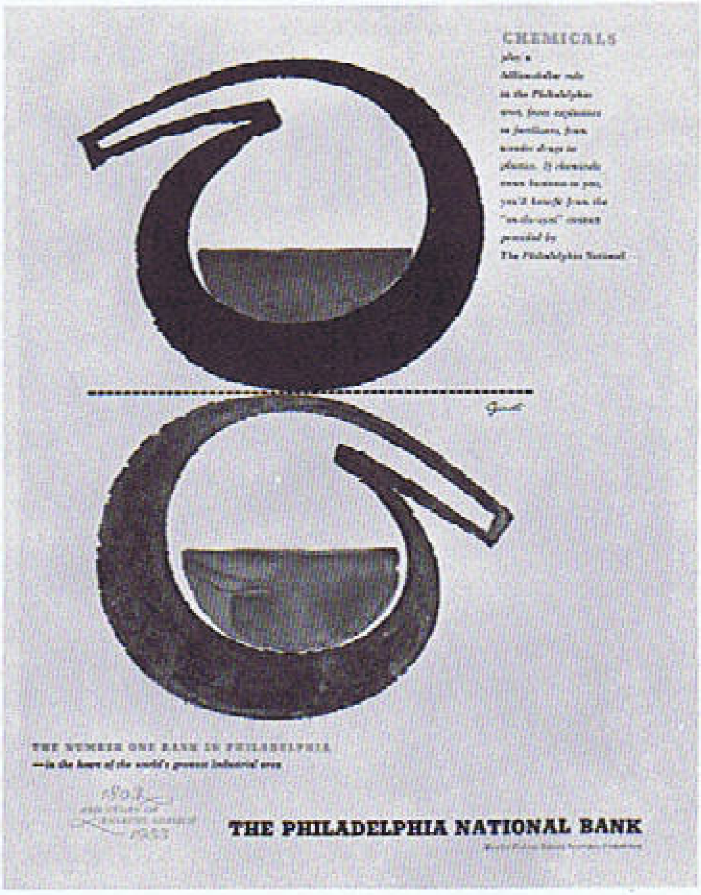
Traditional: These two ads rely chiefly on size for impact and attention. The pictures support the copy idea of being in the center of the busy, thriving area of Cleveland. The monumental scale of the pictures and type in these ads gives great visual impact – a sense of hugeness on the page suggests a similar hugeness of the businesses and of the bank's capacity to serve these industrial giants.

Courtesy Philadelphia National Bank



THE PHILADELPHIA NATIONAL BANK

Courtesy Philadelphia National Bank



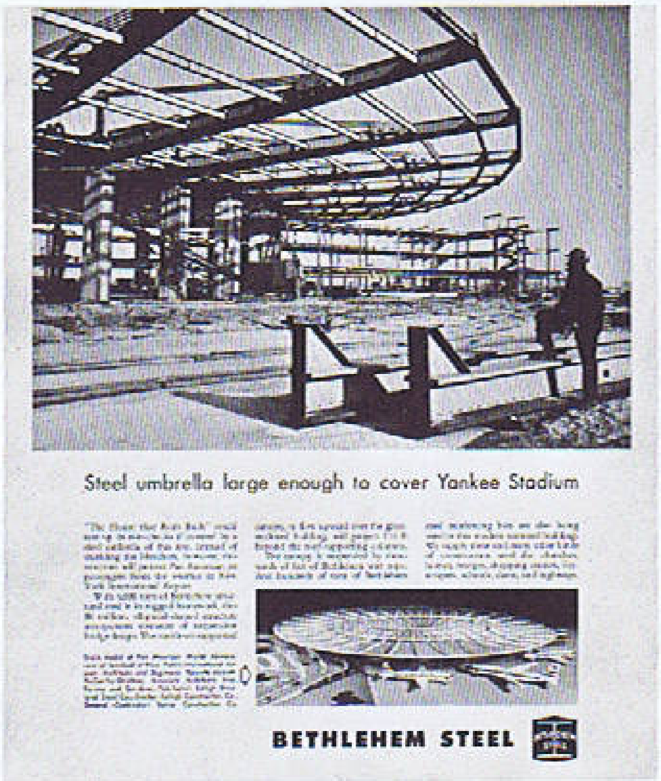
CHEMICALS

THE NUMBER ONE BANK IN PHILADELPHIA
—in the heart of the world's greatest industrial area

THE PHILADELPHIA NATIONAL BANK

Contemporary: The two ads above have exactly the same purpose as those at the left, but they approach the problem differently. The copy says virtually the same thing – being "on the spot" in a bustling business city. However, the designs are symbolic rather than literal. Although essentially simple, their bold, direct technique creates impact and interest.

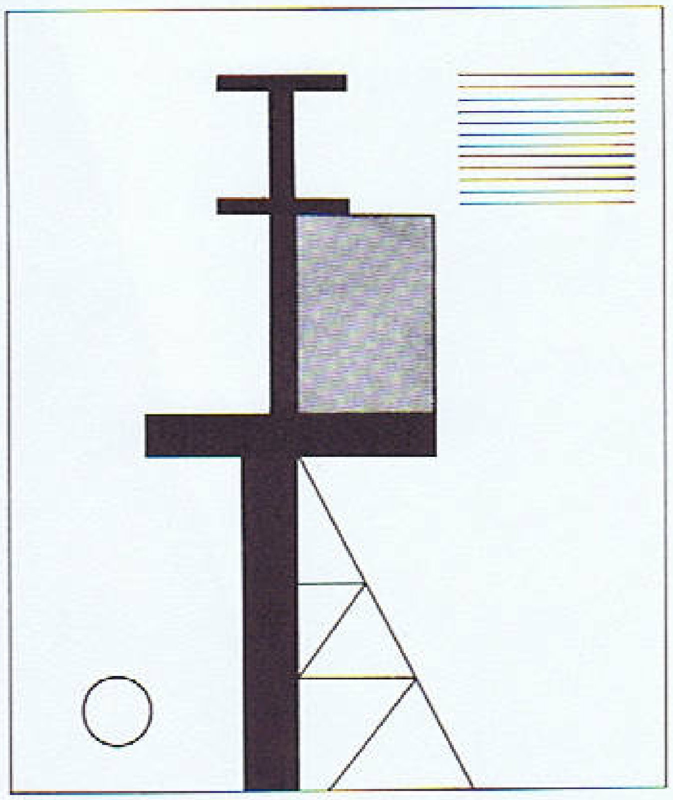
Courtesy Bethlehem Steel Co.



Steel umbrella large enough to cover Yankee Stadium

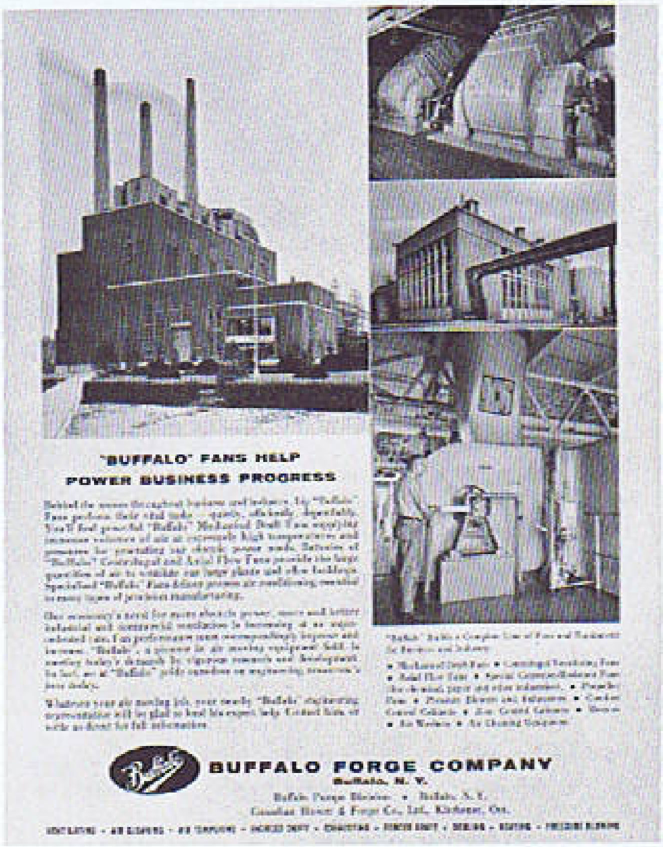
BETHLEHEM STEEL

This is a traditional full-page layout. A large photograph, a smaller one, a headline, and three columns of copy are used to explain a new miracle of steel construction. The advertiser's logotype and trademark are prominently displayed for remembrance value. The message of this institutional ad is a fairly long one, and all of the page is used to communicate it.



In this contemporary design the same subject — steel construction — is interpreted by a symbol rather than a literal photograph. The layout is reduced to its barest essentials — the copy is confined to a block in the upper right corner and balanced by the trademark or logotype at the lower left. The generous background of white space focuses our attention strongly on the design and the advertiser's brief message.

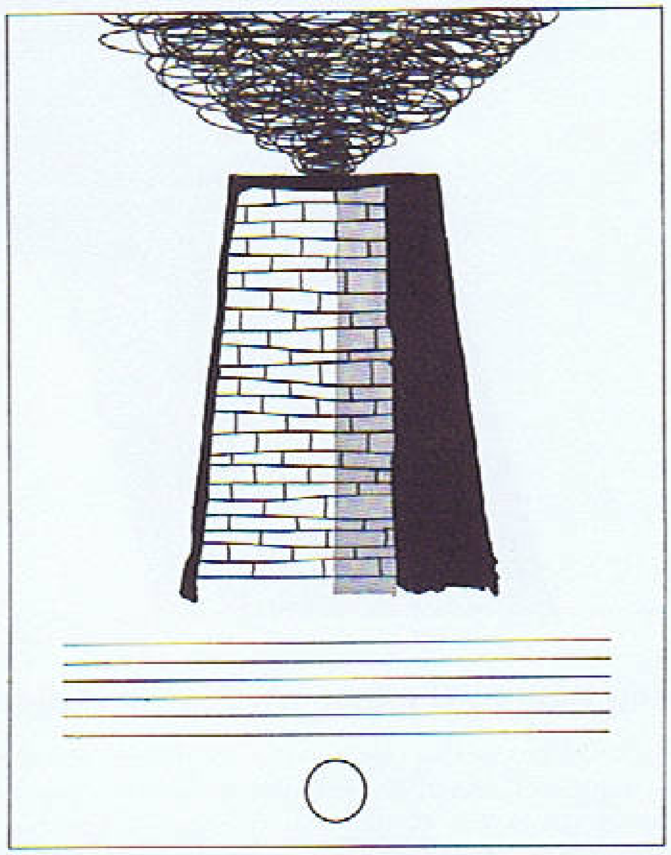
Courtesy Buffalo Forge Co.



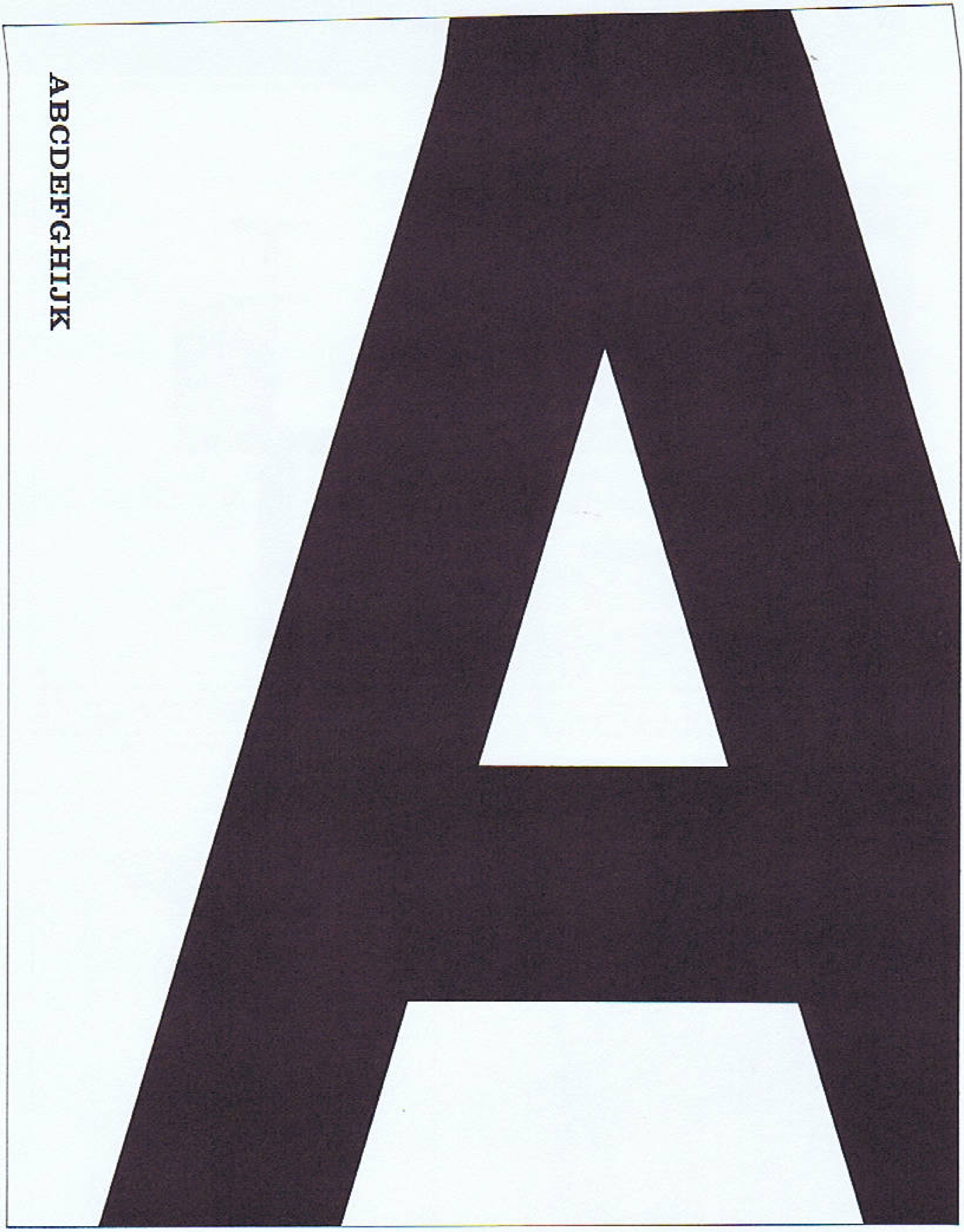
"BUFFALO" FANS HELP
POWER BUSINESS PROGRESS

BUFFALO FORGE COMPANY
Buffalo, N. Y.

The headline features the power business in this traditional layout. The squared-up photos are realistic views showing the exterior and interior of the power plants. Like the advertisement above, this one fills the layout space completely.



See how the same message of power is expressed in this contemporary layout. Here we have just two major elements. The large stack centered in the middle of the page commands immediate attention — it instantly symbolizes the production of power.



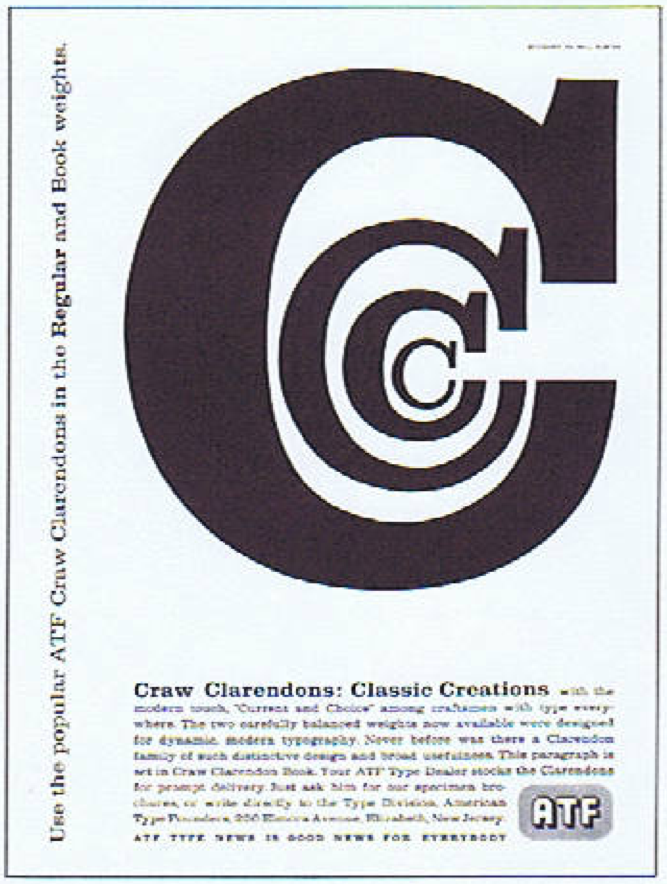
Using type as a major element of design

We are all used to seeing type in its familiar role as copy or logotype, as part of a layout. The examples on these two pages show how you can exploit the inherent character of type itself to create effective designs with powerful impact. The fact that each letter form is, in itself, a design of beautiful balance and shape means that single letters and words can both be used by the designer to enhance the layout and convey the written message.

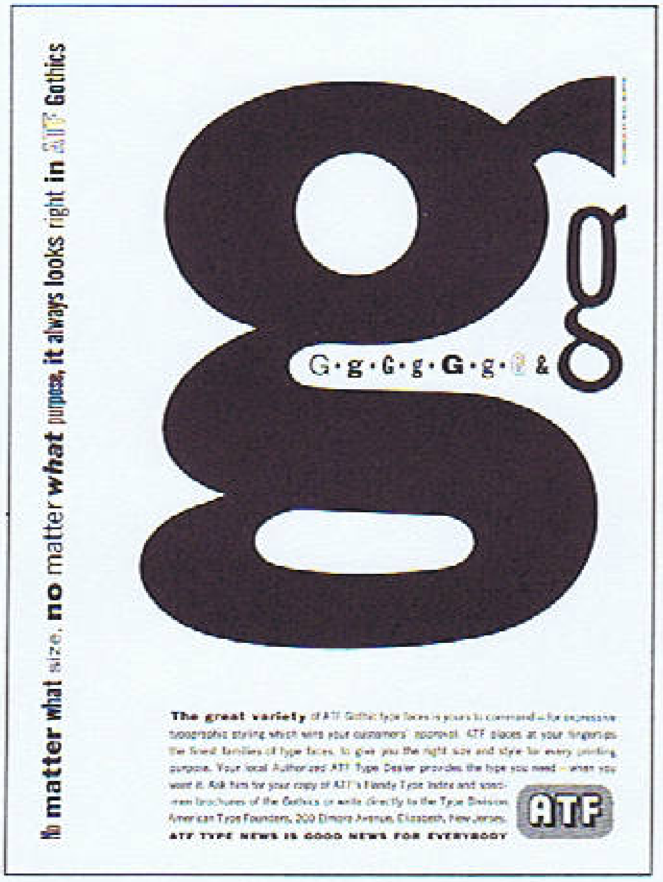
The beauty of well-designed type forms gives you ready-made elements which can be major features of a poster or page layout. For example, here the single letter *A* becomes a poster, one with a real feeling of monumentality. This sense of enormous scale is created by cropping and bleeding the letter at the top, bottom, and side. The design gives the impression that the type is so large that it cannot be contained by the borders of the paper. The contrast of the small type in the upper left corner also makes the *A* seem larger.

Advertising designs created with type

These four advertisements, composed solely of type, were run in a trade magazine. The advertiser is a type founder, and the type is his product — the thing he wants to sell. Arranged in interesting designs, it gets his message across to the special audience of the magazine quickly and effectively. The reader has the product, or the results that can be achieved with it, right in his hand. For a company like this, here is a natural design approach.

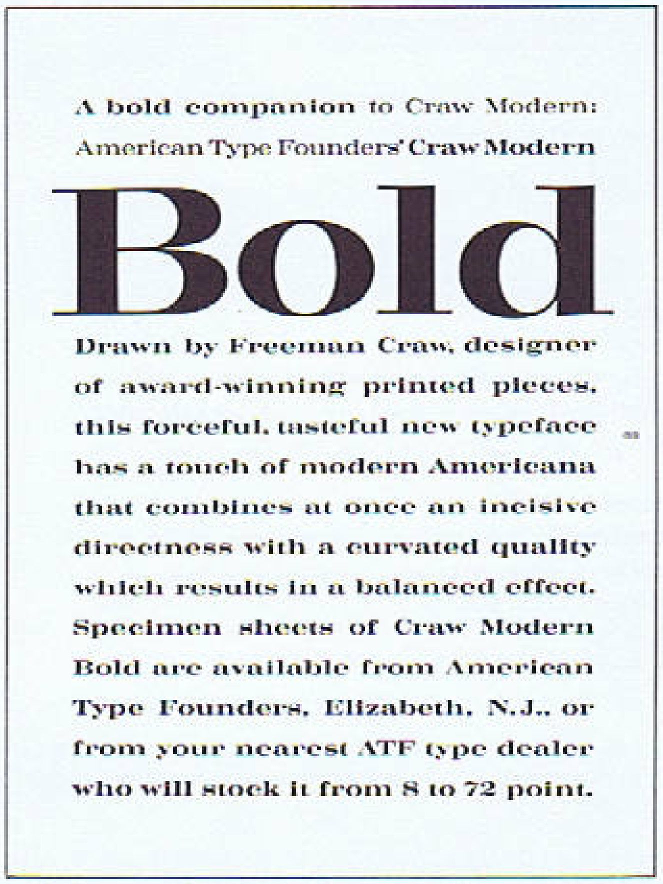

Use the popular ATF Craw Clarendons in the Regular and Book weights.
C
Craw Clarendons: Classic Creations
ATF
ATF TYPE NEWS IS GOOD NEWS FOR EVERYBODY

The circular form of the letter C provides the basis for this highly original design — which catches the eye and promotes a product at the same time.


No matter what size, no matter what purpose, it always looks right in ATF Gothics
g
G·g·G·g·G·g·
The great variety
ATF
ATF TYPE NEWS IS GOOD NEWS FOR EVERYBODY

The shape of this huge lower-case g is used to contain a variety of smaller gothic g's. The strong contrast of sizes adds interest to the design.

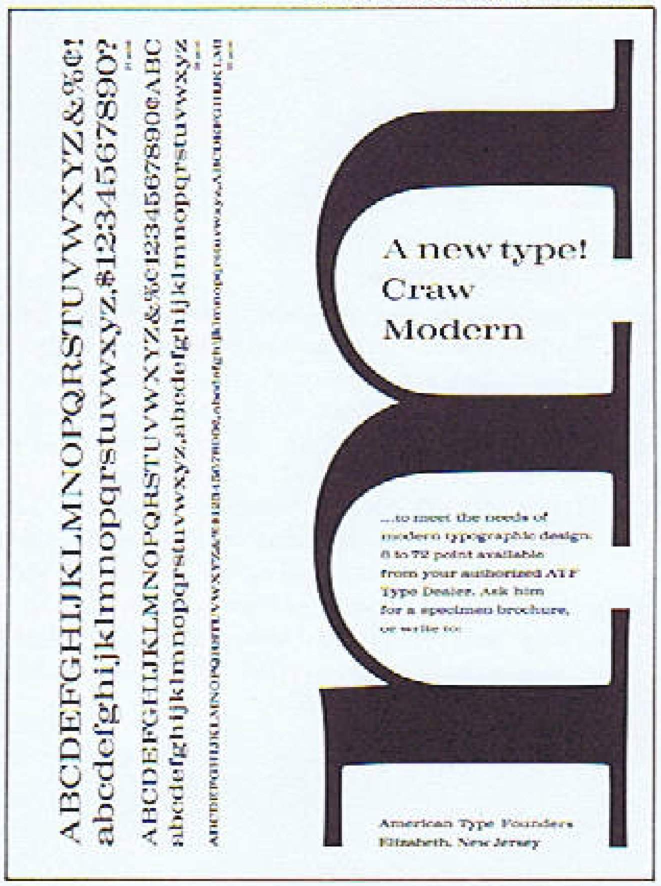
Courtesy American Type Founders Co., Inc.


A bold companion to Craw Modern:
American Type Founders' Craw Modern

Bold

Drawn by Freeman Craw, designer of award-winning printed pieces, this forceful, tasteful new typeface has a touch of modern Americana that combines at once an incisive directness with a curvated quality which results in a balanced effect. Specimen sheets of Craw Modern Bold are available from American Type Founders, Elizabeth, N.J., or from your nearest ATF type dealer who will stock it from 8 to 72 point.

In this design, note how powerful the word "bold" appears when contrasted with the smaller type that surrounds it. The large word is carefully placed to divide the design in an interesting way.

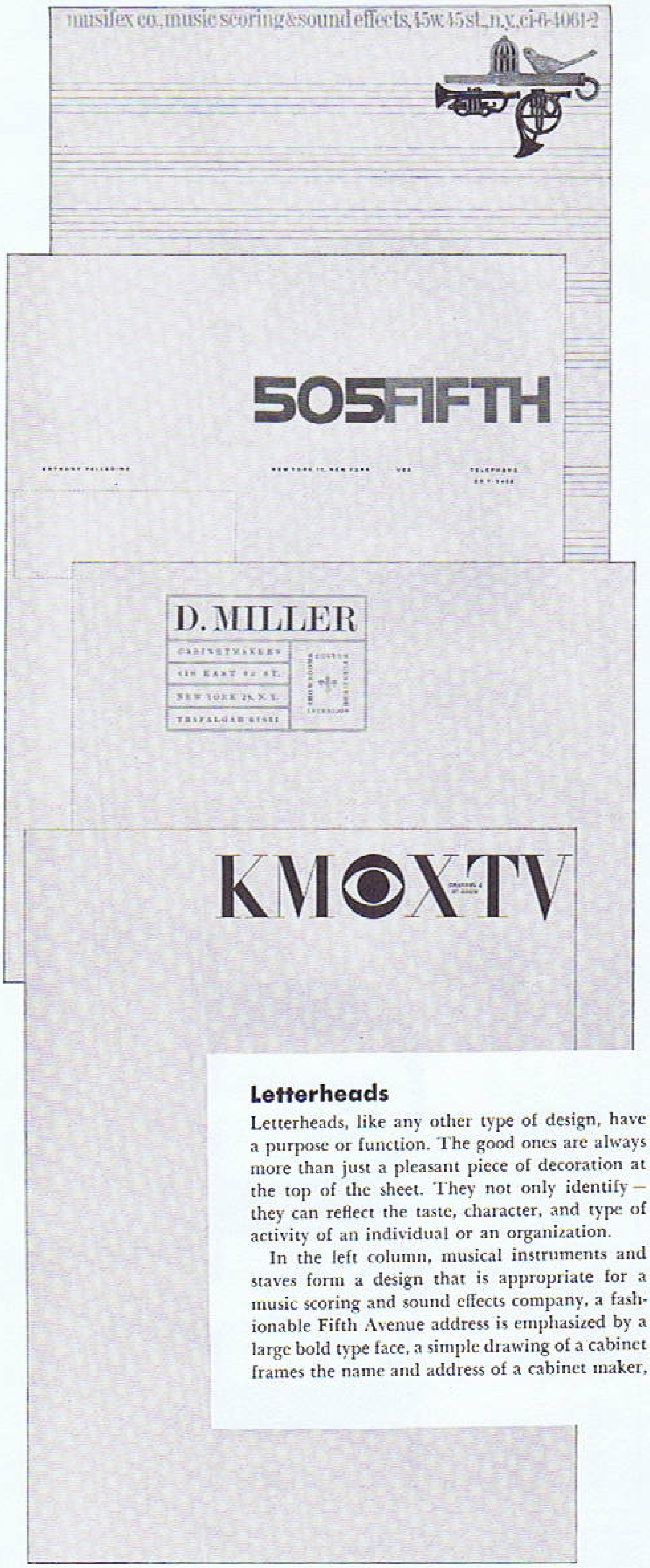

ABCDEFGHIJKLMNOPQRSTUVWXYZ&%¢!
abcdefghijklmnopqrstuvwxyz,$1234567890?
m

A new type!
Craw
Modern

...to meet the needs of modern typographic design. 8 to 72 point available from your authorized ATF Type Dealer. Ask him for a specimen brochure, or write to:

American Type Founders
Elizabeth, New Jersey

The design has a vertical feeling created by turning the large bold m and the long lines of type on end. The advertiser's message, however, is in the normal horizontal position, so that it is easily read.



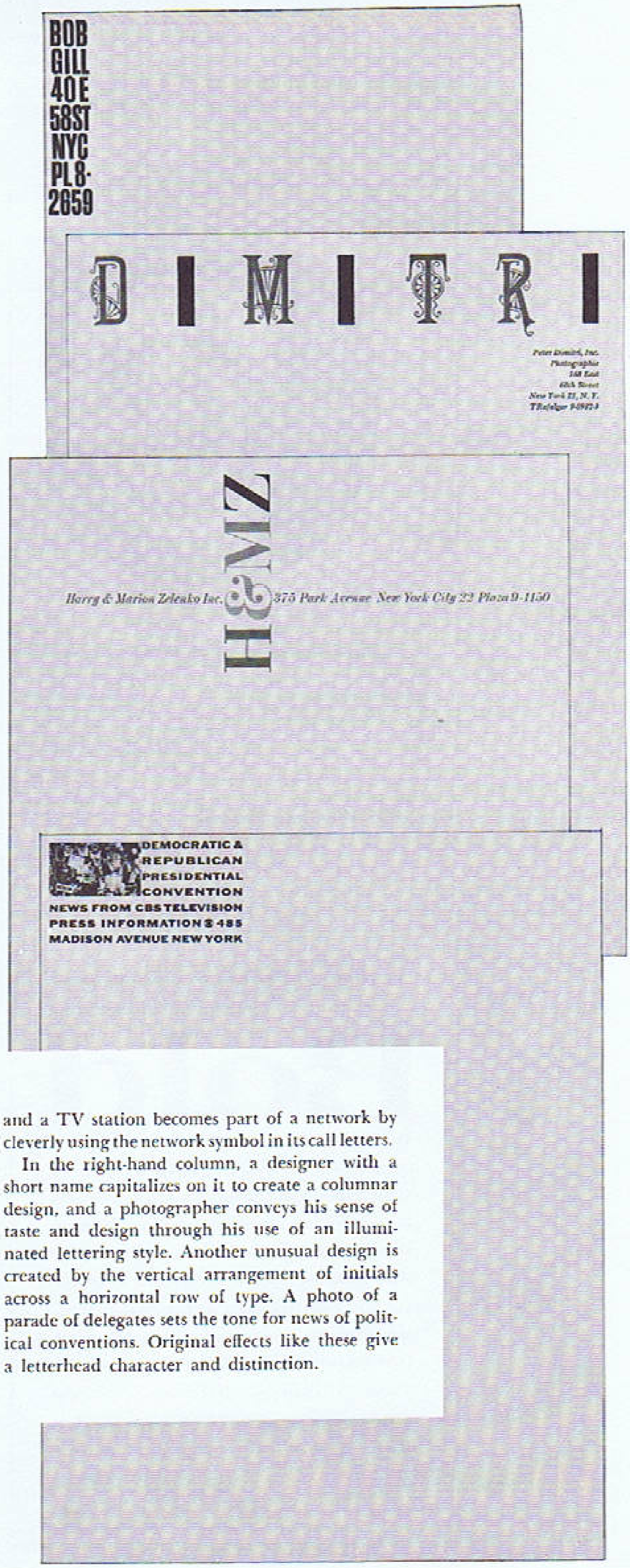
musifex co., music scoring & sound effects, 45 w. 45 st., n.y., ci-6-4061-2

505FIFTH

D. MILLER

CABINETMAKERS

KMOXTV



BOB
GILL
40E
58ST
NYC
PL8-
2659

DIMITRI

Harry & Marion Zelenko Inc. 375 Park Avenue New York City 22 Plaza 9-1150

H&MZ

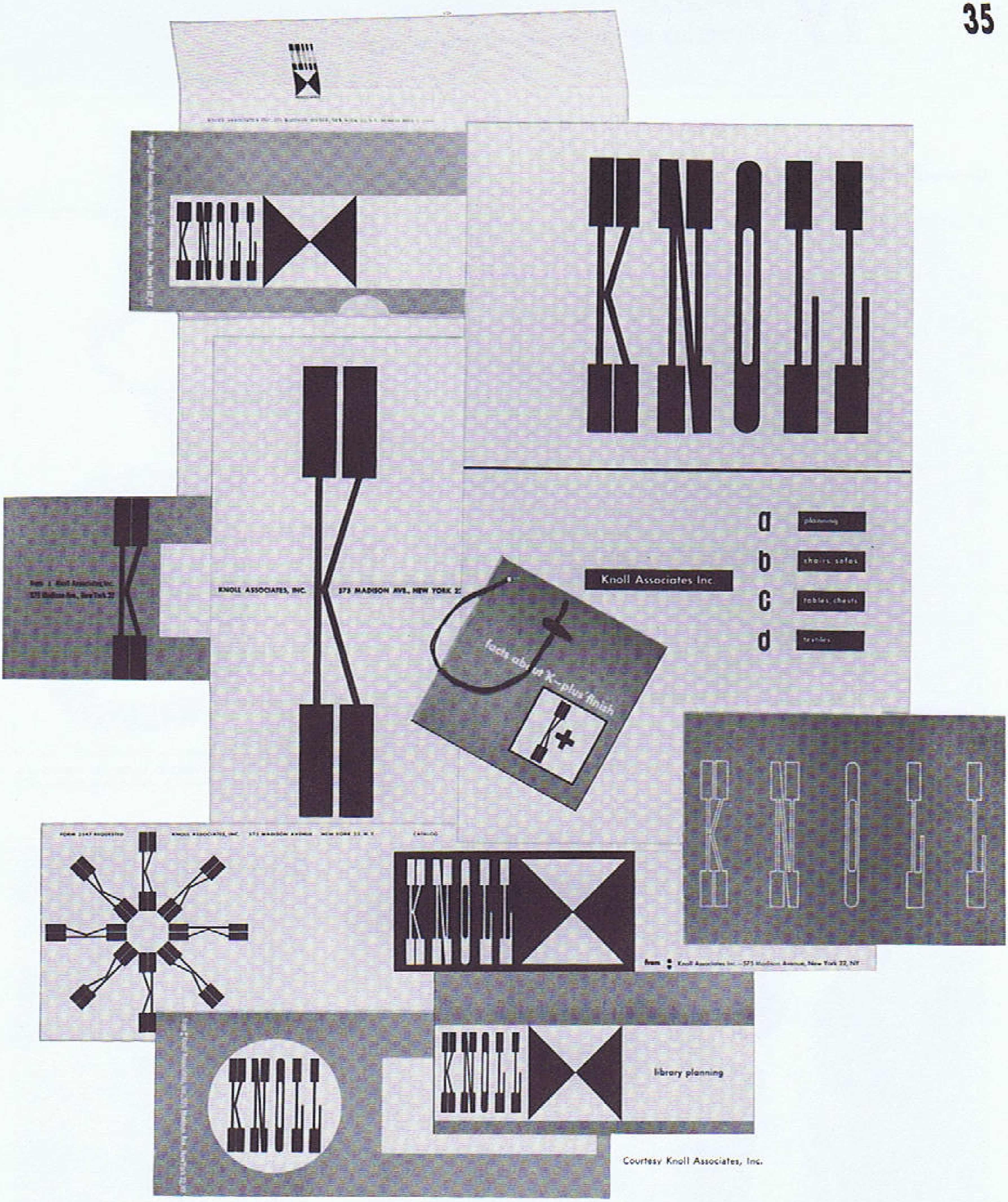
DEMOCRATIC &
REPUBLICAN
PRESIDENTIAL
CONVENTION
NEWS FROM CBS TELEVISION
PRESS INFORMATION • 485
MADISON AVENUE NEW YORK

Letterheads

Letterheads, like any other type of design, have a purpose or function. The good ones are always more than just a pleasant piece of decoration at the top of the sheet. They not only identify – they can reflect the taste, character, and type of activity of an individual or an organization.

In the left column, musical instruments and staves form a design that is appropriate for a music scoring and sound effects company, a fashionable Fifth Avenue address is emphasized by a large bold type face, a simple drawing of a cabinet frames the name and address of a cabinet maker, and a TV station becomes part of a network by cleverly using the network symbol in its call letters.

In the right-hand column, a designer with a short name capitalizes on it to create a columnar design, and a photographer conveys his sense of taste and design through his use of an illuminated lettering style. Another unusual design is created by the vertical arrangement of initials across a horizontal row of type. A photo of a parade of delegates sets the tone for news of political conventions. Original effects like these give a letterhead character and distinction.


KNOLL
KNOLL ASSOCIATES, INC.
575 MADISON AVE., NEW YORK 2
Knoll Associates Inc
a
planning
b
chairs, sofas
c
tables, chests
d
textiles
facts about K-plus finish
library planning

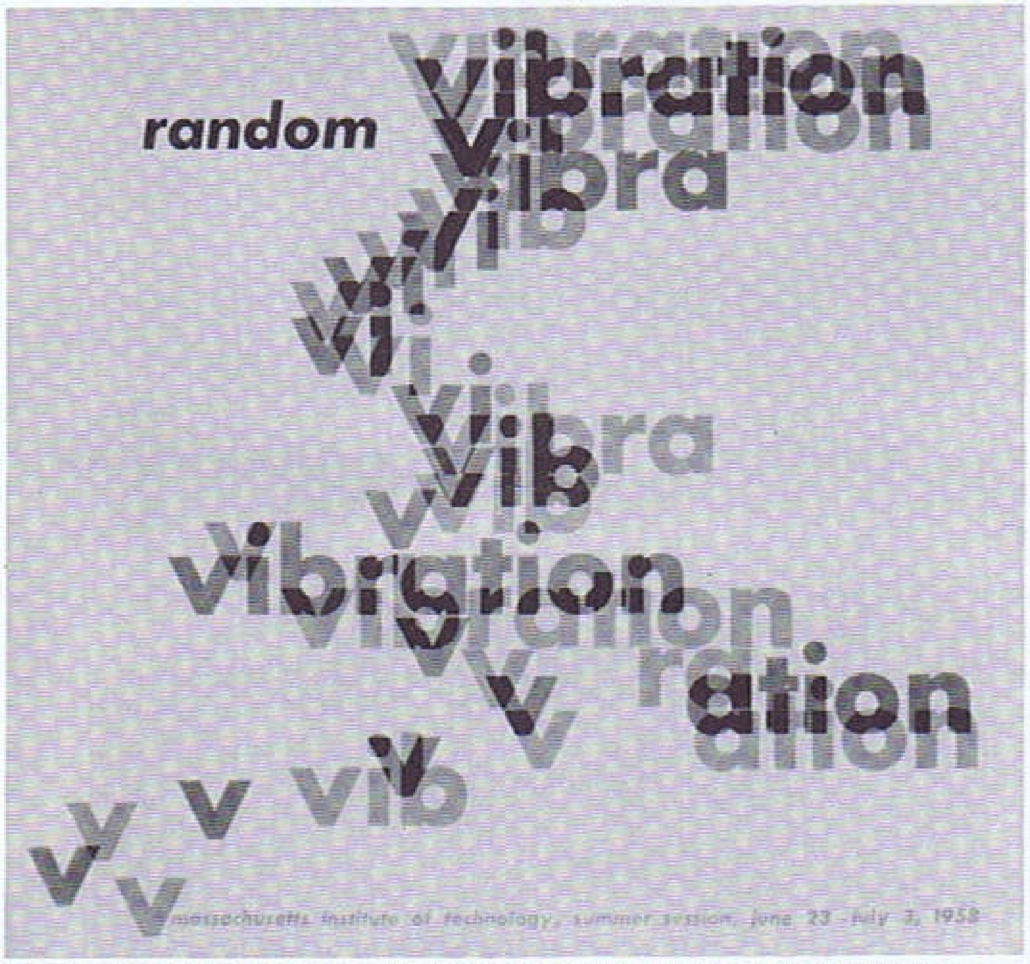
Courtesy Knoll Associates, Inc.

A consistent pattern maintains the corporate image

The designing of company letterheads, booklets, labels, tags, and folders offers you an interesting opportunity that has a challenge all its own. The problem here is to create enough variety to make these pieces interesting – and at the same time maintain a consistent company image through all of them. The designs above show how this can be done effectively. See how the basic logotype – the name "Knoll" – is varied by using the distinctive initial letter *K* in several ways, reversing tones, outlining the letter forms, and combining the name with the double-triangle shape. These examples give you a good idea of the possibilities – of which there are others in endless variety. Modern industry has many jobs of this kind for designers.

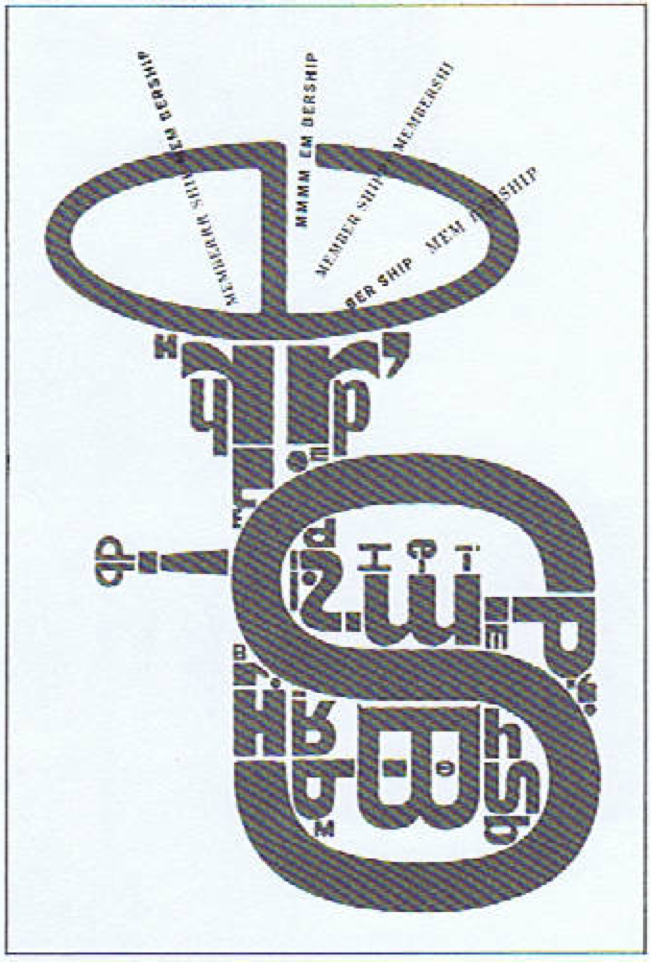
Unusual effects with type

Designed by Ralph Coburn for Mass. Institute of Technology


random
vibration
vibra
vib
vibration
ation
massachusetts institute of technology, summer session, june 23 - july 3, 1958

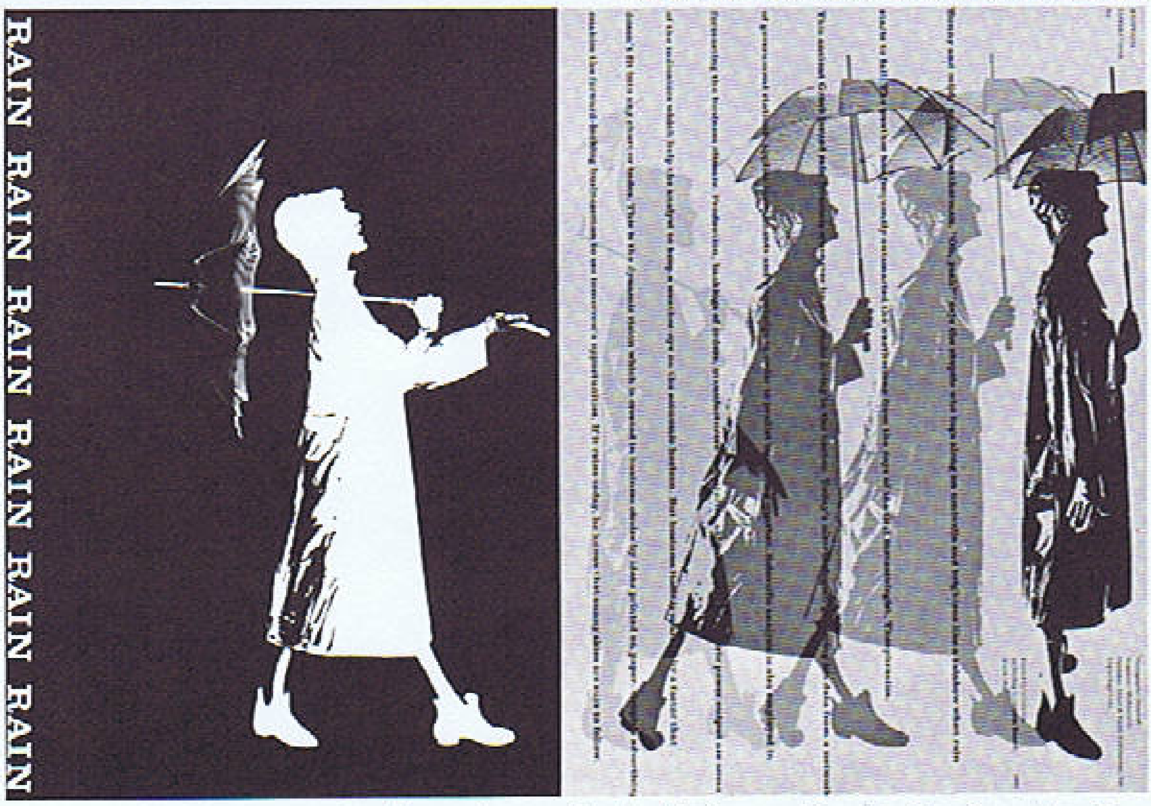
By overlapping and staggering of the type, this design sets up a convincing sense of vibration on the page.

Courtesy of American Association of Industrial Nurses Journal


MEMBERSHIP
MEMBER SHIP
MEM BERSHIP

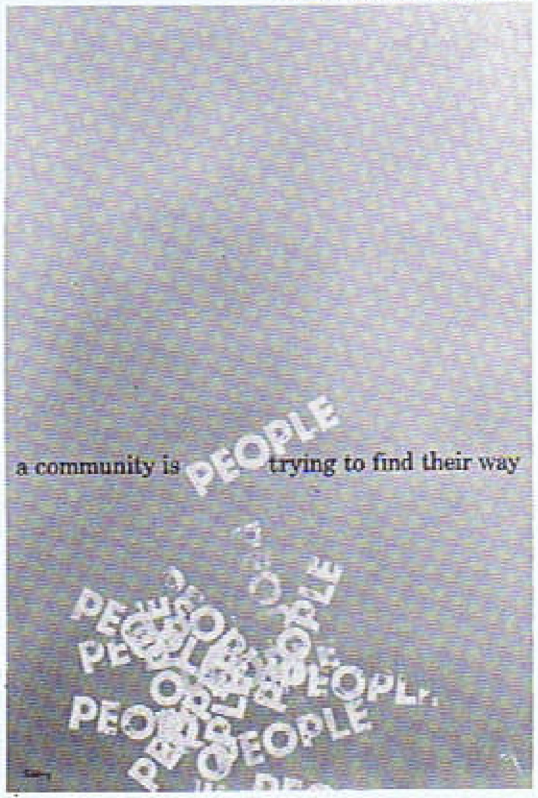
Here is an ingenious drawing of a horn, used to announce a membership drive. It is created entirely with various-sized letters taken from the word "membership," plus punctuation marks.

Courtesy West Virginia Pulp & Paper Co.'s Inspirations No. 210


RAIN RAIN RAIN RAIN RAIN RAIN

The left half of this design was reproduced from a photo negative, the right from a positive print. Type lines act as rain.

Family Service Assn. of America

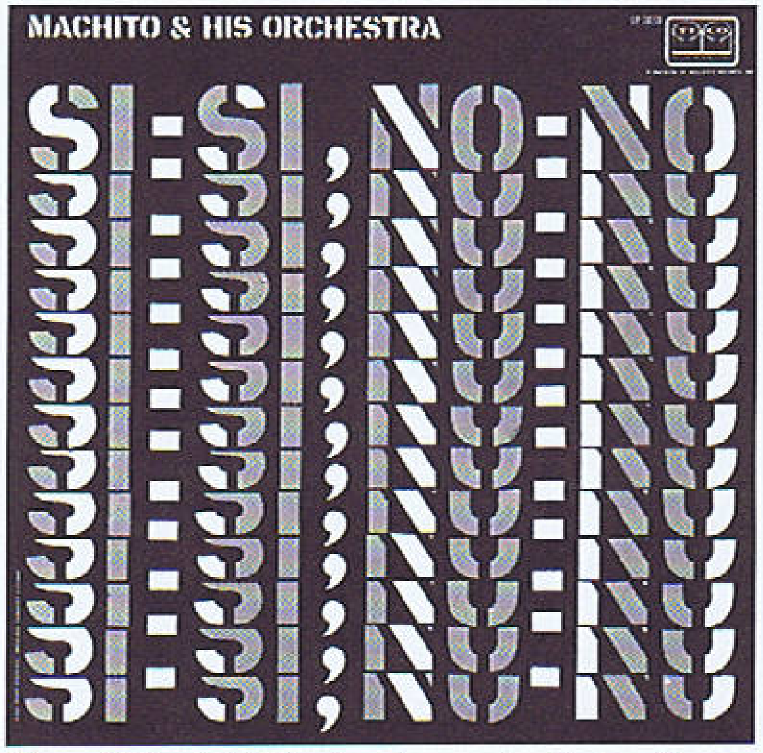

a community is PEOPLE trying to find their way
PEOPLE

In this poster the key word is repeatedly overprinted as a direct symbol of the tumbled confusion of many people.

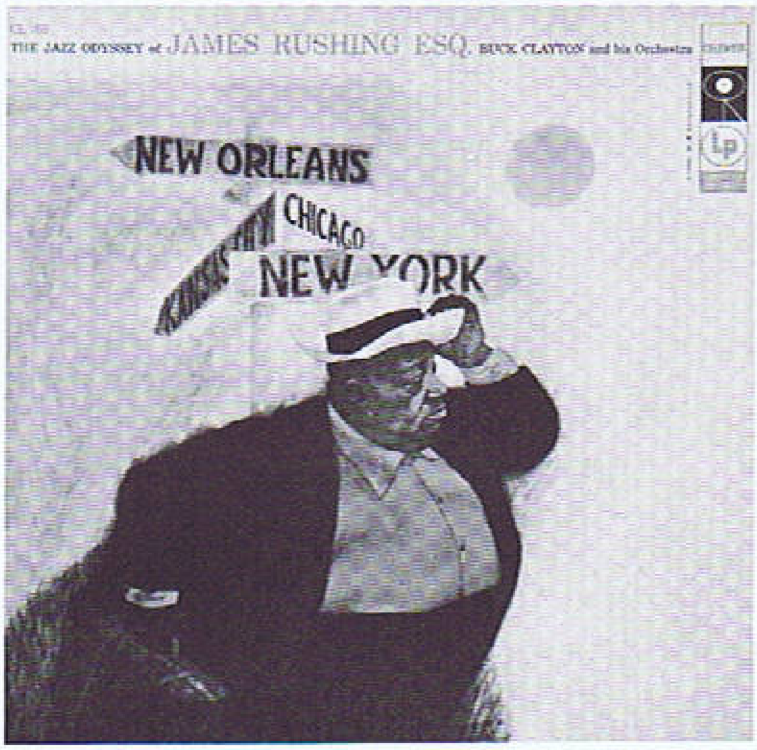
Record album covers

The covers of record albums offer an interesting field to the contemporary designer, and many fine artists have found it rewarding. The problem is very similar to that of designing a magazine cover, except that the shape is usually a perfect square.

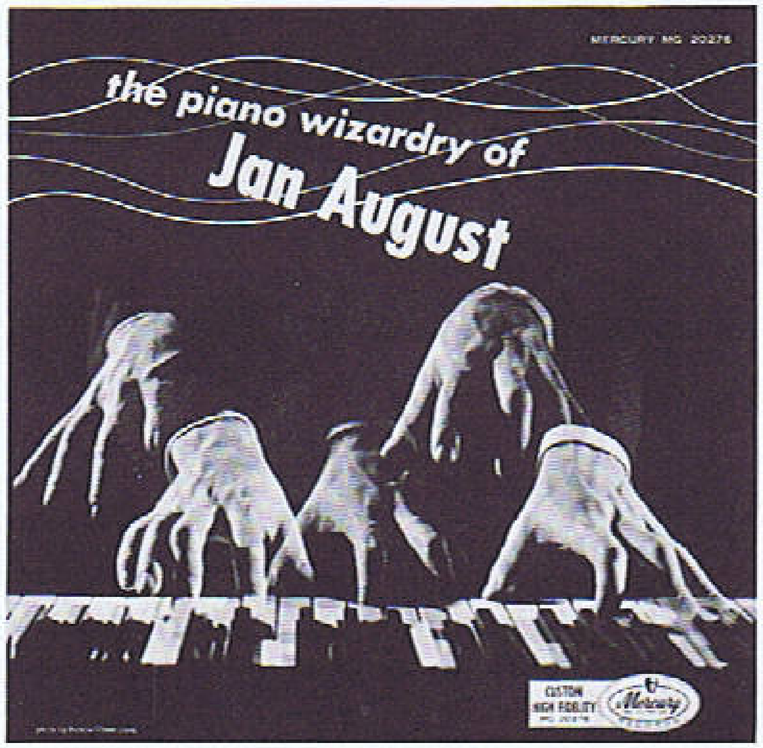
A great variety of creative approaches are always welcome, so long as they express the subject in a refreshing and original manner. The artist may portray the rhythm or character of the music with abstract shapes and dots of color — he may combine photograph and design — use an old engraving in his layout — create a highly stylized drawing or a droll cartoon — or exercise his ingenuity in countless other ways. The chief requirement of a record album design, next to appropriateness, is that it be striking. It must stand out, so that it catches the viewer's eye and intrigues him — makes him want to hear the record.


Courtesy Tico Records
MACHITO & HIS ORCHESTRA
SI-SI, NO-NO

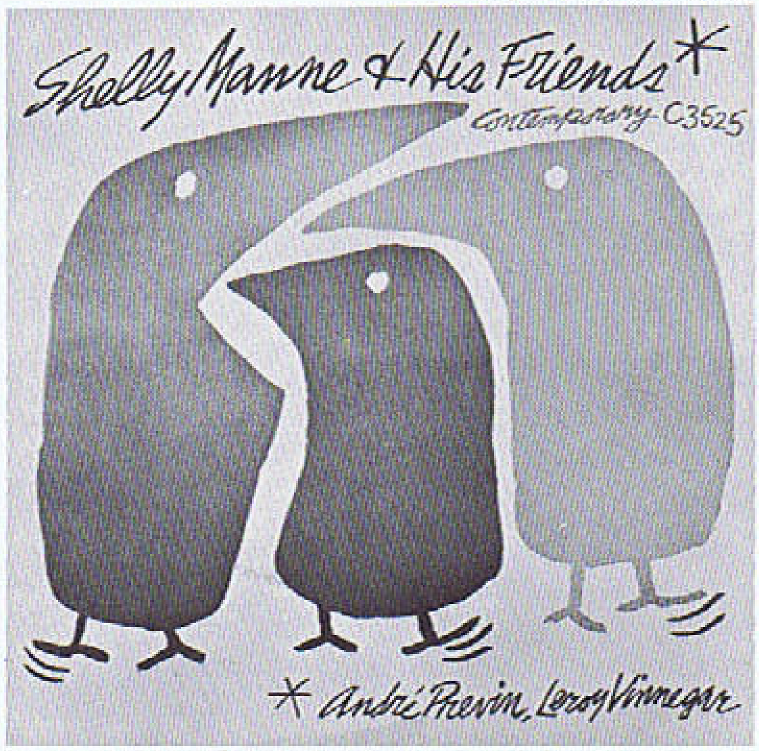
This cover is designed with lettering alone. The power of repetition is used to convey the repetitive quality of Cuban music. The impressive pattern almost makes you hear the insistent rhythm.


Courtesy Columbia Records
THE JAZZ ODYSSEY of JAMES RUSHING ESQ. BUCK CLAYTON and his Orchestra
NEW ORLEANS
CHICAGO
KANSAS CITY
NEW YORK

There's a poster-like simplicity combined with sensitive drawing in this album cover showing the blues singer rushing between important cities of the Jazz Belt.

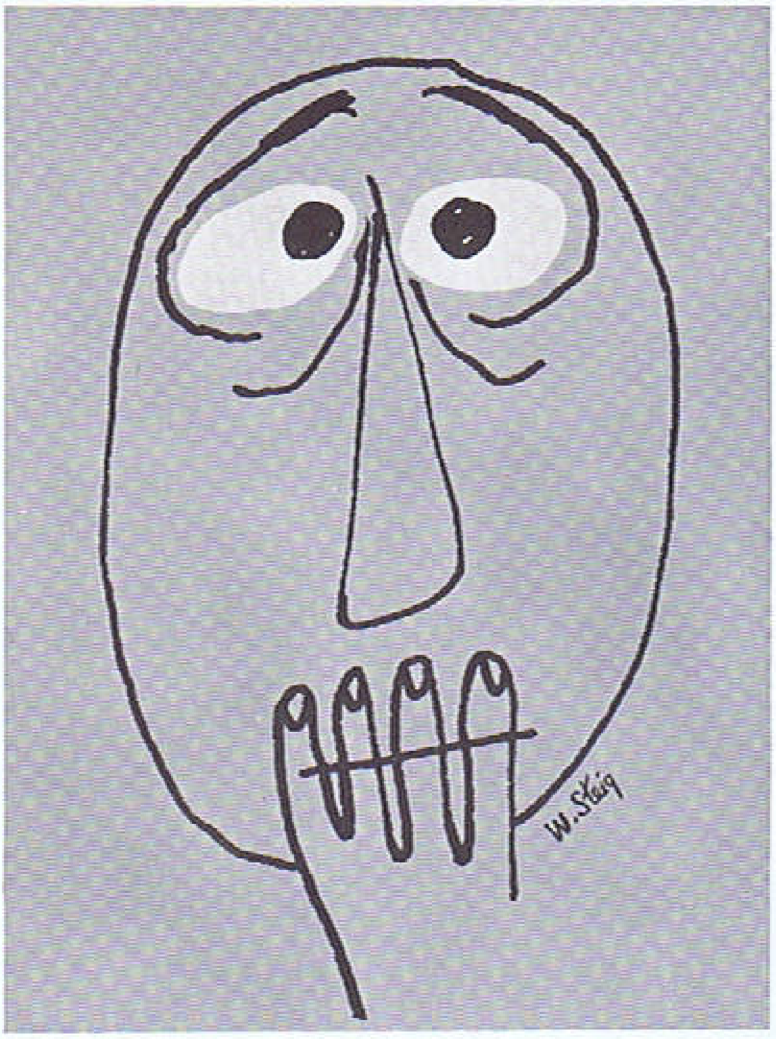

Courtesy Mercury Record Corp.
MERCURY MG 20276
the piano wizardry of
Jan August
CUSTOM HIGH FIDELITY
Mercury

The simple thin flowing lines at the top suggest musical rhythms, and the hands carry out the wizardry featured in the title.


© 1956 by Contemporary Records
Shelly Manne & His Friends*
Contemporary C3525
* André Previn, Leroy Vinnegar

This simple but striking design shows wonderful humor as these silly-looking birds tap their feet in time to the music.

Courtesy National Broadcasting Co.



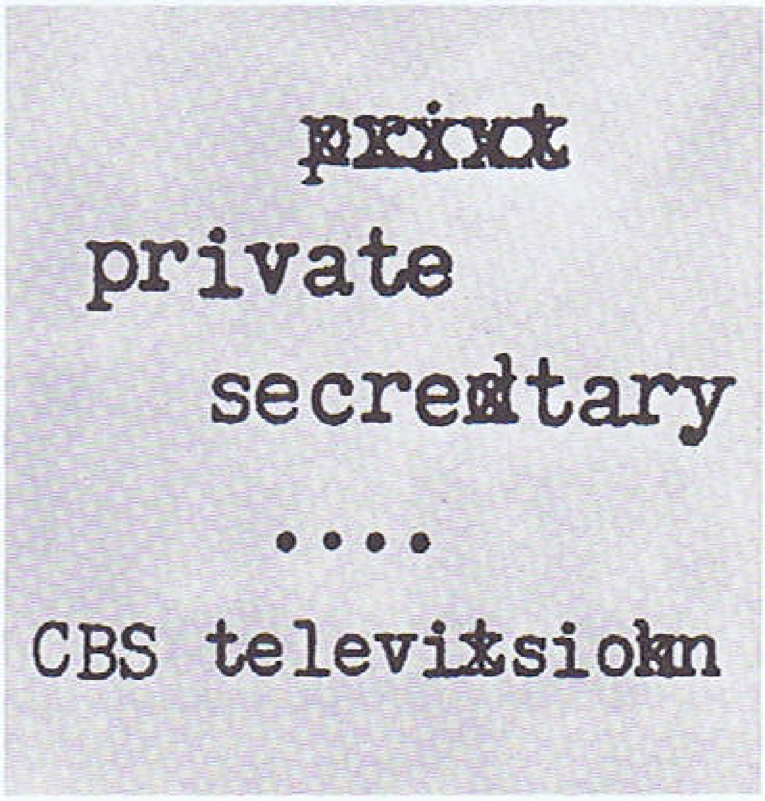
in the dark about daytime television?

This is an NBC television mailing piece. Certainly it is a simple, humorous drawing that matches the headline perfectly.

Blending words and pictures

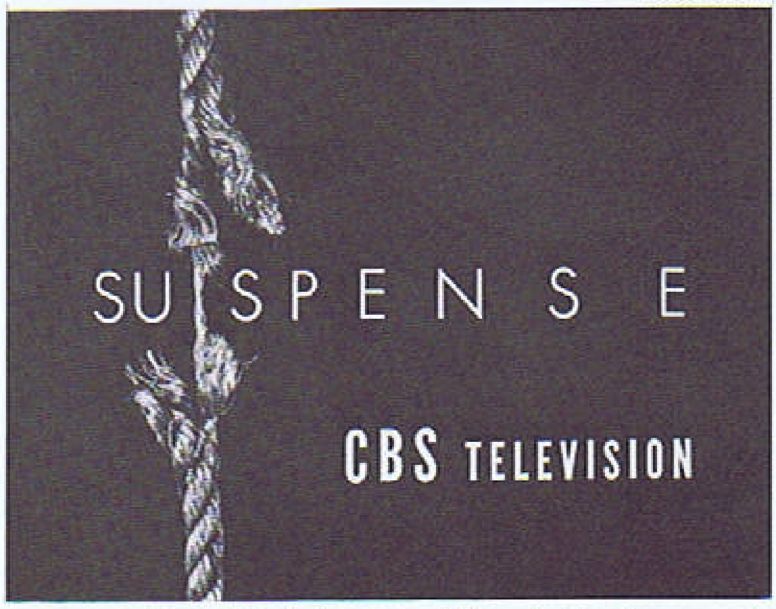
The words in an advertisement or any other form of visual communication may be few but they are important. If the picture interprets the words correctly – with humor or drama – the idea will communicate immediately and be successful. Notice, in these examples, that there are no distractions, no unnecessary details. Each illustration expresses the idea with great simplicity.

Courtesy CBS-TV



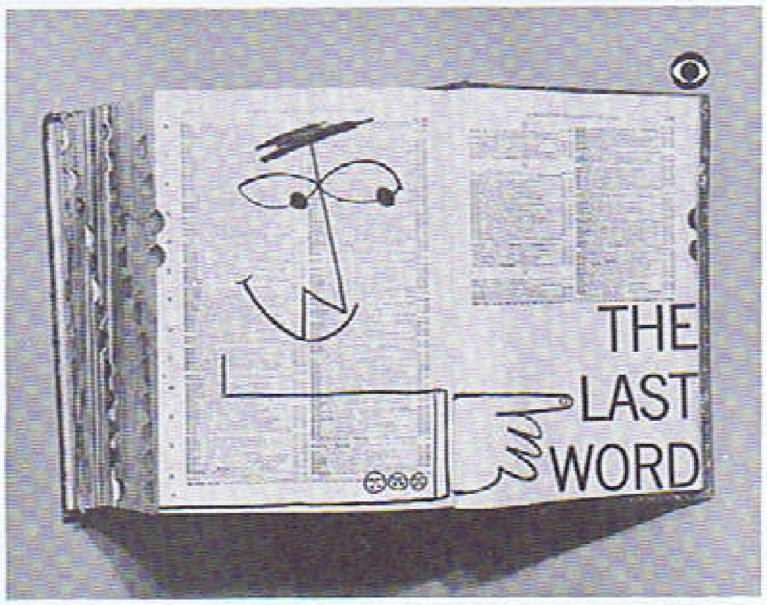
In this amusing TV title the type itself is the illustration and the errors suggest the comedy as well as the subject of the program.

Courtesy CBS-TV



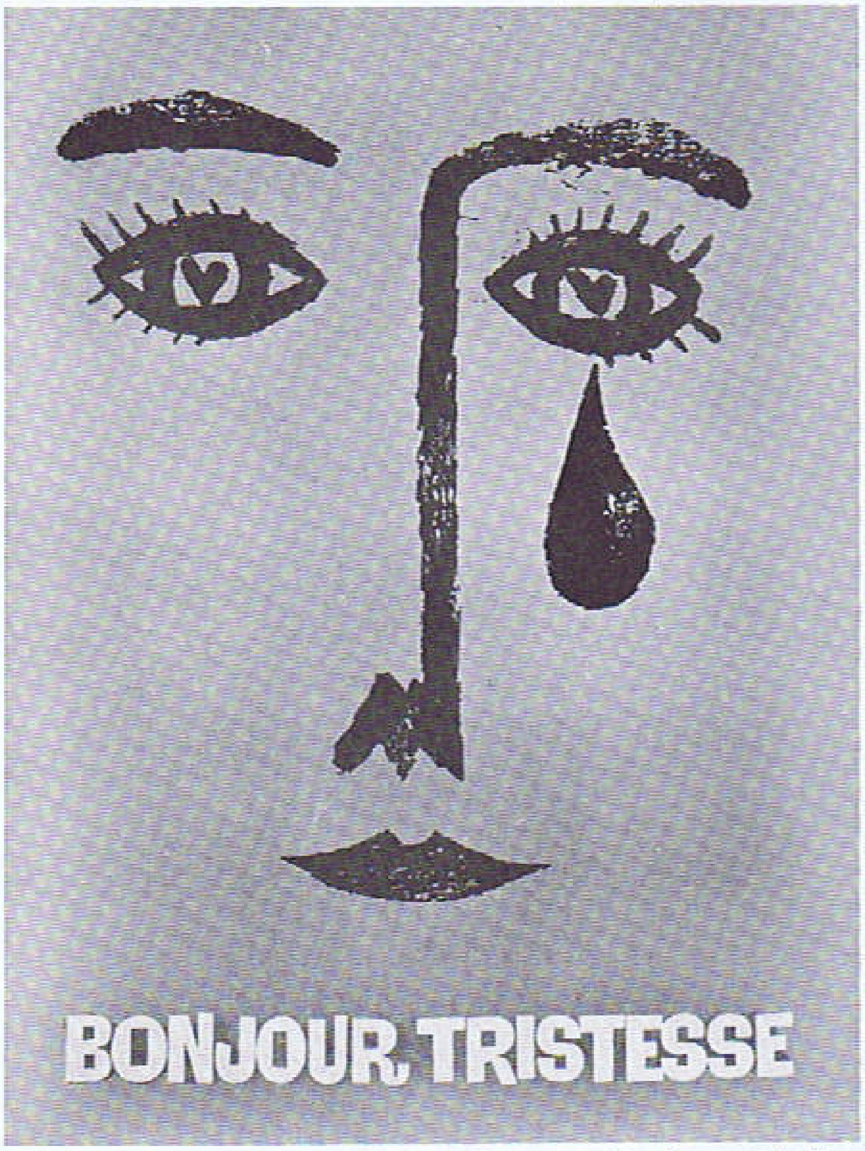
Suspense is visually stated by the frayed rope, held together by a few taut strands. It symbolizes the subject perfectly.

Courtesy CBS-TV



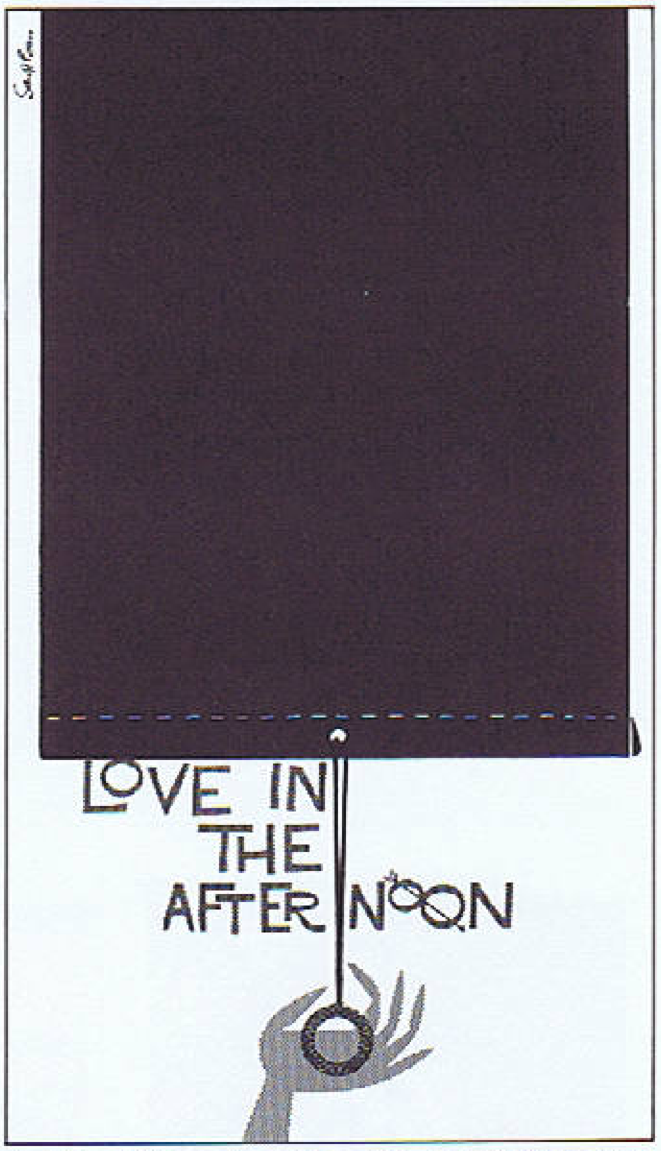
It is a clever idea to relate the program title to the last page of a dictionary – the symbol of knowledge and authority.

Courtesy Saul Bass, Lester Rossin Associates



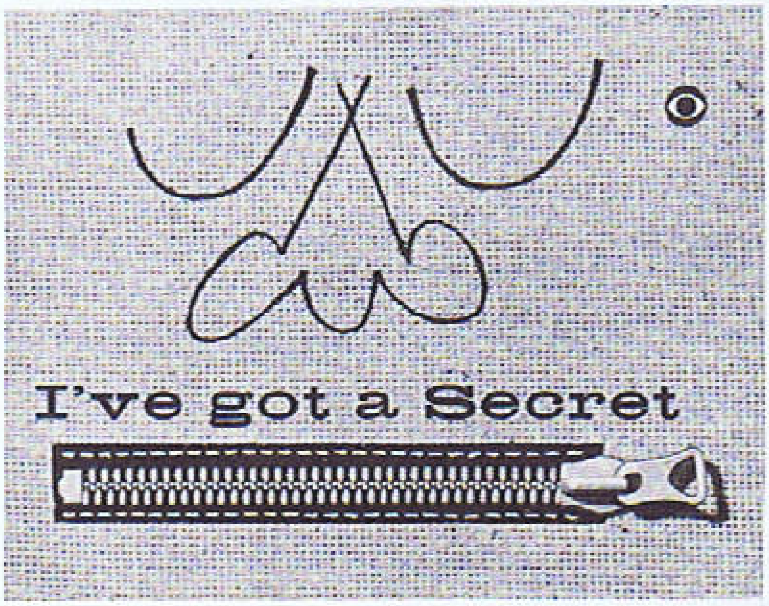
An advertisement for the United Artists film *Bonjour Tristesse*. It combines humor and wistfulness.

Courtesy Saul Bass, Lester Rossin Associates



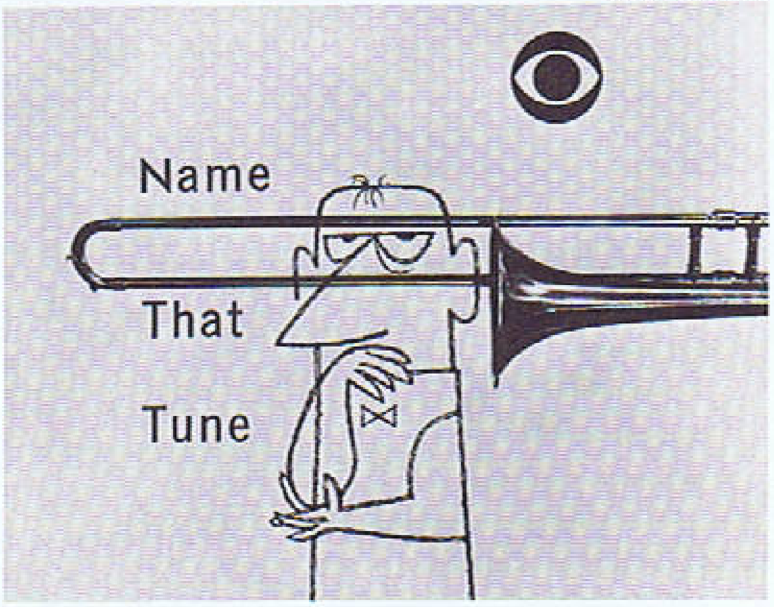
An Allied Artists Corporation ad for a movie — gay and definitely risqué.

Courtesy CBS

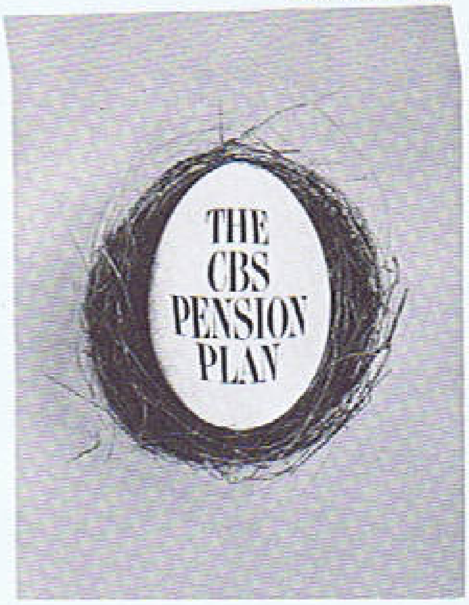


The title for the TV program "I've Got a Secret." The combination of the realistic zipper and the cartoon gets the idea across quickly and amusingly.

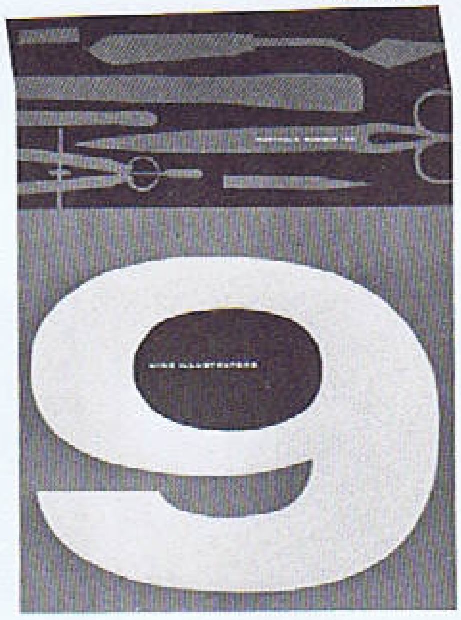
Courtesy CBS Radio



An imaginative and humorous interpretation of another television program title. The design is simple, well balanced and immediately effective.


THE
CBS
PENSION
PLAN

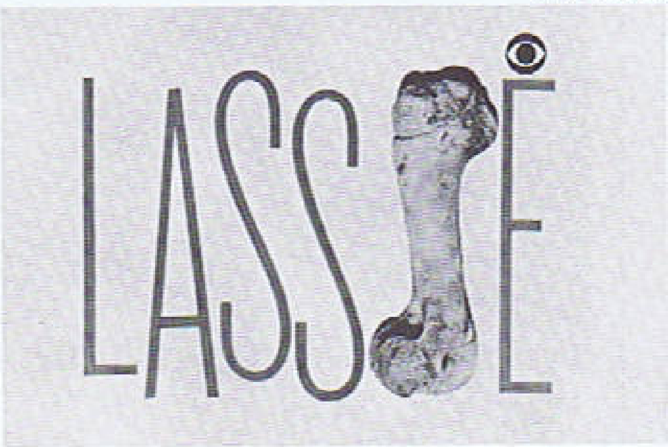
Courtesy CBS Radio


9
NINE ILLUSTRATORS

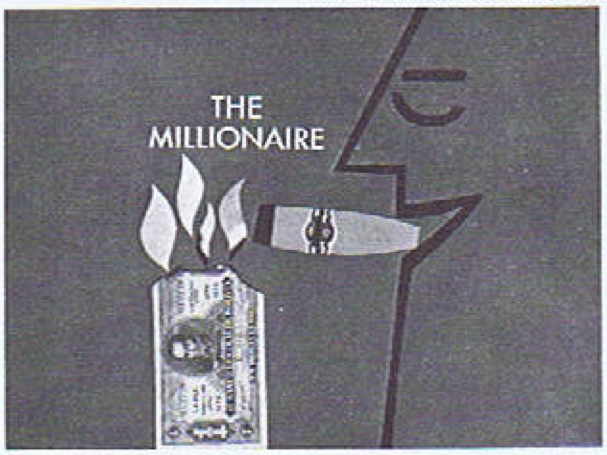
Graphis Press

Remember —
it's the subject that counts

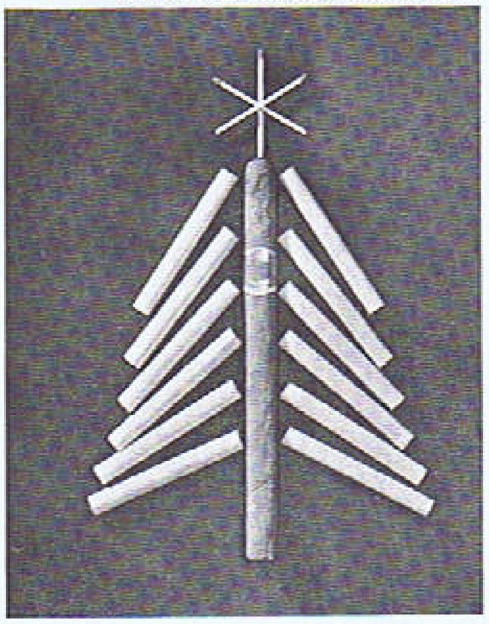
Each one of these examples expresses its subject perfectly. Each one is effective because it spells out the key idea strongly and directly through the design. No matter how simple, the design never moves away from the subject. At the same time nothing is overdone. There is even restraint in the suggestion of romance symbolized by the heart-shaped typewriter key for the last letter of "Secretary" . . . and using a dog's bone for just one letter of the name "Lassie" is enough to identify the program's star clearly and amusingly.



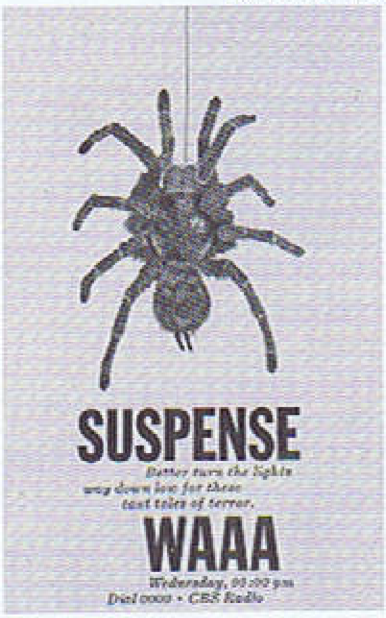
Courtesy CBS-TV


THE
MILLIONAIRE

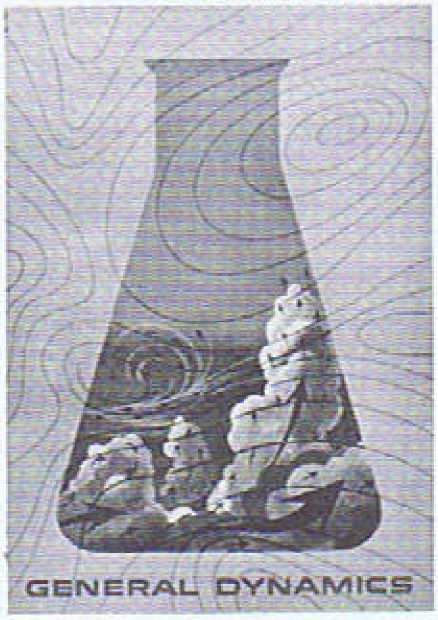
Courtesy Canadian Broadcasting Corp.



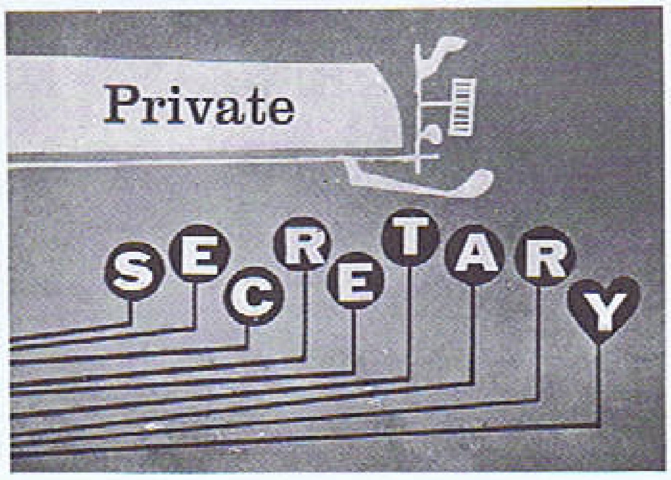
Courtesy Saul Bass, Lester Rossin Associates


SUSPENSE
Better turn the lights
way down low for these
taut tales of terror.
WAAA
Wednesday, 00:00 pm
Dial 0000 • CBS Radio

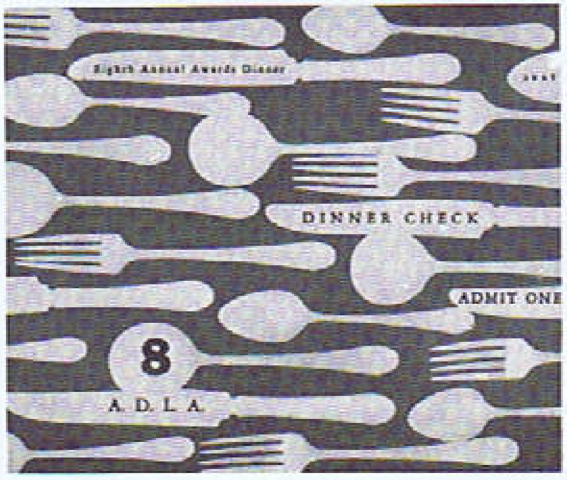
Courtesy CBS Radio


GENERAL DYNAMICS

Courtesy General Dynamics Corp.


Private
SECRETARY

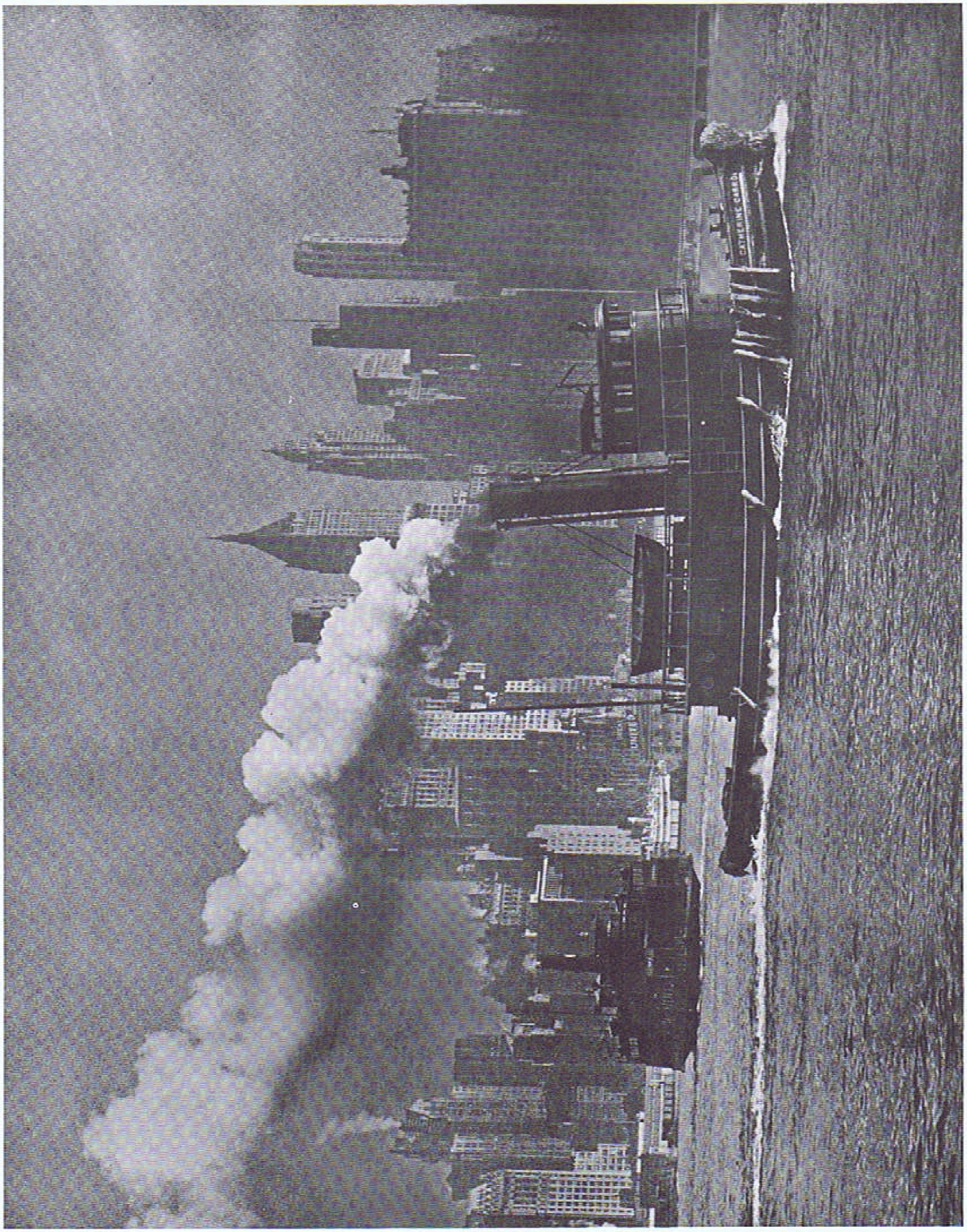
Courtesy Granada TV Network, Ltd.


Eighth Annual Awards Dinner
DINNER CHECK
ADMIT ONE
8
A. D. L. A.

Courtesy Los Angeles Art Directors Club

Assignment photograph

Plate 1



FAMOUS ARTISTS COURSE
Student work
Lesson 19
Advertising and editorial design and layout

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

In this lesson we demonstrate how to simplify realistic and complicated pictures into strong, symbolic designs. Apply what you learn from these demonstrations to your own designs -- those done for practice as well as those you submit for criticism.

Follow these suggestions to get full benefit from your study and practice for this lesson:

1. Select photographs of any subjects that interest you and see what you can do to reduce them to simple but effective designs.

2. Create designs similar to those shown on pages 18, 19, 21 and 22. Set yourself the problem of communicating certain effects or subjects through a simple but, at the same time, forceful and interesting design.

3. Design pure symbols such as those on pages 24 and 25. Choose a variety of subjects -- a tree, factory, farm, steamship -- anything that stimulates your visual imagination. Work from real objects or photos in magazines or newspapers.

4. Select a number of ads with traditional layouts and create a contemporary version of these ads. Aim for a bold, direct quality of design such as you see in the contemporary examples on pages 30 and 31. Keep working toward greater and greater simplification and impact without losing the all-important quality of recognition.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Make four designs which express visually any four of the following holidays. Be sure you create a design, not an illustration.

New Year's
Arbor Day
4th of July
Labor Day
Halloween
Thanksgiving

Work in any medium you wish using black and any two additional colors. The designs are to measure 4 x 5 inches. Do them on a sheet of 11 x 14-inch paper and be sure to label each design.

Mark this sheet -- ASSIGNMENT 1.

ASSIGNMENT 2. Make a simplified design based on the photograph of New York Harbor on Plate 1. Before you begin, restudy pages 8 through 15, which demonstrate the principles of simplification in design. Do this assignment in color, using either transparent or opaque water color. Remember this is to be treated as a design, not a realistic illustration. Make your design 9 inches high by 12 inches wide on a piece of 11 x 14-inch illustration board.

Mark this design -- ASSIGNMENT 2.

In criticizing your work, our chief concern will be how well you can interpret words or ideas by means of clear, forceful designs.

✓ Check before mailing

IMPORTANT: Be sure to letter your name, address and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

Your lesson carton should contain:

Assignment 1
Assignment 2
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.

Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Specialized design

Lesson **20**

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

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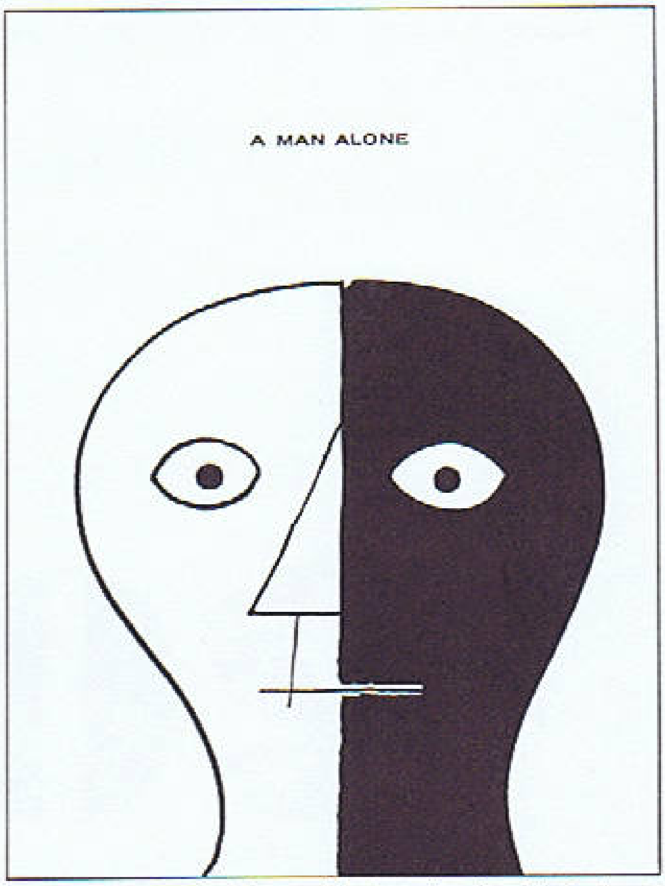
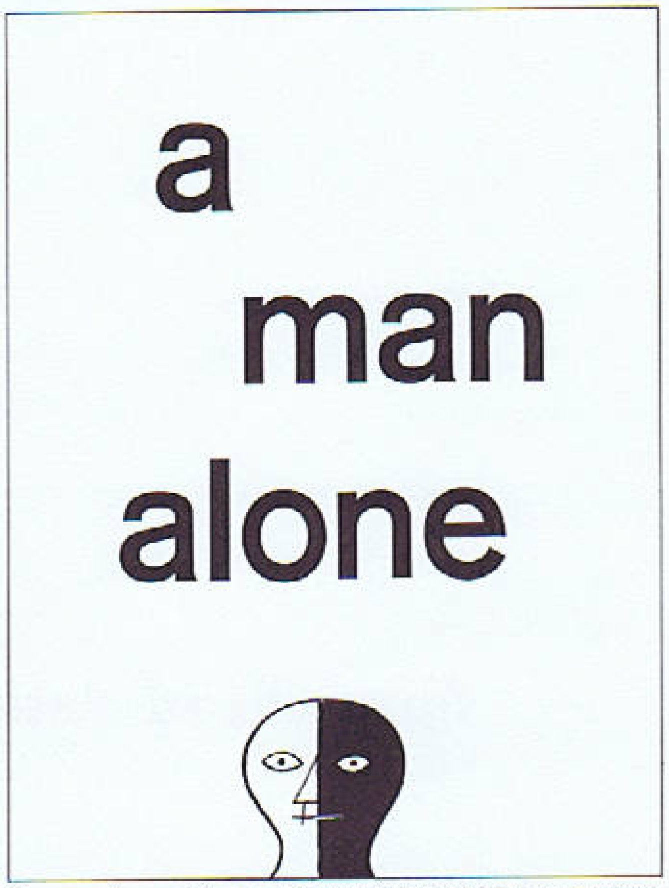
The value of flexible planning

The four layouts below demonstrate the major point of this lesson: You should approach each design problem from more than one point of view. By trying different approaches you can discover the one that is the best solution to your problem. Any one of these solutions might be used, depending on the effect that seems most appropriate.

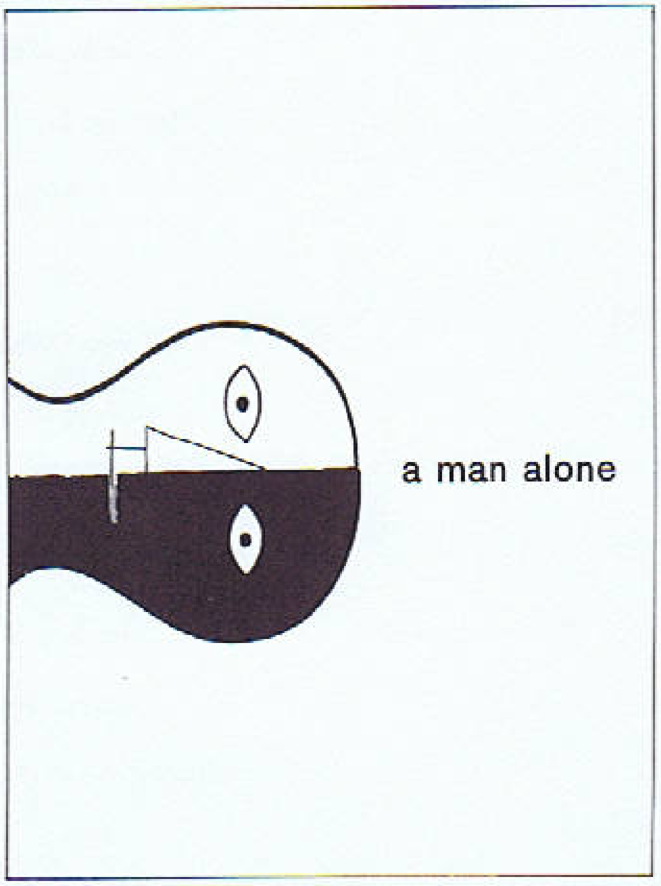
Develop the habit of flexible and creative thinking and planning. It will help you become a better designer.



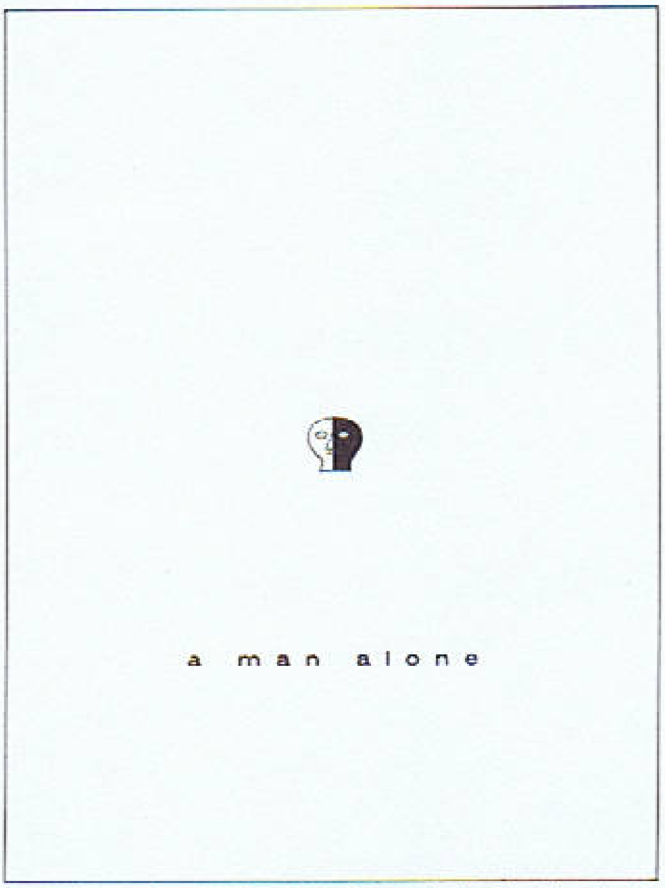
We might make the head huge and dominant like this, with the element of loneliness reflected in the very small type.



Or reverse the proportions and feature the title, while the small head at the bottom gives the feeling of isolation.



Turning the head sideways has shock value — it suggests a lonely man's feeling of dislocation.



The head and title are really "alone" when we isolate them like this. The two small elements are lost in the vast space of the background.

Specialized design

In the last two lessons we showed you the basic principles of design and layout and how you can use these principles creatively to solve many different design problems.

In this lesson we'll continue these demonstrations but focus more attention on the creative application of these principles to a wide variety of practical problems which you are likely to encounter in your early professional assignments.

We are going to emphasize the value of viewing each problem from many different angles and making sure that you explore all the possibilities before settling on one solution. Like any other creative activity, design and layout are largely a matter of original thinking and visualizing – trying to picture in your mind and on paper how effective each solution will be – how creative and appropriate each design is for its eventual use as a means of visual communication.

The broader your point of view at the start of the problem, the better your chances of handling it successfully. You'll find it very helpful to question your thinking and planning at every stage of designing. As you work, ask yourself basic questions. For example: Is this design really appropriate? Does it relate closely to the product or service? Is it too complicated for its job? Do these textures and shapes or symbols really help express the idea or are they just meaningless decoration?

Let's consider how such planning and evaluating might be applied to a specific problem.

We'll assume that your problem is to design an advertisement for a large food corporation. This design might take many forms, depending on the purpose of the ad. If the company wishes its size to be featured, your first question would be: How can I convey this sense of scale? Should I use a close-up view of the huge processing equipment within the factory itself – a view of the buildings to fill the layout space – a stylized map showing the scope of the company's distribution – a picture which highlights the large number of employees or customers – a device to show that the company's yearly volume of products is greater than that of a city block, or some similar comparison of size? Any one of these design ideas might be considered if size is the crux of the message.

If the quality of the products is to be underscored, then you might feature the care with which they are tested. You could show a view of the laboratory or use diagrammatic designs to emphasize the care used in mixing the ingredients. Or you might place the emphasis on nature's purity, which is maintained in the product, and show healthy fields of corn or wheat rippling in the sunlight.

The appeal might be a more emotional one – perhaps directed at the value of the product to the growing children of the country. Here, the design emphasis might be on a healthy child or children. Or you might feature a view of a family at mealtime, or some similar subject with which the viewer would readily identify himself.

The basic thought here is that there are many ways to approach each problem. The time you spend in considering the value of each approach is far from wasted – actually it leads to a better and a faster solution in the long run.

In almost every case you will find yourself working within certain limitations. You will be required to use a specified amount of copy and a specified headline. Your design or illustration must be planned with these requirements in mind. In this lesson you will see such restrictions are not really handicaps if you approach the problem with thought and inventiveness. You will see, too, that certain jobs such as booklets, magazine covers, book jackets, or paperbacks have their own particular requirements which you must conform to. Here again, it is fundamental that you understand and accept these limitations if you expect to work successfully in these areas.

Throughout this lesson, as throughout the whole Course, you will find that common sense is just as important as a knowledge of art in solving your problems. Far from interfering with your creative talents or your aesthetic interests, the common-sense approach of carefully thinking out and analyzing your art problems can make the difference between your becoming a highly successful or a mediocre artist. Preliminary thinking, for most professionals, is one of the most intriguing areas of the whole job. This applies to design and layout as well as to picture making.

Whenever you sit down to work at an assignment, bear in mind that you must try to extract as much meaning as you possibly can from your design. Don't settle for a design that is just a pleasant decoration – work on it and refine it until it expresses the subject with great clarity. The design must clearly communicate its own message – a message sometimes much stronger and more compelling than the copy itself.

The results of your work will be in direct relationship to the effort you expend in creating and planning. Before there can be a good design there must be good thinking. So start every job by considering it thoughtfully. Ask yourself: What technique would be most suitable for this subject or effect? Can I apply a symbol effectively? How about an illustration? Would typography alone be the best answer? If you can make a habit of this inquisitive approach you will find your work intriguing – and the final design a clearer and more meaningful expression of the idea you set out to put down on paper.

Paperback book covers

One of the most remarkable developments in American publishing in the past few decades has occurred in the field of paperback books. Many firms have entered this field, enlarging its scope tremendously. Their publications, covering a wide range of literature and information, provide a creative opportunity for a large number of artists.

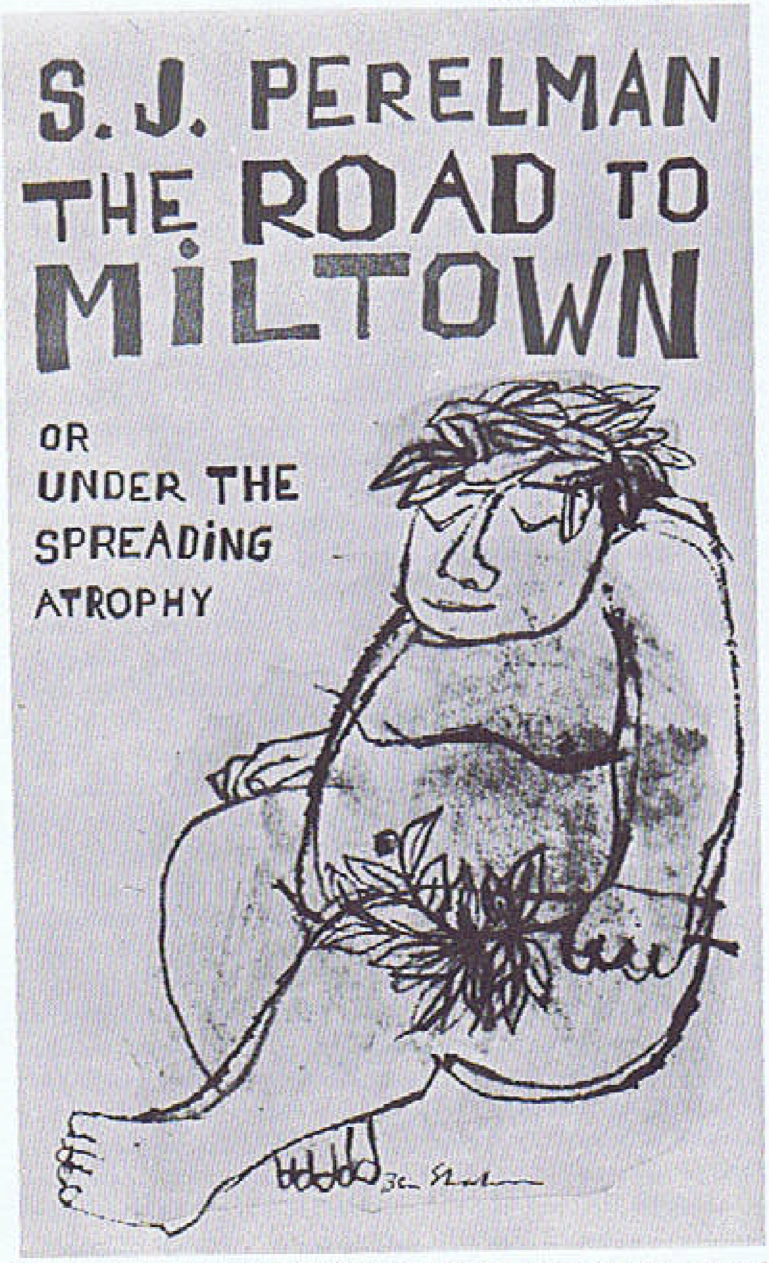
At the beginning of this period of growth there was considerable misrepresentation in cover designs. In fiction, for example, there was a strong tendency to attract attention by featuring a lurid picture of sex or violence on the cover. Gradually, publishers became convinced that their product could be presented with more dignity and less sensationalism. As a result, today's cover tries to reflect the character of the whole book – give the customer a truthful idea of what the book is about.

This change in attitude and the growth in the range of subjects have enabled the designer to contribute his special thinking and skills to the cover field. The racks of paperback books in today's stores show a limitless variety of approaches to cover designs. Realistic illustration is still found in a good proportion of covers, but along with it are designs composed of abstract shapes, stylized drawings or paintings, symbols, or wholly of type or lettering – all reflecting the character of the books.

Paperbacks have certain special requirements and sometimes the publisher adds his own. Since the books often stand on shelves, the title and author's name must appear on the spine (bound end) of the book. The publisher may also insist that the title go at the very top of the front cover to be sure that it is easy to see. Almost any technique or medium may be used for these covers, but keep two main points about their reproduction in mind. Paperbacks are printed on high-speed presses and the cover is usually greatly reduced from the size of the original art. This means that minute details of color, drawing, and technique tend to be lost in reproduction – another reason for directness and simplicity in your approach to design.

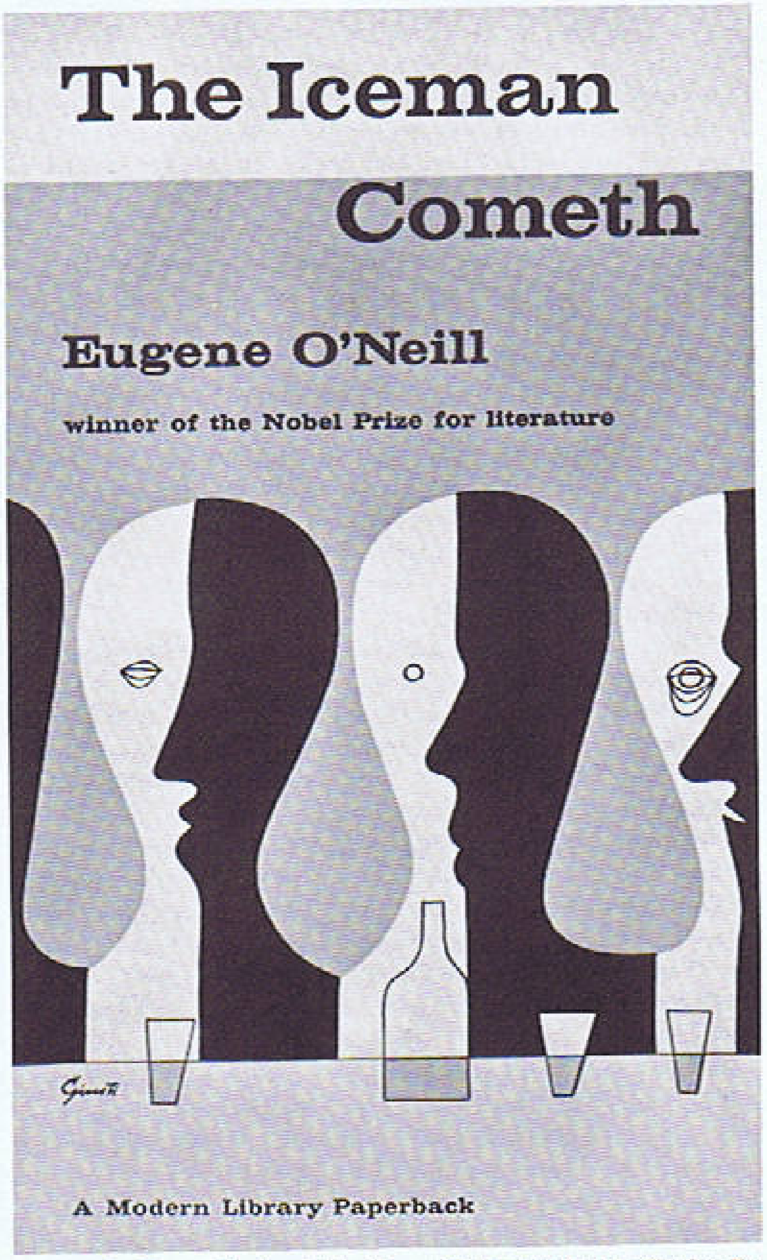
An ideal cover is one that attracts the viewer's attention and stimulates his curiosity enough to make him pick up the book, read its sales blurb, and flip through a few pages. If your cover does this, it has done its job. The rest is up to the author.

Courtesy Simon & Schuster, Inc.



Humor is the keynote of this cover design. Ben Shahn's drawing and highly personal lettering are perfectly suited to go with this book of light humorous essays.

Courtesy Random House, Inc.

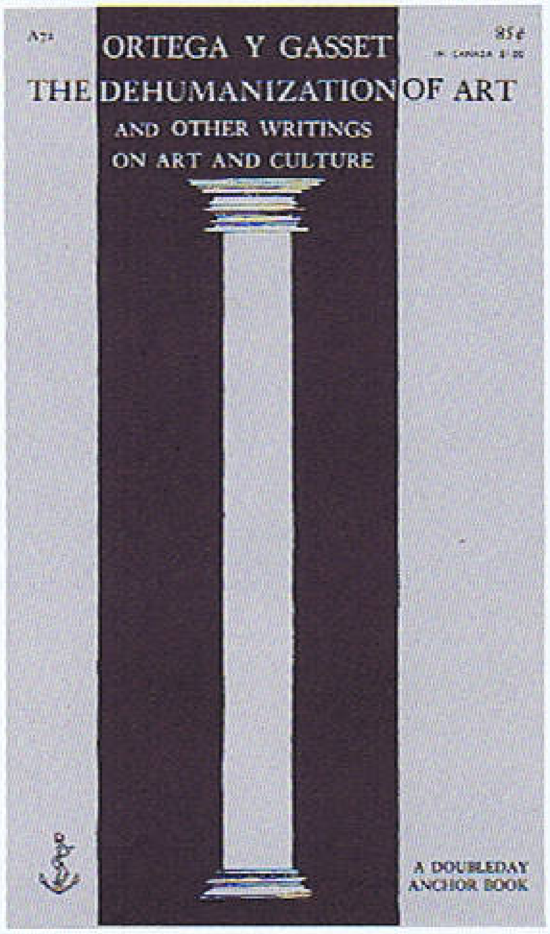

The Iceman
Cometh
Eugene O'Neill
winner of the Nobel Prize for literature
Giusti
A Modern Library Paperback

This cover by George Giusti symbolizes the sordid characters in O'Neill's play. The design, which is stripped to its essentials, shows a line-up of characters at a bar.

How the basic principles of layout apply to book covers

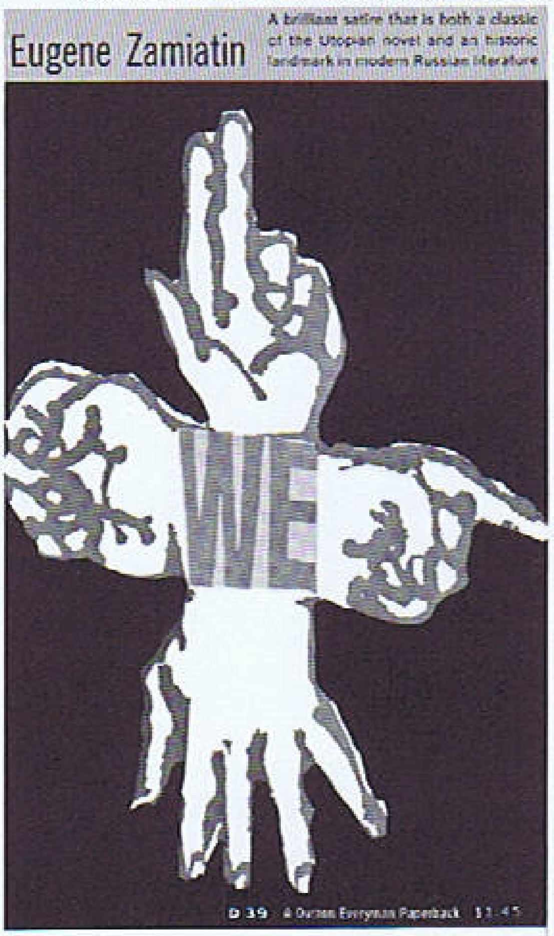
As we discuss special design problems and their unique requirements, keep in mind the basic layout principles discussed at the very beginning of these lessons on design and layout. These four examples demonstrate how valuable those principles can be in planning cover designs.

Courtesy Doubleday & Co., Inc.


A71
ORTEGA Y GASSET
85¢
IN CANADA $1.00
THE DEHUMANIZATION OF ART
AND OTHER WRITINGS
ON ART AND CULTURE
A DOUBLEDAY
ANCHOR BOOK

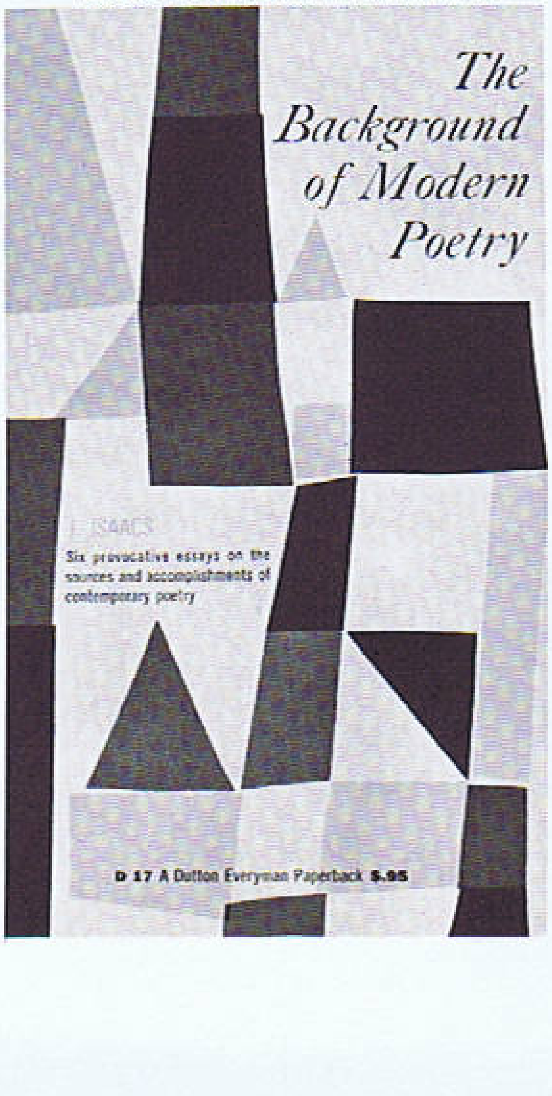
This classical column fits a vertical layout perfectly. The cover, printed in black and white, has a cold, austere quality which reflects the title of the book.

Courtesy E. P. Dutton & Co., Inc.; Seymour Chwast, Artist


Eugene Zamiatin
A brilliant satire that is both a classic of the Utopian novel and an historic landmark in modern Russian literature
WE
D 39 A Dutton Everyman Paperback $1.45

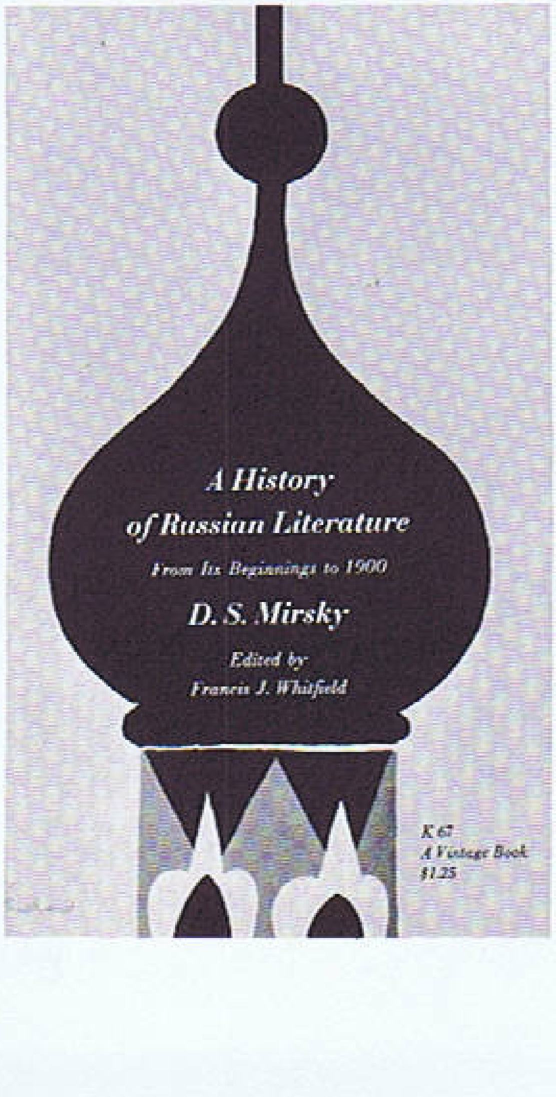
Here's a fine example of the combination design. The four hands form a white cross which contrasts starkly with the black background. The title forms the center of this cross design.

Courtesy E. P. Dutton & Co., Inc.; Reynold Ruffins, Artist


The
Background
of Modern
Poetry
J. ISAACS
Six provocative essays on the sources and accomplishments of contemporary poetry
D 17 A Dutton Everyman Paperback $.95

The word "modern" in the title was the starting point for this design. The irregular shapes (printed in bright orange, violet, and black) create a strong contemporary feeling.

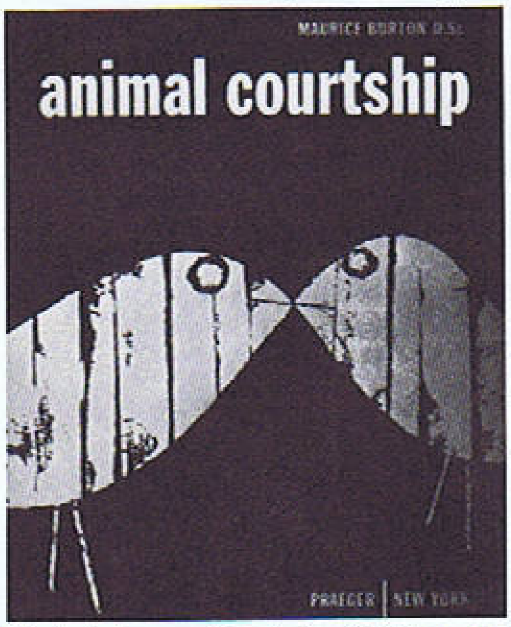
Courtesy Vintage Books, Inc.; Paul Rand, Artist


A History
of Russian Literature
From Its Beginnings to 1900
D. S. Mirsky
Edited by
Francis J. Whitfield
K 67
A Vintage Book
$1.25

The simple black shape of this typically Russian dome is perfect for the subject. The motif that decorates the base adds interest to the bold centered design.

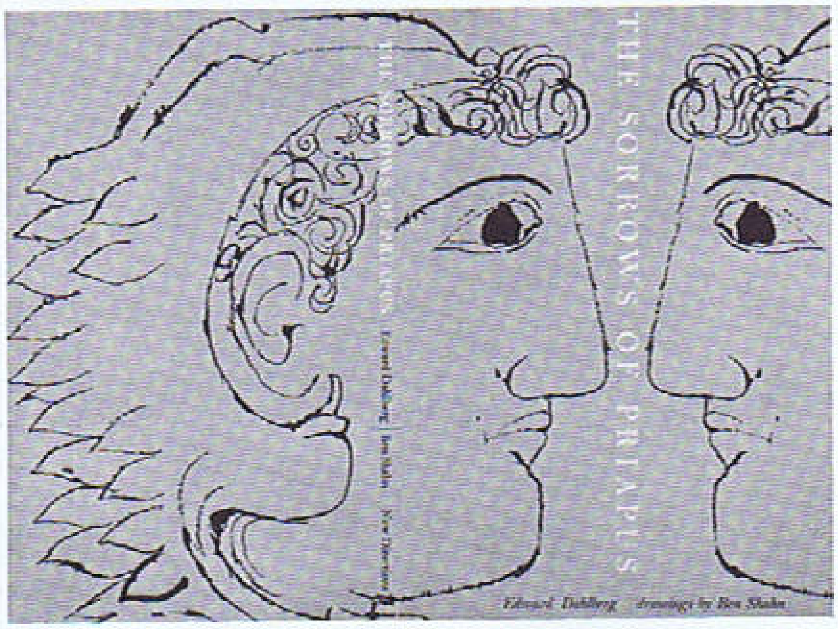
A variety of book cover designs

Courtesy Frederick A. Praeger, Inc.


MAURICE BURTON D.Sc.
animal courtship
PRAEGER | NEW YORK

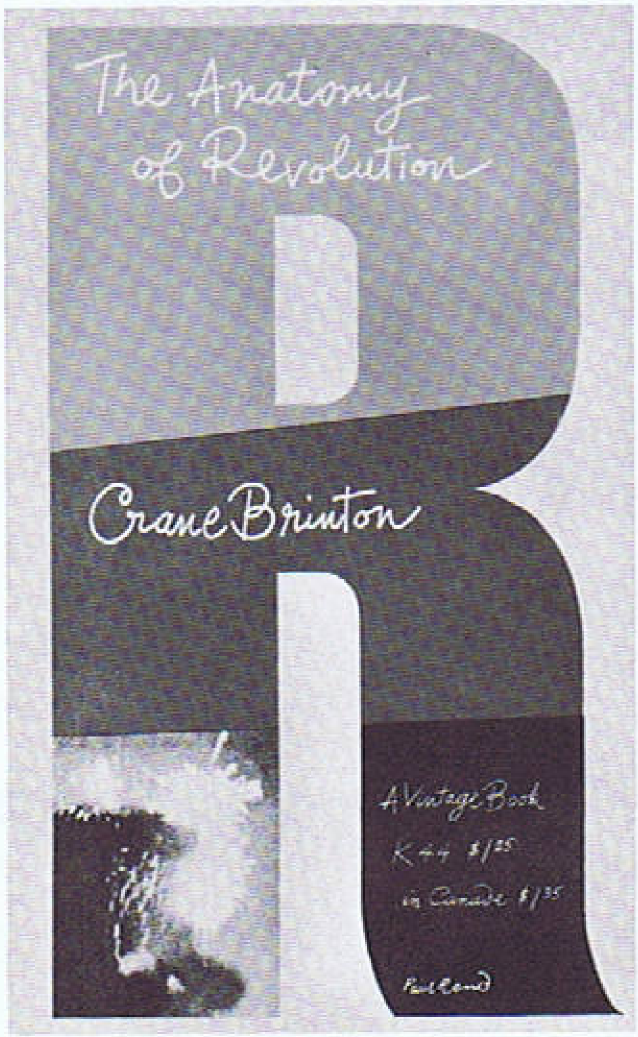
This simple, humorous design features light shapes on a dark background. The birds with bills touching state the subject perfectly.

Reproduced by permission of New Directions


THE SORROWS OF PRIAPUS
Edward Dahlberg drawings by Ben Shahn

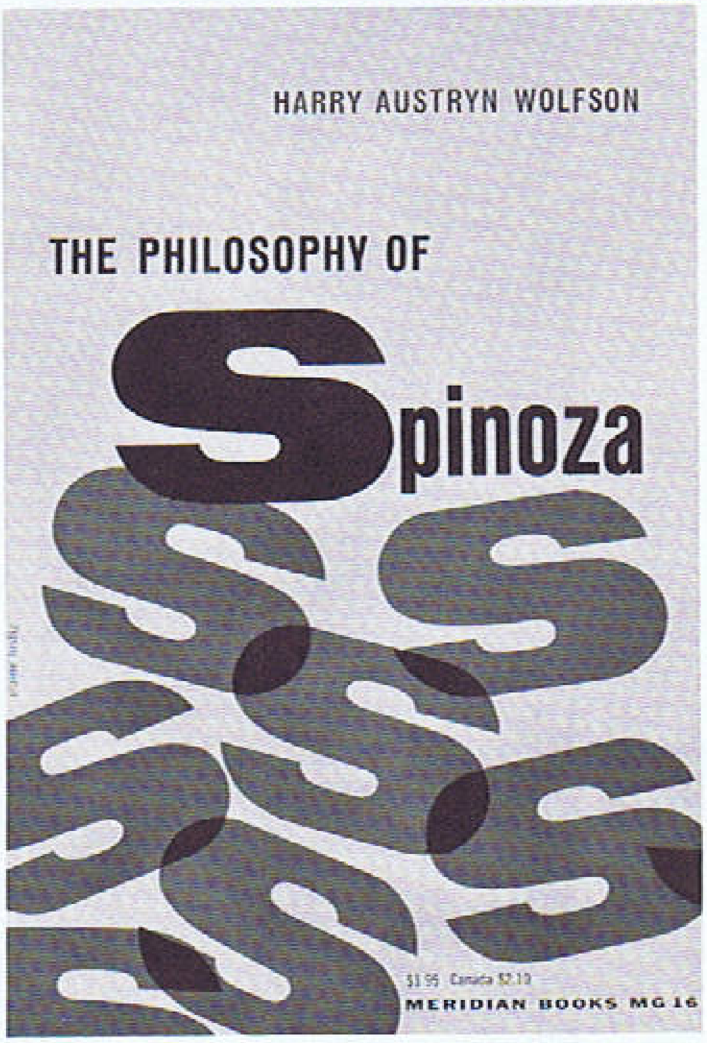
This picture shows the whole cover — back and spine, as well as front. The stylized Greek heads suggest the subject, a book on Greek mythology. Note that even though the spine breaks up one head, both front and back covers are interesting and well composed when viewed separately.

Courtesy Vintage Books, Inc.; Paul Rand, Artist


The Anatomy of Revolution
Crane Brinton
A Vintage Book
K44 $1.25
in Canada $1.35
Paul Rand

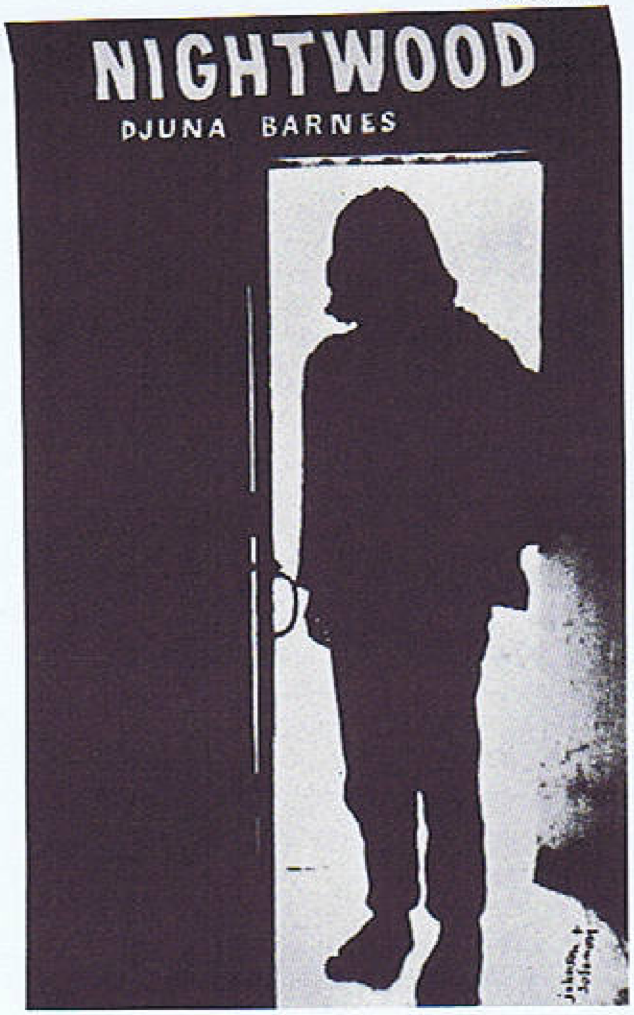
This large posterlike letter, which symbolizes the word "Revolution," serves as a background for the title, the names of the author and publisher, and a picture of an explosion.

Courtesy Meridian Books, Inc.


HARRY AUSTRYN WOLFSON
THE PHILOSOPHY OF
Spinoza
$1.95 Canada $2.10
MERIDIAN BOOKS MG 16

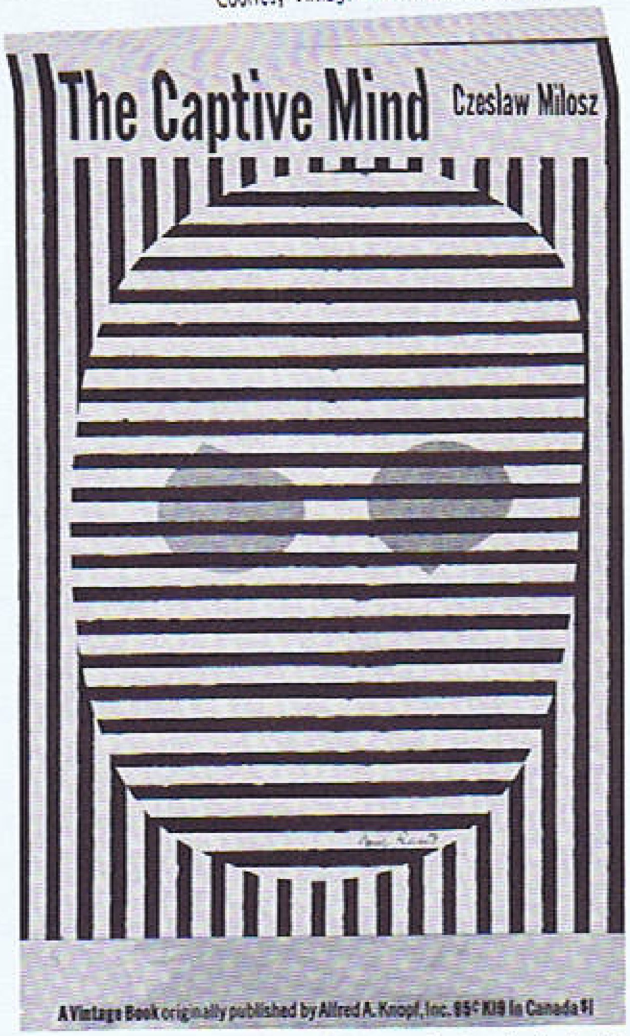
This cover is a fine example of the interesting effects that can be achieved through the use of type alone. The repeated letters, arranged in a rhythmic wavelike pattern, are unusual and attractive.

Courtesy Print


NIGHTWOOD
DJUNA BARNES

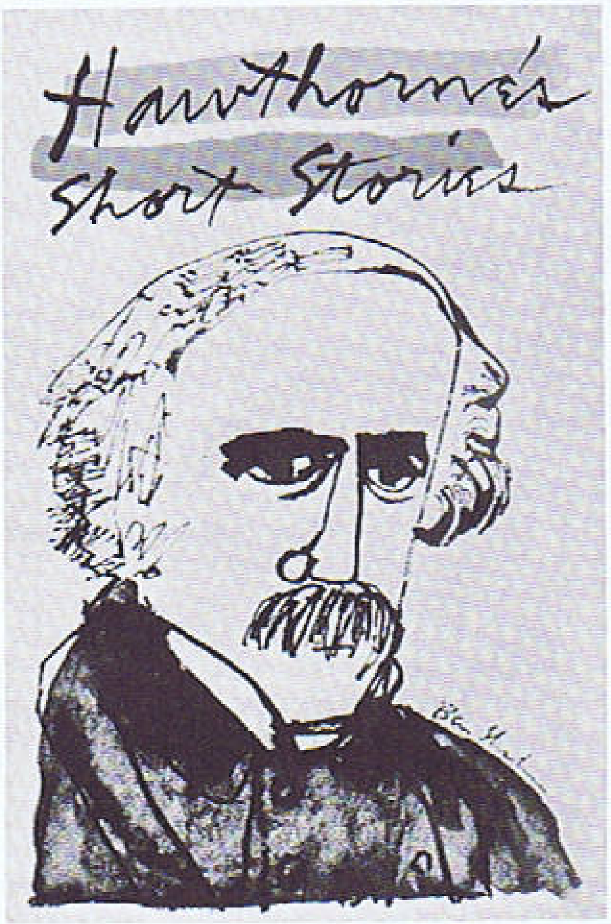
This powerful design is basically a pattern of black and white. The irregular outline of the silhouetted figure contrasts effectively with the straight lines of the door, and the whole design has an air of mystery and drama in keeping with the title.

Courtesy Vintage Books, Inc.; Paul Rand, Artist


The Captive Mind
Czeslaw Milosz
A Vintage Book originally published by Alfred A. Knopf, Inc. 95¢ K19 In Canada $1

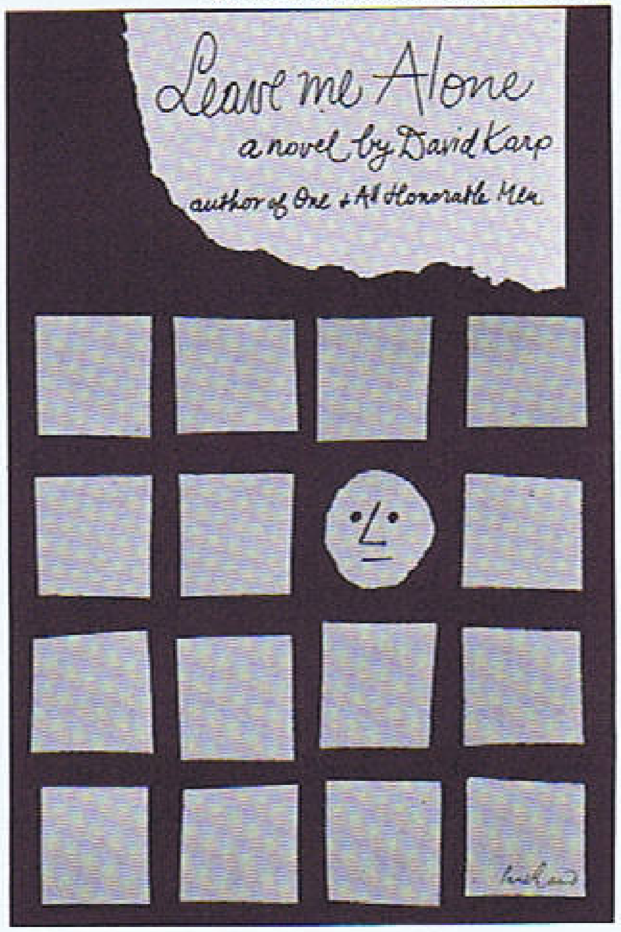
This very clever use of two striped patterns depicts the book title with impact and clarity. The horizontal stripes on the face suggest a prisoner's suit and the vertical bars a prison cell. The idea is given further meaning by the staring, vacuous eyes.

Courtesy Alfred A. Knopf, Inc.


Hawthorne's
Short Stories

Shahn's concern here was to convey the brooding character of Hawthorne. The heavy brows, deepset eyes, set jaw and slightly bowed head all contribute to this feeling. Simple broad strokes of brightly colored washes across the title make it stand out from other titles on the book rack.

Courtesy Alfred A. Knopf, Inc.; Paul Rand, Artist


Leave me Alone
a novel by David Karp
author of One + All Honorable Men

This design also reflects the title — a strong feeling of aloneness is created by the single circular head surrounded by empty squares. The title and author's name are contained in a scrap of paper, whose torn edge adds textural interest to the design.

The magazine cover – its function and design

The magazine cover must perform several very important functions:

It must stand out from its many competitors on a crowded newsstand.
It must appeal to the reading audience for which it is published.
It must reflect the magazine's editorial policy and its contents.
It must maintain a familiar image for easy recognition by the public.
It must be in good taste, so it will fit into the surroundings of a home.
It must have the aesthetic properties of a work of art whenever possible.

The magazine cover should always reflect the character and flavor of the magazine, so that it will appeal to the audience for which the magazine is intended. For example, *The Saturday Evening Post* and *Life* are aimed at middle-class readership – their contents and cover situations must have a general mass-audience appeal. *The New Yorker*, on the other hand, is designed and edited for a so-called upper class or more sophisticated and intellectual audience. *McCall's* and *The Ladies' Home Journal* are created primarily for women and their needs and are known as "service" magazines. *Vogue* and *Harper's Bazaar* are high-fashion women's magazines, while magazines like *Graphis, Art News, American Artist,* and *Architectural Forum* obviously have special audiences.

The two most important elements in a magazine cover are the logotype or name of the magazine and the illustration or design.

The method of the magazine's distribution has much to do with the placement of its title. When magazines have their principal sale on newsstands, the logotype must always be on top for visibility and impact. The logotype plays much the same part that the trademark does in projecting a corporate image and identifying a product, so it is an integral part of the magazine cover. *Life* and *The Saturday Evening Post* are excellent examples of magazines whose titles are carefully positioned for newsstand visibility.

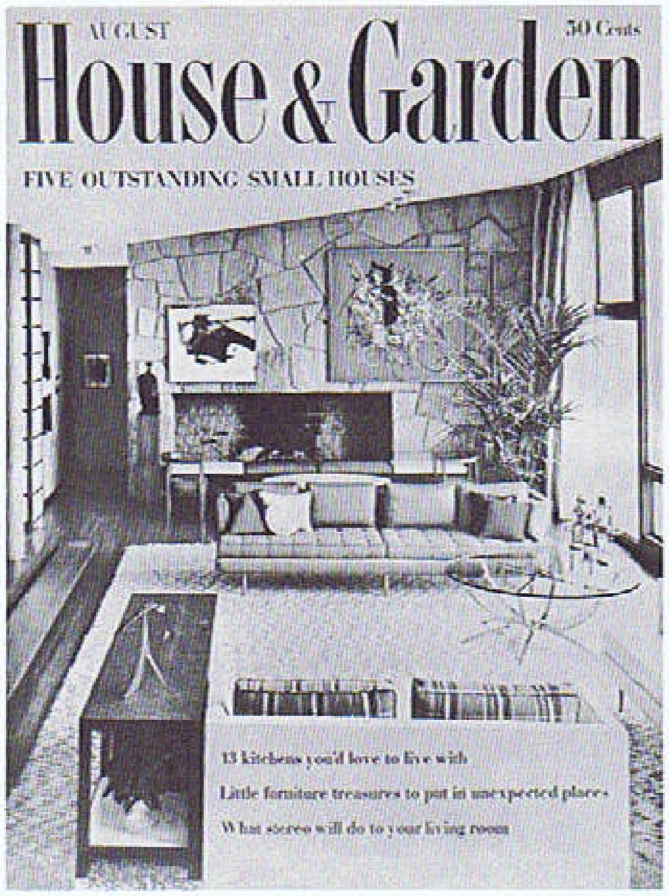
In the case of certain magazines whose principal distribution is through subscriptions, the designer has much more leeway in creating his cover designs, since these publications do not have to fight to be seen on a newsstand. *Graphis, Interiors,* or other highly specialized magazines with limited audiences are good examples.

Because, in most magazines, the size and position of the logotype are fixed, the designer cannot alter them. He must plan his designs so that the impact and effectiveness of the logotype are not weakened. Above all, he should avoid working the logotype into his design so that it becomes lost or confused. Remember that the magazine name must always be clearly visible and easy to read.

Assignments to do cover designs for major magazines are usually given to professionals who can be depended upon to apply their knowledge and experience to such jobs successfully. This is as it should be. However, there are many opportunities for cover designs in other areas – for example, there are literally hundreds of trade magazines of every conceivable description that are a fertile field for the creative designer. Program covers for all types of events, games, dances, fairs, school concerts, etc., offer an excellent training ground for the beginning designer to make use of all his inventiveness and talents.

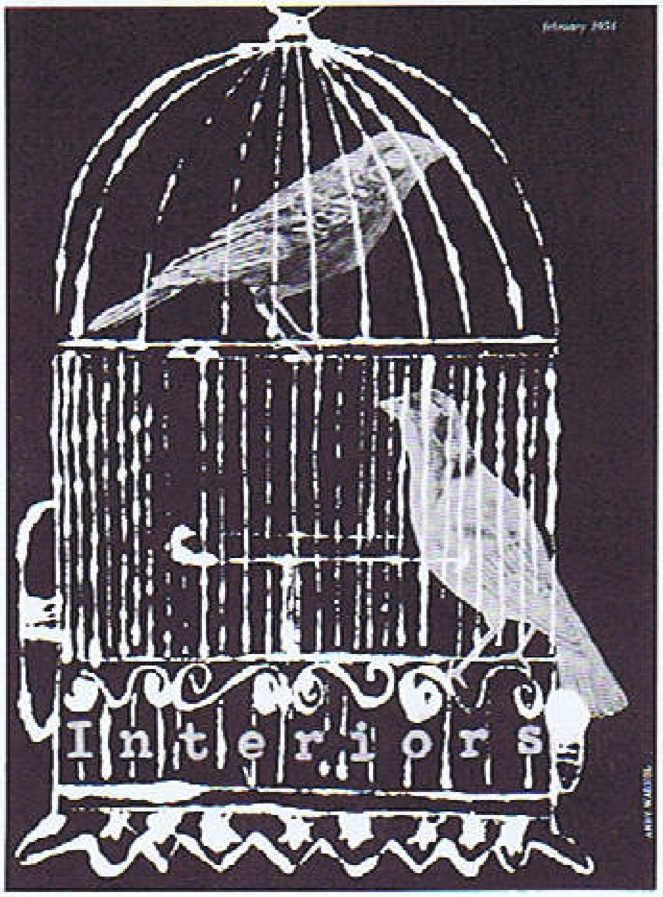
On the next three pages we show you some examples of magazine cover designs and explain the principles involved in creating them. You will find it very helpful to examine the covers of many other magazines and relate them to the editorial policies, content, and audience of each one.

Courtesy The Condé Nast Publications, Inc.


AUGUST
50 Cents
House & Garden
FIVE OUTSTANDING SMALL HOUSES
13 kitchens you'd love to live with
Little furniture treasures to put in unexpected places
What stereo will do to your living room

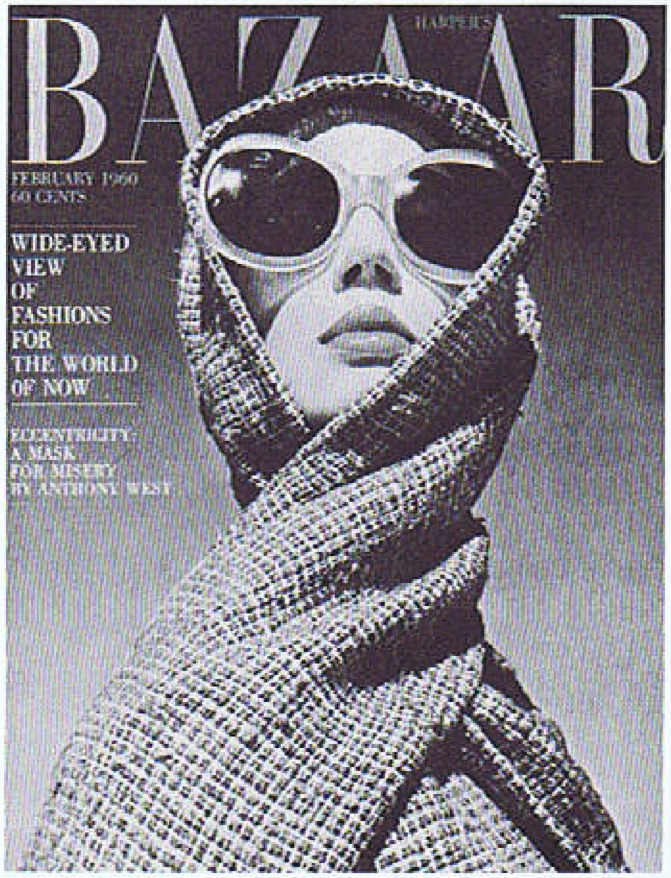
House and Garden: This magazine appeals to people interested in the home and ways to make it smarter and more efficient. Its covers show attractive interiors or exteriors of homes or sometimes gardens. The logotype is prominent for newsstand impact.

Courtesy of Interiors; Whitney Publications, Inc.



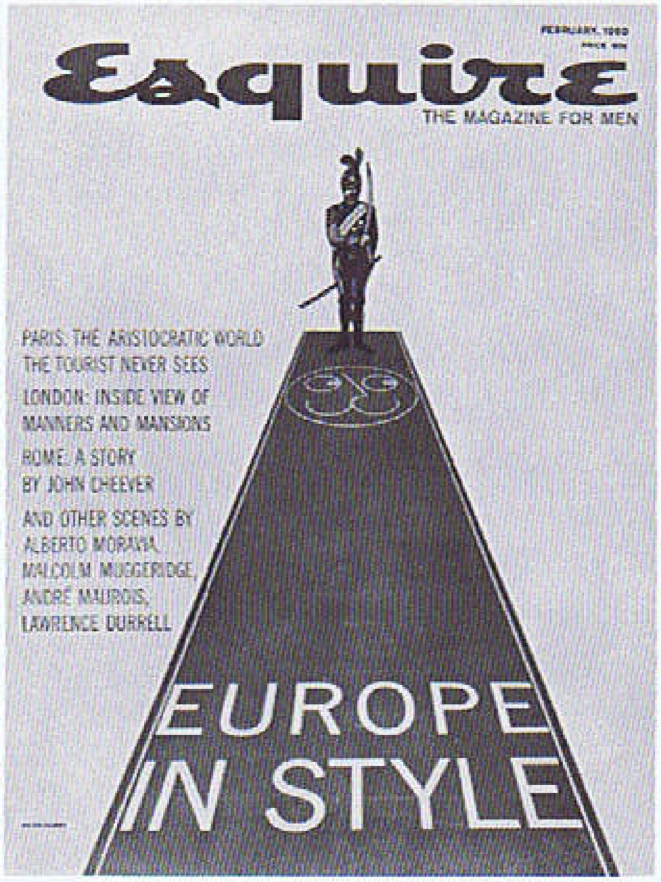
Interiors: Although *Interiors* contains subject matter similar to *House and Garden*, its covers are planned for a more sophisticated audience — interior decorators and designers. Since it is sold by subscription, its logotype can be inconspicuous, as here.

Courtesy Harper's Bazaar; photo by Richard Avedon


HARPER'S
BAZAAR
FEBRUARY 1960
60 CENTS
WIDE-EYED VIEW OF FASHIONS FOR THE WORLD OF NOW
ECCENTRICITY: A MASK FOR MISERY BY ANTHONY WEST

Harper's Bazaar: This magazine features the latest in high-style women's clothes. Its covers must reflect luxury, leisure, and smartness. This one uses a low-angle shot of a fashion model, whose sunglasses, scarf, and pose give her an appropriately elegant, sophisticated air.

© By permission of Esquire Magazine


FEBRUARY, 1960
Esquire
THE MAGAZINE FOR MEN
PARIS: THE ARISTOCRATIC WORLD THE TOURIST NEVER SEES
LONDON: INSIDE VIEW OF MANNERS AND MANSIONS
ROME: A STORY BY JOHN CHEEVER
AND OTHER SCENES BY ALBERTO MORAVIA, MALCOLM MUGGERIDGE, ANDRÉ MAUROIS, LAWRENCE DURRELL
EUROPE IN STYLE

Esquire: This is a men's magazine which frequently devotes an entire issue to a single theme — in this case, travel in Europe. The carpet (bright red in the original) ties in with the headline. The simplicity of the design, with the ample white space, gives it strong newsstand impact.

The cover reflects the character of the magazine

© The Curtis Publishing Co.

The Saturday Evening
POST
September 20, 1958 · 15¢
Mickey Cohen:
The Private Life of a Hood
By Dean Jennings
SPECIAL TODAY

The Saturday Evening Post: This is America's best-known family magazine and its cover illustrations are always tailored for a popular mass-audience appeal. Realism is essential and so is a cross section of human nature, preferably on the light and even humorous side.

Courtesy McCall's

McCall's
the magazine of Togetherness
NOVEMBER 1958
35 cents
The
Ingrid Bergman
story In her own words
WHAT YOU HAVE A RIGHT TO EXPECT FROM YOUR DOCTOR

McCall's: This publication typifies the group known as "service" magazines, which are aimed almost entirely at the interests and needs of women. The covers epitomize this point of view. The logotype is large and clear for quick newsstand recognition.

Courtesy The Reporter; Gregorio Prestopino, Artist

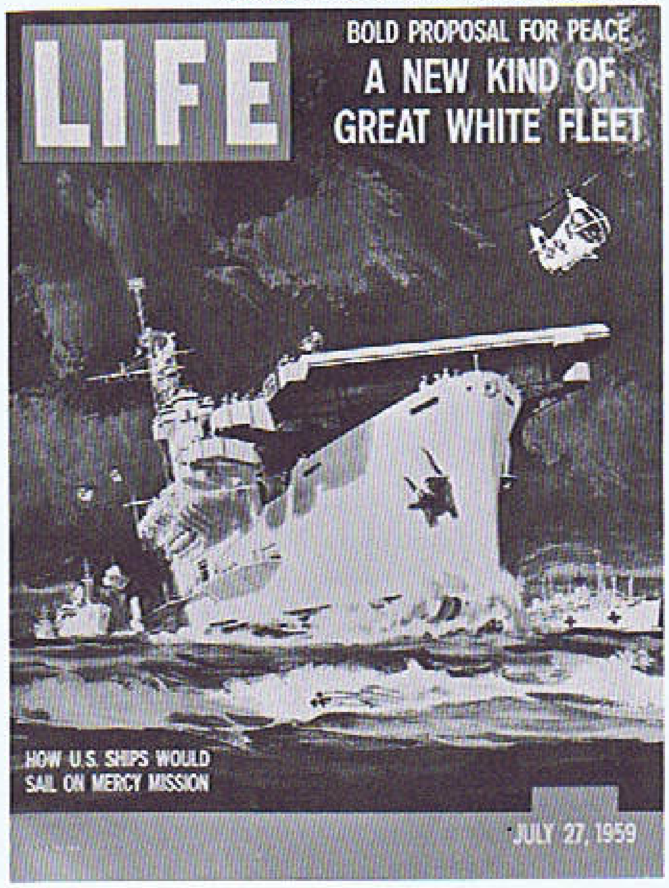
GOVERNMENT BY PUBLICITY
THE REPORTER
San Francisco
WALL STREET JOURNAL
MONITOR
THE
SUN
SOFTER WEST STAND HINTED
Chicago Daily
York Times.
THE BOSTON HERALD
The Detroit News
ST. LOUIS POST-DISPA
GOVERNMENT GRADED A $

The Reporter: This is a news magazine. Each issue contains topical articles that relate to current conditions and problems on the national and international scene. This cover, with the Capitol set against a montage of newspapers, reflects the featured article, "Government by Publicity."

Courtesy Graphis Press

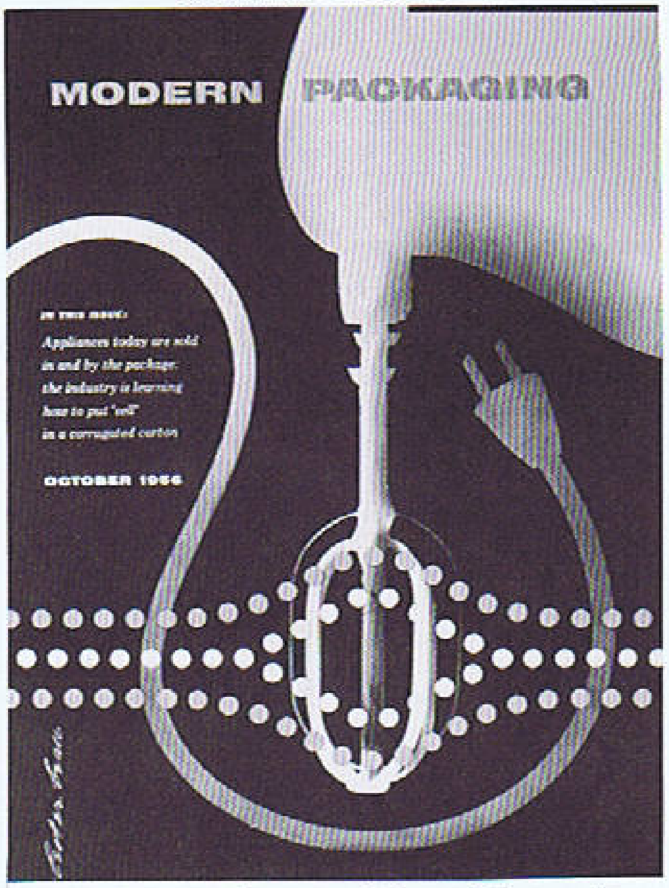
Graphis: This is an international journal of graphic and applied art. It is sold almost entirely by subscription to artists, designers, and art directors. Its covers feature sophisticated designs such as this playing-card motif by a Swedish designer.

Courtesy Life. © 1959 Time Inc.; Noel Sickles, Artist


LIFE
BOLD PROPOSAL FOR PEACE
A NEW KIND OF GREAT WHITE FLEET
HOW U.S. SHIPS WOULD SAIL ON MERCY MISSION
JULY 27, 1959

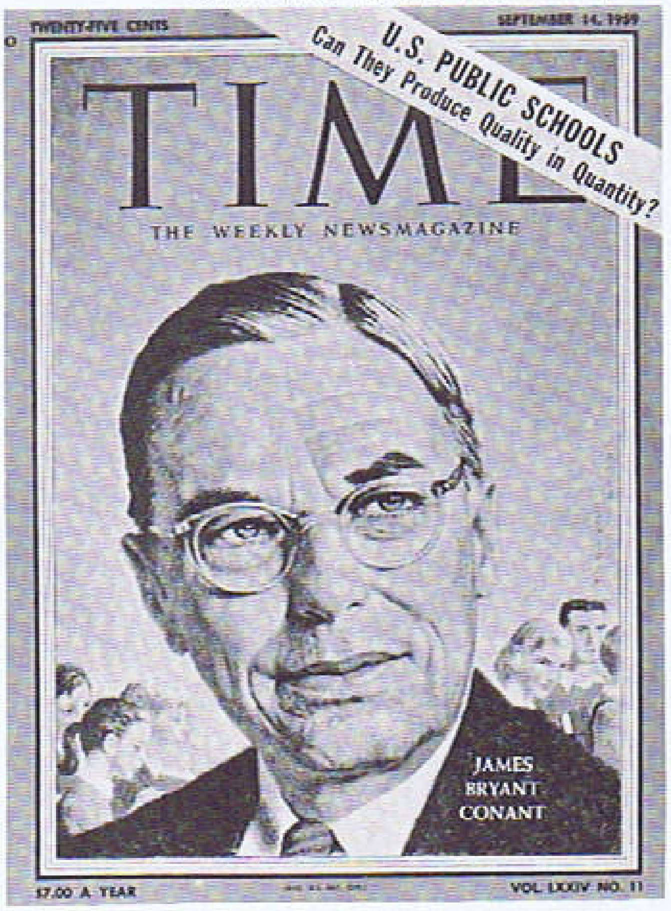
Life: Newsstand sales are an important part of this magazine's business. The logotype is large and bold for good visibility on the crowded stand. Realism is an important quality in its covers since, like the Post, it is a mass-audience magazine.

Courtesy Modern Packaging Magazine ; Lester Beall, Artist


MODERN PACKAGING
IN THIS ISSUE:
Appliances today are sold in and by the package: the industry is learning how to put 'sell' in a corrugated carton
OCTOBER 1956

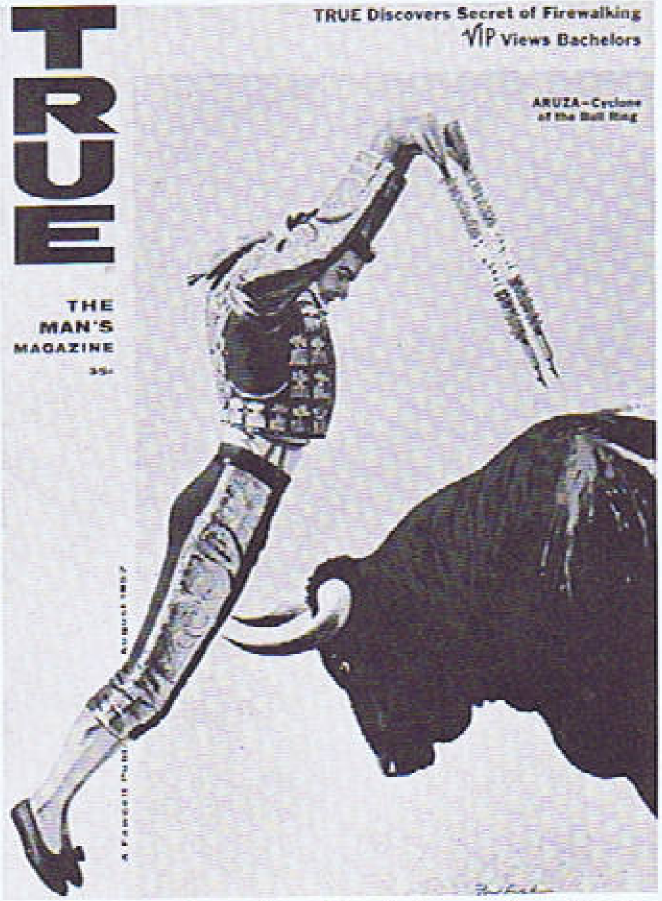
Modern Packaging is a trade magazine which goes chiefly to manufacturers of cartons, boxes and other containers. Since it is a subscription magazine, the cover need not fulfill the requirements of a competitive newsstand publication. The designs should be modern to reflect the name.

Courtesy Time. © 1959, Time, Inc.; James Chapin, Artist


TWENTY-FIVE CENTS
SEPTEMBER 14, 1959
U.S. PUBLIC SCHOOLS
Can They Produce Quality in Quantity?
TIME
THE WEEKLY NEWSMAGAZINE
JAMES BRYANT CONANT
$7.00 A YEAR
VOL. LXXIV NO. 11

Time: This weekly magazine uses its cover as the major illustration of its feature article — which is usually about a person in the news. The typical cover is a portrait of this person with a background symbolizing his career or some phase of it.

Courtesy True Magazine


TRUE Discovers Secret of Firewalking
VIP Views Bachelors
TRUE
THE MAN'S MAGAZINE
35¢
ARUZA—Cyclone of the Bull Ring

True: This is a man's magazine with emphasis on sports, outdoor life, exciting true stories — things which interest men. The covers reflect this policy. They usually feature a moment of dramatic action or some other subject with a masculine appeal.

The poster

Every poster has one main purpose — to get its message to the viewer as quickly as possible. Other mediums such as newspapers, magazines, or booklets can be seen and read at arm's length and at leisure. The poster, by contrast, seeks the greatest possible instant attention.

A poster is usually viewed from a distance and seen while people are walking or driving by (often at high speeds). Above all, you must keep in mind where the poster will be shown — think of the average setting it will be placed against — a busy corner, a crowded shop window, a complicated landscape, a cluttered counter in a store — and design your poster so that it isolates itself in these kinds of surroundings or locations.

A good poster requires "poster thinking" — thinking which strips away all nonessentials. It's like writing a telegram instead of a letter. This means that the poster must be simple — as a rule, there just isn't time for the viewer to examine details.

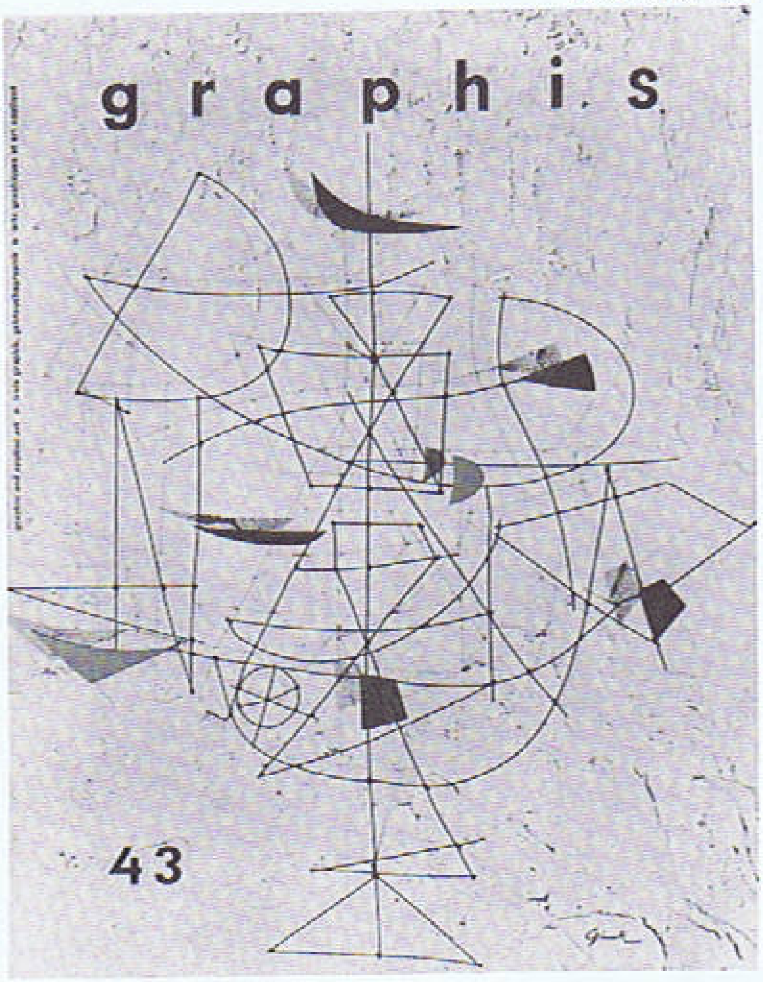
In arriving at this simplicity, be sure that the design is a true expression of the poster idea. It may show just a part of a product or a person, but that part must be characteristic — it should be quickly and clearly identifiable. The poster may symbolize something intangible — for example, a feeling of fear, strength, or gaiety. But whatever it is, however you do it — it must be clear.

To be certain that your poster has good visibility, make sure that the pattern of silhouettes and values is strong. Remember the carrying power of black and white and pure bright colors. If possible, use a strong silhouetted shape that stands out against a contrasting flat background. This helps to transmit the idea in the quickest possible way. If more of a background is necessary, keep it simple — be sure it doesn't interfere with the center of interest. A common fault with many posters is that they try to say too much. Remember that a poster is not simply an enlarged illustration — and it must often be read in a few seconds.

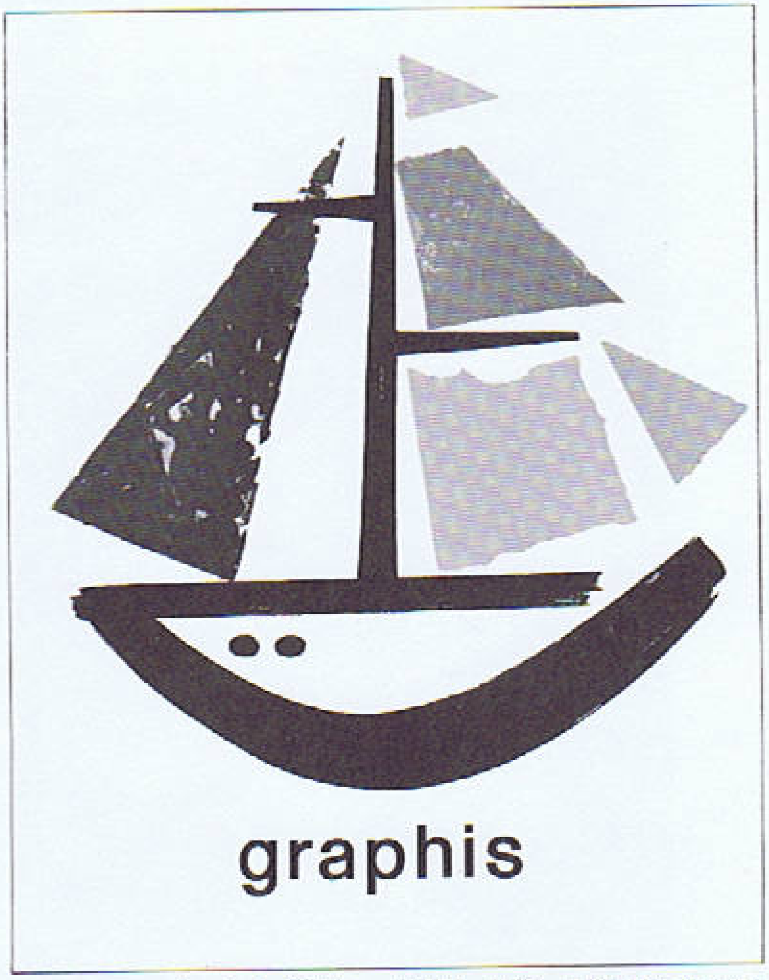
The words in a poster must always function as part of the design and, if possible, include the advertiser's name in the headline. The whole poster should be a unit that is seen and read simultaneously. Every poster should deliver a clear, fast message, but there are differences in the appearance and function of different types of posters. For example, a billboard which you drive by at 50 miles an hour must be simple enough in design and short enough in message to be seen at a glance. A poster at a railroad station can expect more viewing time from the passengers standing on the platform or looking out of the windows of a train stopping at the station. This means that the copy message can be longer and the design more complicated without these details going to waste, as they would on a roadside billboard.

More detail can also be introduced into the design of theater posters or cards in subways, trains or buses, where people have time to study them and are actually closer to them. In these surroundings a design can be quite complicated and still be effective. The same reasoning would apply to posters or cards which are used on store counters or in store windows. There are no absolute rules here — but deciding whether to use a very simple or more complicated design need not be a problem if you consider the circumstances in which people will see your work.

Courtesy Graphis Press



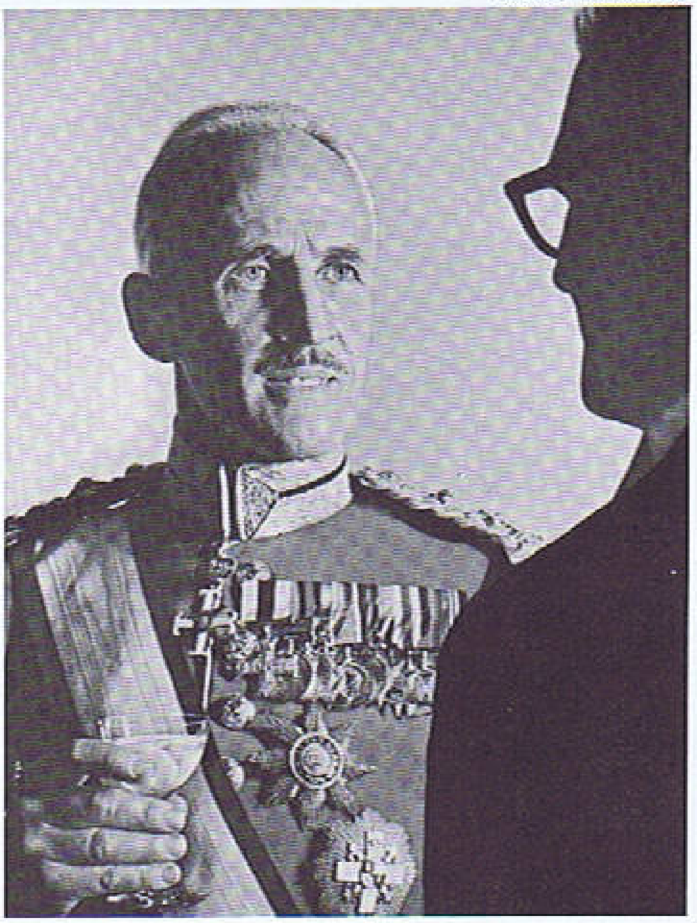
In these two examples we illustrate the difference in approach when you design a magazine cover and when you design a poster. This design was made expressly for a magazine cover. Viewed at less than arm's length, the thin wire construction, the subtle pattern of shadows, the texture of the background, and the details are clearly visible. The variety and subtleties in the design can be seen, studied, and appreciated at this close range — but they would hardly be suitable for a poster.



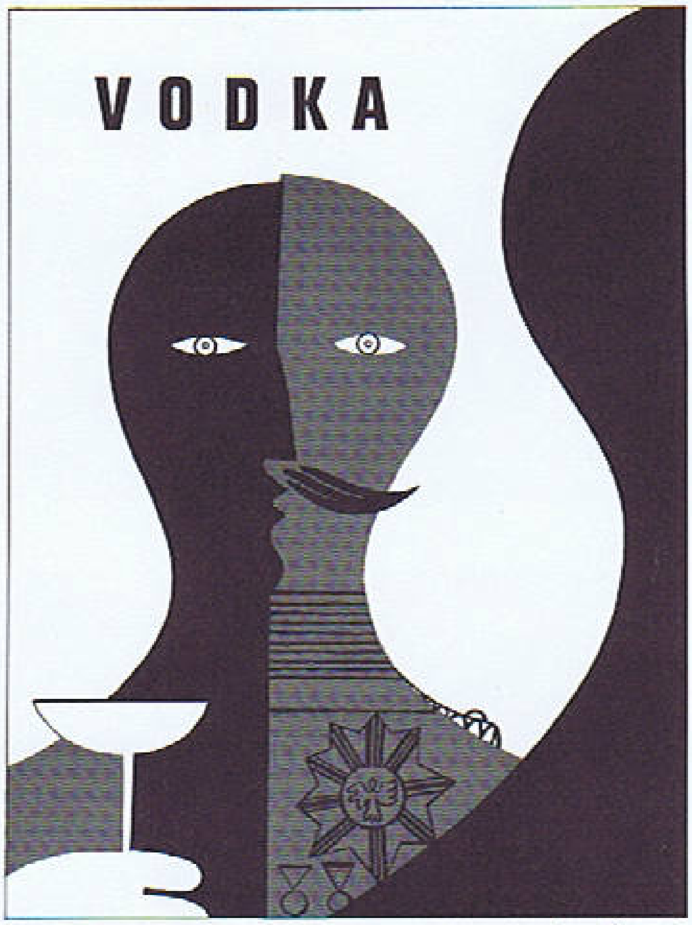
Here, the same subject is simplified into a bold, hard-hitting design that meets the requirements of a poster. The impact depends on the sharp contrast of tone against the white background. Note the large area of background used to set off the design and isolate it. This is an especially important consideration when designing outdoor posters which must compete against a multicolored, confused background of buildings or a landscape.

The special character of the poster

Courtesy Heublein, Inc.

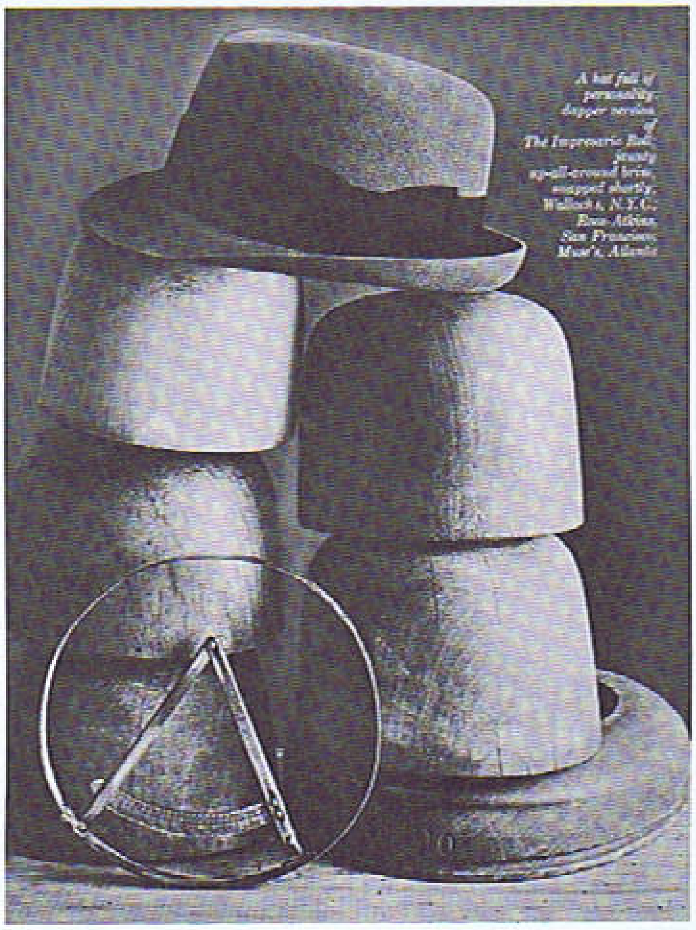


This picture appeared in a magazine ad for vodka. Since the reader can examine the illustration at his leisure, the realism and detail make good sense here. However, if we wanted to adapt it for use as a poster, we would have to simplify it considerably, as we show at the right.

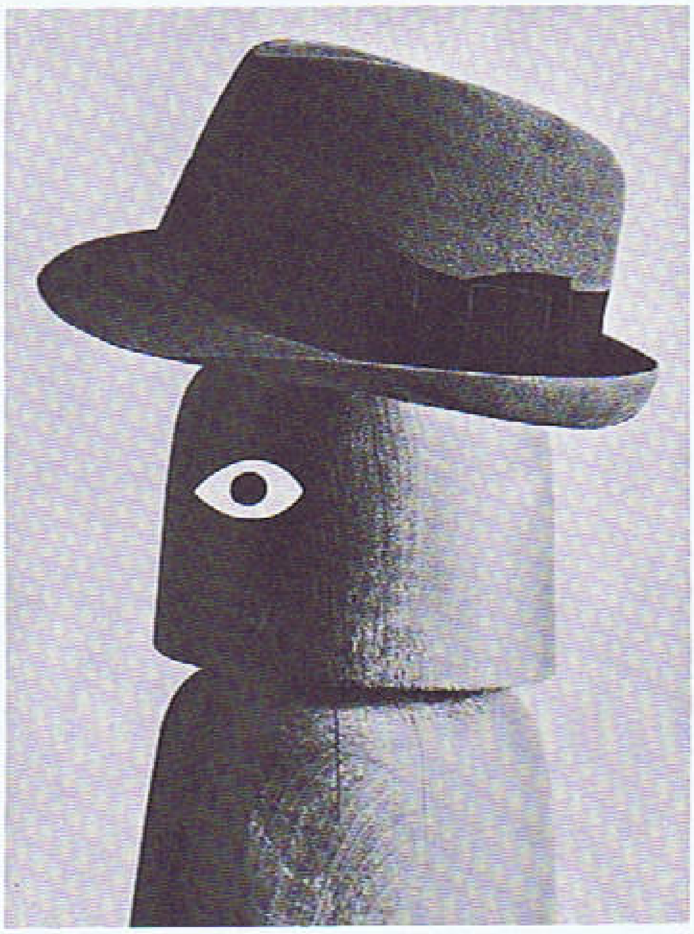


In this poster version the basic idea remains — the gesture, the uniform, the sharp division of light and shade on the figure. However, note the simplification, the emphasis on the eyes and cocktail glass.

Reproduced from Esquire; © by Esquire, Inc.



This magazine ad for a hat features the rich tones and texture of smooth wooden hat blocks. The hat itself is placed against a dark background that serves to enrich the whole picture. This design is interesting and effective — well suited for its purpose.

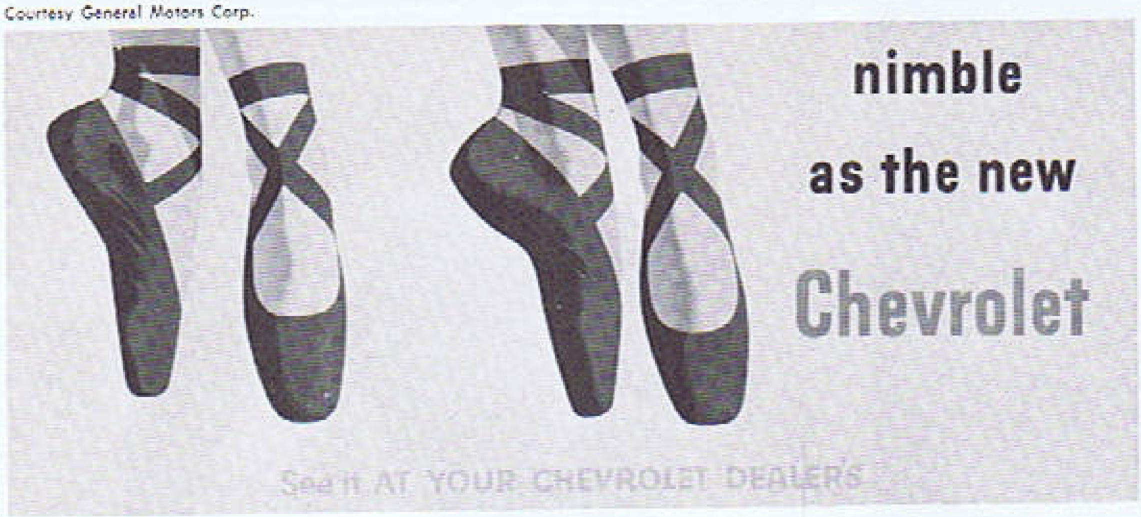


Here is the same subject, highly simplified for use as a poster. The two hat blocks are enough to get the idea across and the design takes on life and humor with the addition of the eye. See how much more visibility and strength this design gains by the elimination of the background.

Twenty-four-sheet posters

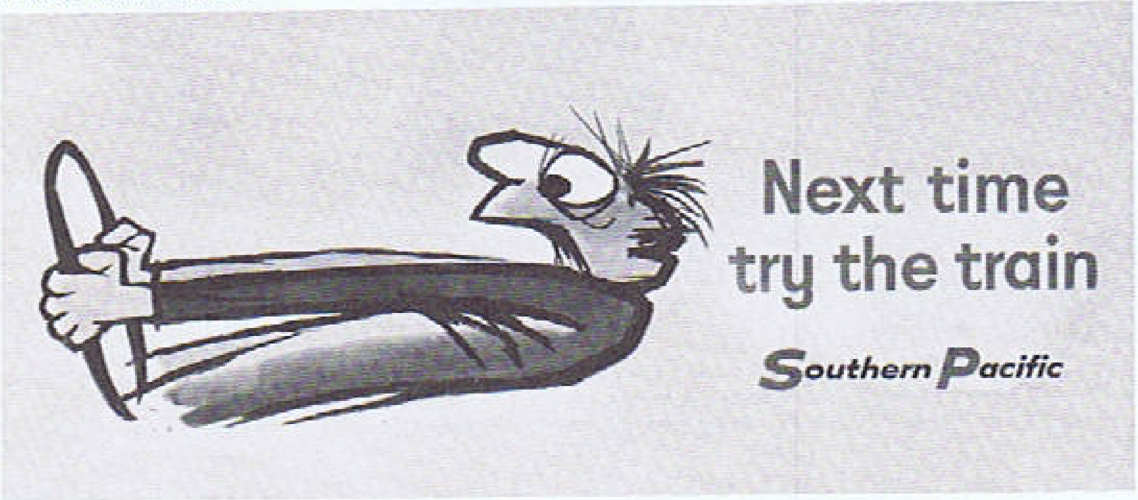
These posters get their name from the fact that they were formerly printed in twenty-four sheets. Today they are printed on larger presses and fewer sheets (generally ten) are used, but the name remains in the trade. They are popularly referred to as outdoor posters or billboards. Since they are usually seen from swiftly moving cars, trains, or buses, they must have a bold design and a brief message if they are to do their job.

Courtesy General Motors Corp.


nimble
as the new
Chevrolet
See it AT YOUR CHEVROLET DEALERS

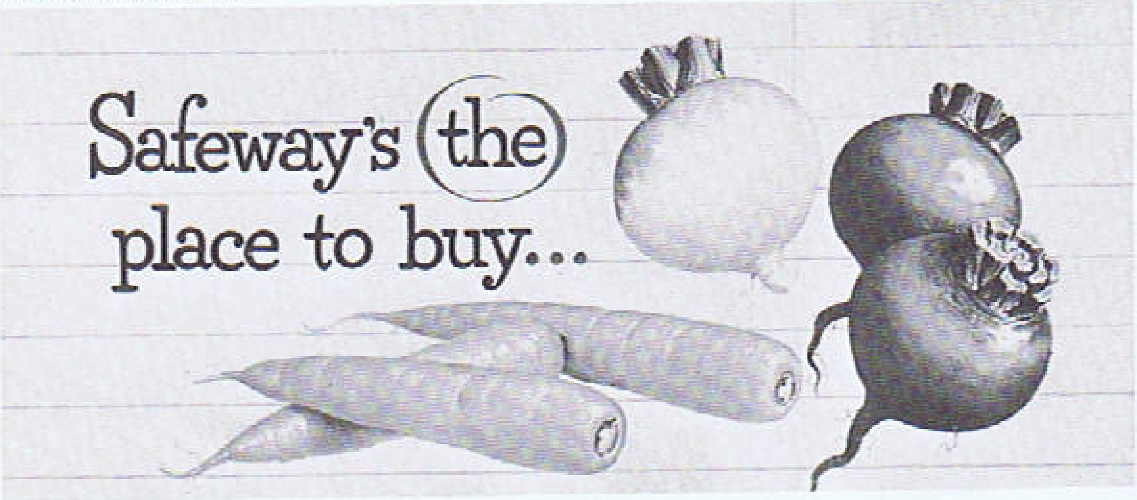
Nimbleness is perfectly symbolized by these feet wearing ballet slippers and balanced on their toes. The repeated forms and strong contrast of dark and light give them impact.

Courtesy Southern Pacific Co.


Next time
try the train
Southern Pacific

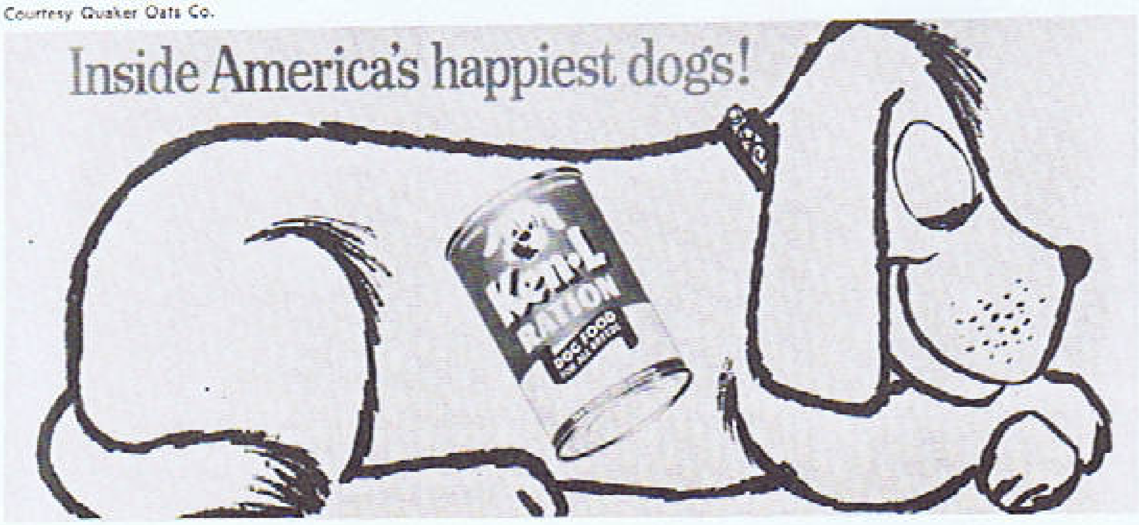
Humor (somewhat ironic) is the keynote here. The cartoon of the terrified brake-jamming motorist is aimed directly at the real motorist who sees this poster while driving along the road in traffic. The expression of the face and the bracing gesture are all that's needed to convey the idea.

Courtesy Safeway Stores, Inc.


Safeway's (the)
place to buy...

This poster presents the product simply and appetizingly. The large, fresh, clean vegetables have a direct appeal. The design ties them in closely with the brief headline — makes us remember Safeway when we think of vegetables.

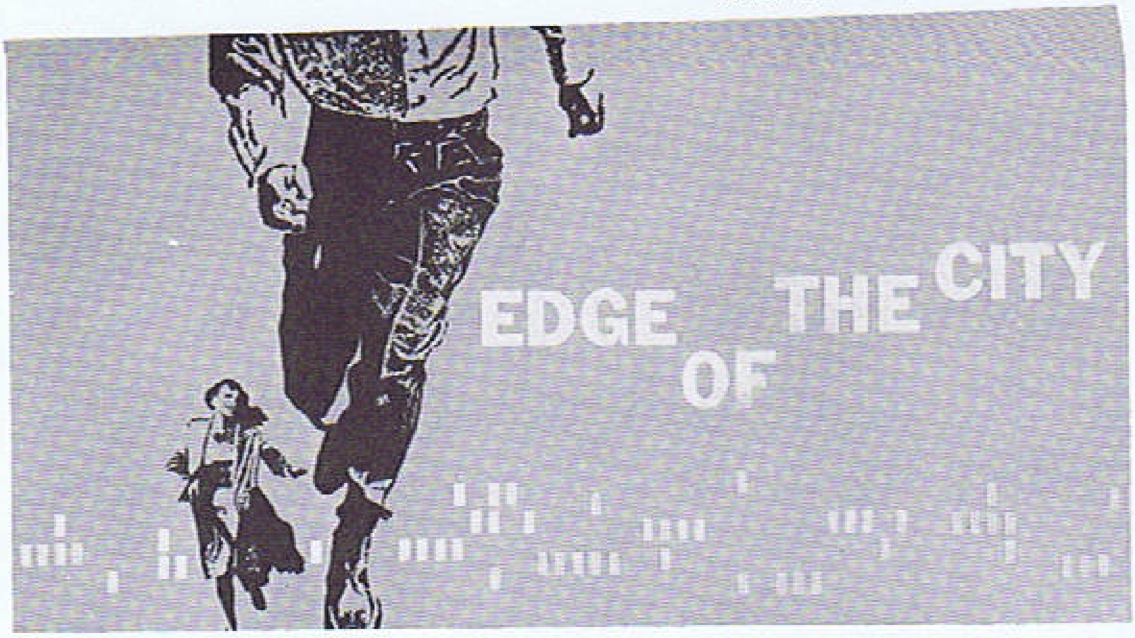
Courtesy Quaker Oats Co.


Inside America's happiest dogs!
Ken-L Ration
Dog Food

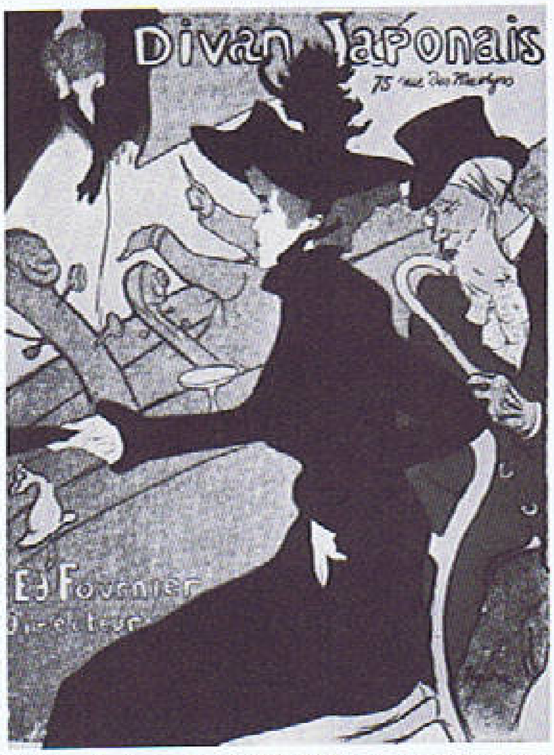
This poster also has humor as its basis. The design is a literal illustration of the headline. The dog frames the product.

Good examples of poster thinking

Courtesy Metro Goldwyn Mayer; Saul Bass, Artist

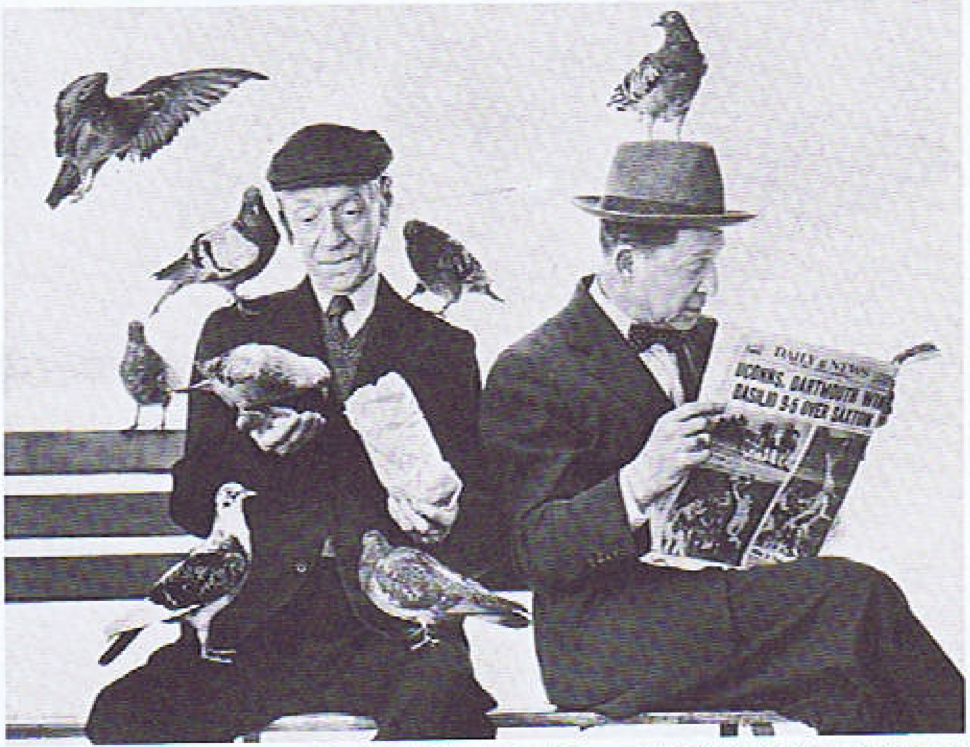


This is a poster advertising a motion picture with a violent, dramatic theme. The tension of the story is suggested not only by the running figures but also by the uneven or up-and-down pattern of the windows and lettering. Note how simple the whole design is.



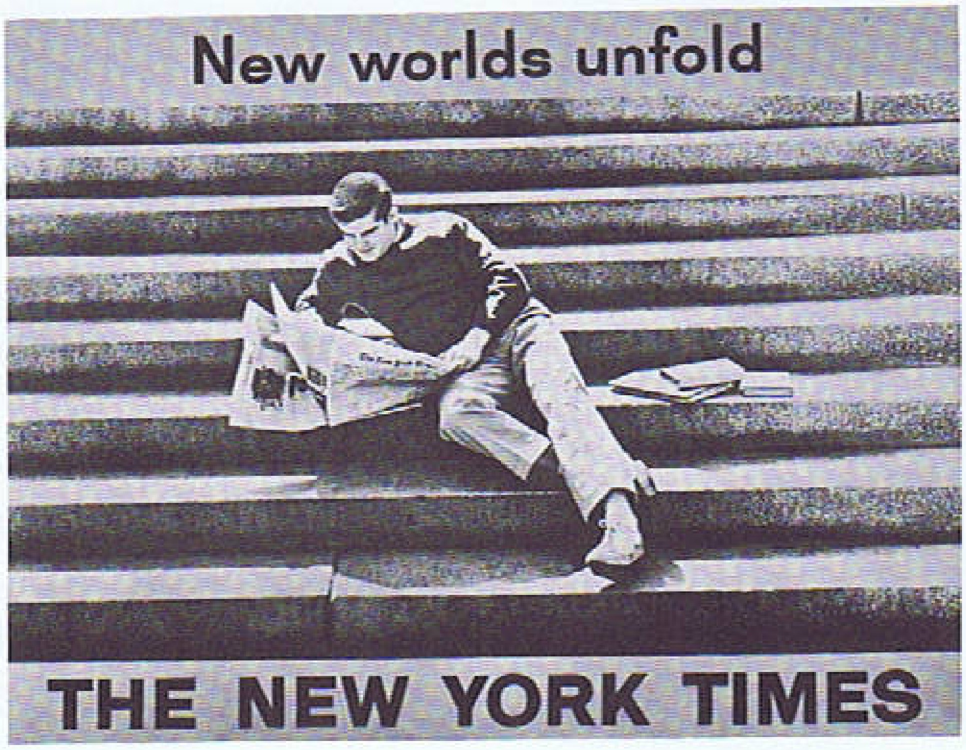
Toulouse-Lautrec gained much of his fame as a painter through his beautifully designed theater posters. He was one of the first artists to raise poster design to the level of fine art. This is a typical Toulouse-Lautrec design, with simple flat areas of color which create a sense of depth.

Courtesy The Daily News



This railroad station poster for a tabloid is a lively, animated picture which reflects the breezy, popularized character of the newspaper. The setting of pigeons and bench says "city park" instantly. The two men are frankly "characters," selected to emphasize the popular appeal of the paper.

Courtesy The New York Times

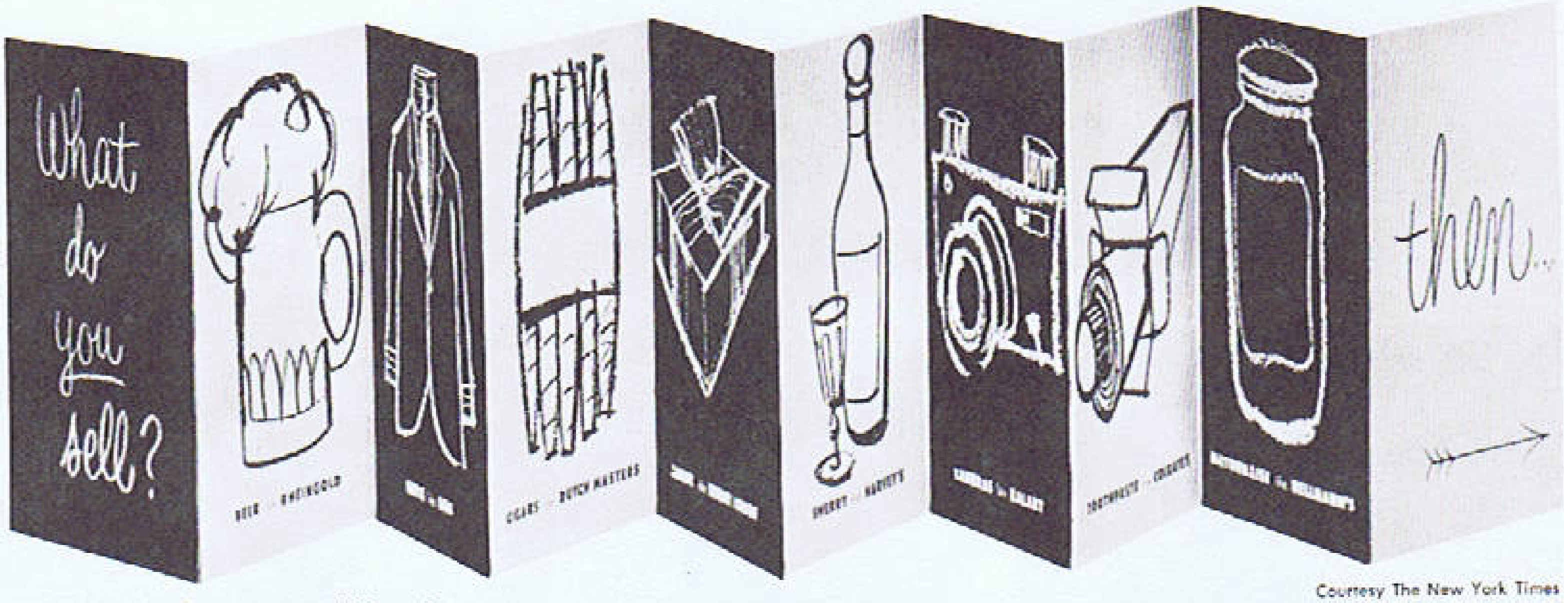


Everything about this poster is carefully planned to reflect the serious character of one of the world's greatest newspapers. The clean-cut young American college boy is using his between-classes time to keep abreast of world affairs. His action of unfolding the newspaper literally illustrates the heading at the top of the ad. The huge stone steps, which suggest an institution of learning, form a dominant pattern of horizontal lines.

Giving the design something extra

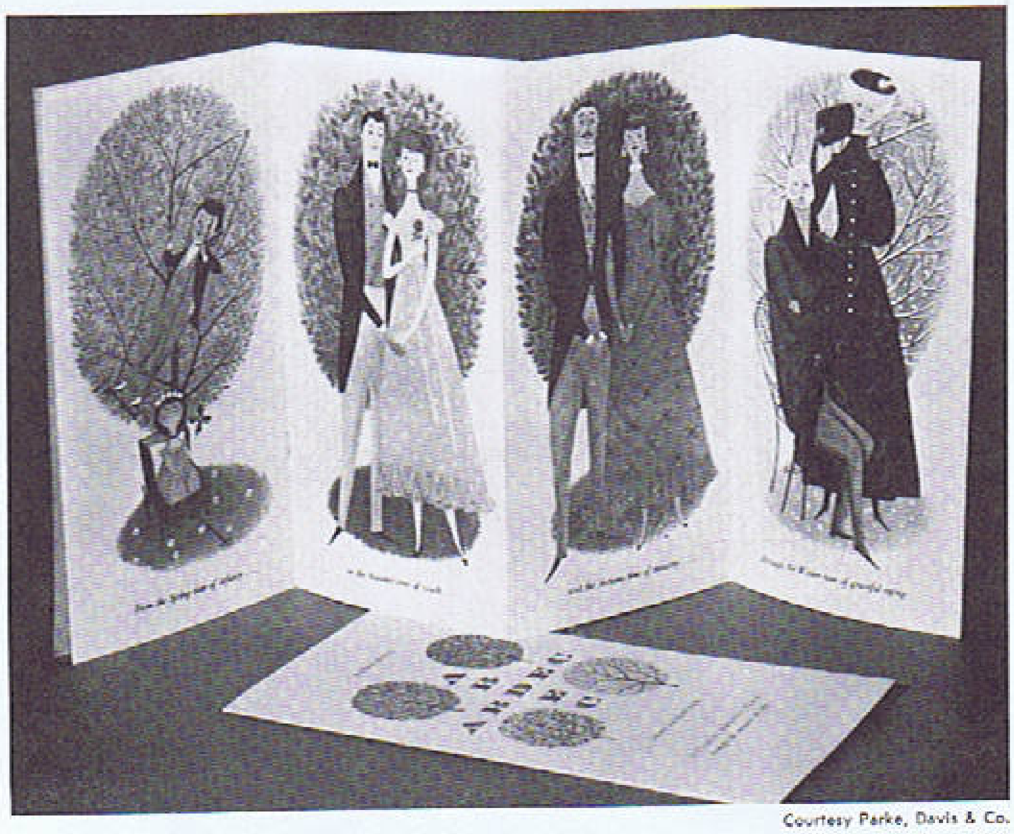
Here are a variety of mailing pieces which demonstrate the importance of thoughtful planning to good design. Each one of these pieces is well balanced, makes good use of value, texture, and other fundamentals of design – but over and above this it has something extra – some novel or ingenious feature that lifts each design above the ordinary. The designers have tried to make each design, by itself, state the message of the folder, announcement, or wrapper as clearly and interestingly as possible – and you can see for yourself how well they have succeeded.

It is true that most mailing pieces are more conventional than these. We show you these designs simply to make you aware that, regardless of the size or nature of the job, there is always a place for the creative artist who can apply original thinking to his problems and come up with something fresh and new.



Courtesy The New York Times

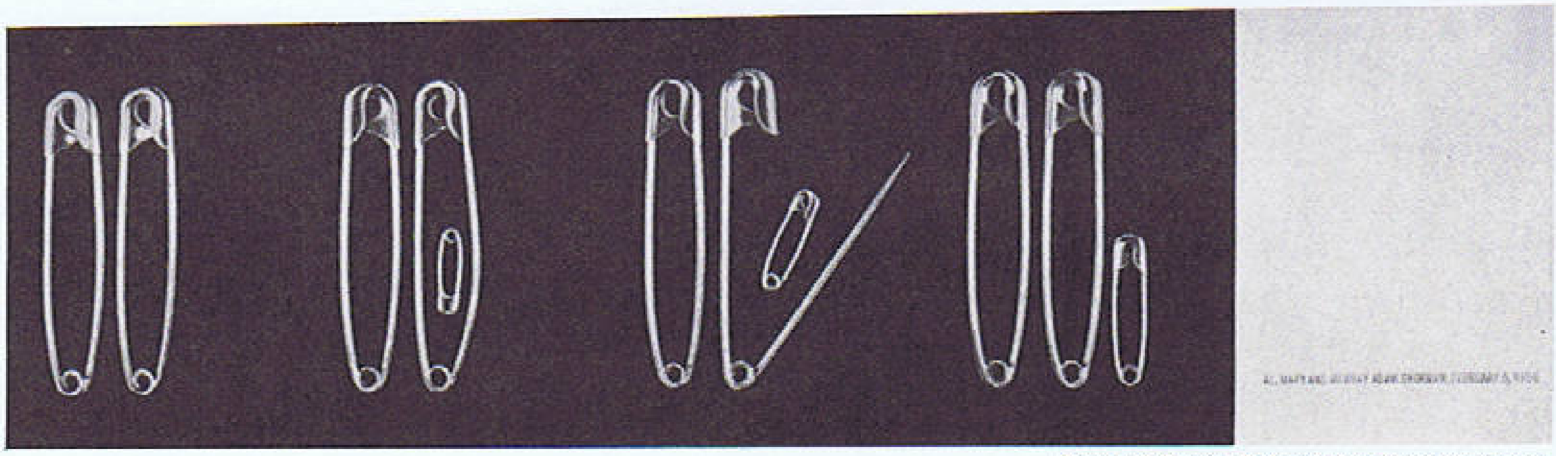
This mailing piece for a newspaper folds out into ten panels – each panel containing a simple sketch of an advertised product. The drawings are purposely rough because these are primarily symbols of products advertised in the newspaper. Actual ads in each panel would break up the rhythm of the folder design – which consists of alternate light and dark panels. By contrast, ten panels of similar value might well have proved monotonous.



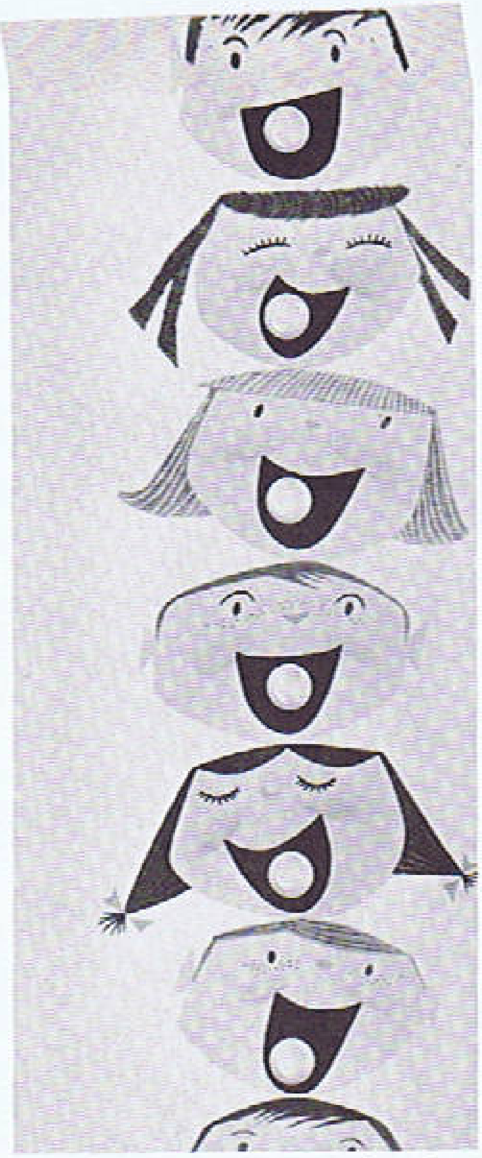
This is also a fold-out mailer. The theme is the four seasons – hence the logical use of four panels. Since the illustrations are fairly detailed, the four panels pose no problem of monotony, and there is no need for alternate values as in the previous example. The figures and tree have a consistent theme in each panel, showing a stage of human life and the corresponding season of the year.

Courtesy Parke, Davis & Co.

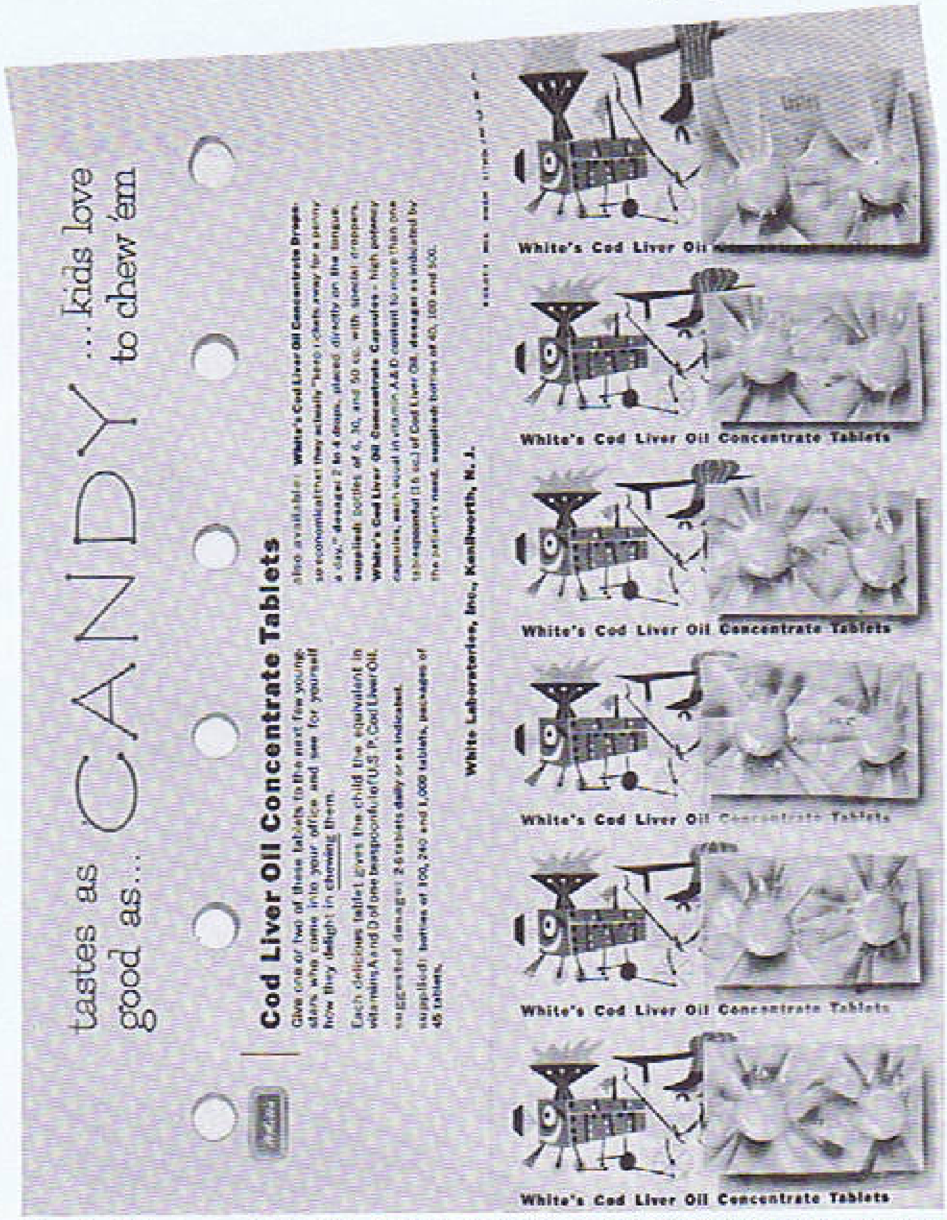
This is a clever and beautifully simple birth announcement – a fine example of how much ingenious thinking can contribute to a successful design.



Courtesy Al Sherman, Designer; Edstan Studio, Photographer

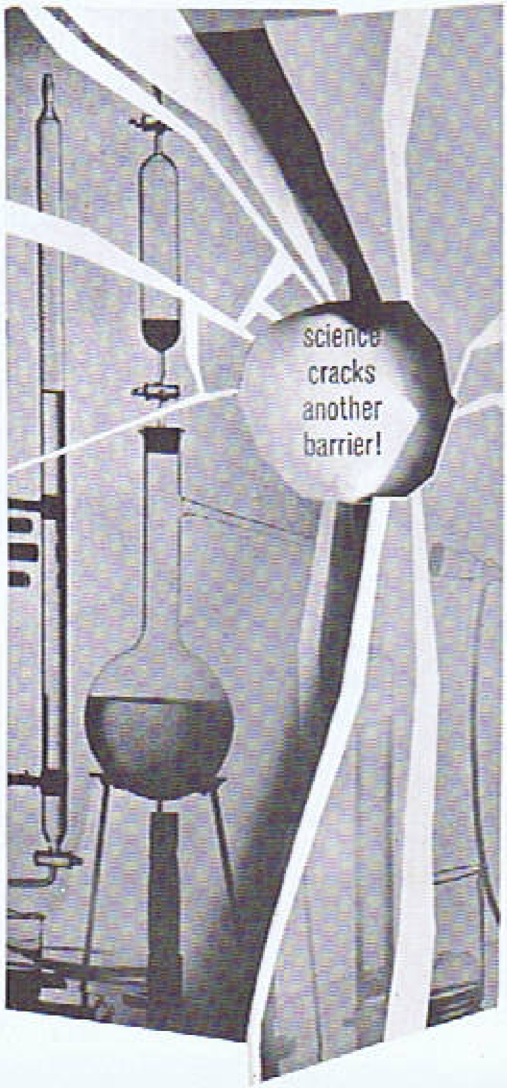


This is the cover of a folder sent to doctors by a pharmaceutical house to promote its cod-liver-oil tablets for children. A hole is punched through the cover over each mouth, revealing a tablet inside.

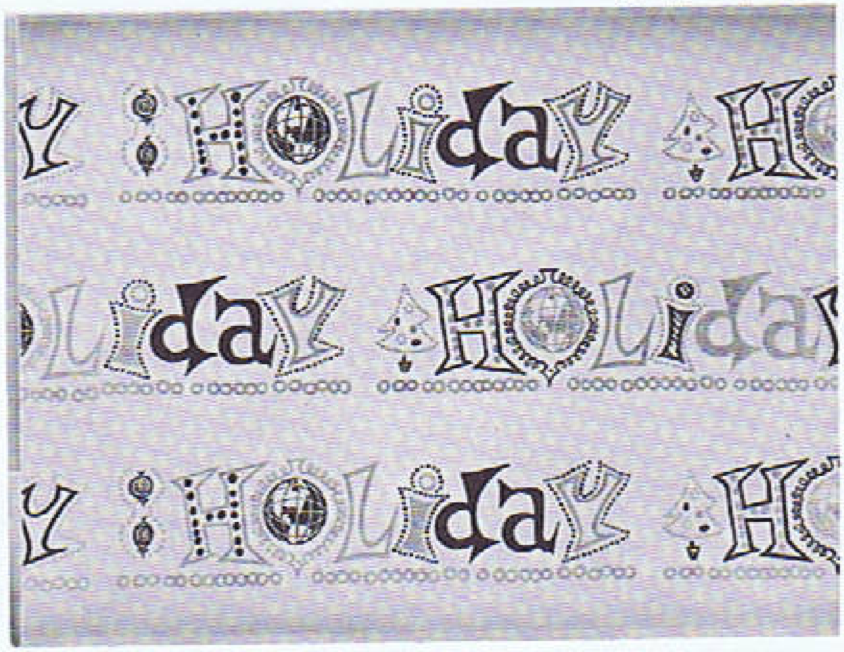

tastes as good as... CANDY ...kids love to chew 'em
Cod Liver Oil Concentrate Tablets
White Laboratories, Inc., Kenilworth, N. J.
White's Cod Liver Oil Concentrate Tablets
White's Cod Liver Oil Concentrate Tablets
White's Cod Liver Oil Concentrate Tablets
White's Cod Liver Oil Concentrate Tablets
White's Cod Liver Oil Concentrate Tablets
White's Cod Liver Oil Concentrate Tablets

When the folder is opened it looks like this. Six pairs of tablets, each in a separate cellophane wrapper, are lined up at the right. The tablets are combined with a humorous drawing of a train designed to appeal to children. The card is perforated so that each train design with its wrapper of tablets can be neatly removed from the card. Headlines and copy are on the left half of the folder.

Courtesy John David, Inc. & Eastman Chemical Products, Inc.

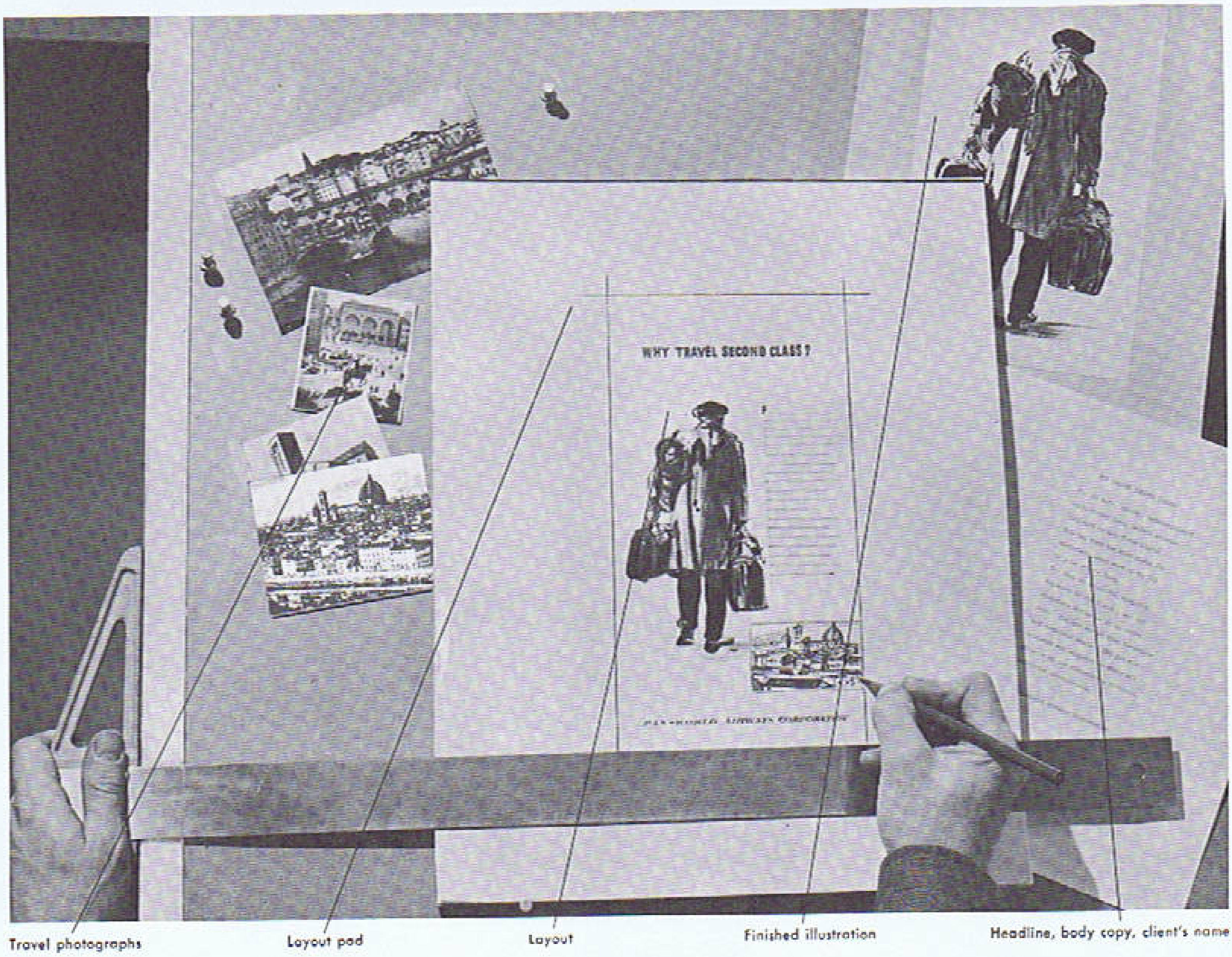

science cracks another barrier!

Courtesy Holiday Magazine


HOLiday
HOLiday
HOLiday

Eleven months of the year, *Holiday* magazine reaches its subscribers in a plain brown wrapper. At Christmas, the magazine arrives in a cover which looks like gift wrapping paper and is designed to take full advantage of the magazine name and the season. The repeated name is done in gay letter forms of gold and black (good color taste for *Holiday's* audience). The letter o in *Holiday* becomes a globe of the world and Christmas decorations are worked into the design of the lettering.

This booklet advertises a new synthetic wrinkle-proof fiber. The cover is literally broken and cracked to say in visual terms what the copy says in words. The headline, "Science cracks another barrier," is placed right at the "point of impact" — all the cracks lead to it. It is printed on the inside page, beyond the cover or "barrier."



How to make a layout

In the following pages we are going to show you how to render a layout. The layout is the art director's or designer's conception of what the finished printed piece will look like – a "blueprint" or arrangement of all the art work, copy, and photographs that appear in an advertisement, a book cover, magazine cover, or other means of visual communication. Layouts have several uses. They are shown to a client for approval so that he may see what the over-all arrangement will look like. They also serve as a guide to the typographer who will set the type, the artist who will do the finished illustration, and the engraver who will make the engravings from which the piece will be printed.

For the purpose of our demonstration we will make a layout of a typical black and white newspaper ad containing five elements which have been supplied to us. These are: (1) our main illustration – an artist's finished drawing of a man carrying baggage; (2) the headline "Why Travel Second Class?"; (3) the advertiser's message, called "body copy"; (4) the client's name or logotype – Pan-World Airways Corporation; and (5) our secondary illustration – a travel photograph to be selected from several photographs given to us. These are all shown in the photo above. In this case we already have been provided with the main illustration in finished form but usually it is the layout designer's job to suggest the illustration in its rough concept.

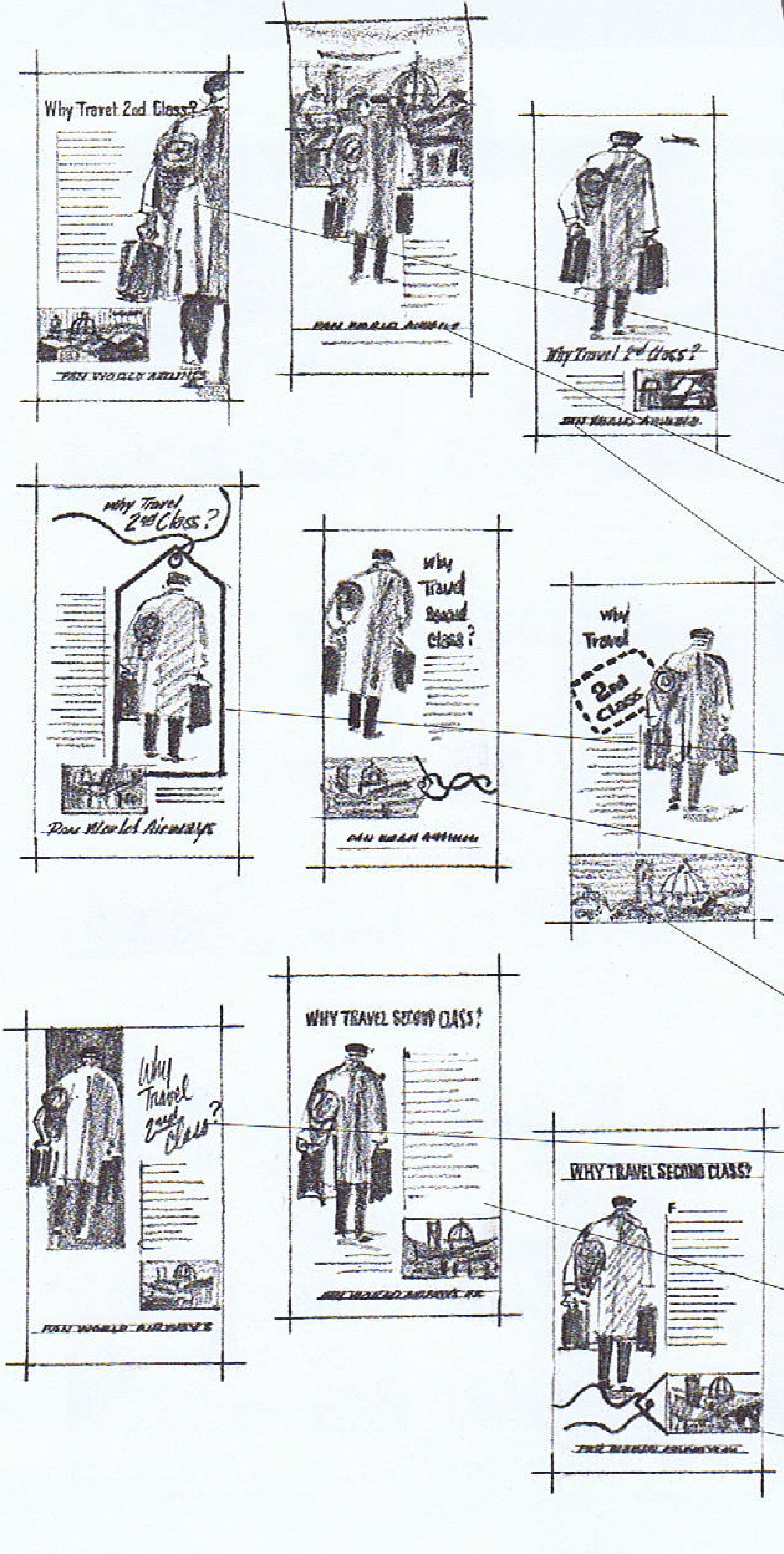
We will do our layout in three stages. The first stage is the idea stage, in which we develop the layout idea by means of thumbnail sketches. Thumbnails contain all of the elements of the full-sized layout, and in the same proportion, but they are much smaller. They are made with only enough detail to suggest the idea on paper. We try out different approaches in our thumbnail sketches until we find the best one for our layout.

In the next stage we enlarge our best thumbnail sketch into a full-size "rough" layout. This rough is usually traced and retraced until the elements of the ad are in the exact size and position that we want them.

Third, we will do a "semi-comprehensive" layout or "semi-comp" (sometimes called a "semi-rough"). This is traced from our rough, and then we refine it and add enough detail to give the client a clear idea of what his finished ad will look like. This is the usual degree of finish for showing layouts. There is a step beyond this called a "comprehensive" layout which some clients insist upon. A "comp" is carried to a high degree of finish: it often contains the type, set exactly as it will appear in the ad, and the illustration is rendered by a professional sketch artist. However, most layouts are presented in a semi-comp form.

There are a variety of mediums for making layouts: pencil, pastel, water color, charcoal, pencil and wash, colored pencils, pen and ink, felt pen, cutout paper and many others. Perhaps the most popular are pencils and pastels. Pastels come in several shades of gray and a full range of colors and, with a little practice, are easy to handle. They can be blended and easily erased.

We will begin our demonstration with a variety of thumbnail sketches in which we will develop the layout idea.


Why Travel 2nd Class?
Pan World Airlines
Why Travel 2nd Class?
Why Travel 2nd Class?
Pan World Airways
Why Travel Second Class?
Why Travel 2nd Class
WHY TRAVEL SECOND CLASS?
Why Travel 2nd Class?
Pan World Airways
WHY TRAVEL SECOND CLASS?

The idea stage — thumbnail sketches

Here we show you how our layout is developed in a series of thumbnail sketches using the five elements that we were given. The ad is for an airline that carries only first-class passengers on its jets — hence the headline and the symbolic figure of the second-class passenger. You will notice that we use only enough detail in these thumbnails to hold our thoughts on paper as we try different approaches. Before we start, we select our secondary illustration — the bottom one of the four photos shown on the facing page.

1 We begin by making the main illustration very large and cropping it. But this half-figure has only half the meaning it should have. Also, the copy seems too unimportant — the eye travels from the headline through the main illustration to the secondary one. And the layout has a rather crowded feeling.

2 Our second try — we still keep the main figure dominant but we let it lead into the second illustration, which now forms a background. However, this seems to confuse the message. The man doesn't look "second class" enough. He might be carrying his luggage simply because no porter is available.

3 Here we have a powerful main illustration with the man silhouetted against white space — but we have become so enamored with the idea of his large size that we have not left enough space for copy.

4 Now we try adding a new element — a baggage ticket, which is one of the symbols of travel comfort. The idea is intriguing but the layout is crowded and cluttered. Perhaps we can use the ticket in another way.

5 Here we combine the baggage ticket with the secondary illustration. This layout is monotonous — the main illustration and the headline and copy are almost the same size. Also, with the secondary picture in the shape of a baggage ticket, it acquires too much importance. The layout is also unbalanced — there's too much weight on the left side.

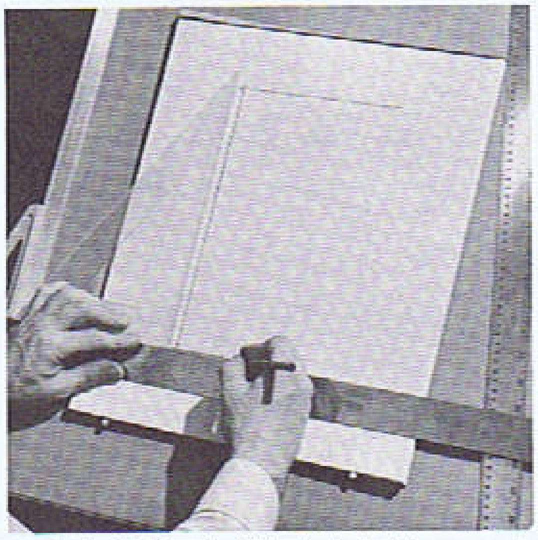
6 We abandon the ticket when another thought occurs to us: Why not put "second class" in a rubber-stamp technique? But, used this way, the two words are overemphasized and the headline, as a whole, is harder to read. The secondary illustration is also too large.

7 Here we try a brush-script headline. The secondary illustration seems to work well — its size and position are good. But the figure seemed unrelated to the rest of the ad, so we placed a gray block behind it. This robs the figure of importance and splits the ad. We must try for greater simplicity.

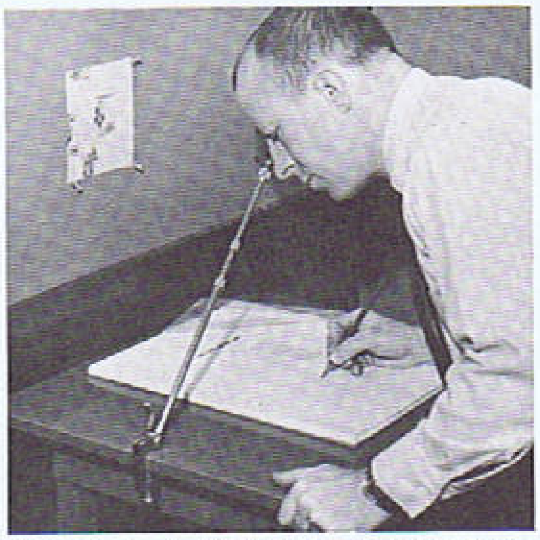
8 This arrangement seems to do the job better than any other so far. It has greater clarity. The main illustration is large enough to attract the reader, the headline is related to the body text, and the position of the secondary illustration is fine. This layout is worth developing . . . but we are still intrigued with that baggage ticket.

9 This shows why it doesn't pay to get carried away with a tricky idea. The baggage ticket has been added to the layout and all it does is complicate the situation. So back to No. 8, which we'll enlarge for our full-size rough.

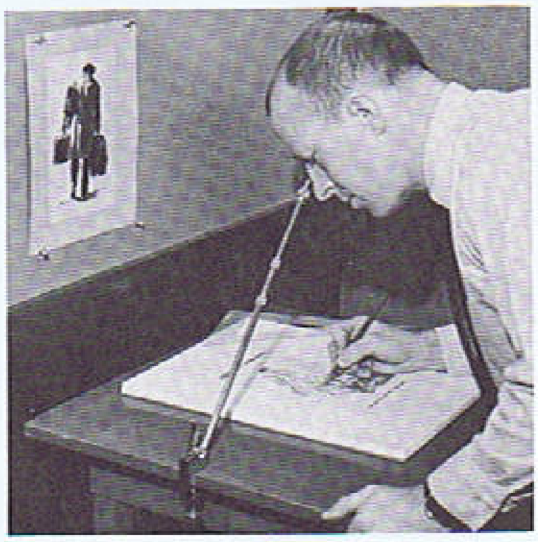
Developing the rough



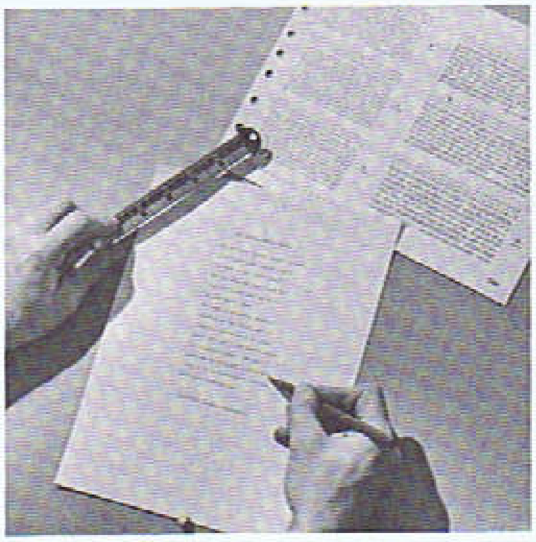
1 On a 14-by-17-inch pad of light bond visualizing paper, we draw a rectangle to the exact size of our newspaper ad. Be sure to check this size carefully, or your layout will be wrong from this point on.



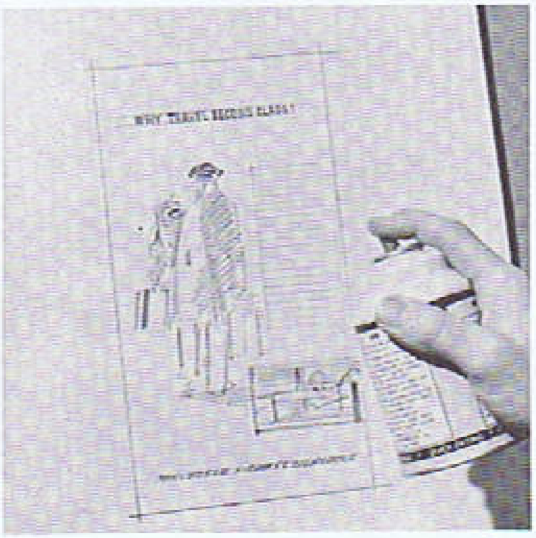
2 We tack the thumbnail sketch in front of our camera lucida, which produces an enlarged image that we draw within the outline on our layout pad. This establishes the approximate size and position of every element on the rough. (The camera lucida is explained in the next lesson.)



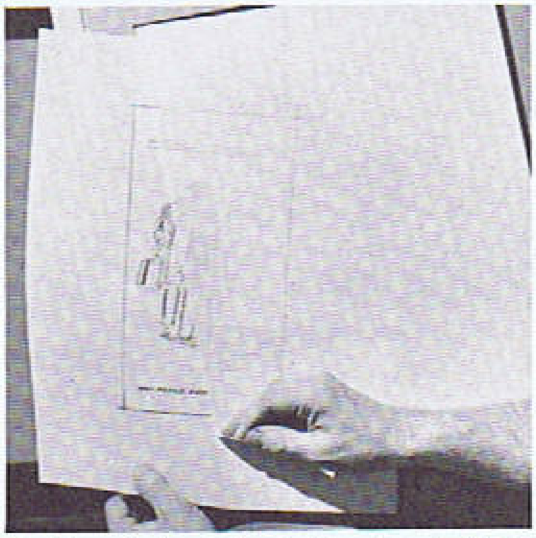
3 Now we tack the artist's finished illustration in front of the camera lucida and carefully draw it within the size indicated on the rough. We draw in the secondary illustration and indicate the headline and logotype.



4 From a book of type faces we select the one we want to use in the finished ad and roughly estimate the area our copy will occupy and indicate it on our rough. (Details of copy estimating appear in a later lesson.)

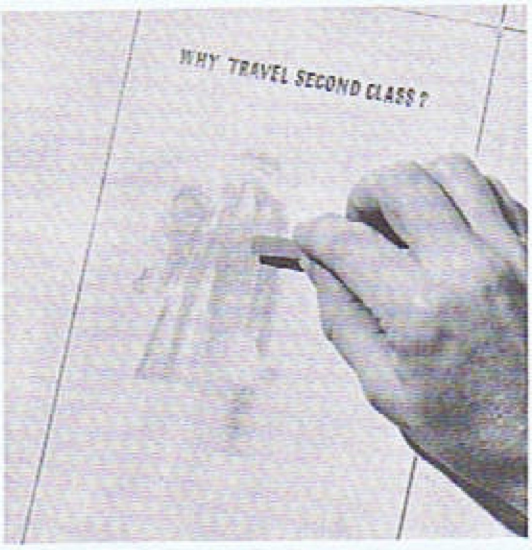


5 We adjust these elements on our rough by tracing and retracing onto a second and third rough, subtly changing size and position. We then spray with fixative to prevent the rough from smudging.

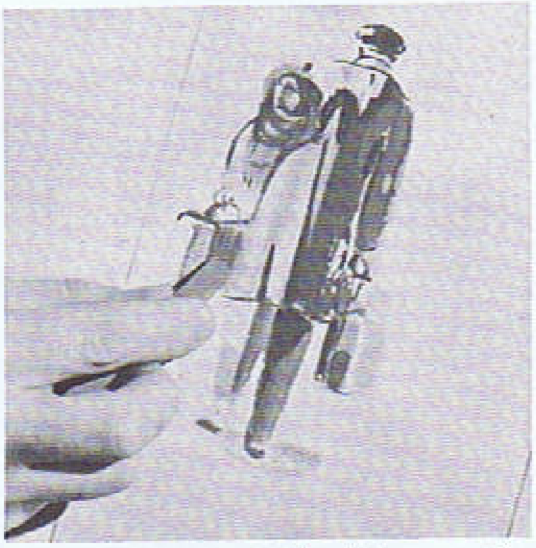


6 We slide our final rough layout under a clean sheet of our pad of visualizing paper. We are now ready to render a more finished layout — our semi-comprehensive.

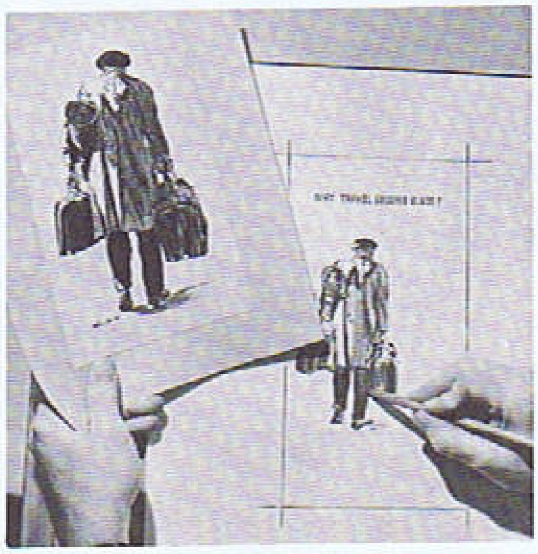
Making the semi-comprehensive



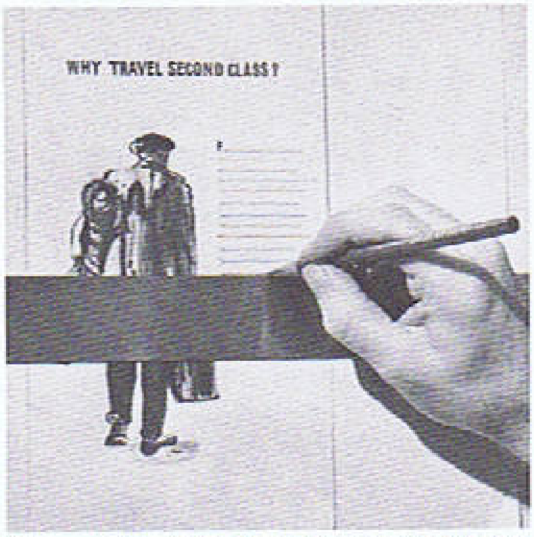
7 We trace the outline that frames the ad, then with a chisel-point pencil we letter the headline across the top. Next we put in the lightest value of the main illustration in broad strokes. Pastel is being used here.



8 The middle values are put in with a darker gray pastel — or with a little heavier pressure if you use a pencil. In either case, keep the strokes broad and don't try for detail.



9 Now we put in the darkest values in the same manner. Then, with charcoal pencil, we add accents and enough detail to create the effect we're after. We clean up smudges around the figure and spray it with fixative.


WHY TRAVEL SECOND CLASS?
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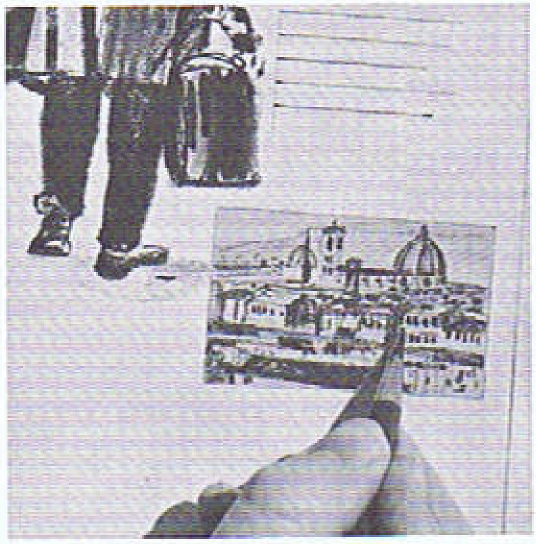
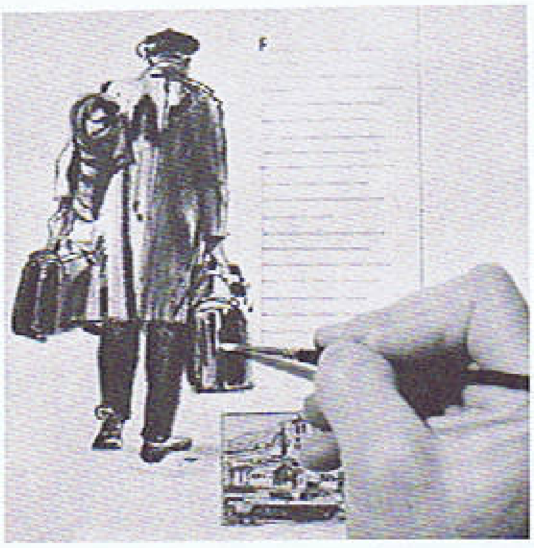
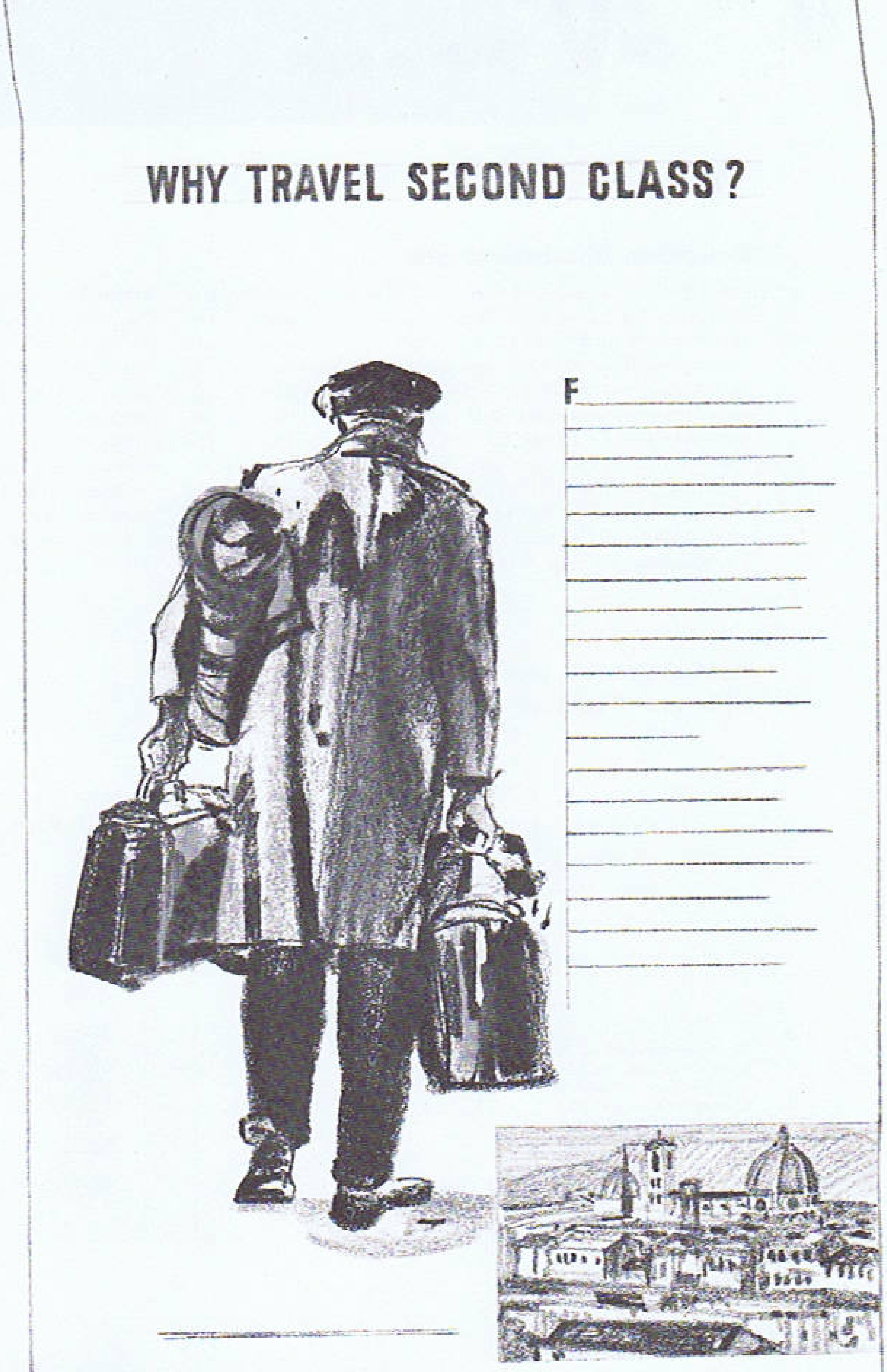
10 With a pencil sanded to a fine chisel point, we rule in lines to suggest the weight and size of the type which will eventually be used.



11 Now the small illustration is rendered in pastel and charcoal pencil in the same manner as the main illustration. After this, we will letter the company name across the bottom of the ad in pencil.



12 A few strokes of charcoal pencil here and there to accent our illustrations — some touches of opaque white for high lights — and the layout is ready to clean with a kneaded eraser and spray with fixative.


WHY TRAVEL SECOND CLASS?
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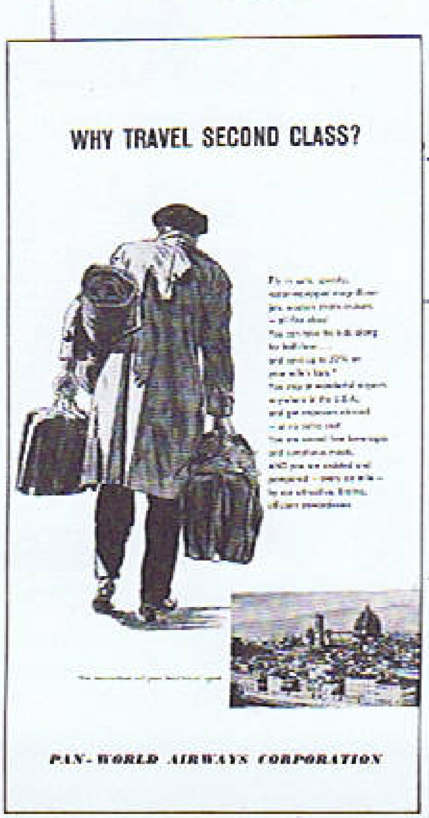

WHY TRAVEL SECOND CLASS?
PAN-WORLD AIRWAYS CORPORATION

13 Above, you see the finished semi-comp reproduced in its actual size. Notice that the detail is suggested rather than carefully drawn — but the layout does give an adequate idea of what the finished, printed piece will look like. At left is the finished ad — about one-third the size it would appear in a local newspaper. Of course the finished illustration and the actual photo are used here.

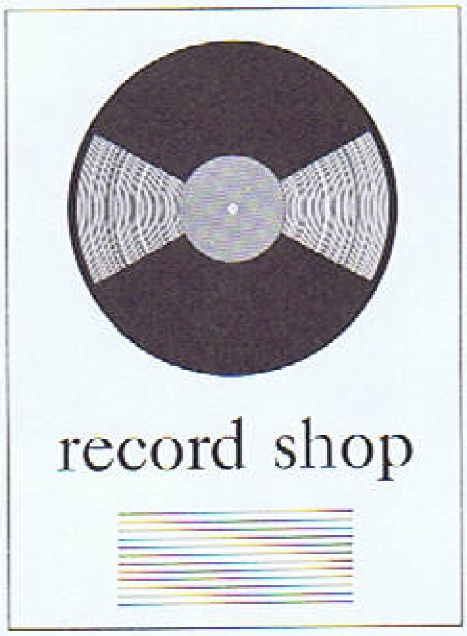
Designing small-space ads

Small-space newspaper and magazine advertising presents one of the most challenging of all design and layout problems. Most advertisers who use small space for their message do so because they cannot afford the large appropriations which the big companies make, nor the highly experienced designers they employ. So, while it requires much skill and knowledge to do these ads well, they may be among the first assignments handed to you when you make your start as a designer.

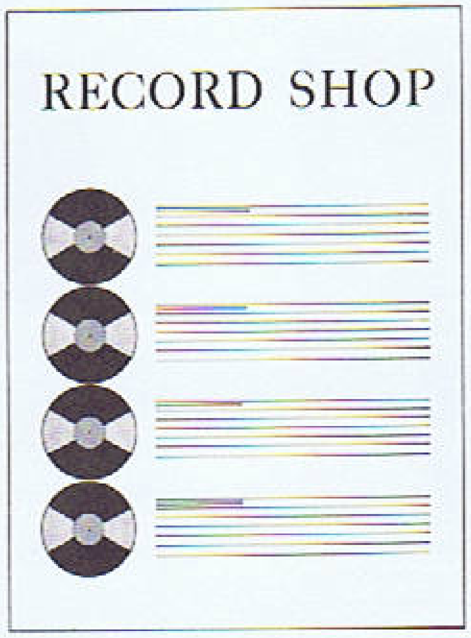
The advertiser, if he is not educated to the value of simplicity and impact, usually wants to say as much as he can in his small space. There are two ways of solving his design problem. One is to show him the value of the impact of clear, simple design and illustration, with little copy – the other is to recognize his desire for a lot of copy and solve his problems with a thoughtful layout with much copy and less space for the design. In either case, the most important part of your job will be to design the small ad so that it stands out from the surrounding competition of many other ads of similar size. Look at magazine or newspaper pages made up of small ads and you will be convinced of the need to design small ads that are really creative and outstanding.

There is one basic principle to keep in mind when designing small ads. You must create a strong contrast of illustration and copy against the white space of the background. This will help prevent your design from being overpowered by surrounding ads.

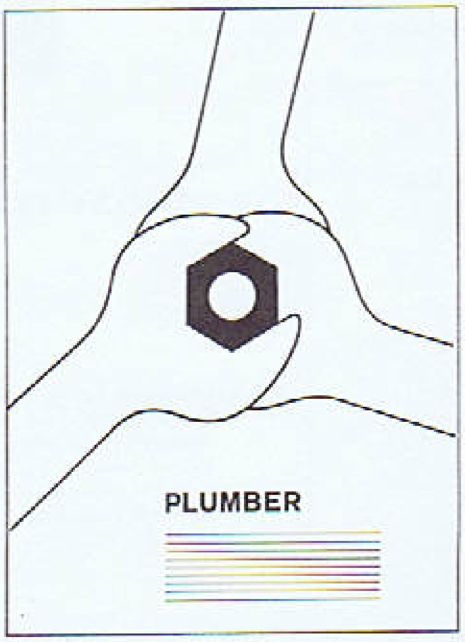
Making effective layouts – with lots of copy or very little



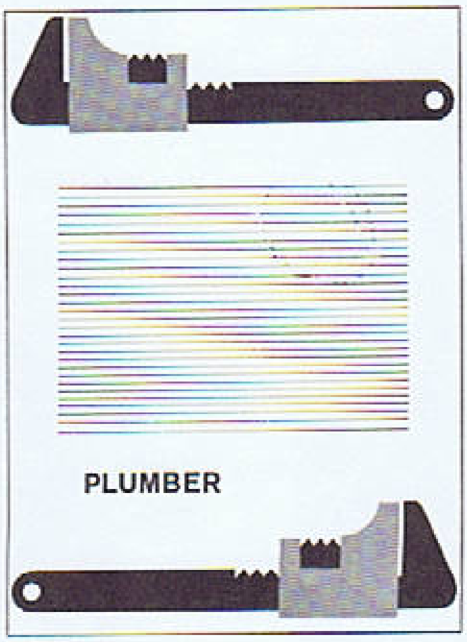
Here the symbol of the client's business dominates the layout. The client is satisfied with just the shop name and a small amount of copy below it. This design would hold its impact even when surrounded by many small busy ads.



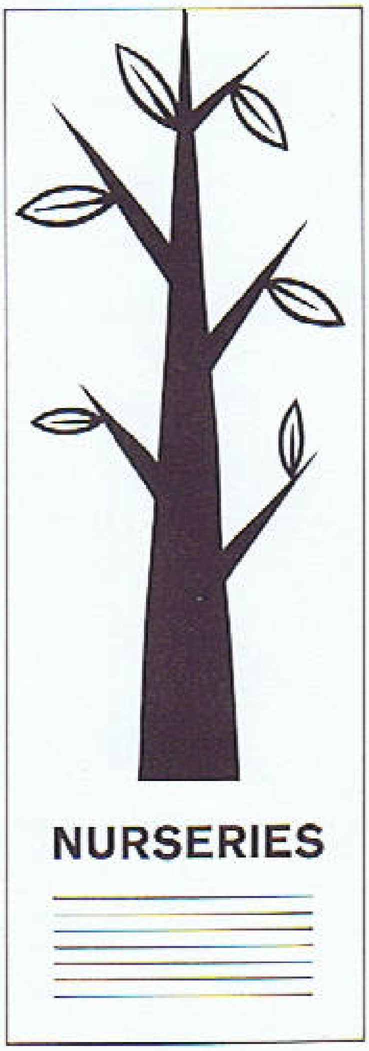
If the layout requires lots of copy, here is one way to handle it and still keep the ad clean and neatly organized. Note that the repeated records create a strong design although they don't really take up much of the space.



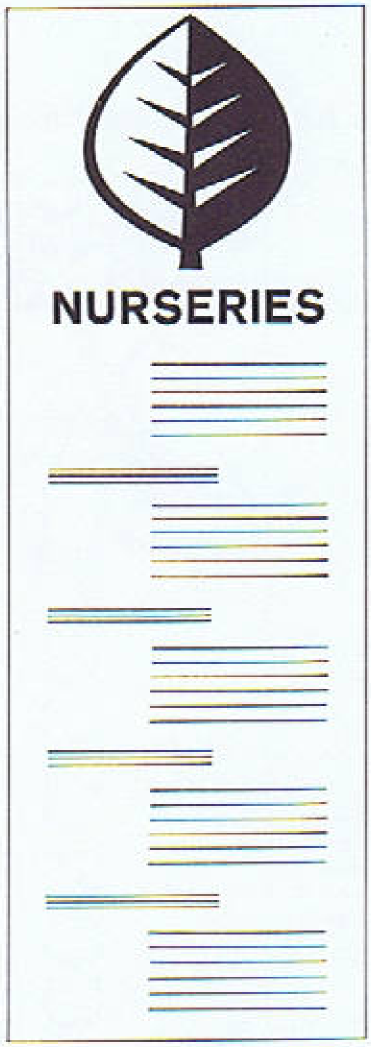
This ad follows the same principle as above. The interesting shapes of the wrenches can be used for a striking layout when only a small amount of copy is required.

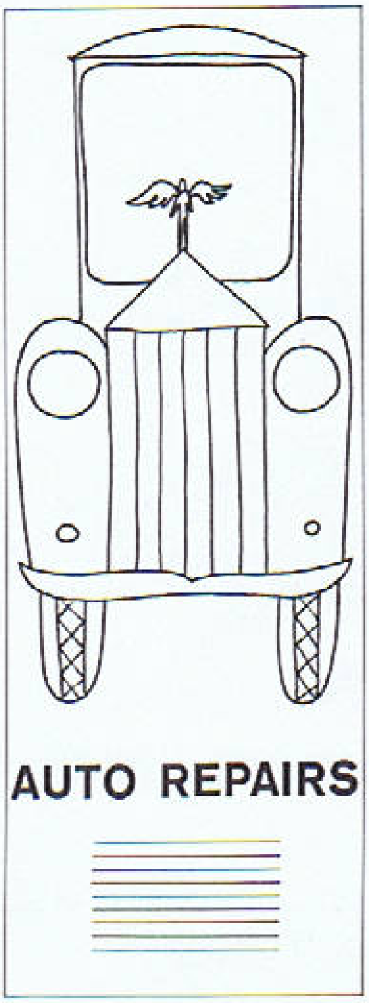


If more copy is needed, this layout would leave room for it, and still make effective use of the wrenches to help the ad maintain its place on a busy page.

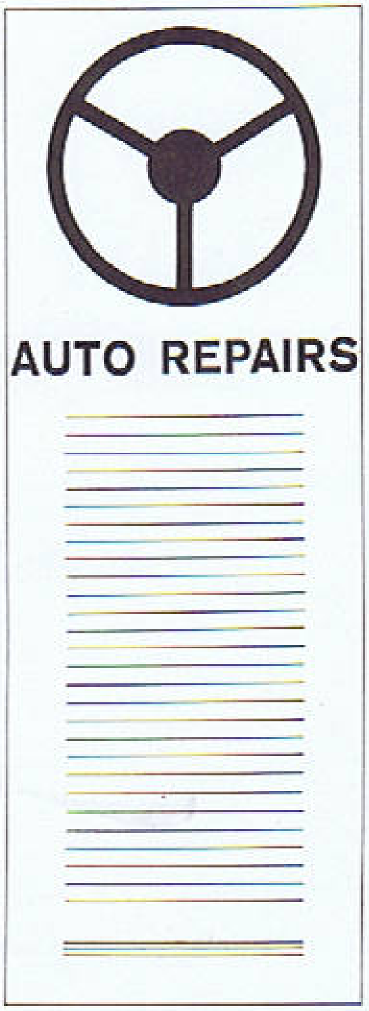


On this page are four small ads that fit the space of a newspaper column. At the left the vertical tree form is a natural choice for layout space of this shape and a client in the nursery business. At the right, where the client wants to advertise several items and use more copy, the tree becomes a leaf — just as effective a symbol.



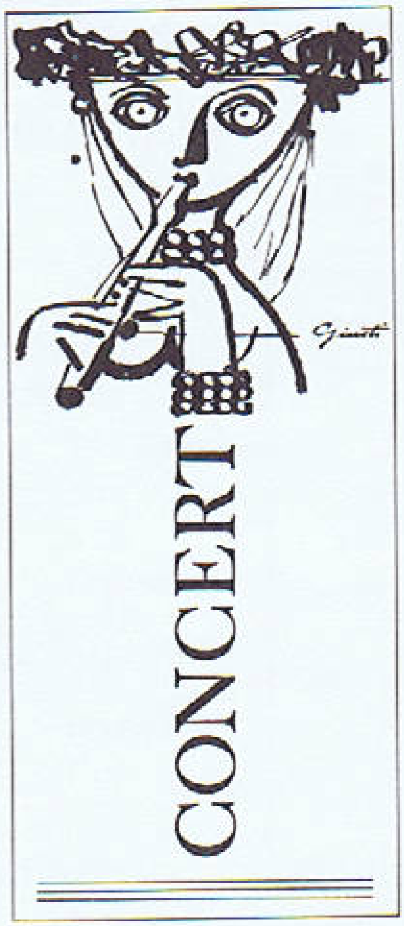


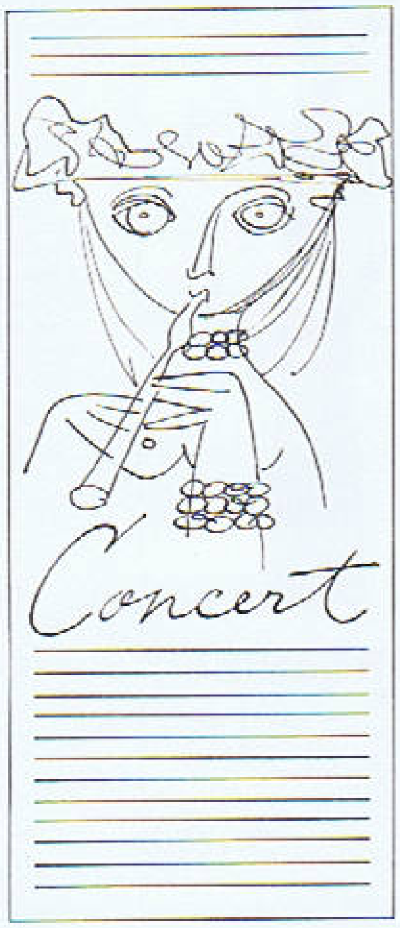
These two ads for a garage follow the same thinking as the nursery ads. The tall narrow car, seemingly squeezed by the space, has an element of whimsy. If more copy space is needed the steering wheel is a well-designed and immediately recognizable symbol.



The value of impact in small newspaper ads

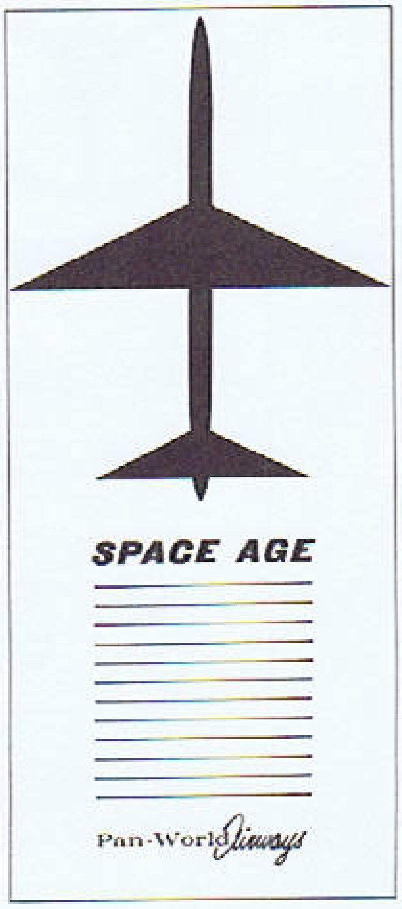
The simple, heavy ink-line treatment in this design is well suited to a small newspaper ad. Notice the interesting placement of the headline and how it is isolated by lots of white space. This layout has impact and clarity and will stand out from the surrounding ads.

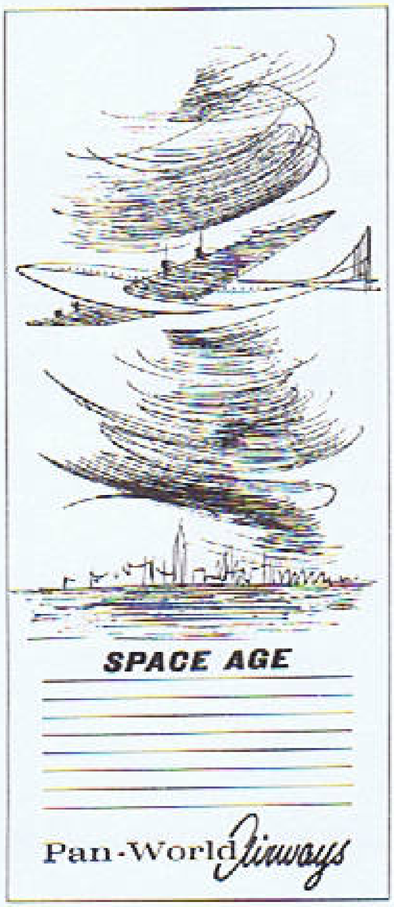




The thin, light lines of this design would reproduce on smooth magazine stock but would not print well on coarse newspaper. The lightness of the lines also gives the layout an over-all monotony that would make it inconspicuous on the page — where it would be overpowered by the other ads.

This clean-cut design for a small-space airline advertisement will reproduce splendidly on newspaper stock. The crisp, black shape of the plane is uncluttered by any background and is accentuated by the white space around it, which will also set this ad apart from those around it.

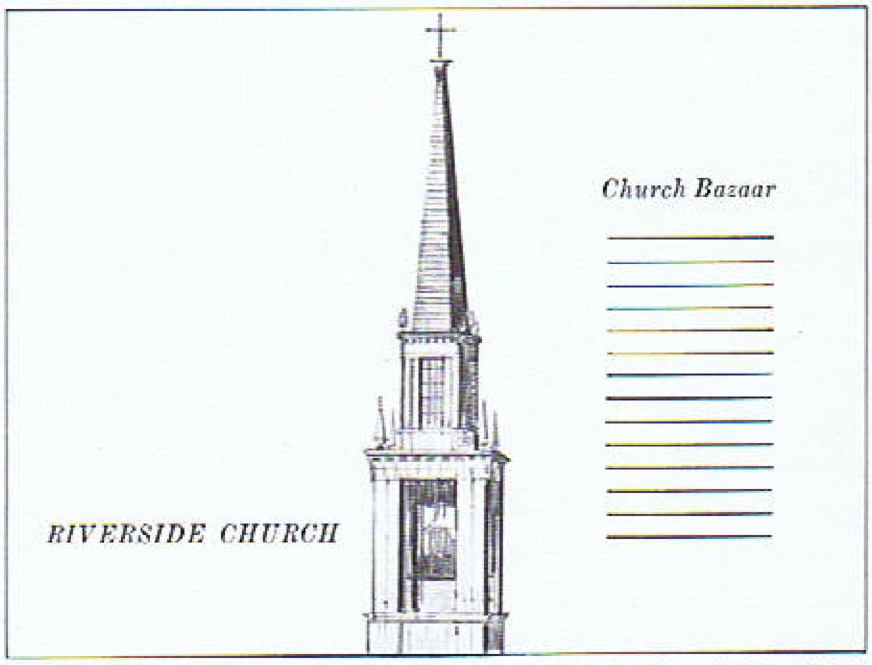




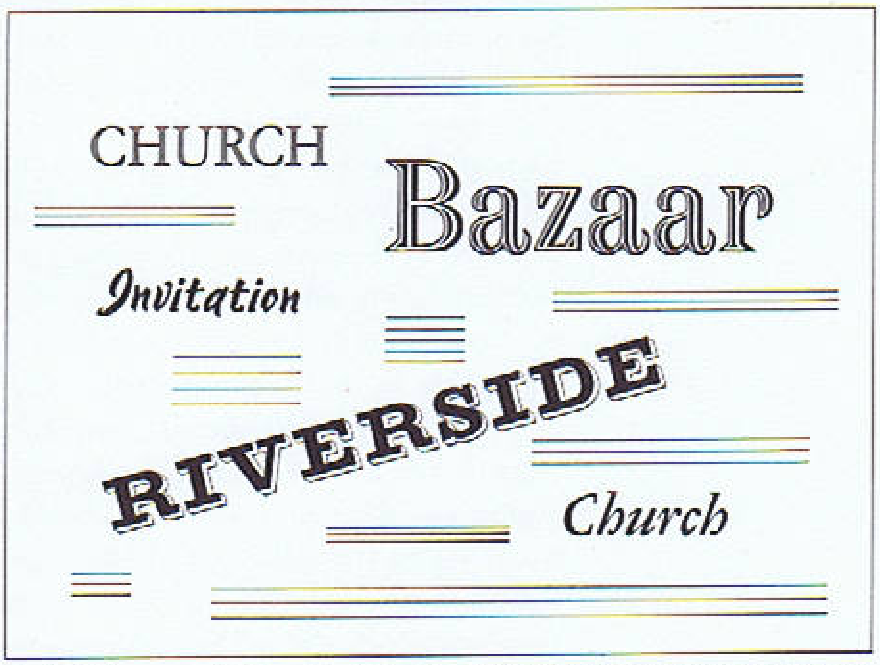
The ink lines in this design are too thin and close together. If it were printed on newspaper, the ink would run and fill in solidly between the fine lines. The background is unnecessary and obscures the center of interest, the plane. There is also less room for copy.

Some do's and don'ts

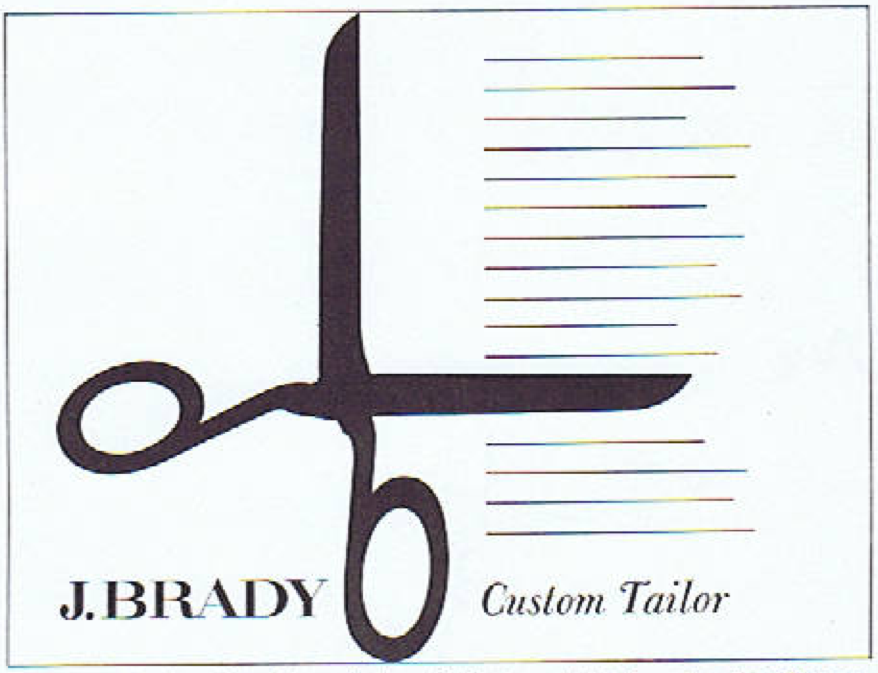
As we have said, some of your first chances for design and layout work may well be with your smaller local advertisers. Big or little, every job requires your best thought and effort. Here are some practical points to keep in mind when you take on such jobs as posters or small ads.



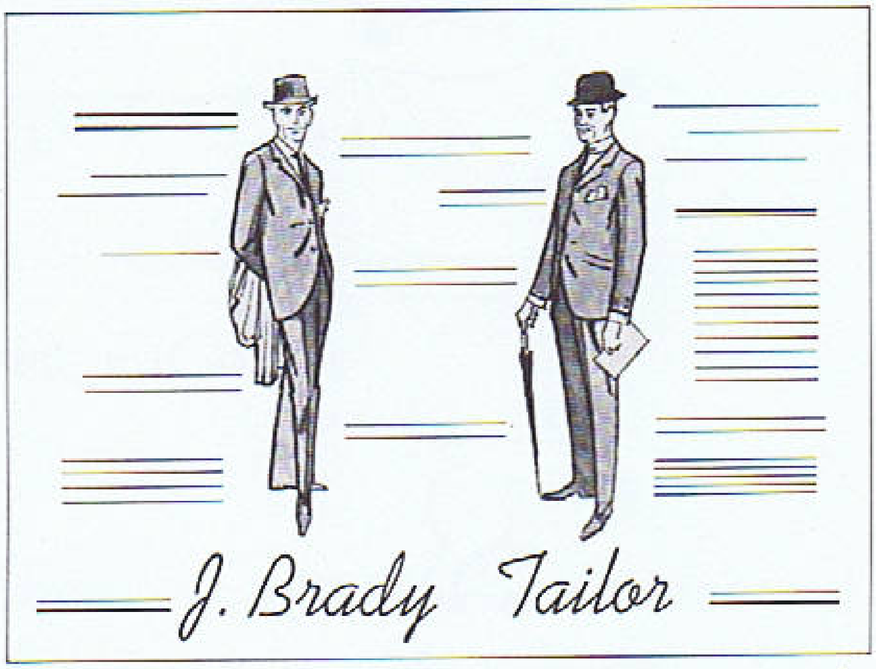
Do: This layout for a poster or a small ad is clean and simple. The church steeple is immediately recognizable and contrasts nicely with the copy, which is organized in a single block. The same type face (in different sizes) is used for the name of the church and the headline. The copy could be in a second type face. Plenty of space around all the elements gives the layout an airy, uncrowded feeling, while still leaving enough room for the message.



Don't: In sharp contrast to the neat, orderly design at the left, this one is disorganized and confusing. Because every headline uses a different type face, there is no feeling of consistency or unity. The irregular position of the various headlines and copy blocks also adds to the feeling of chaos. It would be difficult to read the copy in its proper order. Many good ads consist exclusively of type — in several faces — but they must be carefully arranged.



Do: This simple, direct design for a tailor's card will stay up-to-date for a long time. The open scissors form an interesting, eye-catching shape and there is plenty of room for the client's name as well as a good-sized copy statement.



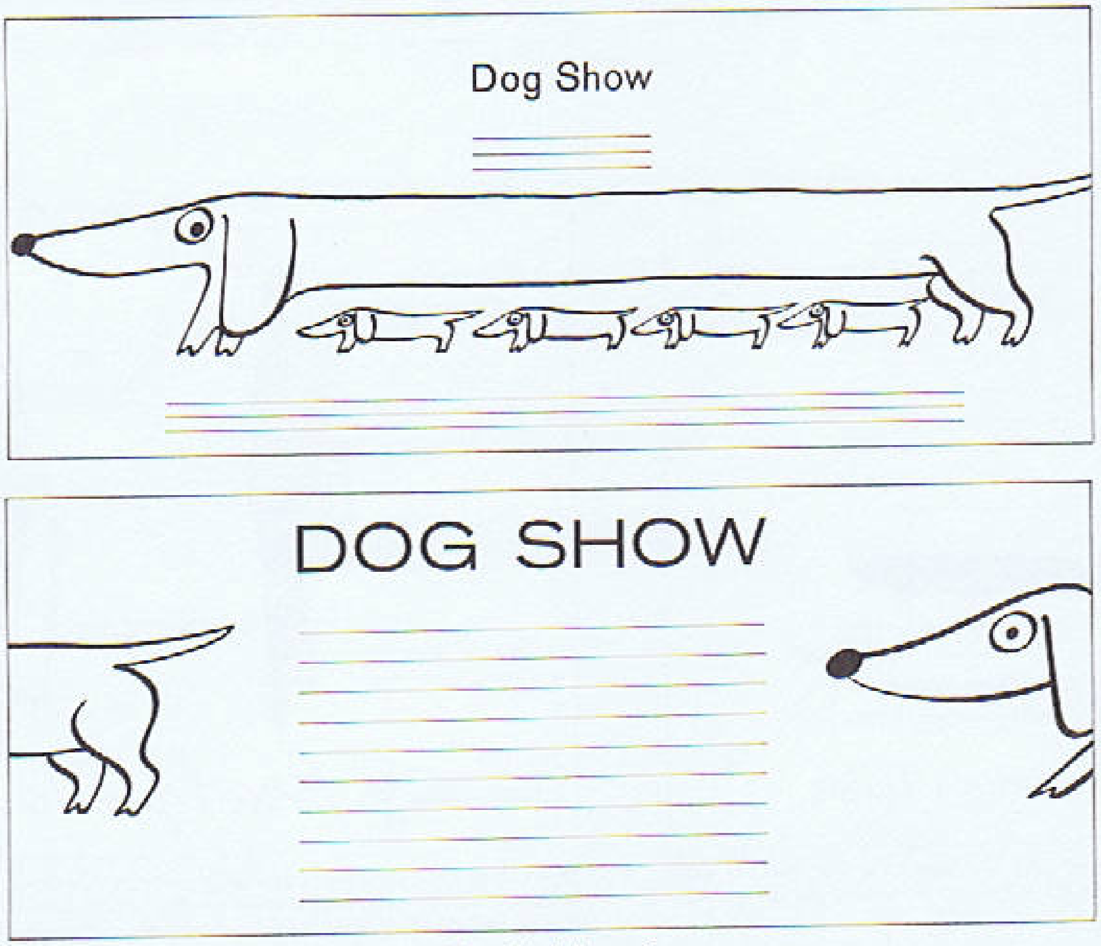
Don't: A card like this tends to date quickly because the suits appear old fashioned in just a few seasons. The card is also weak because the copy is scattered and disorganized — hard to read in its proper sequence. It lacks the basic design virtue of simplicity.

Summing up

Good design and layout, like good illustration, are essentially a matter of creative thinking on the part of the artist. We have shown you in the last three lessons the essentials of good designing — the principles have been explained and demonstrated in actual advertising and editorial designs. We have pointed out the special factors you must consider when designing ads for magazines and newspapers, booklets, paperback covers, record album covers, cards, posters, and other forms of visual communication.

Each problem you encounter will have its own specific requirements. Although your professional assignments will be different in detail from any of the examples in these lessons, you can apply the same methods of creative thinking and planning to your own original work.

As a student of design, you must always be alert and sensitive to new ideas and approaches in contemporary design. Keep your eyes open for good work in all advertising and editorial mediums. Publications like *Art Direction, Graphis,* and the Art Directors' Annuals are particularly fine sources of inspiration. They show you what today's best artists are doing, and contain many articles and essays by outstanding art directors, advertising men, and designers, covering the entire range of subjects that affect our world of visual communication. They will help you keep abreast of new trends in this ever-changing, challenging field of design and layout.



Throughout your life as a creative designer you will face the challenge of finding original, inspired solutions to all kinds of design problems. Whatever your problem — whether a simple poster for a dog show or an elaborate brochure — view every job in a fresh and imaginative way. Don't settle for the first, obvious solution. Instead, try to visualize different and better ways of handling each design problem. By trying various approaches, you not only arrive at the design that best fulfills the requirements of the job, but you also broaden your whole concept of design and layout.

FAMOUS ARTISTS COURSE
Student work
Lesson 20
Specialized design

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

This lesson concentrates on applying the principles you learned in the two previous lessons to specific design jobs -- book covers, magazine covers, posters and newspaper ads. The main point to learn is that every design, no matter how appealing or interesting, must reflect the character of the publication, product or service -- the design must be a convincing symbol of the thing it represents.

This means that your first step in any design job is to know the product, service or publication you are working with. What is its most attractive feature? Does it have an established style that must be maintained? What are the symbols that might be appropriate for it? Ask yourself questions like these as you follow our suggestions for study and practice.

1. Think of a number of fiction or nonfiction books you have read, then create cover designs that reflect their character and symbolize their contents. Keep in mind the display requirements, but use any medium or technique that seems appropriate -- that strengthens your design idea. Design at least a half dozen of these covers.

2. Pages 9 through 11 explain the design requirements of some major magazine covers. Applying what you learn there, study the cover designs of other magazines and decide how well the covers reflect magazine policy and establish identity as well as interest. Try redesigning two or more magazine covers.

3. Select pictures or designs like those at the left on pages 12 and 13 and redesign them into posters with strong, simple impact. Make it a point to study good poster design by professionals.

4. Following the procedure shown on pages 18 through 21, make several layouts. Select a subject -- choose five or six elements that you want to appear in the layout and do a number of thumbnail sketches. Then select the best sketch and enlarge it, using any of the methods shown on pages 15 through 17 of Lesson 21. Make this a semi-comprehensive layout as shown on page 21 of Lesson 20. Be sure to vary the subjects of these practice layouts. Make some vertical, some horizontal. Work for an end result that accurately suggests what the finished ad, page or poster will look like. The more of these you do, the faster you will become acquainted with this important area of art.

5. Finally, design a number of small-space ads, keeping in mind the points made on pages 22 through 24.

Compare all of your layouts and designs with each other. Ask yourself which are successful and which are not. Then see if you can figure out why. Be as objective as you can about your own work.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. Select ONE of the four following subjects and make a poster design. This poster is planned for display in a store window.

A. A livestock fair in which children are the exhibitors. Your approach should be light and humorous. The poster should include the following information: "Junior Farmer's Fair, 9 A.M. to 5 P.M., August 15-20, County Stadium, Admission $1.00."

B. A poster design for a swimming meet. Your poster should include the following information: "Swimming Meet, Westfair YMCA, March 15th, 8 P.M., Admission $1.00."

C. A poster design for an antique show. Your poster should include the following information: "Suffield County Antique Show, Milford Green, July 6th, 7th and 8th."

D. A poster design for a jazz concert. Include the following information: "Jazz Concert, Town Hall, August 11th, 8 P.M., Admission $1.00."

Your poster may be either horizontal or vertical. Do it in color and design it to fill a 15 x 20-inch sheet of illustration board or colored posterboard. Since your actual art work would be displayed rather than reproduced, don't leave a margin unless you plan it as a part of your design.

Mark the back of this poster -- ASSIGNMENT 1.

(over, please)

ASSIGNMENT 2. Design two layouts for small-space newspaper ads. One ad, for a local pet shop, will feature a dog, a cat or a bird. In this ad the client wants lots of copy (it will take up half of the ad space). The ad should contain the heading: "Loving Care!" in addition to the copy block and the words: "Bill's Pet Shop, 100 Main Street, Southport, Tel. PA 8-1834."

The second ad is for a travel agency. Here the client wants only about a quarter of the space for copy. The ad is to contain the heading: "Spain" in addition to the copy block and the words: "World Travel Agency."

Before you do this assignment, restudy pages 22 through 24.

Make these layouts the same size as those on page 24. Do them in pencil or ink on a piece of 11 x 14-inch illustration board. Letter the headline, name, address and phone number. This lettering need not be finished lettering, but it should be neatly done and suggest the character of the type you plan to use.

Mark this board -- ASSIGNMENT 2.

In criticizing your work we will be chiefly interested in:

- --How interesting and original your designs are.
- --How well they meet the requirements for a strong, effective poster or newspaper ad.

IMPORTANT: Be sure to letter your name, address and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number. For Assignment 1, do this lettering on the back of your poster.

✓ Check before mailing

Your lesson carton should contain:

Assignment 1
Assignment 2
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.

Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Studio procedures

Lesson 21

Albert Dorne
Fred Ludekens
Norman Rockwell
Al Parker
Ben Stahl
Stevan Dohanos
Jon Whitcomb
Robert Fawcett
Peter Helck
George Giusti
Austin Briggs
Harold Von Schmidt

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TYPE
graphis
78
20
Inks

Today's commercial artist is a master of many skills. Here, surrounded by the tools of his profession, and with a sound knowledge of studio procedures, he is equipped to meet virtually all the challenges of an endlessly varied and important job.

Studio procedures

Many of our most famous artists began their careers at the drawing boards of commercial art studios. It was here they served their apprenticeship and gained valuable experience and know-how in studio procedures. Slowly, through trial and error, they learned the many skills that are necessary in the art world today, and acquired the discipline which formed the strong foundation for their creative talents.

This lesson will help you to short-cut your studio apprenticeship and make your start as an artist easier. Here you will learn techniques of preparing art work and photographs for reproduction, and the pitfalls to avoid. You will be given advice on how to crop pictures and present them attractively. Rescaling is another important art job, and you will be taught how to enlarge or reduce drawings and layouts in a time-saving professional manner. You will also learn the language of the typographer, and how to turn typewritten copy into good, readable typographical arrangements.

A sound knowledge of these and the many other studio procedures we teach you here can be the best way to open the door to your art career. It can provide you with a good livelihood even while you are still learning.

Accuracy — accuracy — accuracy!

Almost all commercial art work is designed for reproduction. It is well to remember that your own art work will be reproduced as you prepare it, including your mistakes — so learn your trade! Study the results of every job you do after it is reproduced. Pick it apart and think about it. In this way you can learn something from every job.

If there is one word that should be foremost in the mind of the studio artist it is accuracy. Speed is very important in the commercial art world, but accuracy must come first. If a job is not accurate in the beginning, everything that the artist does from that point on will be wrong.

Good tools are important

In the artist's effort to achieve accuracy, nothing is as important as reliable tools. Money spent on tools of good quality is a sound investment. Inferior tools turn out inferior work, and the artist's job is demanding enough without being complicated by tools of questionable performance. So always use the best ones you can afford and take good care of them.

The drawing board upon which the artist works has a great deal to do with the quality of the job he turns out. The soft wood in the top of the board is easily scarred, so don't use yours as a cutting surface, but save old pad backs for this purpose. Next, don't rely on the edge of your drawing board as an accurate guide for your T-square. A simple metal edge called a "true-edge" can be purchased from your local art store and easily clamped to the left side of your drawing board. This makes a smooth, accurate plane on which the head or crosspiece of your T-square can ride.

The T-square, of course, has much to do with the accuracy of your job, and it is a wise artist who purchases a good steel T-square at the beginning of his career. Given reasonable care, such a tool will last a lifetime. The T-square is used for all horizontal ruling. Don't use it against the top edge of your drawing board for making vertical lines. This is a job for your triangle.

Most professionals find that two or even three different sizes of triangles are necessary to handle a variety of work accurately. For greatest accuracy over many years, it is well to have one or two steel triangles. Plastic triangles have the advantage of transparency, but they do have a tendency to lose their accuracy and easily become nicked.

A constant offender is the old-fashioned wooden ruler. Many artists have had the experience of completing a piece of art only to find that it is a little short — or too long, as the case may be. When this happens it is often due to a poorly made, inaccurate ruler. You can avoid such mishaps by purchasing a good twenty-four-inch steel ruler at the start.

Neatness

Next to accuracy, one of the most important qualities an artist can possess is cleanliness. Nothing is so irritating to the art buyer as a careless-looking piece of work covered with smudges and finger marks. And, similarly, nothing will impress him more than a sharp, clean-looking job. Develop the habit of neatness early in your career. See to it that your place of work is neat and tidy, with everything in its place. An occasional washing with soap and water will keep your T-square, triangles, and ruler clean — and thus, too, the art work you produce with them.

Mechanical aids

Many mechanical aids have been developed which will save time for the artist who has deadlines to meet. Three of the most commonly used timesavers are the camera lucida, the pantograph, and the opaque projector. On the following pages we will show you how to use them. We will also explain the use of other time- and money-saving devices such as the photostat and silverprint, and art processes such as Craftint and Zip-a-tone. These mechanical aids will often prove useful, but they should never be used as a substitute for good drawing.

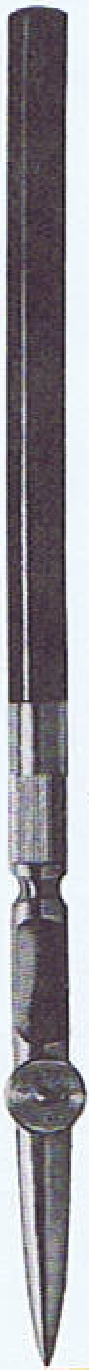
The things we will teach you in this lesson are what you would learn over a long period of time, working in studios and art departments as an apprentice. We will demonstrate the professional approach, but remember, every studio does its work in a certain way. It is up to you to adapt yourself to your studio's methods cheerfully. The knowledge you gain by a thorough study of this lesson will help you to progress more rapidly in any studio and turn out studio art of the best professional quality. You will know the tools and procedures. The art materials and processes will become old friends, and you will be ready to meet new challenges with the understanding and versatility that are always the mark of the good craftsman.

Tools of the trade

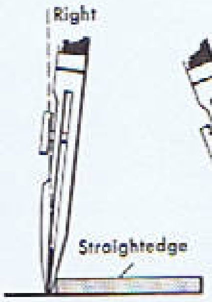
Fine mechanical drawing instruments are a joy to work with. They respond sensitively to the touch of the artist and help him to meet the exacting demands of his profession. It pays to buy a set of good quality . . . with proper care they will last a lifetime. By contrast, a cheap set of instruments will often cost more in the long run. They not only turn out work of inferior quality, but must be replaced sooner or later. It is far better to start with a good set. You don't have to buy the entire set at once, either. You might start with the purchase of a good ruling pen, and follow that with a combination pencil and ink compass, eventually other instruments, till you have an entire set.

The ruling pen is commonly used for inking straight lines. It is designed to be used against a straightedge and rules lines of consistent thickness. The thickness of line may be varied by turning the adjusting screw, which moves the nibs together or apart. On these pages we will demonstrate the basic handling and care of this and other drawing instruments.

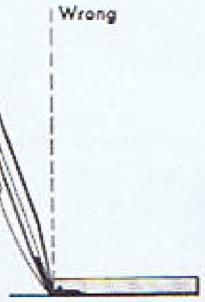
Ruling pen



Side view

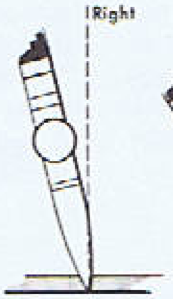


Hold pen tilted slightly back.

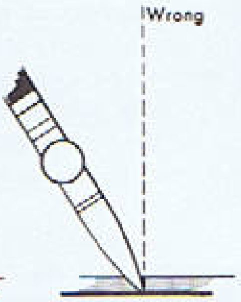


Don't tilt pen forward—ink will run under straightedge.

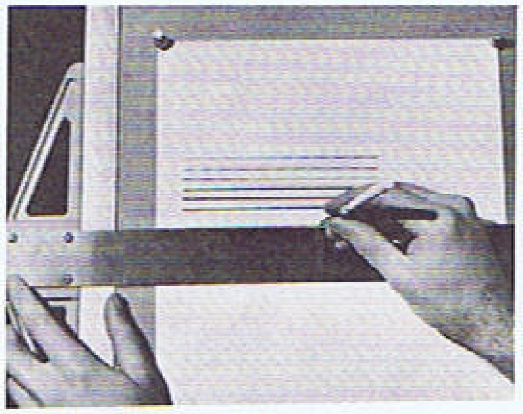
Front view



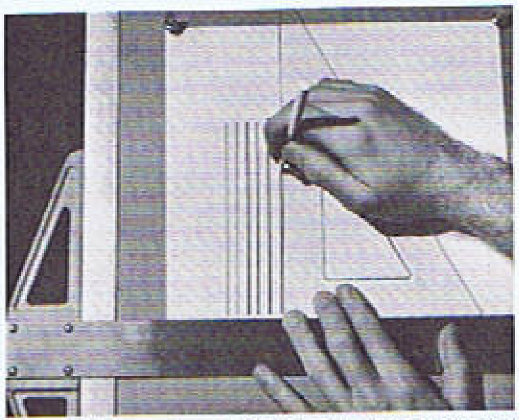
Hold pen tilted slightly.



Don't tilt too much—point makes poor contact.



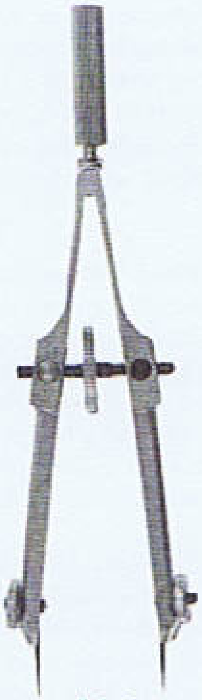
With your T-square held firmly against a true-edge, practice drawing horizontal lines with your ruling pen. Hold the pen in an almost vertical position and draw it firmly from left to right against the T-square—or, if you are left-handed, draw from right to left.



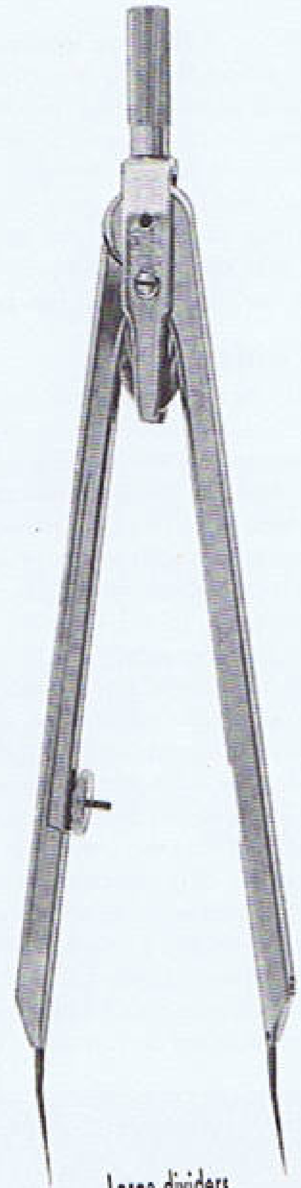
For vertical lines, place a triangle above the T-square and draw your ruling pen up (away from you) against this edge. Practice drawing lines of various thicknesses.

Dividers

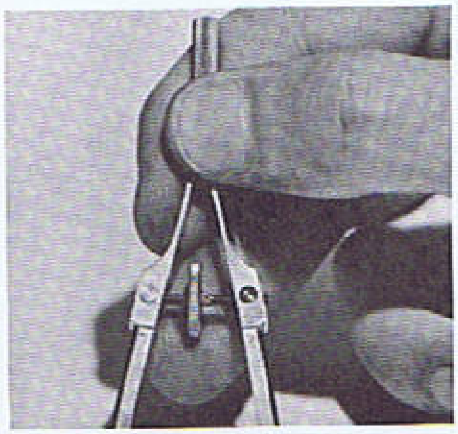
Most sets of drawing instruments contain two dividers—large and small. The small dividers open to about an inch and a half; the large dividers are used for anything larger than that up to about eight inches. Dividers are used for dividing lines, either straight or curved, into equal segments. They are also often used for transferring measurements from one drawing to another. A little practice will soon acquaint you with the usefulness and handling of your dividers. In the demonstrations below we use a small pair of dividers, but the handling is basically the same for both sizes.



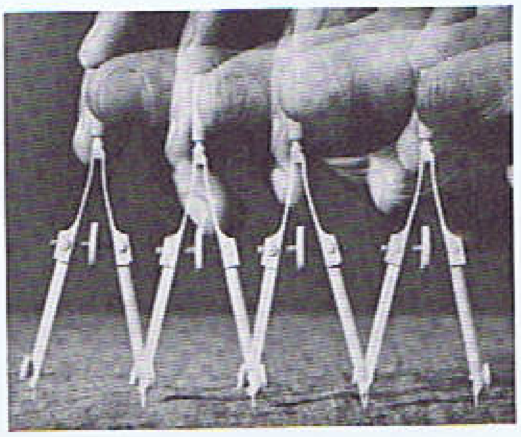
Small dividers



Large dividers

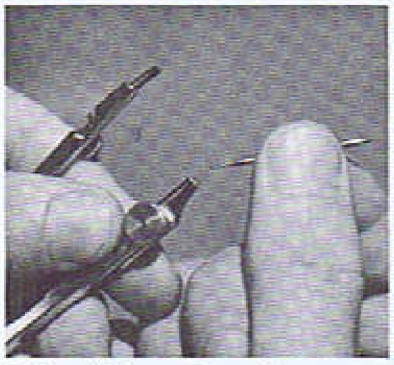


To adjust the small dividers, hold the tip between your thumb and index finger. This leaves your center finger free to open or close the dividers with the wheel. In this way, even a delicate adjustment can be made with one hand.

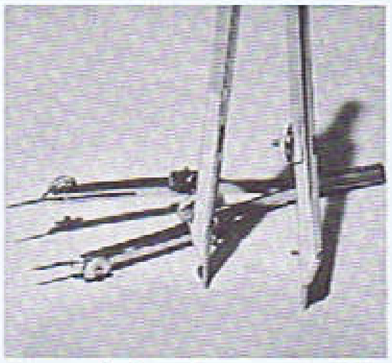


This demonstrates the movement of your fingers as you divide a line into equal segments. Your index finger pushes down lightly on the dividers as you twirl them between thumb and center finger. It is not necessary to push the points of the dividers far into your drawing paper.

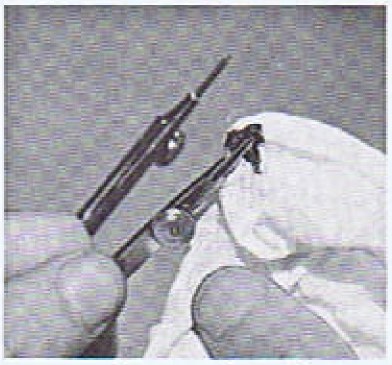
Tips on care and use



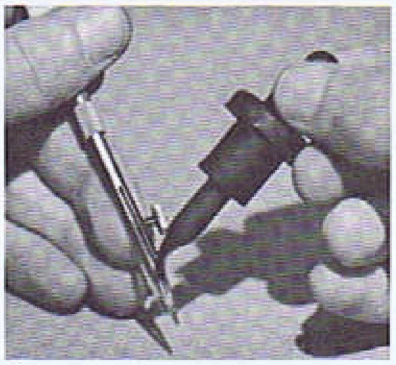
Replace broken or bent points at once. Extra points are provided with many sets. If not, they can be purchased from your art dealer.



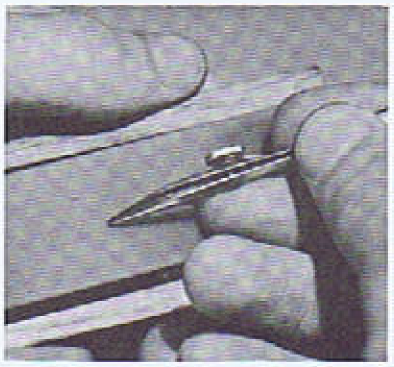
Points on dividers and compass should be sharp. But if you stick them into your drawing board, as shown here, they won't be sharp for long.



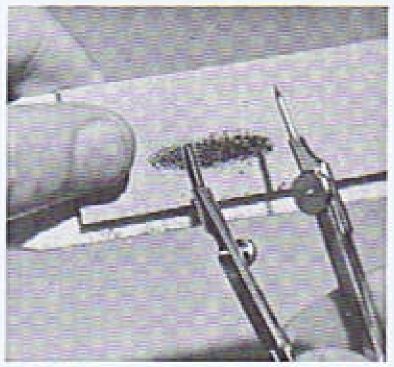
Keep your ruling pen and your ink compass clean by wiping them with a lint-free cloth after each use. If dried ink deposits form, soak the nibs in ammonia and water.



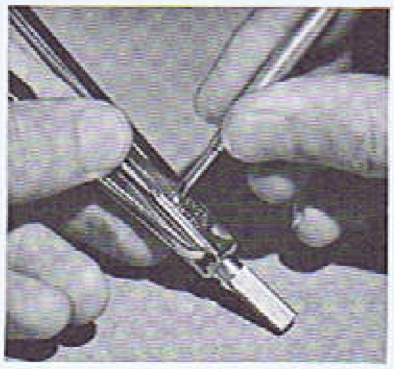
Do not dip ruling pens or ink compasses into the ink bottle — use the filler in the bottle top or a brush filled with ink. "Fine-line" ink works best in these instruments.



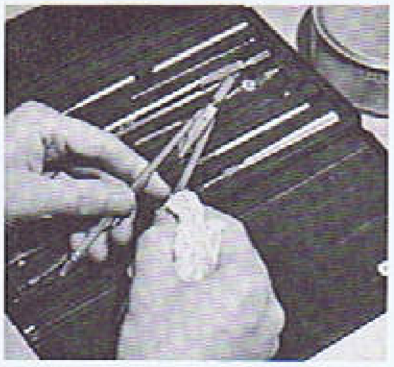
Ruling pens should be sharpened occasionally as they wear. Use a small, very fine oilstone for best results.



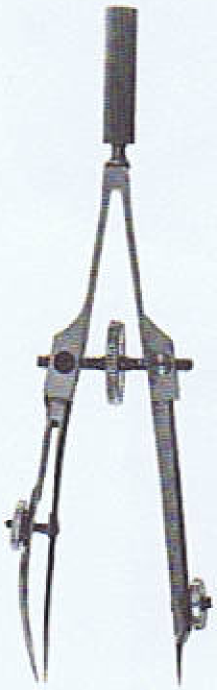
For more accurate work, sharpen the pencil points of your compasses often, using your sandpaper block.



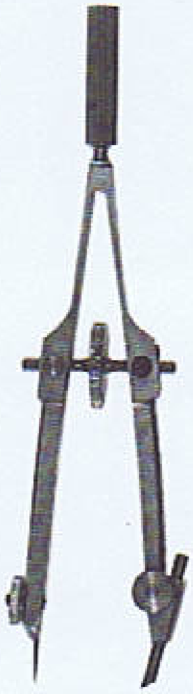
Your instruments will always work better if they are kept tight. A screw driver is usually provided for this purpose with the set.



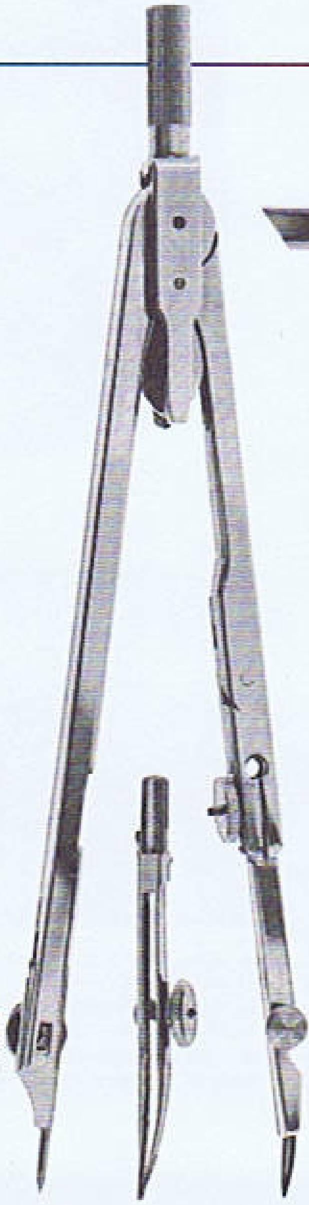
When your instruments are not in use, keep them in the case. A thin coat of wax will help preserve them and keep them rust-free.



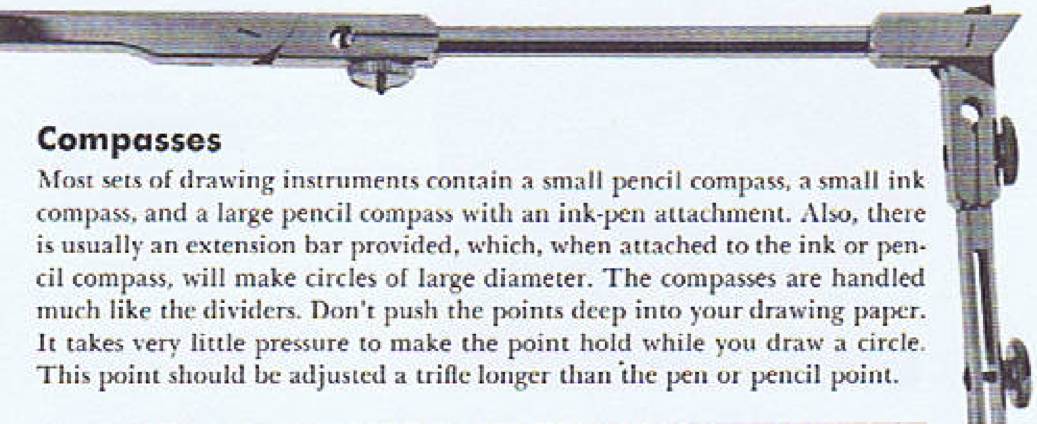
Small ink compass



Small pencil compass



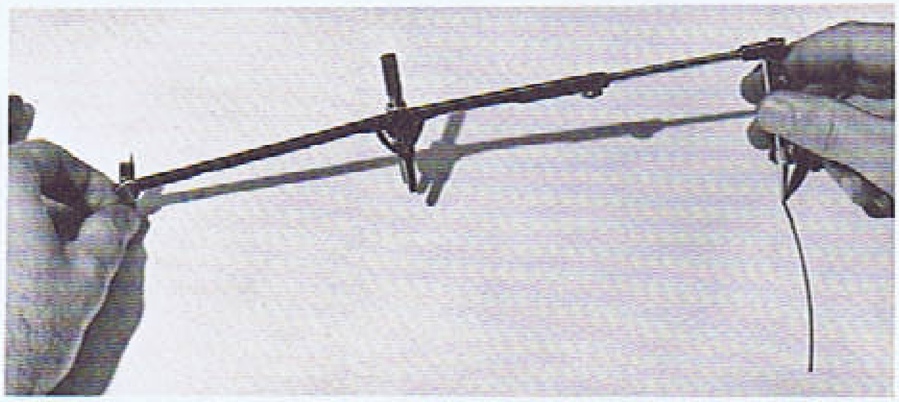
Large combination pen and ink compass with extension bar



Extension bar

Compasses

Most sets of drawing instruments contain a small pencil compass, a small ink compass, and a large pencil compass with an ink-pen attachment. Also, there is usually an extension bar provided, which, when attached to the ink or pencil compass, will make circles of large diameter. The compasses are handled much like the dividers. Don't push the points deep into your drawing paper. It takes very little pressure to make the point hold while you draw a circle. This point should be adjusted a trifle longer than the pen or pencil point.



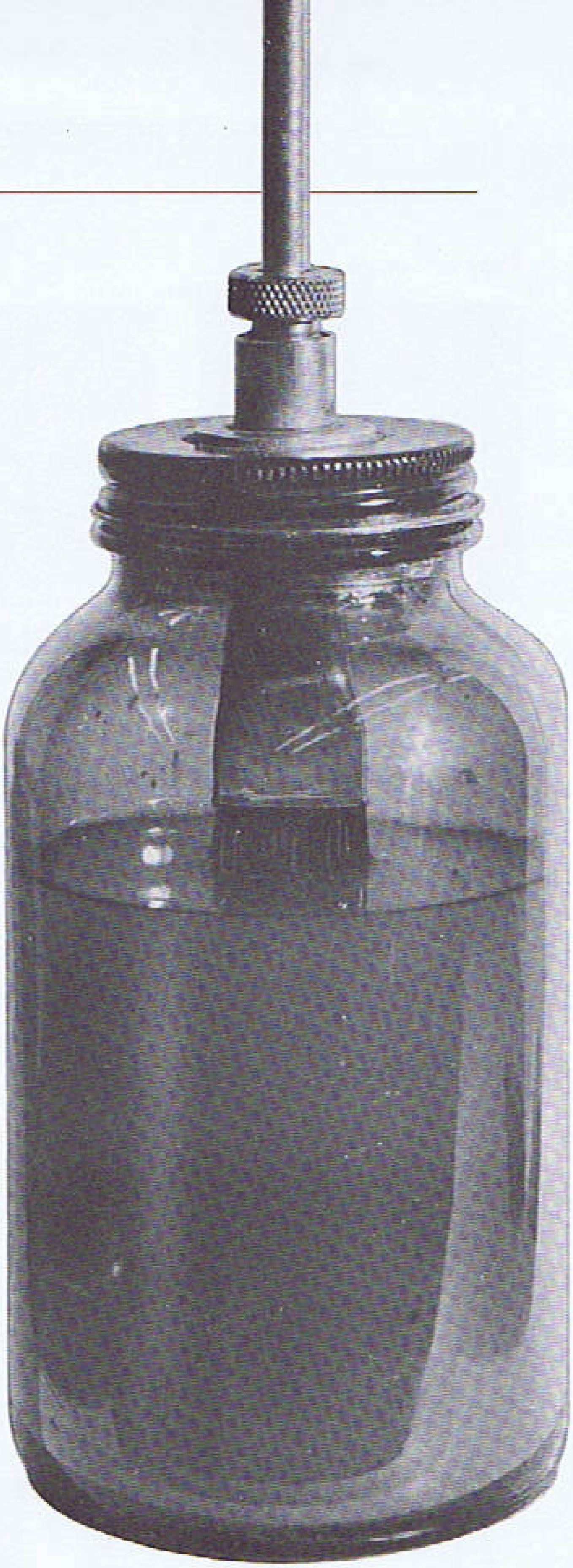
When used with the extension arm, the compass requires two hands. One holds the point of the compass and the other holds the inking pen or pencil. With a little practice you can become quite adept at this operation.

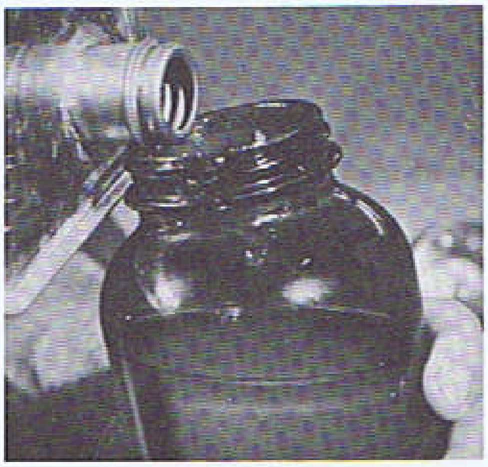
Rubber cement – a tool of many uses

One of the most important tools for the commercial artist is rubber cement. While there are many adhesives used in the commercial art field, none has the versatility, ease of handling, and downright friendliness of rubber cement. Certainly none is so easy to remove. If you go beyond the edge of an area in cementing, you simply allow the rubber cement to dry and rub it off. It can be removed from almost any surface without leaving a mark.

Pieces mounted with rubber cement can be adjusted or removed by applying rubber-cement thinner along the edges. The thinner seeps under the edges and loosens the cement. Many artists keep an oil can or squirt can filled with thinner for this purpose. Equally handy is a small bottle with an eye dropper. Rubber cement and thinner are highly flammable. Never smoke while using either of them.

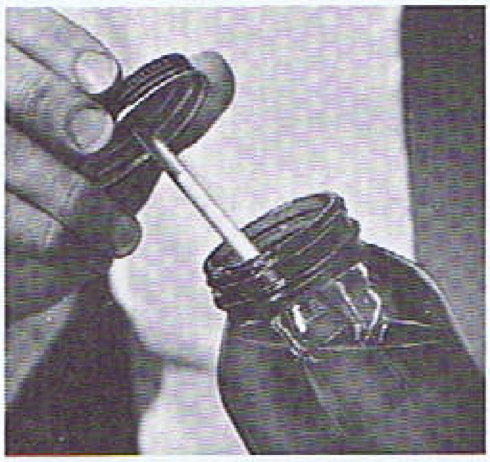
There are two basic ways of mounting with rubber cement. One is wet mounting, the other is dry mounting. Both methods are demonstrated on the following pages.





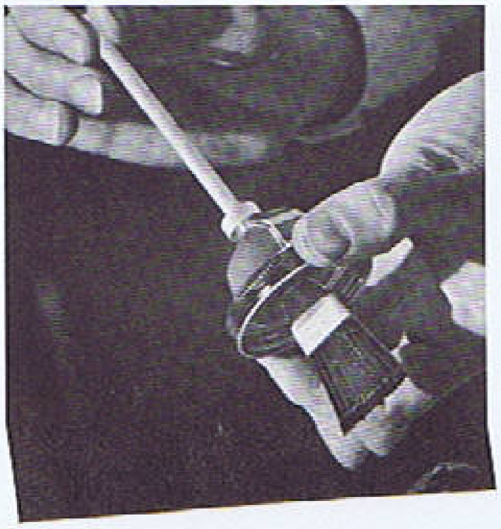
1

Rubber cement is easier to handle when it is thinned to the consistency of honey. To do this, fill your rubber-cement jar (dispenser) about two-thirds full with the cement and fill the remaining space with thinner. This proportion may vary with the artist's preferences.



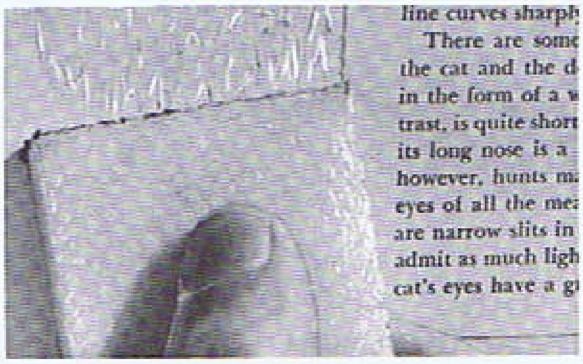
2

The most commonly used rubber-cement dispenser has an adjustable handle. By loosening the nut on the top of the lid, you can push this handle in or out. Now, with the brush pushed deep into the jar, thoroughly stir the thinner into the cement.



3

Adjust the handle by pulling it up until the bristles of the brush are almost covered with rubber cement — then tighten the nut to hold it. If your brush is kept at this level, you'll find the cement easier to control when you take out the brush.



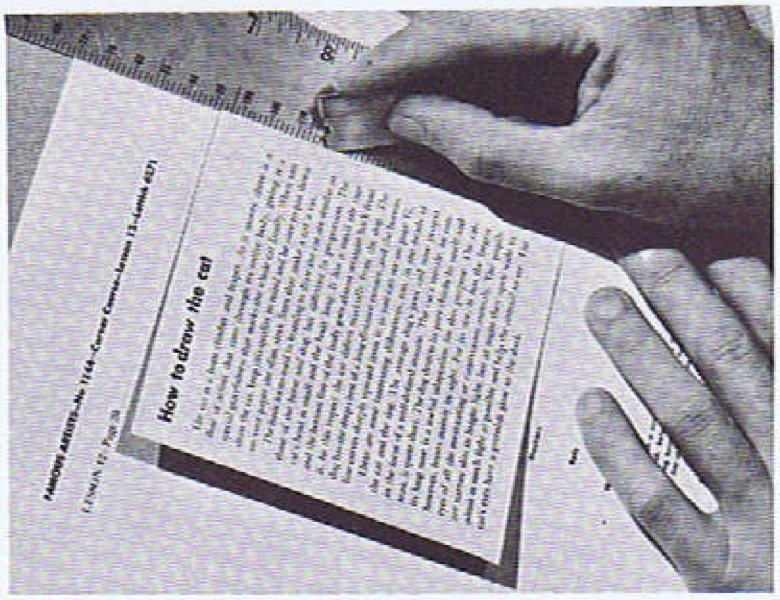
line curves sharply
There are some
the cat and the d
in the form of a v
trast, is quite short
its long nose is a
however, hunts m
eyes of all the me
are narrow slits in
admit as much ligh
cat's eyes have a g

4 A rubber-cement pick-up may be purchased in any art store, or you can make your own by pouring rubber cement into a small receptacle and letting it dry. It is used to pick up excess dried cement. To remove the cement, rub the pick-up gently over the dried cemented area. Lumps of dry rubber cement which form on your pick-up can be cut away with scissors.

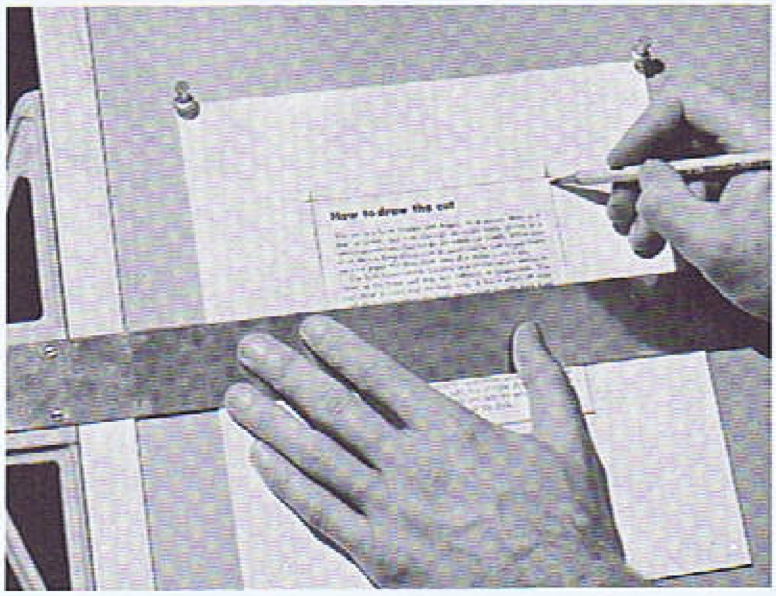
Wet mounting

When mounting type proofs in position, many artists use the wet-mount method. In this method rubber cement is applied only to the underside of the proof and, while the cement is still wet, the proof is placed in its approximate position on the layout or mounting board. (Mounting board is usually an inexpensive mediumweight white cardboard.) Then the proof is gently moved into the exact position, using the T-square as a guide. Use your fingers or the eraser end of a pencil to move the proof. The points of dividers are often used, but these leave pin pricks, and only experts can use this tool without damaging the paper.

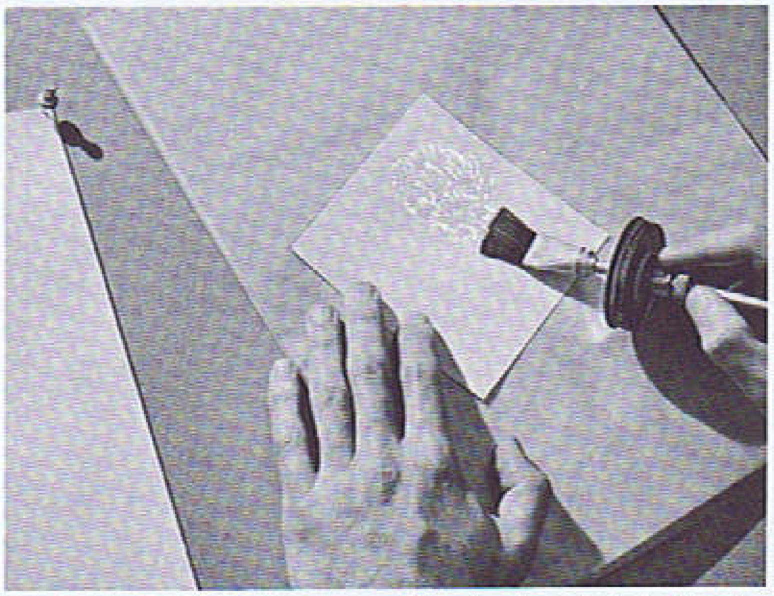
In handling type proofs, take great care not to smudge the print, especially in rush jobs when the ink has not had time to dry. A light spray of Acrylic fixative will protect the proof – but be cautious! Too heavy a spray may blur the print.



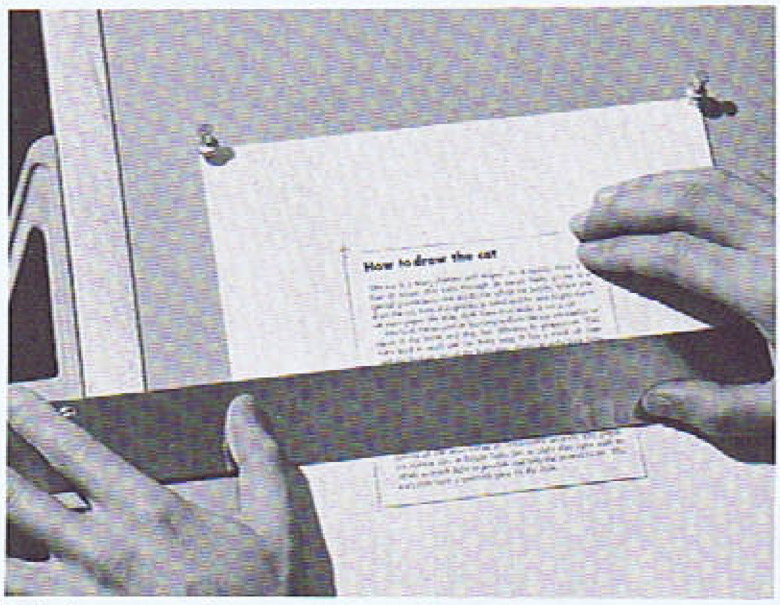
1 Use a sharp razor blade or X-acto knife to trim the type proof, leaving at least a 3/8-inch margin on all sides. For this demonstration the proof will be mounted on mounting board.



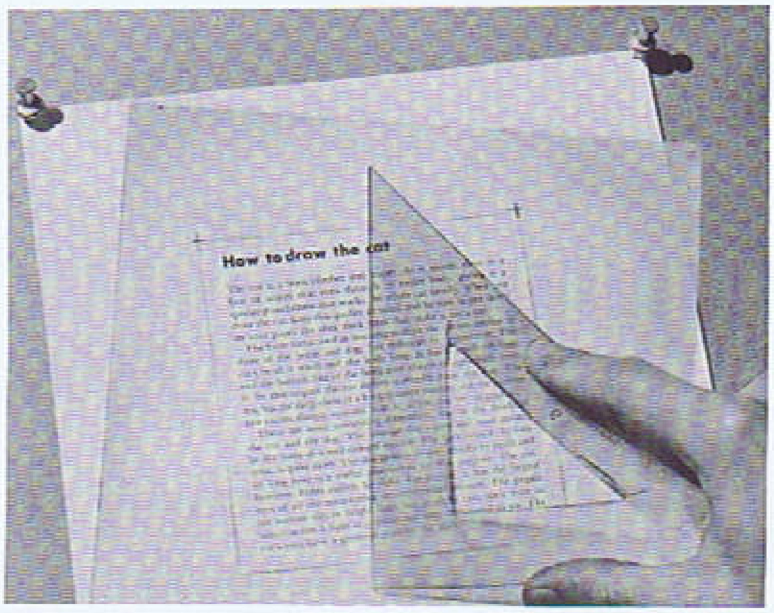
2 Use the T-square to line up the mounting board, and tack it firmly to your drawing board. Then line up the proof and lightly mark the position of the top corners on the mounting board.



3 Turn the proof face down on a tissue or tracing pad and coat the back with rubber cement. With a little practice, you will soon know how much cement to apply.



4 While the cement is still wet, position the proof between the corner marks and square it up with the aid of your T-square.

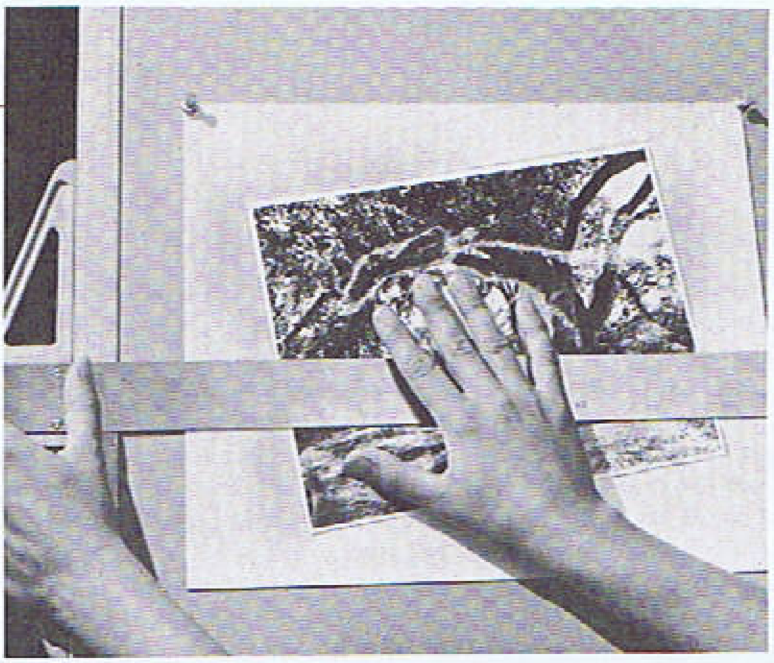


5 Place a tissue over the proof and, with the edge of a triangle, press the proof flat. This squeezes out the excess rubber cement, which is rubbed away with a pick-up.

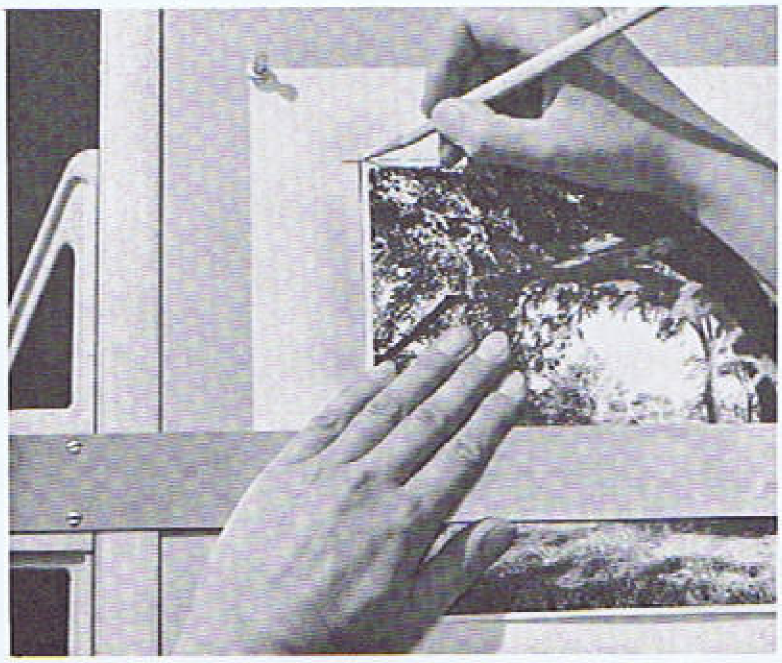
Dry mounting

This method is often used for mounting photographs, type proofs, and art work. Although not completely permanent, dry mounting holds well and is quite easy to do. To dry-mount, you apply cement to both mounting surfaces. When the cement is thoroughly dry, the two surfaces stick instantly upon contact. To keep the two cemented surfaces apart while positioning, a transparent tissue (called a slip sheet) is placed between them. When the position is correct, the slip sheet is gradually withdrawn and the surfaces are pressed firmly together.

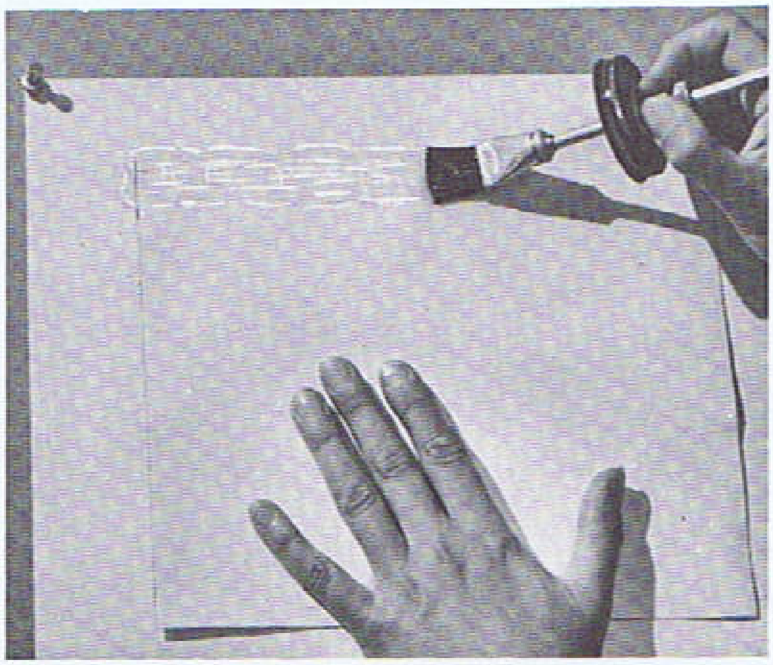
Here we demonstrate dry mounting with a single slip sheet – which is most often used to attach small or medium-sized work to a backing such as mounting board or illustration board.



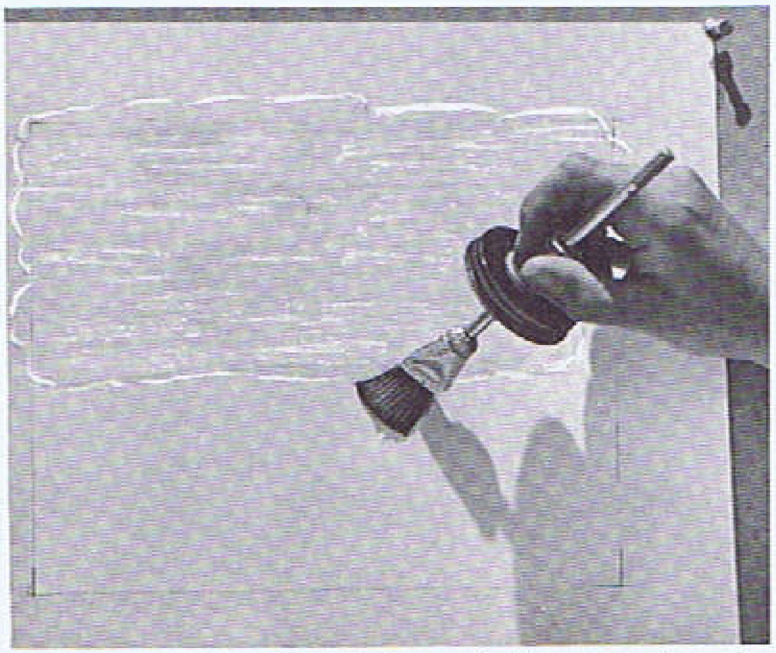
1 First, tack or tape a piece of mounting board to your drawing board. Then, by eye or with your T-square, line up evenly the piece to be dry-mounted — in this case a photograph — with equal margins on both sides.



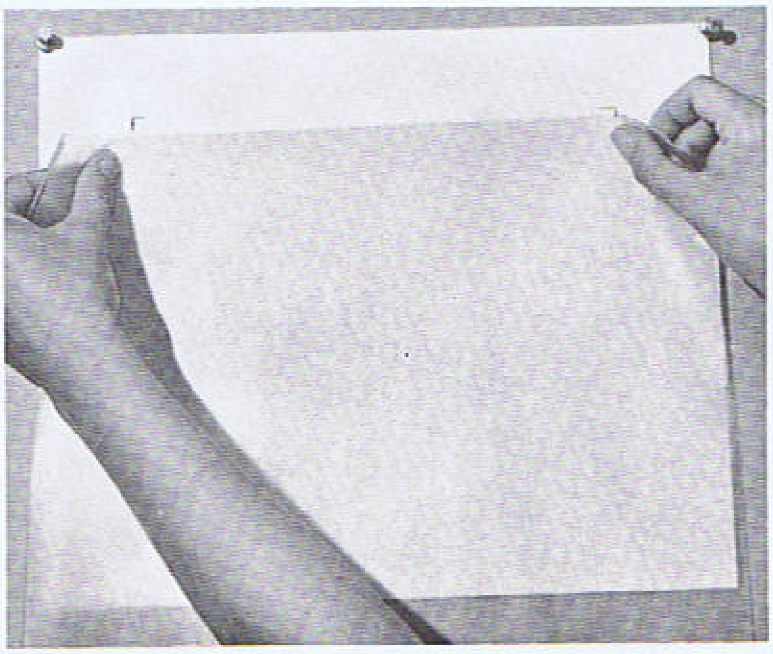
2 Now lightly mark the positions of the four corners on the mounting board so the photo can be relocated in this exact position after you coat both mounting surfaces with rubber cement.



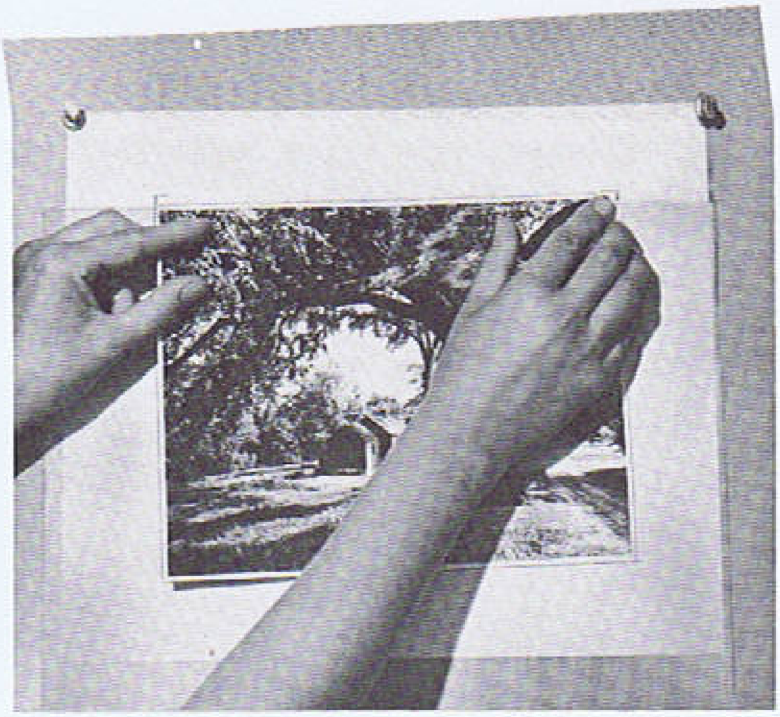
3 Turn the photo face down within the corner marks and thoroughly coat its back with rubber cement, running over the edges of the photo and onto the mounting board. Apply cement evenly — lumps of dry cement under your photo will show.



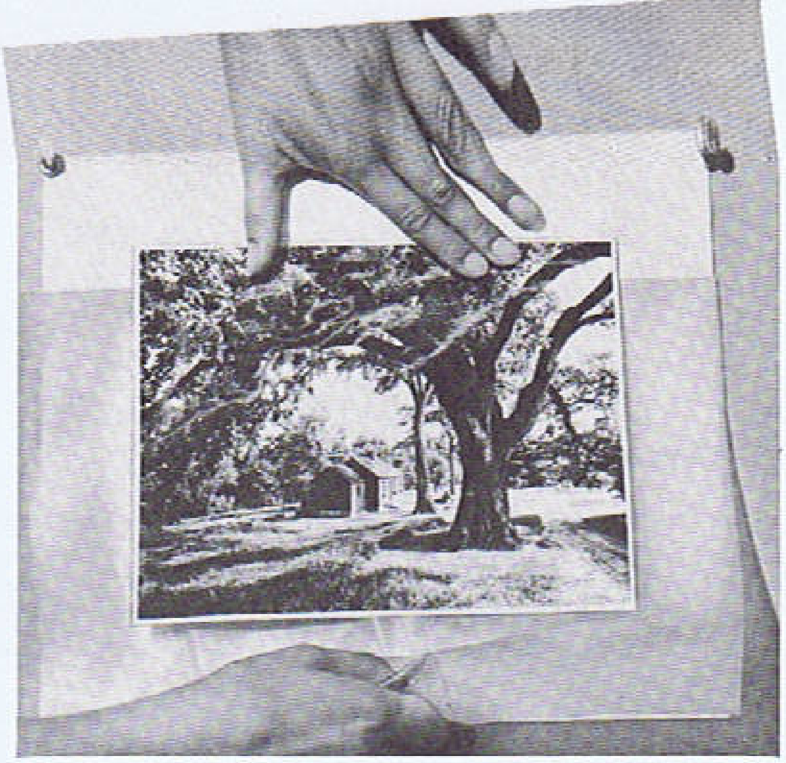
4 Set the photo aside to dry and put a similar coat of rubber cement on the mounting board within the corner marks. You'll have a guide line where the rubber cement ran over the photo edges.



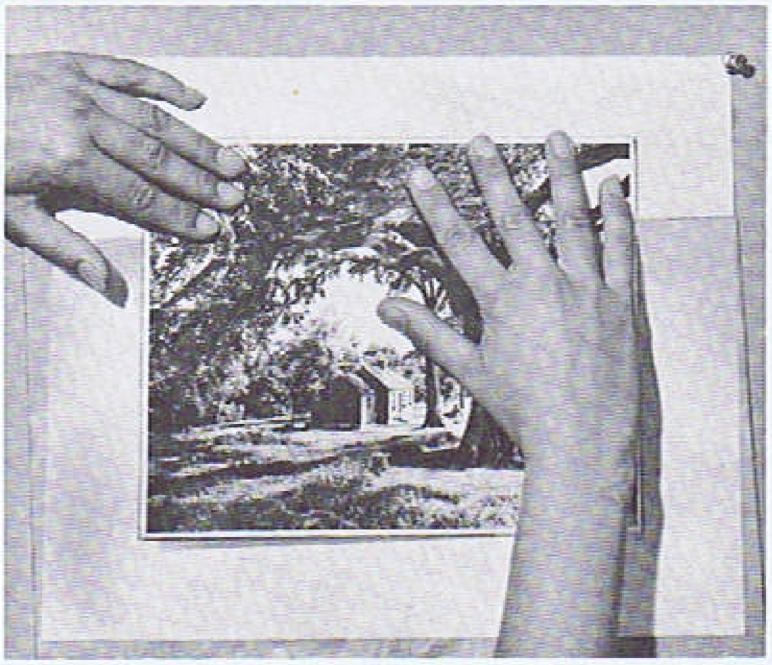
5 When the rubber cement on both surfaces is thoroughly dry, put a slip sheet of clean tracing paper about one-quarter inch below the top corner marks. This sheet will prevent the entire photo from sticking to the mounting board while you are positioning it.



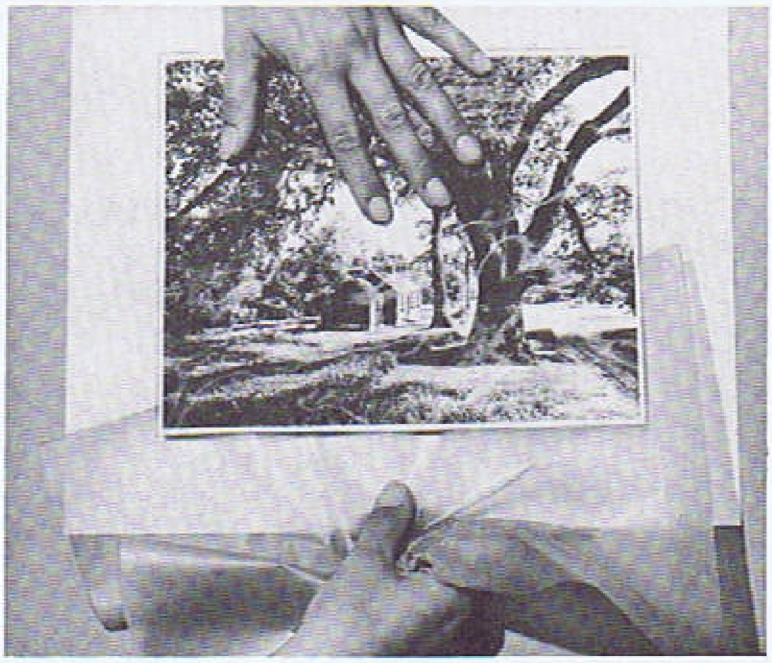
6 Place the photo over the slip sheet and position it exactly within your corner marks, pressing it firmly on the quarter inch of exposed, cemented mounting board at the top.



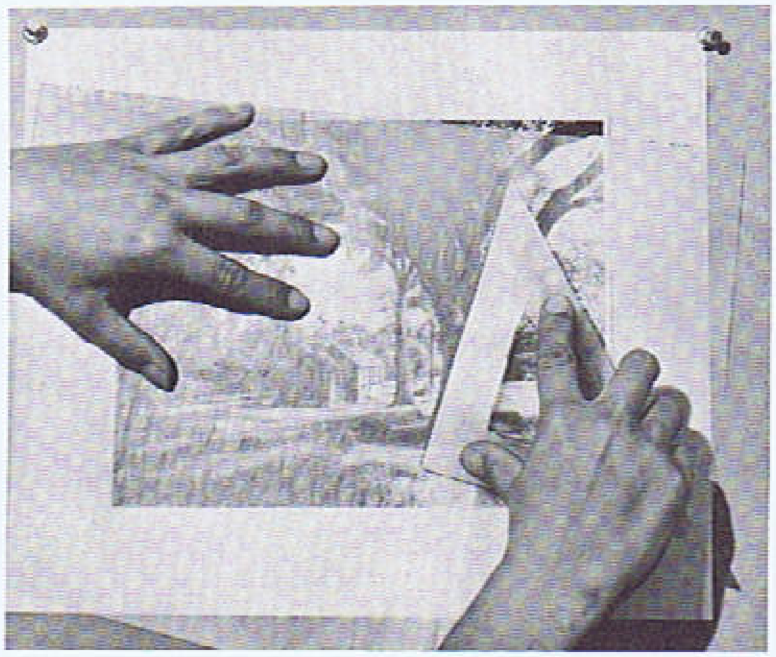
7 Hold the photo along the top edge to keep it from slipping and begin to withdraw the slip sheet gently, thus exposing another cemented area underneath.



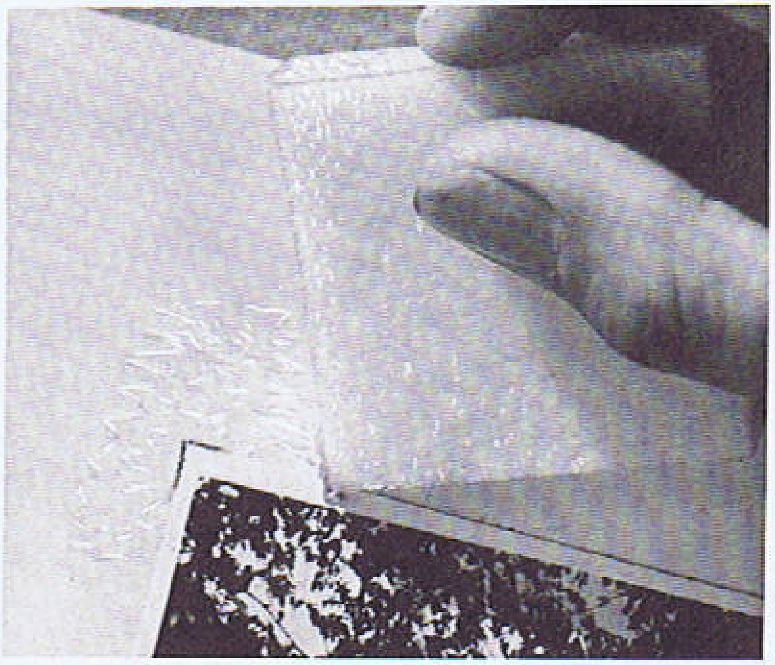
8 Now, within this newly exposed area, smooth the photo onto the dry rubber cement with the tips of your fingers or a wad of cleansing tissue. Work gently — from the center toward the edges.



9 Continue to withdraw the slip sheet and press the photo gently onto the dry rubber cement until the slip sheet is entirely withdrawn and the whole photo "tacked" down.



10 So that you don't scratch the surface of the photo, place a clean tissue over it, and draw the edge of a triangle across the tissue, pressing the photo down flat.

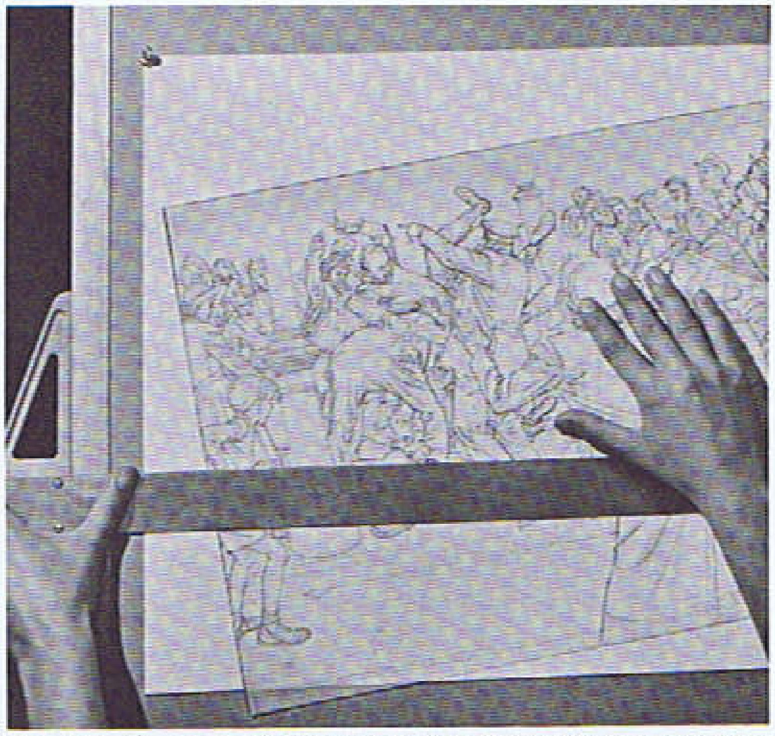


11 Remove the tacks and, with a rubber-cement pick-up, clean away every speck of dry excess cement. Your photo is now dry mounted.

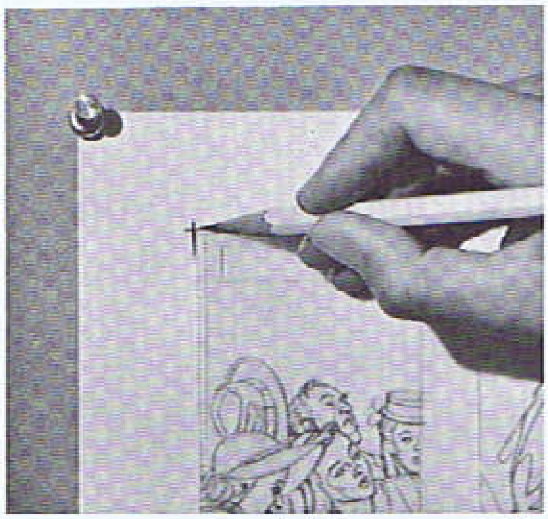
Double slip-sheet method

There may be times when you are asked to mount large pieces of art, photographs or photostats, or perhaps large drawings made on very flimsy paper – perhaps even tracing paper. This would be very difficult with the single slip-sheet method described previously, but using two slip sheets divides the work area and makes it much easier to handle.

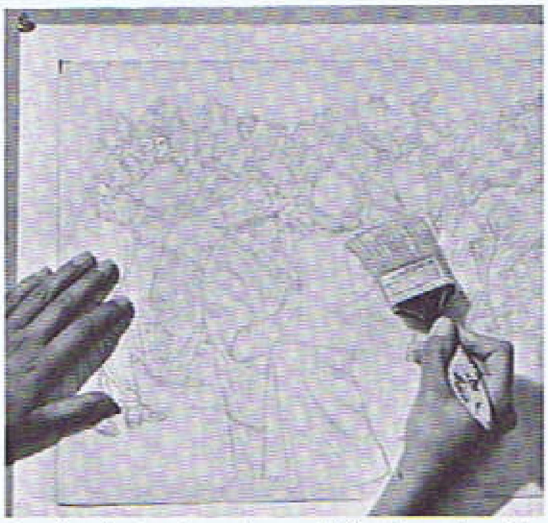
For this demonstration we used a pencil drawing on tracing paper. First we sprayed fixative on the drawing and trimmed off some ragged edges. Notice that on larger surfaces we use a larger rubber-cement brush, which makes the job faster and easier.



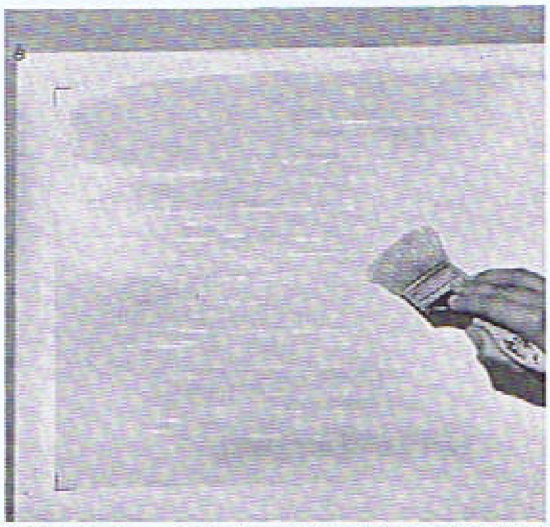
1 After tacking the mounting board to your drawing board, position the tracing-paper drawing by eye or with your T-square and ruler.



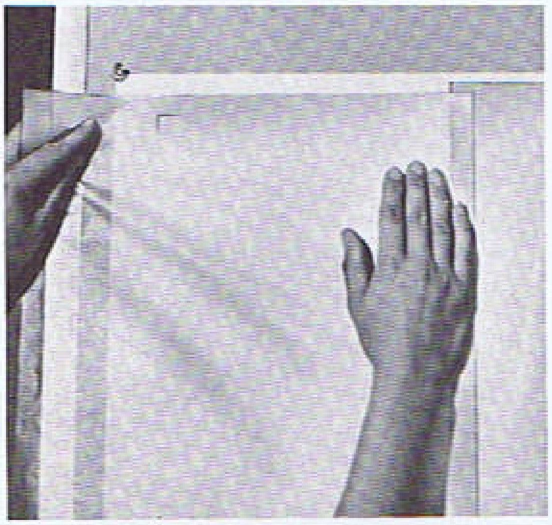
2 On the mounting board, mark all four corners with light pencil strokes so you can easily reposition the drawing after you move it.



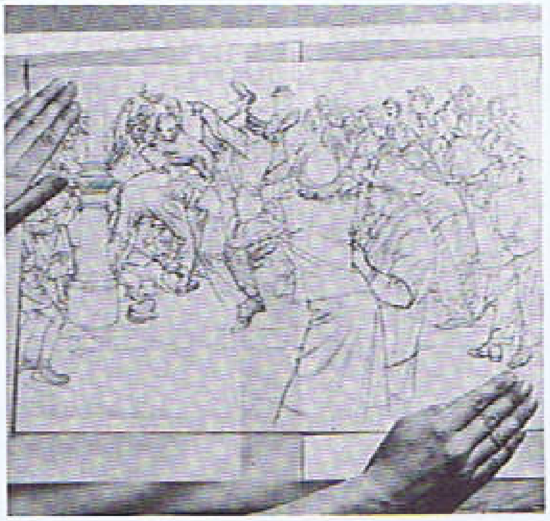
3 Turn the drawing face down and liberally apply rubber cement. Cover the entire back surface and let the cement run over the edges a little onto the mounting board.



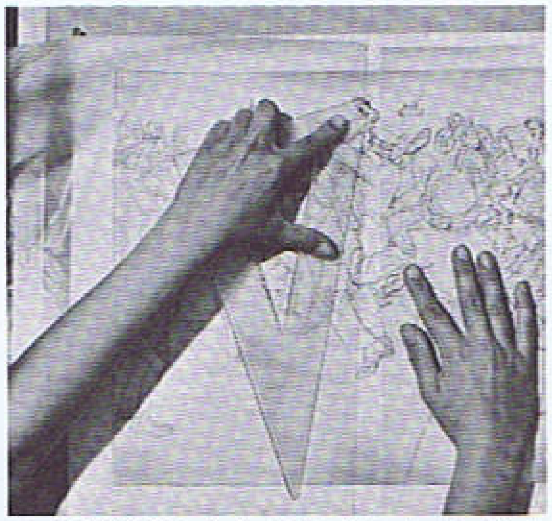
4 Set the drawing aside to dry, and coat the mounting board evenly and thoroughly between the corner marks. Use the border formed by excess rubber cement for your guide lines.



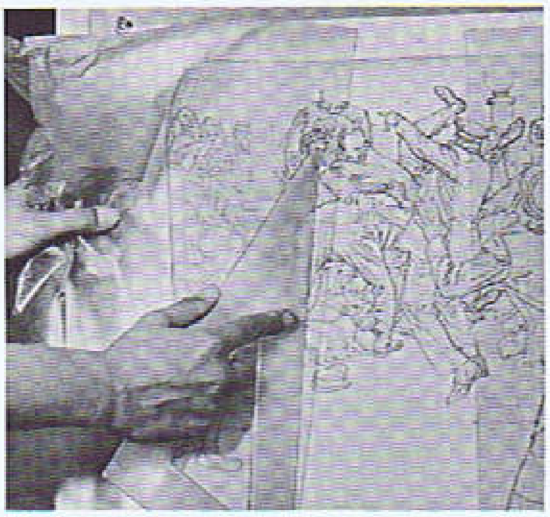
5 After the rubber cement is completely dry, place two slip sheets side by side over the mounting board. Bring them over all four corner marks, entirely covering the rubber-cemented area.



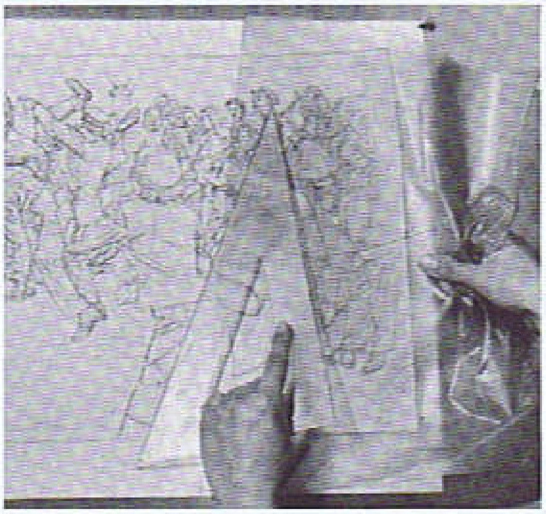
6 The slip sheets should overlap slightly in the center. After making sure that the rubber cement is completely dry on the drawing, position it face up on top of the slip sheets, exactly within your corner marks.



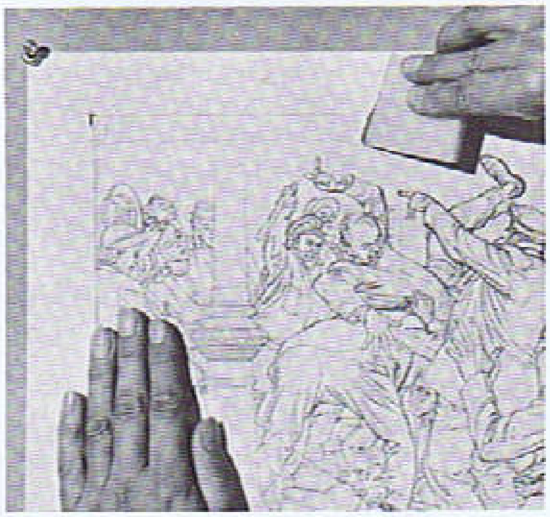
7 Now hold half of the drawing firmly with one hand and begin gently to withdraw the slip sheet under the other half until the two rubber-cemented surfaces come together along a strip in the center about half an inch wide.



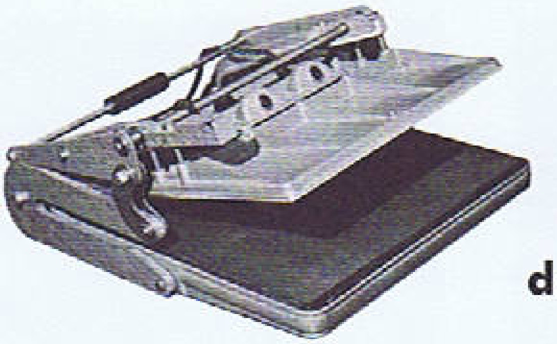
8 Smooth this strip down with a triangle and continue to alternately pull and smooth until this half of the drawing is entirely cemented down. Special care at this point will produce a smooth job with no wrinkles.



9 Repeat the same procedure on the other side of the drawing, alternately pulling and smoothing until the second half is firmly cemented.



10 Using your pick-up, clean off all excess rubber cement. Be careful not to rub too vigorously on the edges of thin papers because you might wrinkle or tear them.

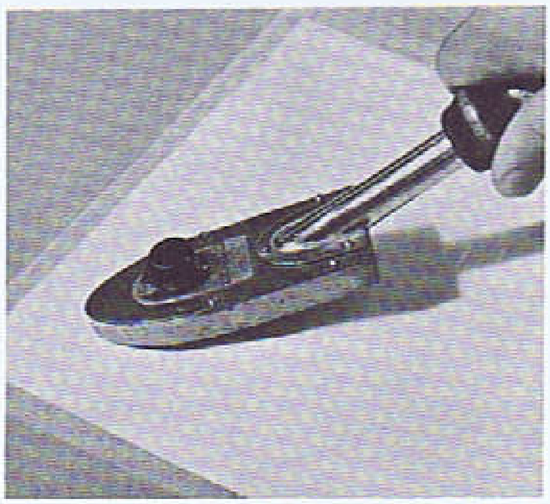


How to use the dry-mounting press

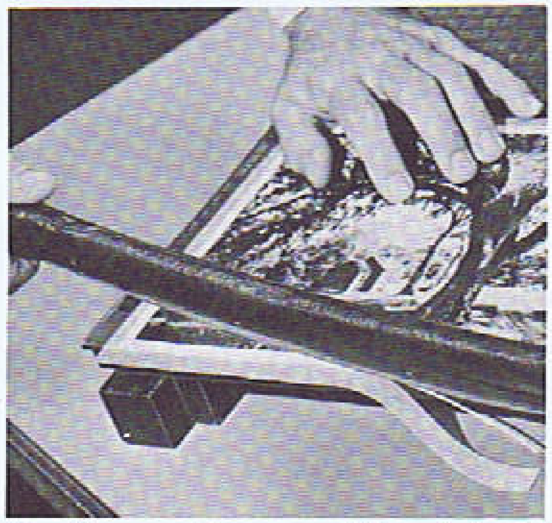
The dry-mounting press is employed by many art and most photographic studios for clean, fast mounting. The adhesive used is a thin sheet of translucent material called dry-mounting tissue, which dissolves under heat and adheres to and binds both surfaces. The sheets come in several sizes.

Quite often you may need to use several sheets of dry-mounting tissue for a single job. When this is the case, take care not to overlap your sheets. The pieces should butt or even have a thin space between them – if you overlap them an annoying seam may show.

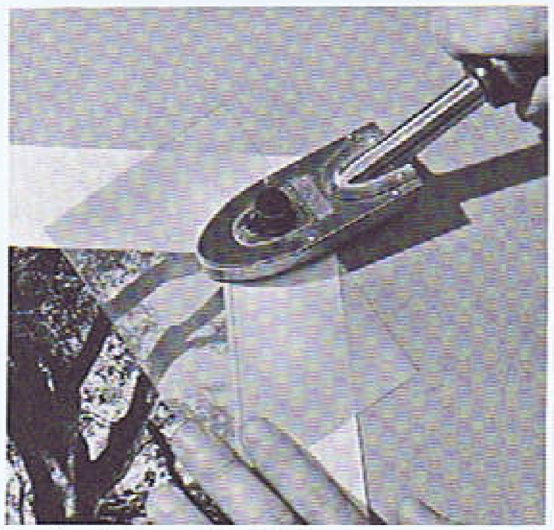
This method of dry mounting is used on photographs, photostats, tear sheets, and almost any paper light enough in weight for heat to penetrate. It requires the use of an electric "tacking iron" to fasten the work temporarily in place, plus an electric dry-mounting press to supply heat enough to dissolve the dry-mounting tissue and furnish sufficient pressure to bind the two surfaces together.



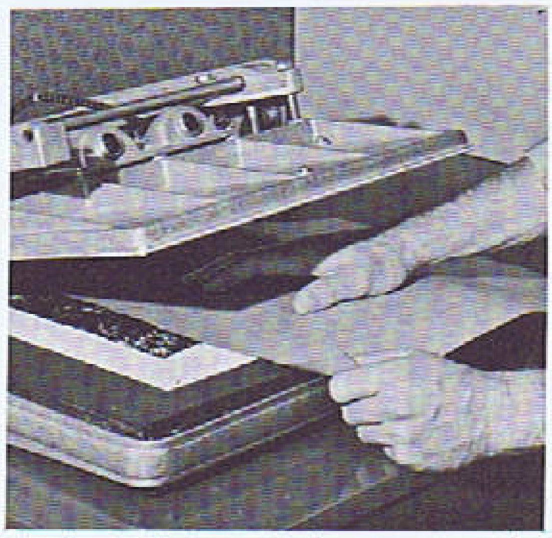
1 First, heat both the tacking iron and dry-mounting press. Then, turn the photograph face down and place a piece of dry-mounting tissue over the back. Use a tissue a little larger than the photo, and press just the tip of the hot iron near the four corners of the tissue, tacking it down.



2 Now, with a paper cutter, or a razor blade against a steel edge, trim about 1/16 inch off the photo, cutting through both photo and dry-mounting tissue. This insures a neat, exact edge. No dry-mounting tissue should extend over the edge of the photo or the tissue will stick to the dry-mounting press.



3 Turn the photo over and position it on your mounting board. Again tack on just the edges of all four corners. A small slip of paper is recommended under the iron to protect the surface of your photo.



4 Place the photo face up in the dry-mounting press with a protective tissue over the top of the photo. Apply heat and pressure for about 15 to 30 seconds, according to the weight of the paper and heat of the press. If bubbles occur, press them down with your tacking iron.

How to cut a mat

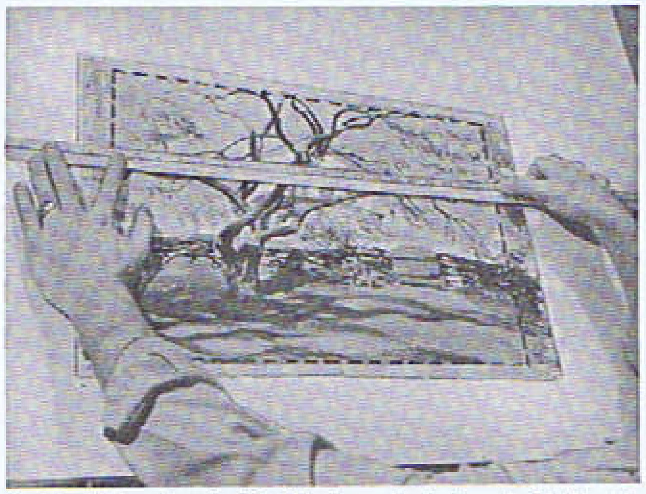
One of the first things a beginner in a studio may be asked to do is to cut a mat – a heavy paper frame for a piece of art work. Any good job looks better when matted, and most studios and agencies mat their work before presenting it to a client. Therefore, it is very important for you to learn – and learn accurately – how to cut a mat.

You need a metal straightedge, a long ruler or yardstick, a mat knife, a mat board, scrap board to cut on, masking and gummed tape, and a strong steady arm.

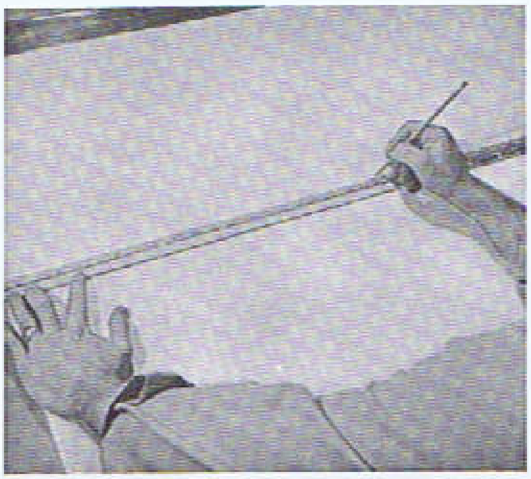
The type of mat board most used is generally white on one side and gray on the other. Either side may be used, depending upon the tone or value of the art work to be matted. Generally you cut a mat to the same width at the top and sides and slightly deeper at the bottom. When we refer to a 3 x 4 mat we mean it is three inches wide at the top and on each side, and four inches deep at the bottom.

It takes experience before you can cut a professional-looking mat. Practice cutting small mats from waste pieces of mat board. There are mechanical devices that make mat cutting easier, but you will be able to do the job better if you first understand how to cut a mat with a straightedge and mat knife.

For the purposes of our demonstration, we are going to mat a water color, using the white side of the mat board. The area which will show when the picture is matted is 20 x 16 inches.

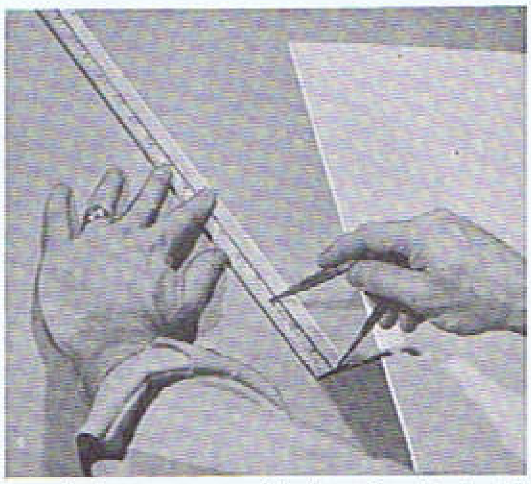


1 The dotted lines show the 20 x 16-inch area to be framed with the mat. To the 20 horizontal inches you add 6 inches for the two sides, and to the 16 vertical inches you add 7 inches for the top and bottom. The over-all dimensions of your mat are now 26 inches wide by 23 inches high.

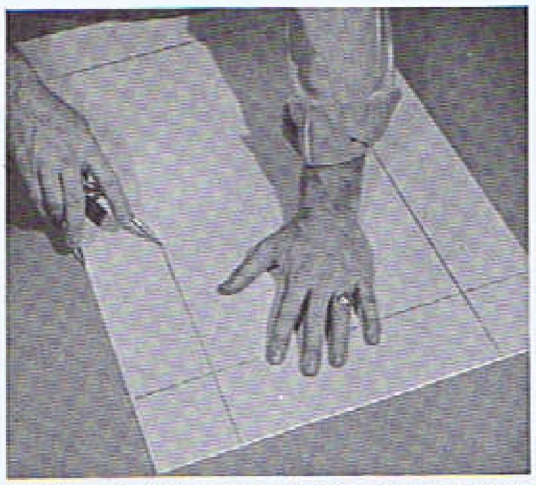


2 Place a large sheet of mat board face down on a clean piece of scrap board. Then measure the outside size, 26 x 23 inches, from the edges of the large sheet and place pencil marks for each dimension. All your measuring is done on the back of the mat to keep the front clean.

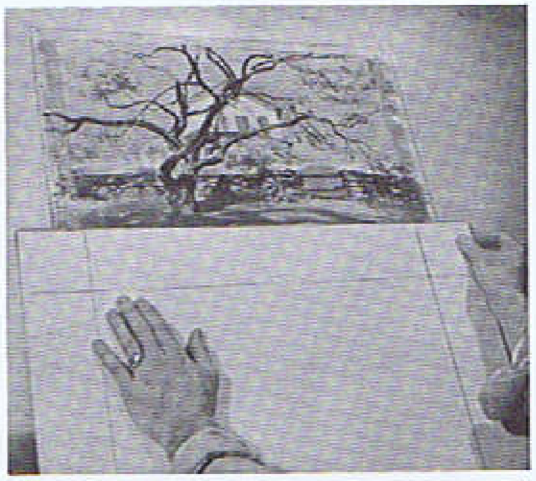
3 Place your straightedge against the two pencil marks on the 26-inch side. Now hold the mat knife against the straightedge and cut the board. Then repeat this process for the 23-inch side. This gives you a piece the required over-all size for your mat.



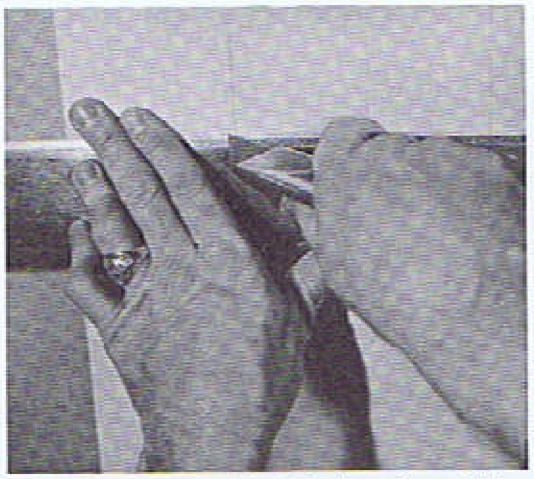
4 A simple dime-store compass helps here. Open it and set it at three inches. If you don't have a compass, simply measure three inches in from the top and sides and draw a line with the help of your straightedge.



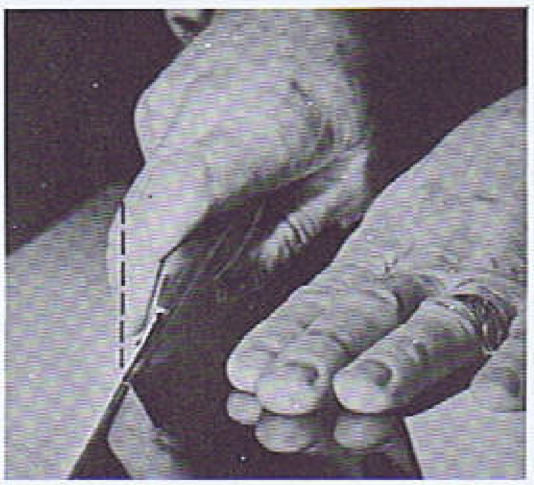
5 With the mat still face down, hold the metal point of the compass against the edge of the mat and draw a line along the top and two sides. Then reset the compass to four inches and draw the bottom line. Extend all lines to the edge.



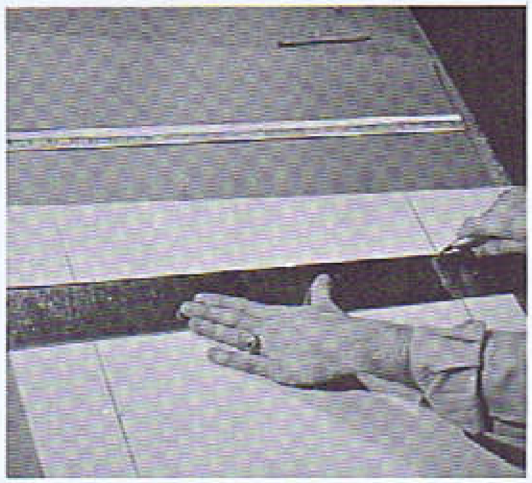
6 The extended lines enable you to check the size of the mat against the water color before you do any cutting. It is better to measure twice and cut once. Nothing is more maddening than a mat nicely cut . . . to the wrong size.



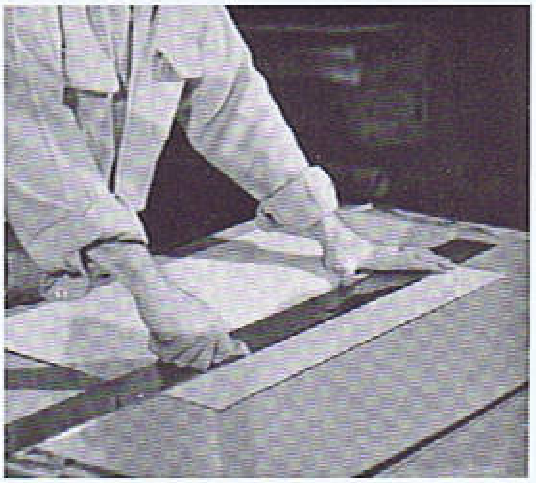
7 With the straightedge held firmly along the pencil line, push the point of the knife at an angle into the mat board about one-eighth inch beyond the starting line. This is necessary to make clean, sharp corners.



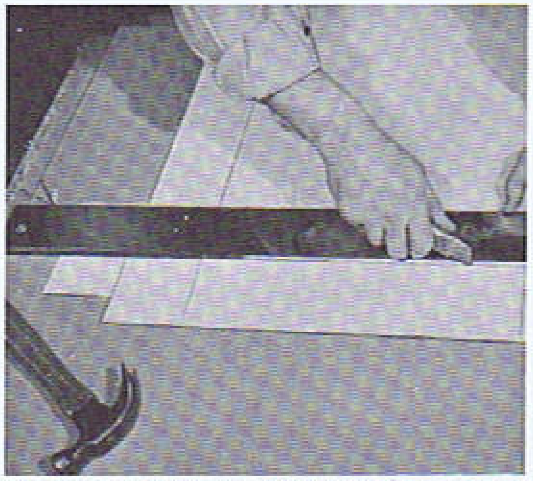
8 Hold the knife at an angle to cut a beveled edge. At the start you may find it easier to make a square cut. To do this, hold the knife at right angles to the paper, as indicated by the broken black line.



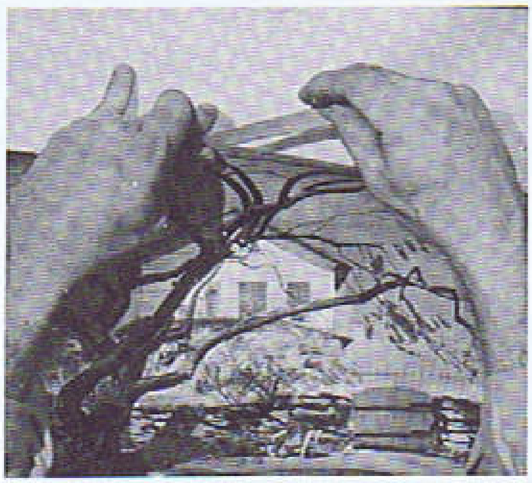
9 Cut through the board in one firm stroke, and go one-eighth inch beyond the corners. The extra piece of board under the mat enables your knife to cut through cleanly. Keep your mat knife sharp to avoid ragged edges and be careful it doesn't slip — your fingers are valuable.



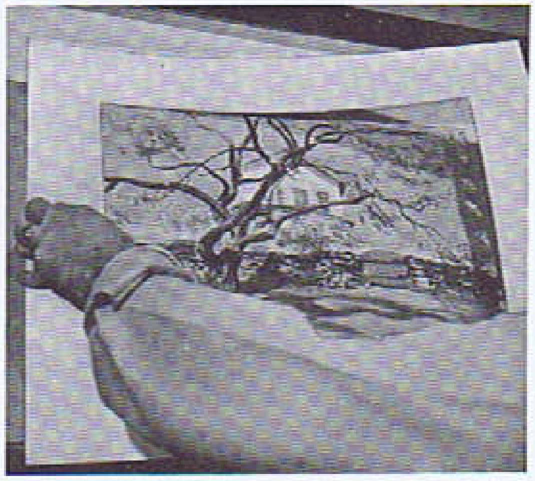
10 Like many other artists, you may find it easier to draw the knife across the board rather than toward yourself as in Picture 3. The arm swings easily for long cuts and the knife hand slides along the straightedge, keeping it from slipping.



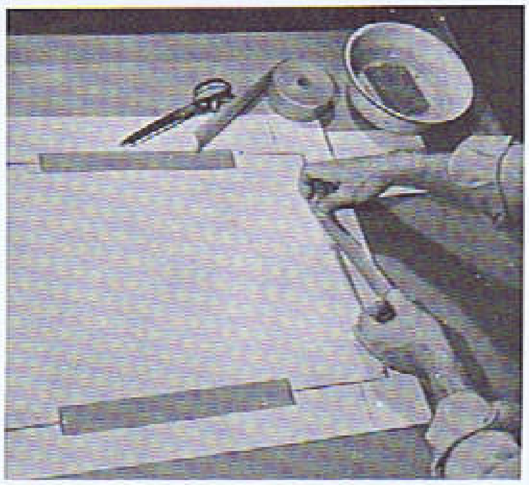
11 When you have cut the four beveled edges, the center of the mat drops out. To keep your straightedge from slipping, you may find it helpful to rest one end against a nail (or push pin). Smooth any rough edges with fine sandpaper.



12 Now, attach a five- or six-inch piece of masking tape (about one inch wide) under the top edge of the water color. The tape is placed in the center and half of it extends above the paper — sticky side up.



13 Next, place the mat over the picture. When it is in exactly the right position, press it against the protruding strip of tape. This holds the picture in position while you turn over both mat and picture.



14 To fasten the painting to the mat, cut pieces of gummed paper tape about half the length of the sides. Moisten each piece with a damp sponge and attach it. After doing three sides, remove the piece of masking tape from the top and replace it with gummed tape.

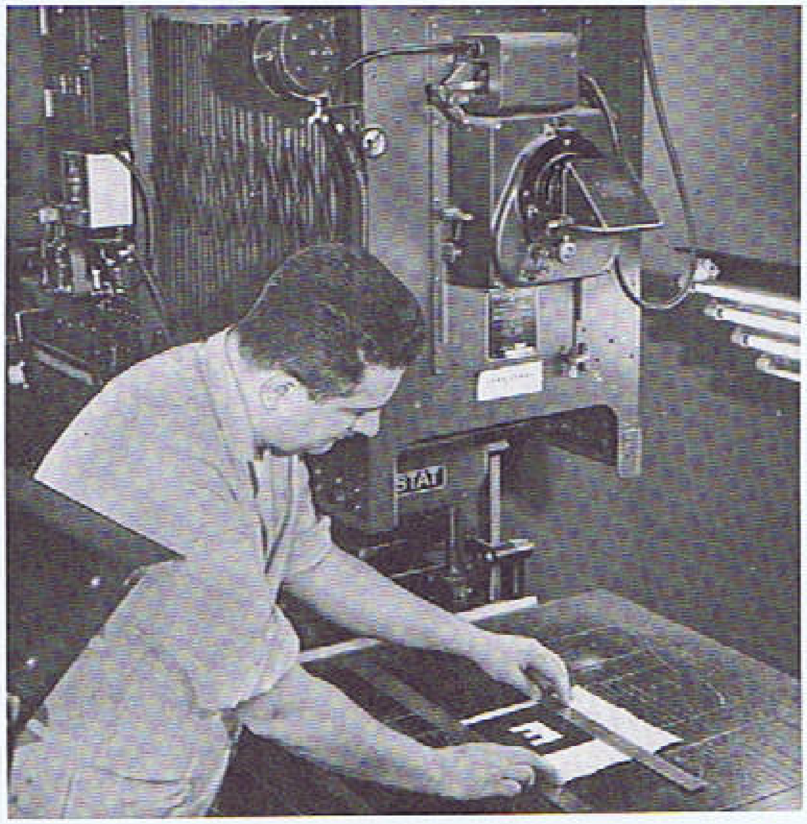
15 The finished job . . . any good picture looks better when matted. Another method of matting a picture is to mount it on a piece of mat board, leaving three inches at the top and sides and four inches at the bottom. Then dry-mount the mat over both the picture and the mat board. When a picture is painted on illustration board with enough space around it, simply dry-mount the mat on top.

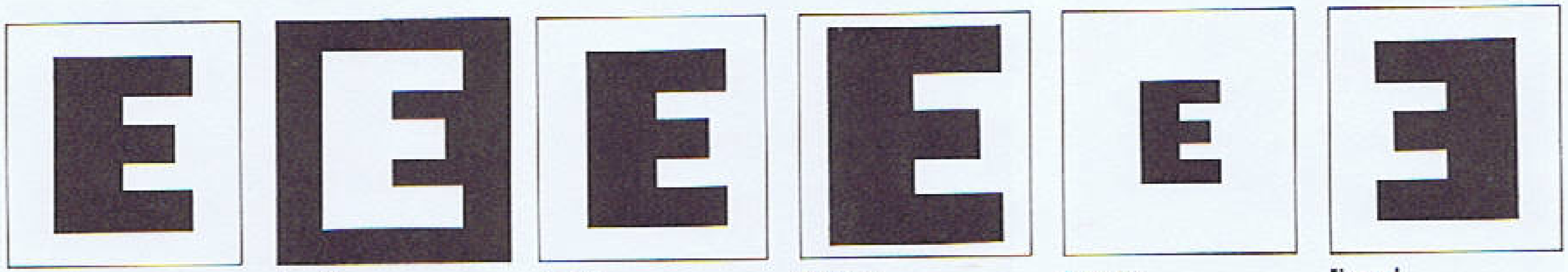
Photostats

A photostat service offers a quick and inexpensive way to have art work copied, enlarged, or reduced. The photostat machine (*right*) is essentially a large camera. Your art work is placed on the copy board and an "exposure" is made onto sensitized paper – this is a negative which is then developed. Next, the negative is photostated to make a positive. If there are paste-up lines or other marks on the art, you can remove them from the negative with black ink or opaque white before having the positive made.

When ordering a "stat," write instructions clearly below the art or on a tissue taped over it. Indicate the size, whether you want a negative or positive or both, and whether they should have a matte or glossy finish. Glossies are sharper and are usually ordered for work to be reproduced, like type or hand lettering.

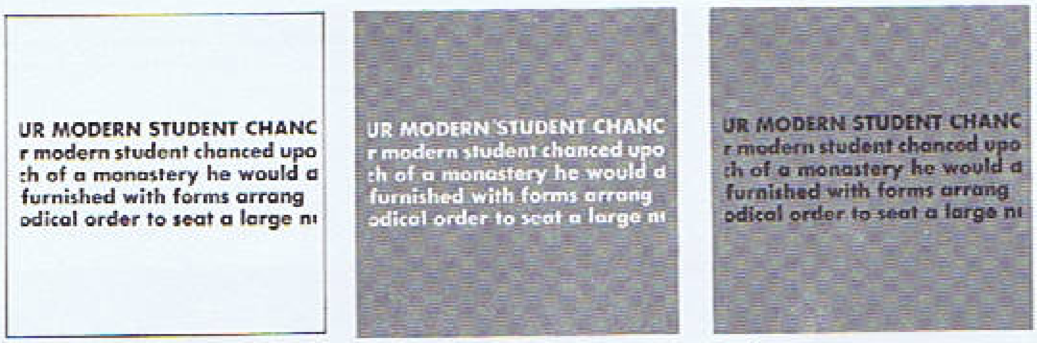
Don't rely on the accuracy of a stat. Photostat paper is not dimensionally stable – it is likely to change the proportions of your drawing. The degree of distortion, however, is slight and it seldom matters unless you are working on an exacting job.





Original **Negative** **Positive** **Enlarged** **Reduced** **Flopped**

From original art you can get a negative and a positive photostat. You can enlarge or reduce or flop – that is, turn a piece of art work from right to left, as shown at the far right.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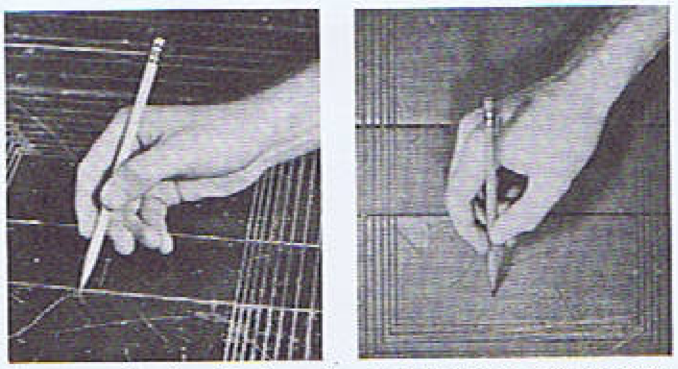
Original **White on gray** **Black on gray**

From the original art work shown at the left above, you can get a white-on-gray or a black-on-gray copy. These are often very helpful for use in a layout.

Marlboro
Marlboro

To make stats of three-dimensional objects, simply place the object on the copy board in the position you want. While not usually good enough to reproduce, the stat is excellent to draw from – and is especially helpful for showing type in perspective, as shown at the right.



The stat machine is useful for making a quick reference picture of the human hand. At the left you see a hand placed on the copy board, and at the right is the stat copy made of it.

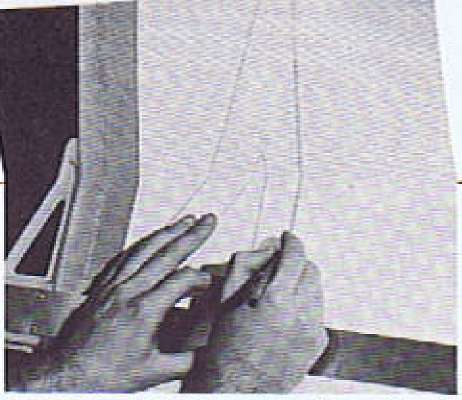
LIKE TO DRAW?
LIKE TO DRAW?

You may need a record of your work before sending it to a client. To save money, "gang up" the various pieces (*left*) and order one reduced negative showing all of them. If necessary, you can later make a positive (right).

CAUTION: Never rely on a photostat for accuracy.

Lesson **21**

Studio procedures

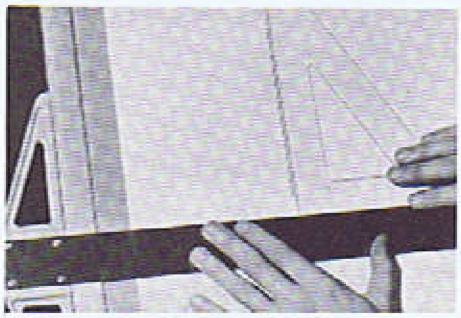


A simple way to test the accuracy of your triangle — place it firmly against your T-square and draw a sharp vertical line against the edge as shown.

Rescaling

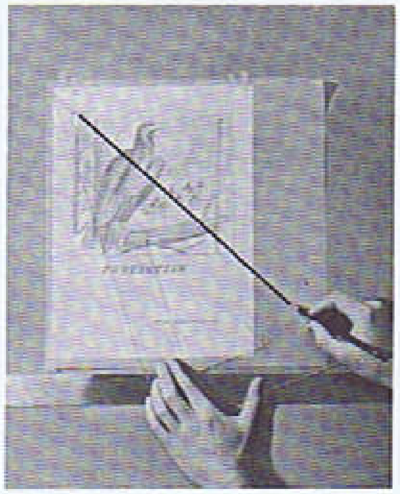
There may be times when you want to change the scale or size of a piece of art work or a layout — to make it larger or smaller without the aid of a photostat. Doing this job well means doing it accurately and neatly. The tools you use are your T-square and triangle. Plastic triangles have a peculiar way of losing their accuracy when least expected, so it is a good idea to check them occasionally.

When rescaling, use a pencil which is soft enough to avoid making a depression in the surface of the paper but hard enough to avoid smudging — an H pencil is about right. The illustrations below demonstrate how to scale art work up to a larger proportion. To scale it down, simply reverse the procedure shown. Our illustrations also show you how to enlarge and relocate any part of the art in its correct position and proportion in the rescaled size.

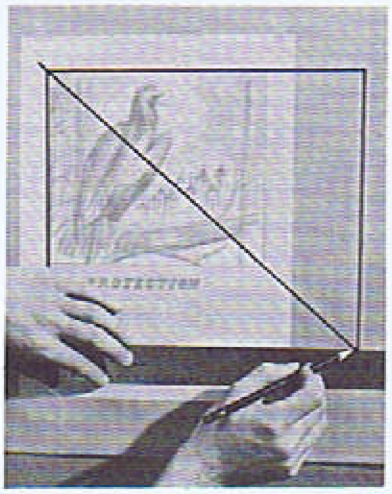


Without moving the T-square, flop the triangle to the opposite side of your line. If the line is parallel to the edge of the triangle, your triangle is accurate. If not, buy a new one.

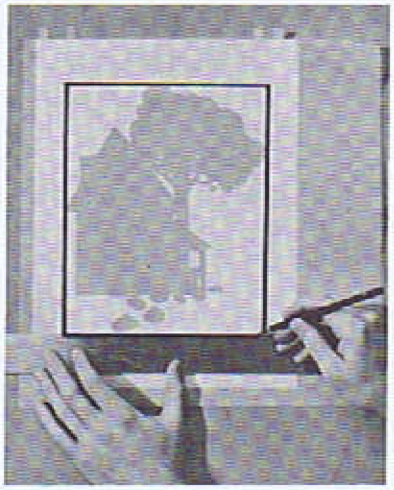
1 Here we will demonstrate how to scale up (enlarge) a piece of art work — in this case the illustration part of a layout. Begin by lining up the layout with your T-square and then tape it to your drawing board.



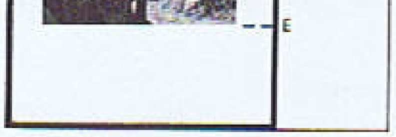
2 Tape a large sheet of tracing paper over the layout, placing it so the illustration appears in the upper left-hand corner of the large sheet. Draw a diagonal line from the upper left corner of the illustration through the lower right corner, and extend it a few inches — like the black line above.



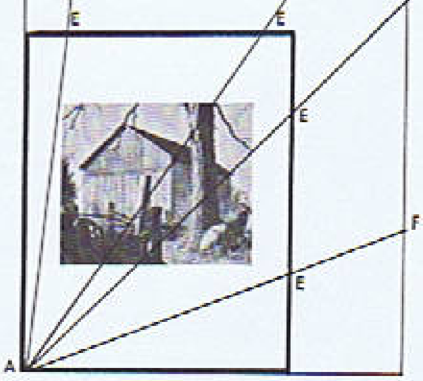
3 A horizontal and vertical line meeting at any point on the diagonal will give you a correctly proportioned size for your picture. For a 1½-times enlargement, extend the top line half the illustration width. From the end of this line, draw a vertical line to intersect the diagonal. Complete the outline.



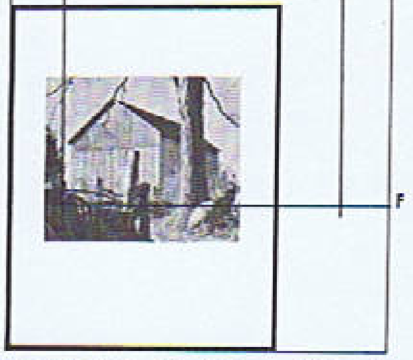
Note: If you want to enlarge or reduce a drawing of irregular shape, first rule a box around it, touching all four sides. Then scale it up or down as required.



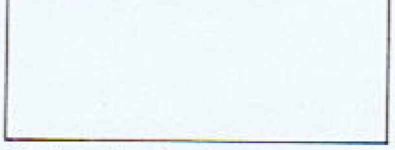
1 Here we demonstrate how to relocate the photograph in the enlarged rectangle. First extend the vertical and horizontal lines of this panel until they touch the original rectangle at points E.



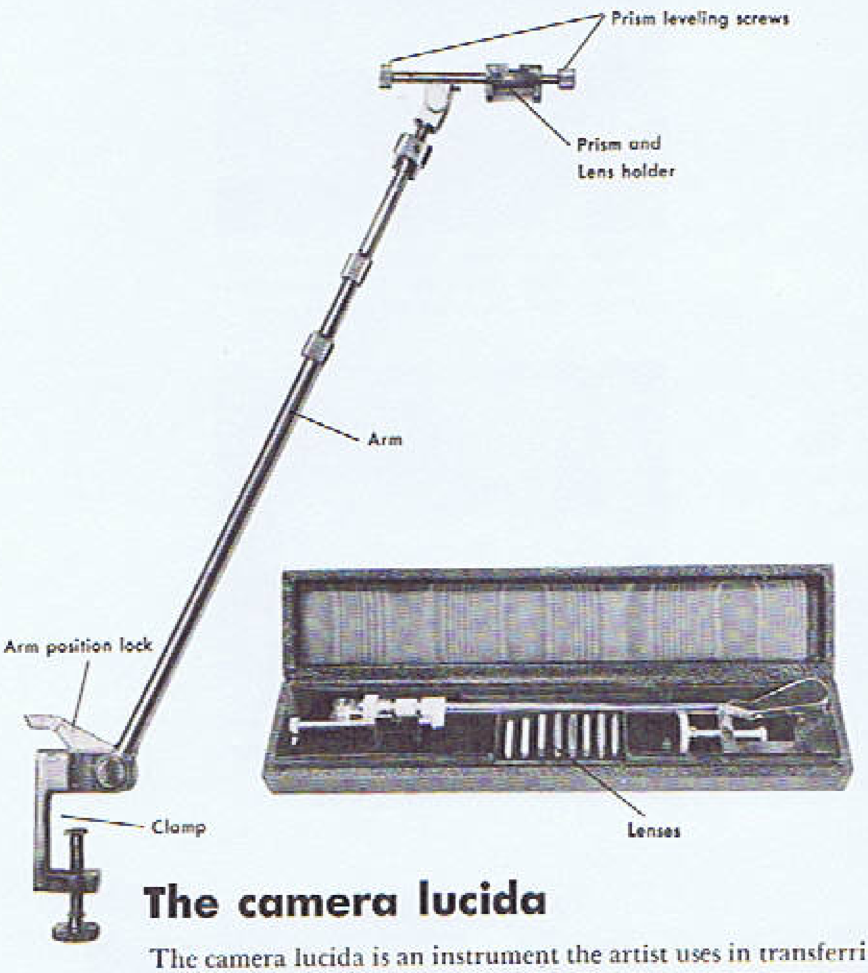
2 From A, draw light lines through points E on the original rectangle and extend them until they intersect the large rectangle at points F.



3 From the four points F draw vertical and horizontal lines until they cross to form the new location for the photo.



4 This shows the enlarged proportions of the original photo in its correct position on the rescaled size.



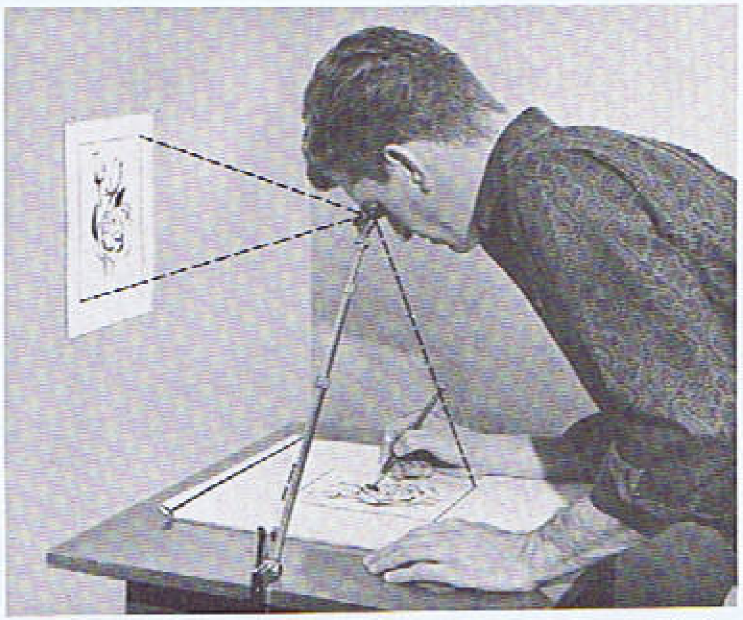
The camera lucida

The camera lucida is an instrument the artist uses in transferring onto his drawing surface an image of whatever is placed before it – drawings, photographs, lettering, tear sheets, or even three-dimensional objects. It is used to enlarge or reduce, or duplicate the subject. The camera lucida or "lucy" generally comes in a box as shown above, with a set of lenses which sharpen the image. A lens chart is also supplied and so are directions on how to work with the lucy.

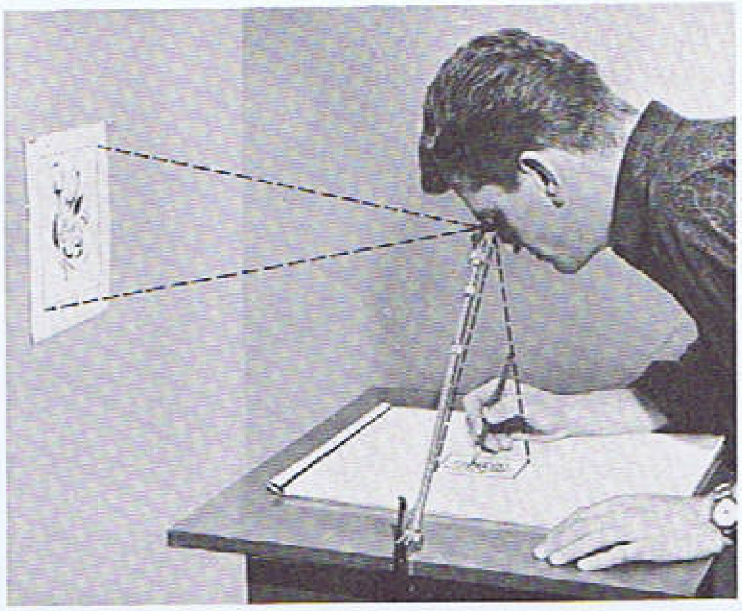
To use the lucy, you need a horizontal-topped table about thirty-two inches high and large enough to hold a layout pad or illustration board. Clamp the lucy to the edge of your table and tack on the wall directly in front of the lucy the picture to be copied; then place your layout pad on this table. The exact distance from the picture to the lucy prism, and the distance from the prism to your layout pad, will determine the degree of enlargement or reduction. Changes in size are made by moving the table, to which the lucy is clamped, forward or back, and raising or lowering the lucy arm. When the desired size is reached, you consult your lens chart and place the correct lens in the holder (in front of the prism). This will sharpen the image and correct any distortion.

You look directly down into the lucy prism with one eye, and you see an image of the picture on your drawing surface. With the other eye you focus on the point of the pencil in your hand and guide the point over the image. With a little practice, both the image and the pencil point can be seen together. The object can then be outlined, shaded, or detailed.

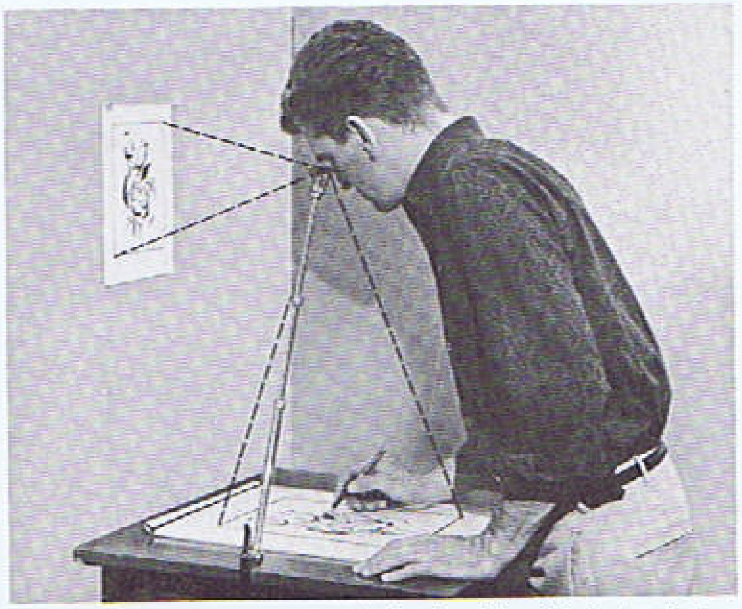
Another use of the lucy is in flopping a drawing – that is, turning it from left to right. To do this, tack your picture upside down in front of the lucy. Then simply turn the prism bar forward and insert the correct lens, after taking your reading from the lens chart. Your picture will appear reversed from left to right on your drawing surface.



Same size: If we place the lucy as close to the picture to be copied as the lucy is to the drawing surface, the image will be the same size as the original.



Reducing: To reduce a picture by one-half, move the lucy twice as far from the subject as the lucy is from the drawing surface. Consult your lens chart for the correct lens to use at this distance.



Enlarging: To enlarge a picture to twice the size of the original, place the lucy half as far from the subject as the lucy is from the drawing surface. Consult your lens chart for the correct lens to use.

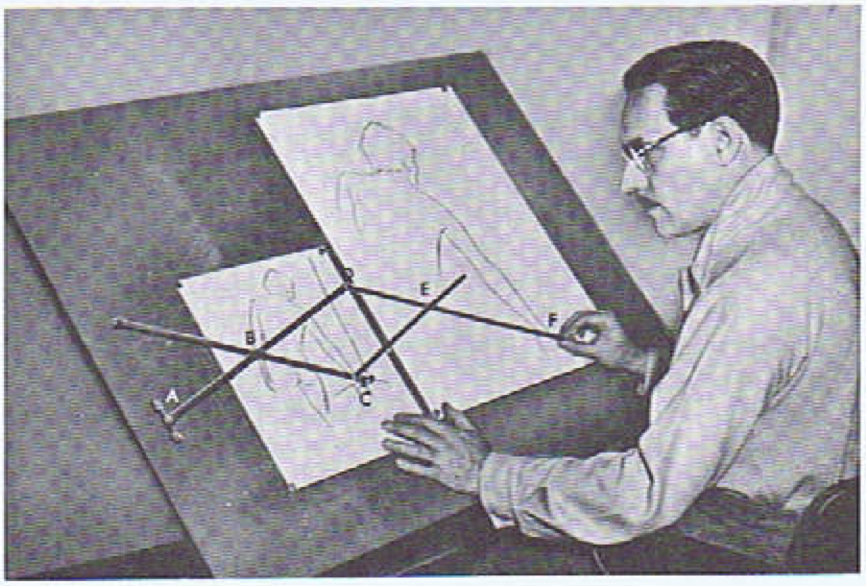
The opaque projector

The opaque projector operates on the principle of the magic lantern, projecting a photograph or other copy to a vertical drawing surface. The artist simply draws over the projected image. The degree of enlargement is determined by the distance from projector to drawing surface: the greater the distance, the larger the image. With certain projectors, to reduce copy you may need to devise some means of holding the lens the necessary distance from the projector.

In the photo at the right, Faculty member Norman Rockwell demonstrates the use of an opaque projector, in this case a Balopticon. The Balopticon will enlarge a sketch or photograph which is not larger than 6 by 6⅜ inches. However, sketches or photographs of much larger size can be placed in the machine and 6 by 6⅜-inch sections enlarged.

The pantograph

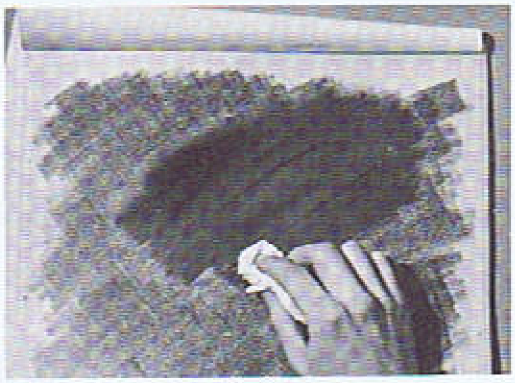
Here Al Parker is shown using the pantograph to enlarge a drawing. The pantograph can also be used to reduce. It is made of four arms of wood or metal joined together at four points — B, C, D, E. Point A is screwed to your drawing table. Point C traces over the picture to be copied. Point F is a pencil point which exactly repeats the motions of Point C and copies the picture onto your drawing paper, but in either an enlarged or reduced proportion. To change the degree of enlargement or reduction, the connecting points B and E are shifted along a scale which is clearly marked on the arms. You watch Point C following the lines of the original art as your hand guides the pencil at point F to make the enlarged or reduced drawing.

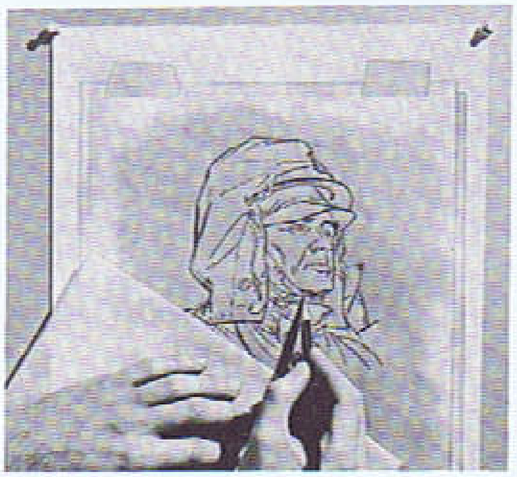


Making and using a transfer sheet

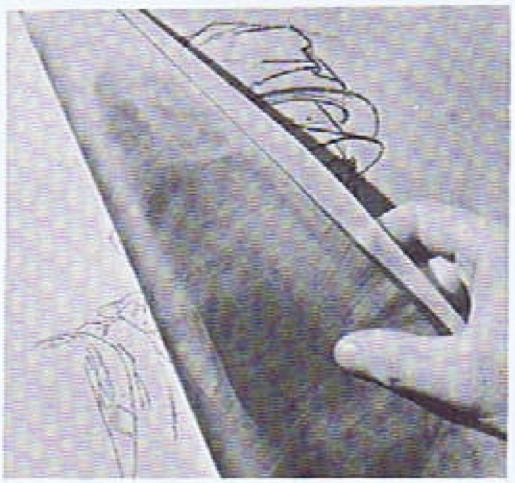
A transfer sheet is like a sheet of carbon paper except that you make it yourself. All you have to do is cover one side of a sheet of tracing paper with graphite. The sheet is very handy for transferring drawings on tracing or visualizing paper to a piece of illustration board, on which you make your finished rendering. After tracing down a drawing, you can easily erase the graphite lines. The sheet can be stored and used over and over again. If you prefer, you can purchase transfer sheets already treated with graphite.

1 Blacken one side of a sheet of tracing paper with a 4B or 6B pencil. Next, moisten a piece of Kleenex with rubber-cement thinner and rub over this blackened area. This forms an even, smooth graphite surface.

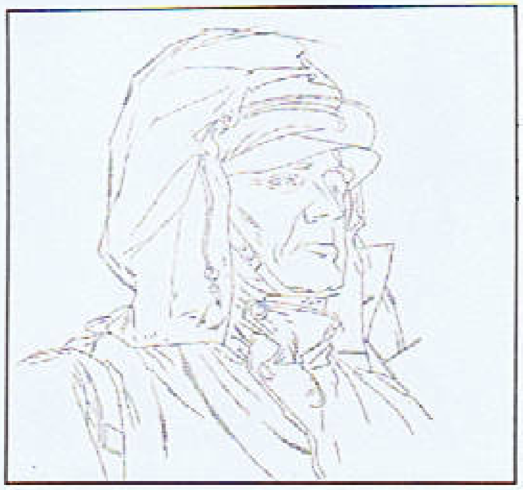




2 Tape your drawing in position on the illustration board. Then slip the transfer sheet, graphite side down, under the tracing. Using a 4H or 5H pencil, trace the outlines of the drawing. The pressure transfers a clean graphite line from the transfer sheet to the illustration board.



3 After tracing a few lines, it is always wise to check. Lift both sheets to see if the drawing is coming through correctly. Too much pressure will leave an indentation in the illustration board, which is undesirable. Too little pressure will not give you a clean graphite line.



4 Here the drawing has been completely traced on the illustration board. When you have finished rendering your illustration, any graphite lines that are left can quickly be removed with a kneaded eraser.

Photographs

Countless thousands of photographs are used every day in advertising and publishing. They are seldom sent out for reproduction without some work by the artist.

Always handle photos with care. The surface is extremely delicate — just the slightest pressure of a pencil point can leave a mark which may show when the picture is reproduced. Before any work is done, a photograph is usually dry-mounted onto mounting board with rubber cement or the dry-mounting press. If the photo is badly buckled, it can be soaked in water and mounted with library paste while still wet and put between blotters, under weight, until dry. When this method is used, a piece of plain paper is mounted at the same time on the back of the mounting board to prevent warping.

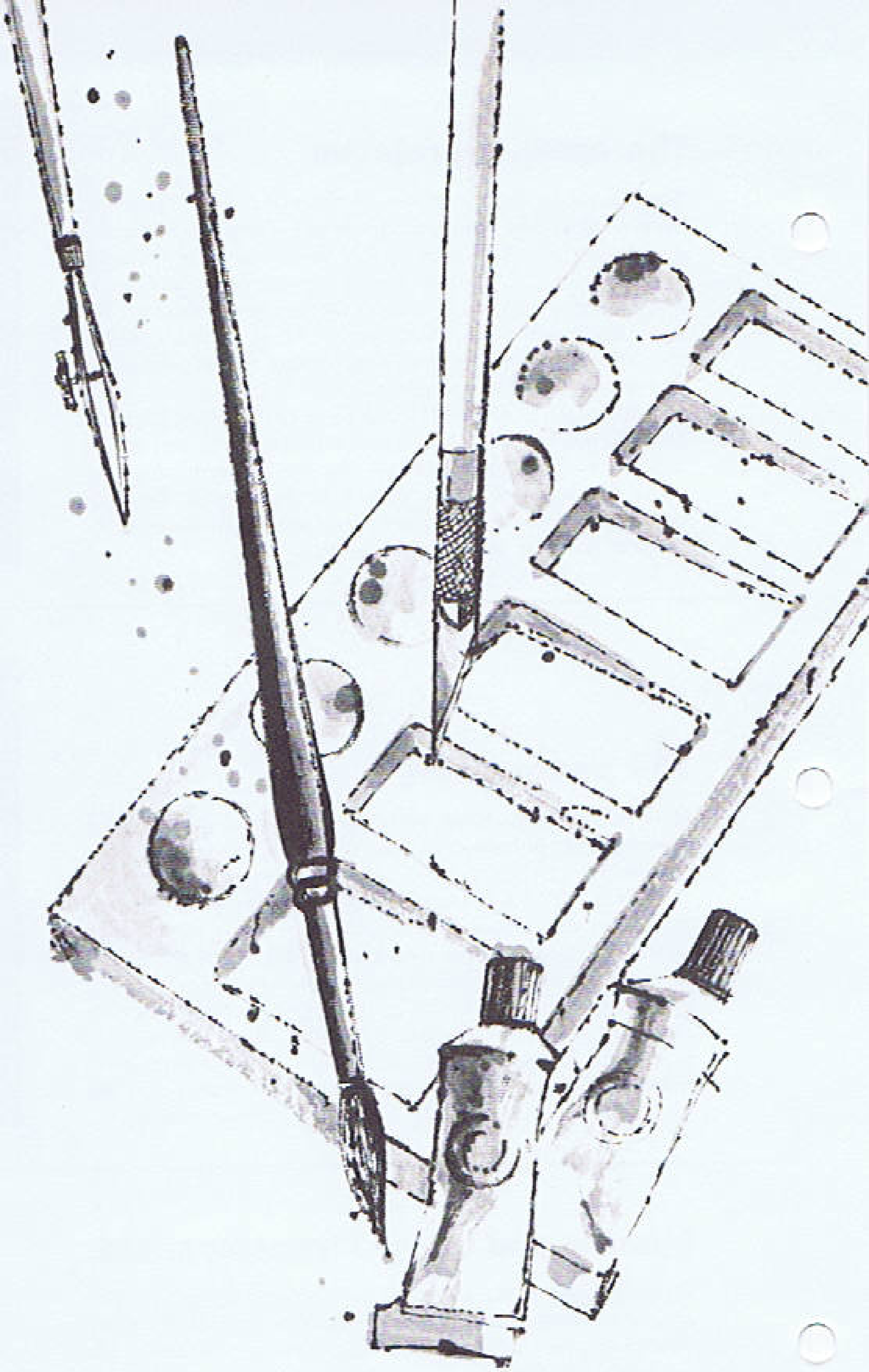
Many photographs must be retouched to bring out their important features or eliminate undesirable ones. Since the surface of a glossy photograph is likely to have a light film of oil which is resistant to water color, this film must be removed before retouching. Some artists rub the surface with fuller's earth (a fine white powder), while others just rub it with saliva on a piece of cotton, which has the same effect. You can also add a liquid called Noncrawl to your pigments. This has the property of cutting through the film of oil and allowing the paint to adhere.

If you compare several photographs you will find that they are not all alike in tonal value. Some are warm and some are cool. Therefore, for best results you need two palettes for retouching — a warm one for warm-toned photos and a cool one for cool-toned photos. Warm and cool retouching grays may be purchased already mixed in tubes. However, if you care to prepare your own, the cool gray is made by mixing lampblack and opaque white. To make warm gray add a touch of yellow ochre.

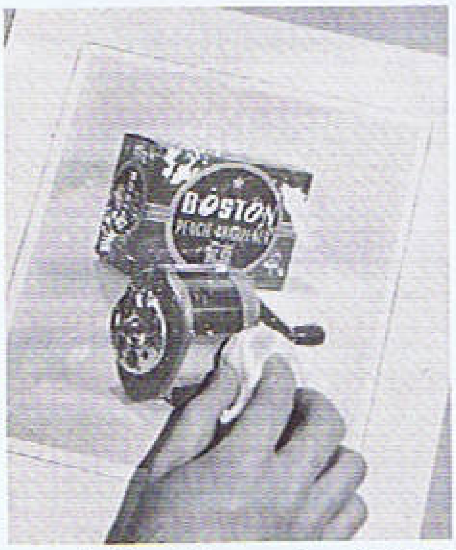
A large part of the value of a photograph is its believability. When retouching is apparent, the photo has a "fixed-up" look and its believability is weakened. Do not over-retouch!

If you use white in retouching, as in highlighting or silhouetting, make sure the white is pure and does not contain any warm or yellow tones — it will reproduce as a light gray and your photograph will lack sparkle.

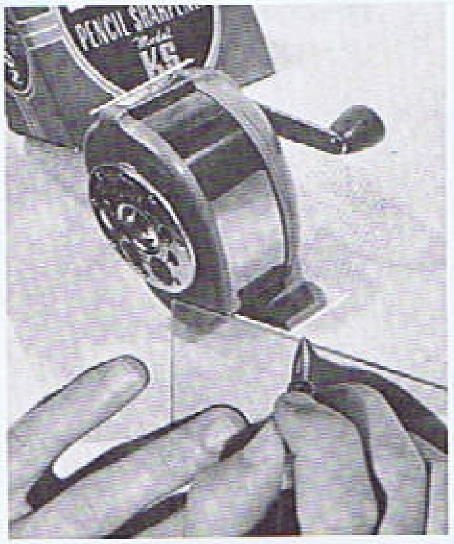
On this and the following pages we demonstrate some of the most common procedures in working with photographs in the studio. We start below by showing you how to silhouette an object in a photograph. This is done when you want the object to be reproduced without its background.



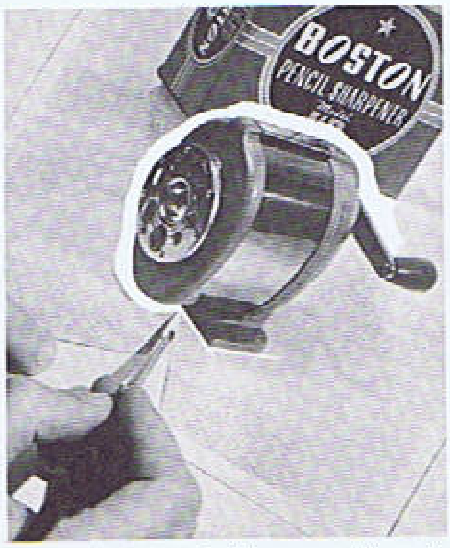
Silhouetting

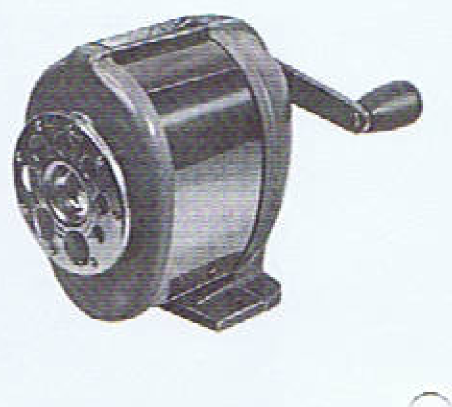


1 Mount the glossy photo on a piece of mounting board and, using cotton, gently rub the surface of the photo with fuller's earth and blow away the residue. It is not necessary to do this on a matte-finish print.



2 First, the straight lines of the pencil sharpener are put in with opaque white in the ruling pen. The opaque white should touch or even very slightly overlap the object being silhouetted. Retouch very light edges so they will show against the white.





3 Now the brush is used with opaque white on the curved edges. Next, paint around the edges of the ruled lines, making them a little wider. It is not necessary to white out all the rest of the photo — a line about 1/4 inch wide around the object is sufficient. Then mark the finished silhouetted photo for size, tape a protective flap of paper over it and it is ready for reproduction. When printed, it will appear as shown at right — completely removed from its original background.

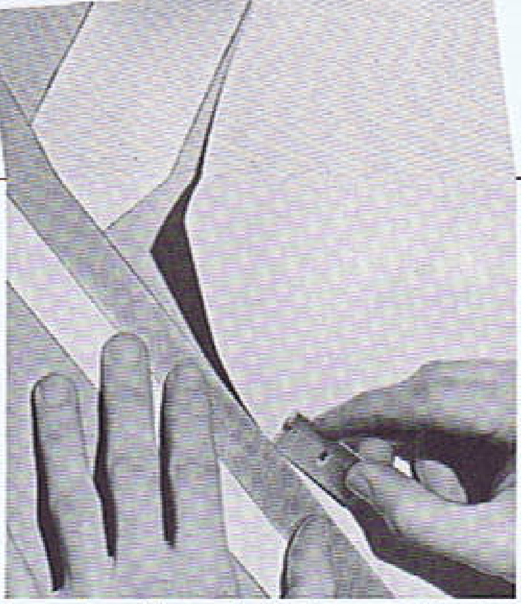
Lesson 21

Studio procedures

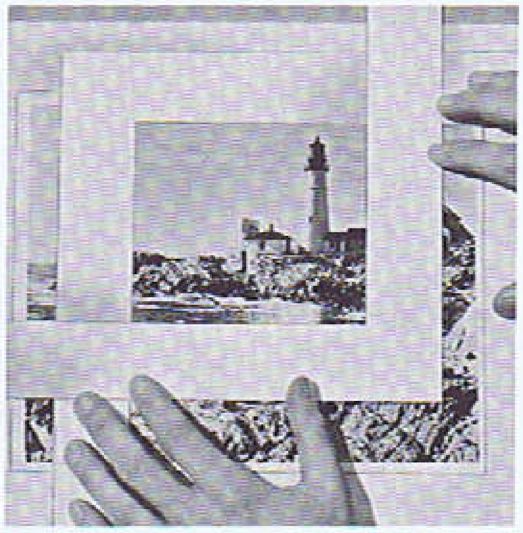
Cropping

Crop marks are your directions to the man who will make the printing plates of the photo, telling him how much or how little of it he is to use. By carefully cropping away uninteresting and meaningless details, you can show the picture to best advantage. A good way to plan your cropping is to place a frame of cut pieces of paper around your photo and move them about until you arrive at a good composition. It is always best to use crop marks, but do not crop a photograph at the very edge. This is because photographs are rarely perfectly square and the platemaker will have to trim off a little to square up the picture.

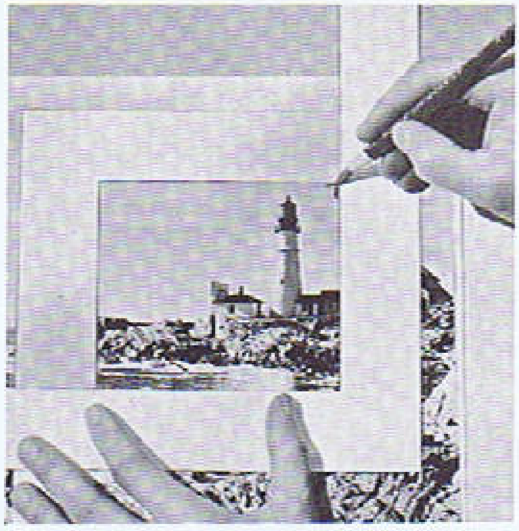
On this page we show you how to crop a photograph, as well as some of the most common errors and how to avoid them.



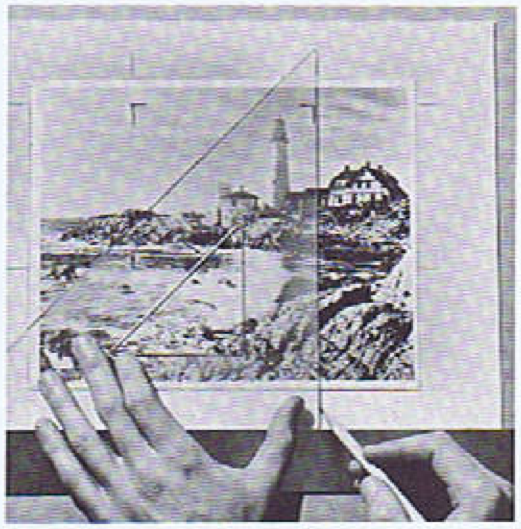
1 From a piece of heavy white bond, cut two right angles with sides a little longer than the longest dimension of your photograph. These can both be cut at the same time. Use your T-square and triangle to assure true right angles.



2 Place both of the right angles over the mounted photograph as shown. The angles can be moved around until the desired composition and proportion are reached.

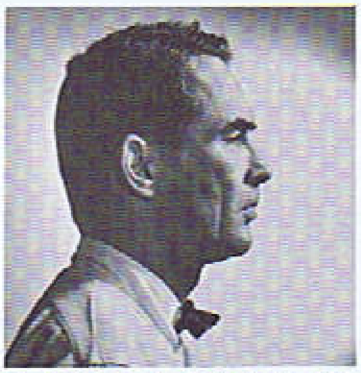


3 Hold the angles in place and mark the corners of your composition with grease pencil. This can be removed easily by rubbing with Kleenex. If the marks are stubborn, moisten the tissue with rubber-cement thinner.

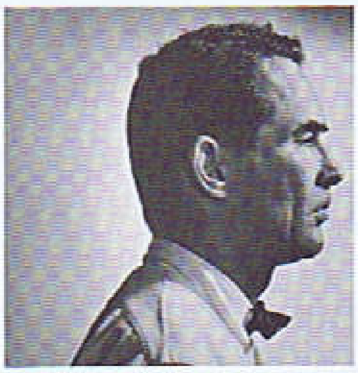


4 Remove the right angles and, using your T-square and triangle and a sharp black pencil, place crop marks on the mounting board around your photograph, following the corner marks made earlier with your grease pencil.

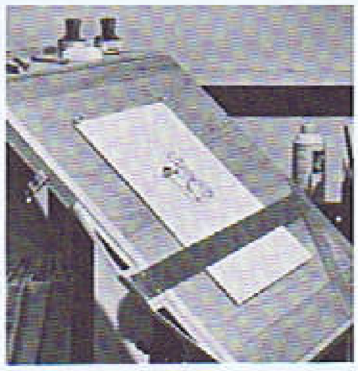
Do's and don'ts



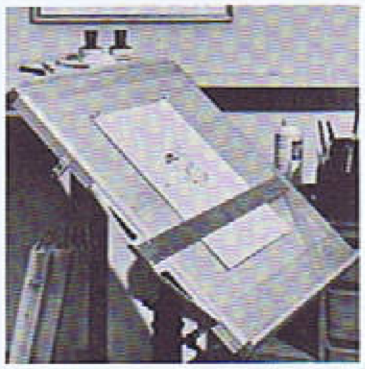
Do leave room in front of a head in a portrait.



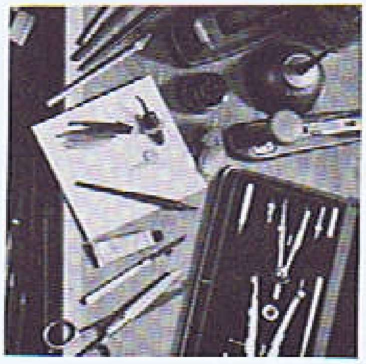
Don't crop too close in front — leave room for the portrait to "breathe."



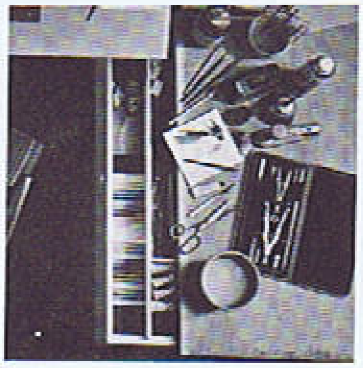
Do crop sharp angles that just touch the edges of a photograph.



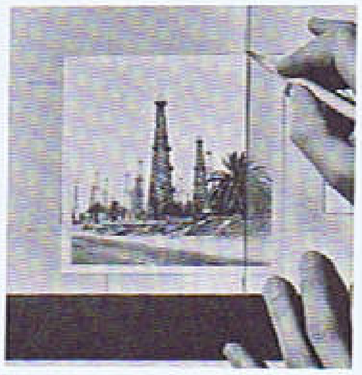
Don't crop so that sharp angles touch the borders and lead the eye out.



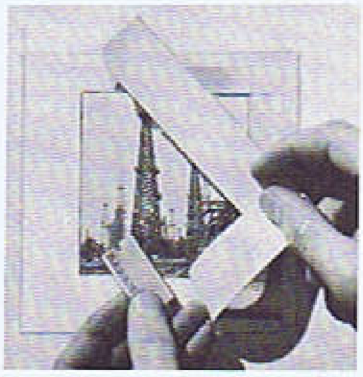
Do use your cropping to focus on the essential elements in your photo.



Don't leave irrelevant or distracting details in the picture.



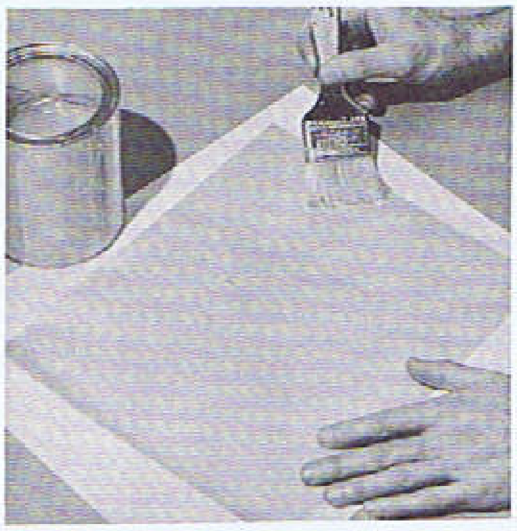
Do put in crop marks on the mounting board around your photograph.



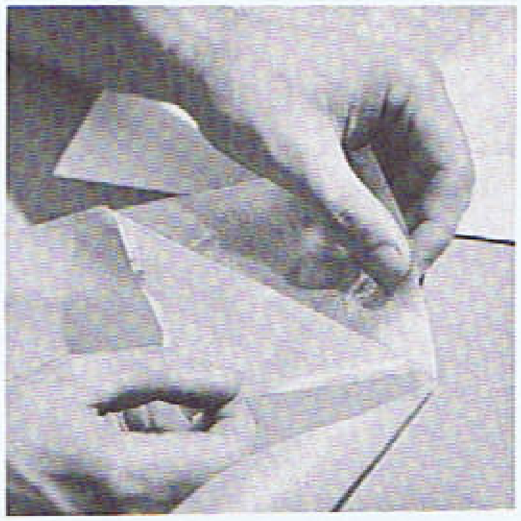
Don't crop a photograph by cutting it with a razor blade.

Friskets

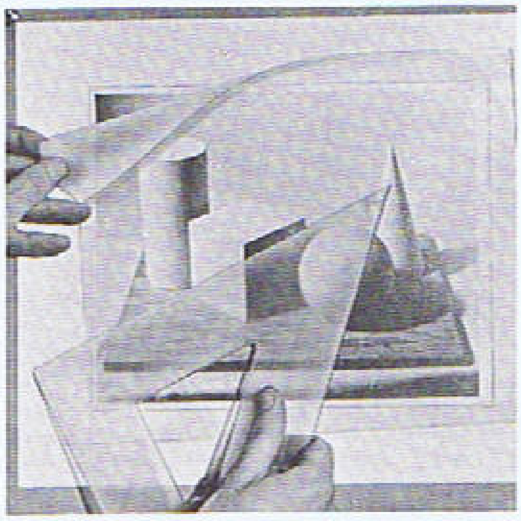
A frisket is a semi-transparent covering which you place over part of a drawing or a photograph to protect that part while you work on the rest. It is used principally to shield art when you retouch it with the airbrush, but it has other uses as well. Frisket paper can be purchased from most art stores and comes in two forms – plain and prepared (adhesive back). Here we demonstrate the use of both forms, as well as other ways to protect art work.



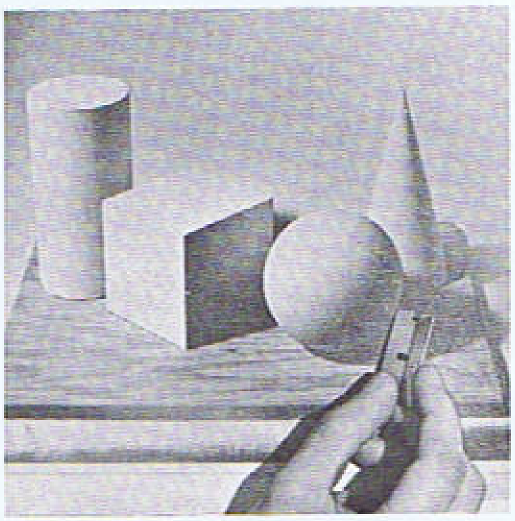
1 To prepare plain frisket paper, cut a sheet large enough to cover your photograph and coat one side of the paper evenly with thin rubber cement. Let it dry thoroughly and then brush on a second coat gently — pressure may cause lumps. When thoroughly dry, the frisket is ready to use.



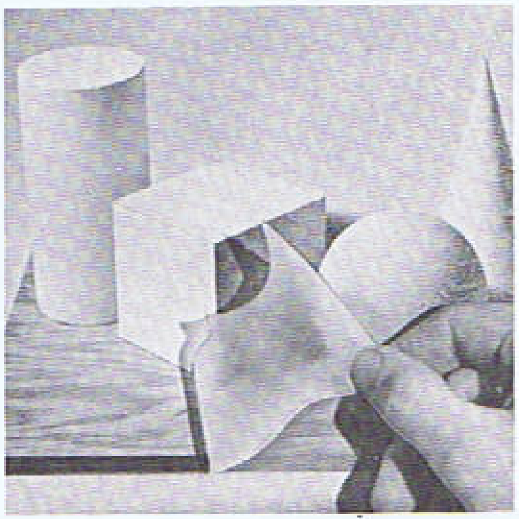
2 Prepared frisket paper has an adhesive already on it which is protected with a backing sheet similar to wax paper. When you are ready to frisket a photo or drawing, simply peel away the protective backing as shown and place the paper adhesive-side down on your work.



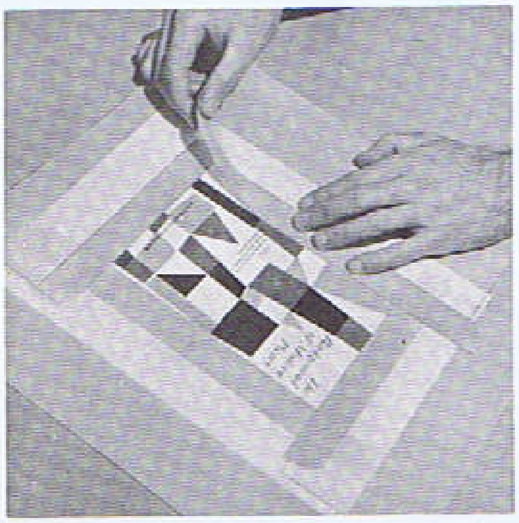
3 Whichever paper you use, the next step is to smooth the frisket paper down tightly with a triangle, working from the center toward the outside edges. It is important to have frisket paper lie absolutely flat — if air bubbles are left under it, paint from the air brush may seep underneath.



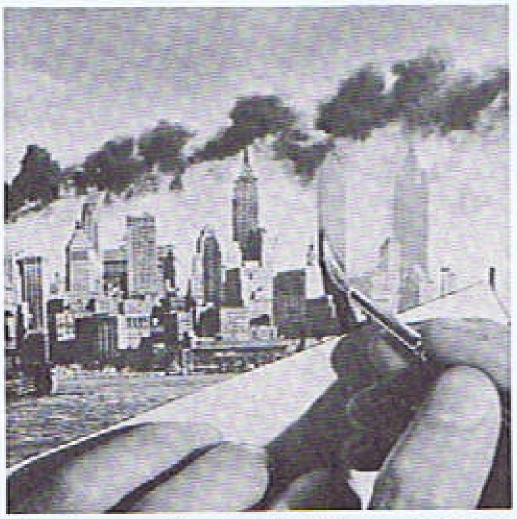
4 On this job you want to airbrush a darker tone on the busy wood-grain foreground so the forms will stand out clearly. Take a sharp razor blade or frisket knife and with gentle, even pressure cut around the part to be worked on. Cut only through the frisket paper — too much pressure will cut into the photograph.



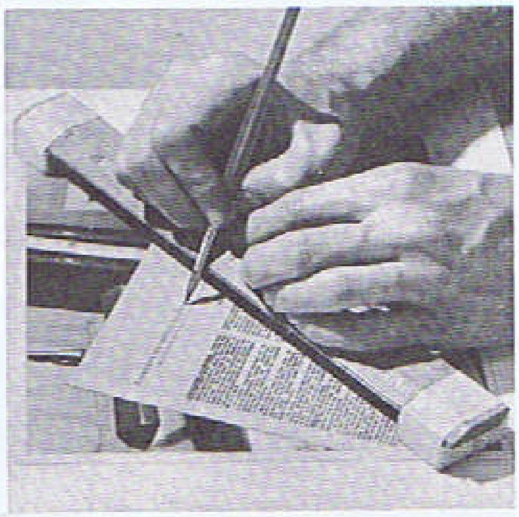
5 With your blade, pick up one edge of the frisket paper and gently peel it away from the area you wish to expose. Before actually starting to work on the area, rub over all cut edges with your fingers to make sure the frisket is tight and there are no leaks.



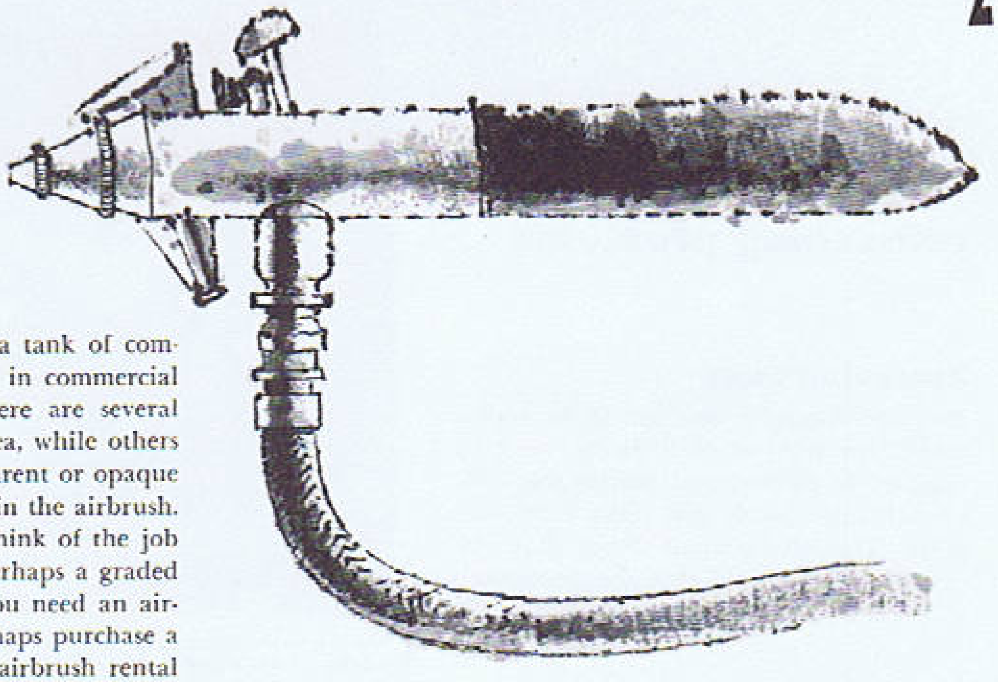
6 An alternative way to frisket an area with straight edges — in this case a photo of a book cover — is to cover the area with tracing paper and use masking tape to hold the paper and outline the subject.



7 Often the area to be protected will have such an irregular edge that cutting a frisket for it is difficult. Here you can use liquid frisket, which is water soluble and can be painted on with a brush as shown. It is ready to use when dry and afterward may be peeled off easily with the pick-up. In this case liquid frisket will cover the buildings so the background can be worked on.



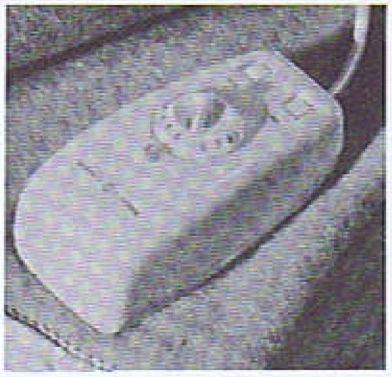
8 When working near a highly retouched area, it is often necessary to avoid touching it. A bridge can quickly be made from two small blocks of wood taped to either end of a wooden ruler, and you can rest your hand on this as you work. Make the bridge long enough to span the area you wish to protect.



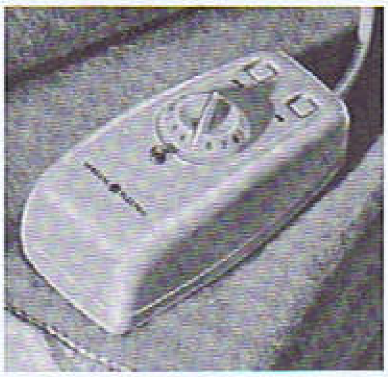
The airbrush

The airbrush is a small spray gun which is operated from a tank of compressed air or a small compressor. It has many applications in commercial art work and is commonly used in photo retouching. There are several different types and sizes of airbrushes. Some spray a large area, while others send out a fine jet for very delicate work. You can use transparent or opaque water color, dyes, colored inks or any water-soluble pigments in the airbrush.

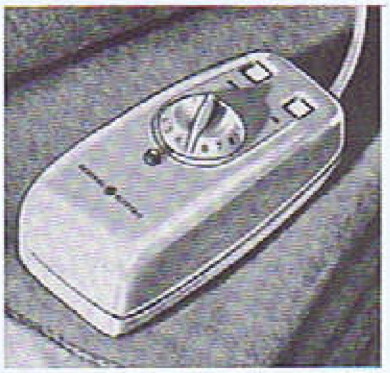
Don't allow yourself to become a slave to the airbrush. Think of the job to be done, and consider which medium might work best. Perhaps a graded wash or even pencil would be better for your purpose. If you need an airbrush, look at the models available at your art store and perhaps purchase a book on airbrush technique. Many art stores also have an airbrush rental service. You might find it helpful to experiment with several types before choosing one to buy. Below we show you examples of how a photo is retouched with the airbrush for magazine and newspaper use, and drawings in which the airbrush has been used for certain specific effects.



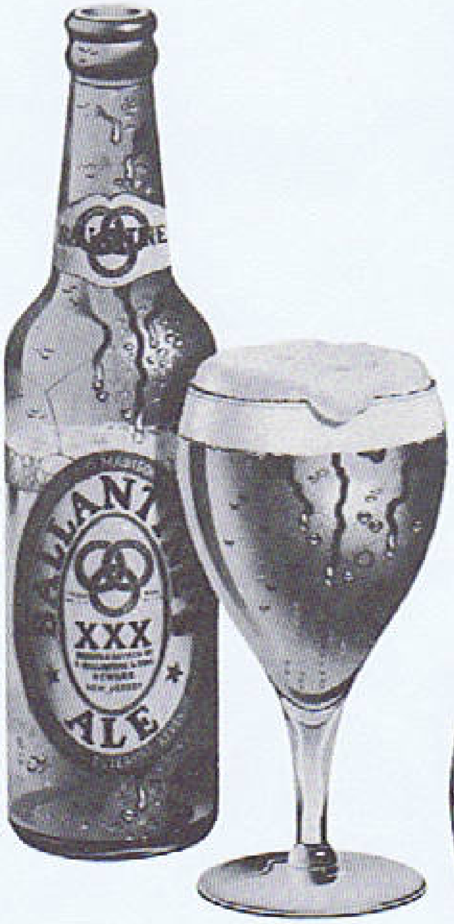
Above is the original unretouched photograph which we are going to retouch for magazine and newspaper use.

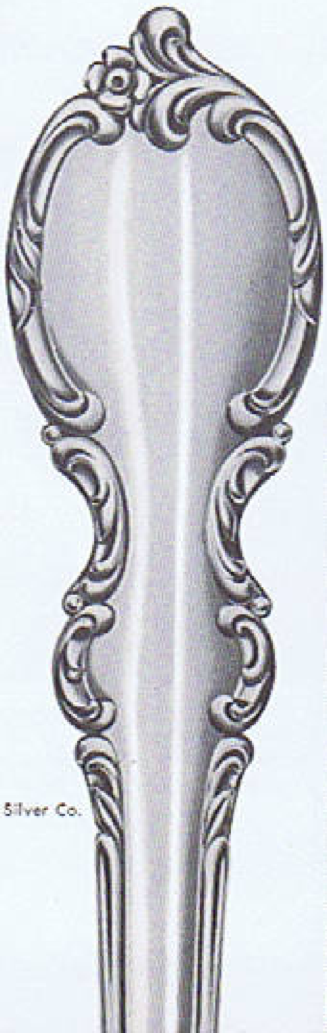


For magazine reproduction, the retouching is delicate and the tonal changes are more gradual. Notice that details have been carefully highlighted and sharpened. Edges which were not clear are now crisp and sharp so that the viewer can see the form of the product better.



Here the photograph has been retouched for newspaper reproduction. Because of the coarser quality of newspaper reproduction the retouching is simpler — it has more contrast and less detail. Basically, the photo contains a few simple tones — black, white, and two intermediate tones.

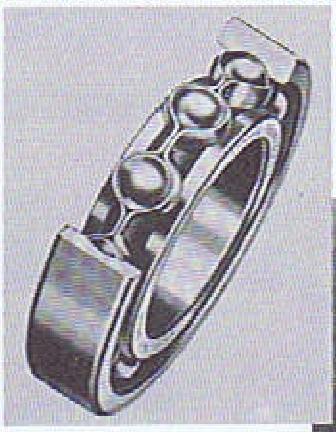


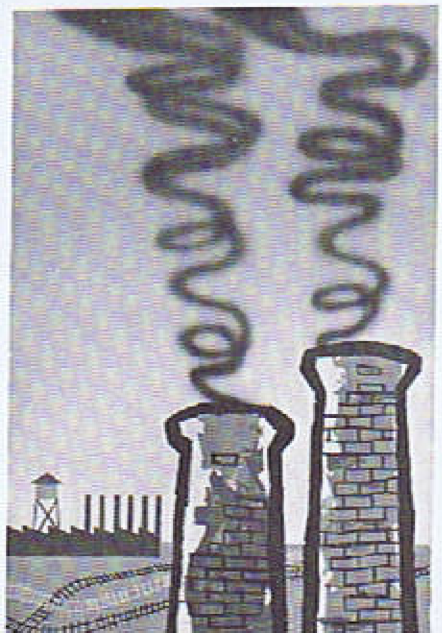


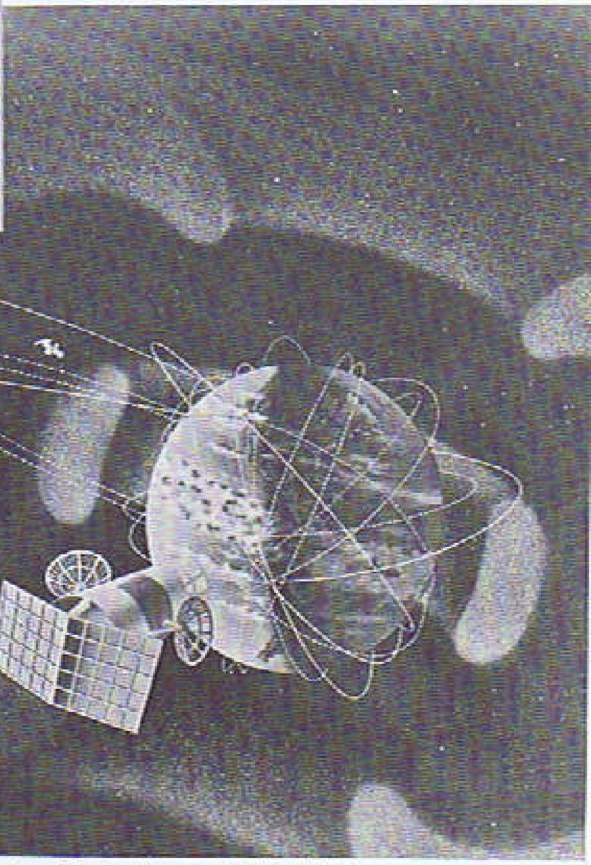
Other examples of airbrush work: On these illustrations the airbrush was used to create the frosted effect on the glass and bottle, the silverware pattern, the sky and smoke in the poster, and the metallic effect in the cutaway drawing. The illustration at the far right contains airbrush stippling, and this tool was used again to create the dark values in the shadow areas.

Courtesy The International Silver Co.

Courtesy Norma-Hoffman Bearings Corp.





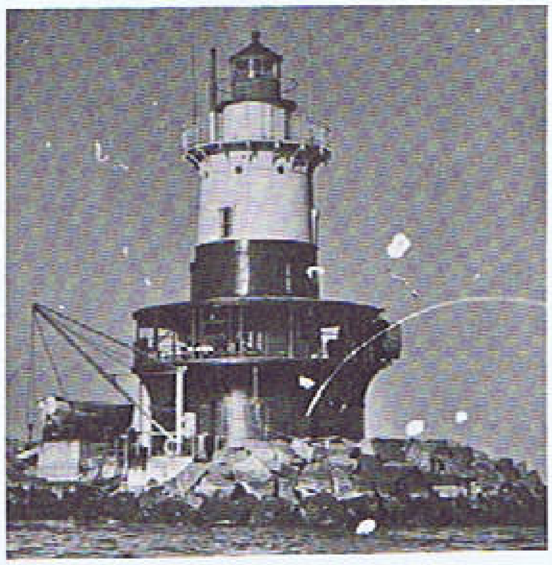


Courtesy of Fortune Magazine; Gschwind, Artist

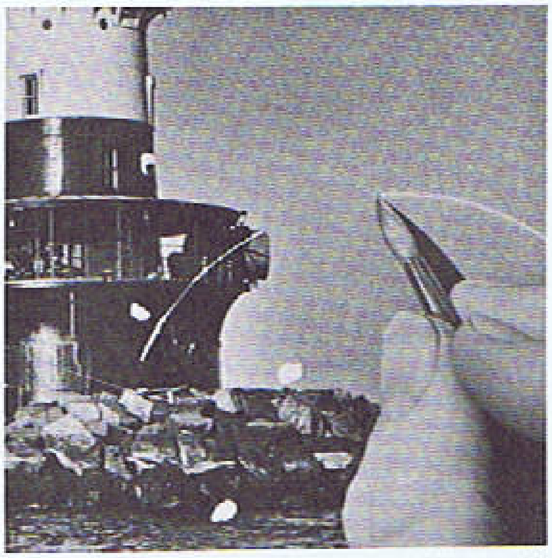
Three common retouching problems

Removing spots

Many photographs that are to be reproduced have spots or scratches that must be opaqued or painted out. You do this with a water-color brush and opaque retouch grays. The photographic tones must be matched so perfectly that the retouching will not show.



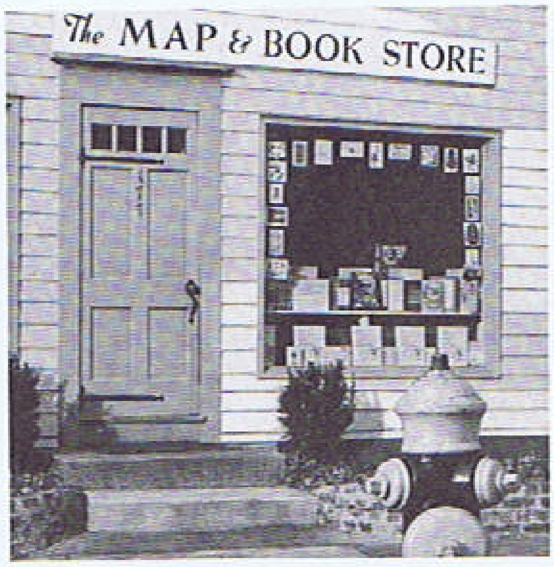
1 Here is a photo with an unusually large number of spots and scratches. It was chosen to dramatize the problems and show clearly how they can be solved. In actual practice you would rarely use a photo in this condition.



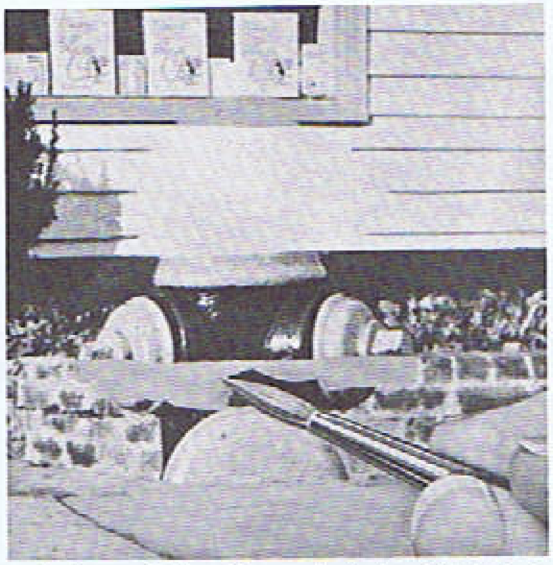
2 After wiping the surface of the photo with fuller's earth, carefully mix the tones of retouch gray and paint over the flaws in the light areas. Each value should be matched exactly or the retouching will show.

Removing an object

It is sometimes necessary to remove a complete object such as a sign post, fire hydrant, or a figure. You can do this with an air-brush when the background area is a simple, flat tone, but when detail and texture must be matched you will do better with a water-color brush. Retouch grays are used in either case.



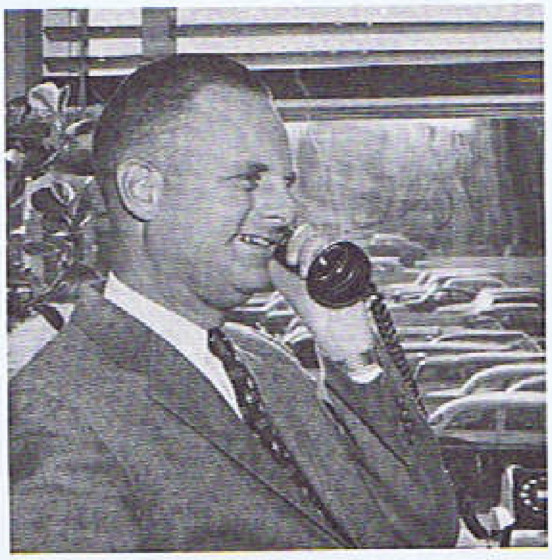
1 This photo of a store front is marred by the presence of the fire hydrant. To paint it out, you must exactly match the values and textures of wood, brick, leaves, and pavement with opaque retouch grays.



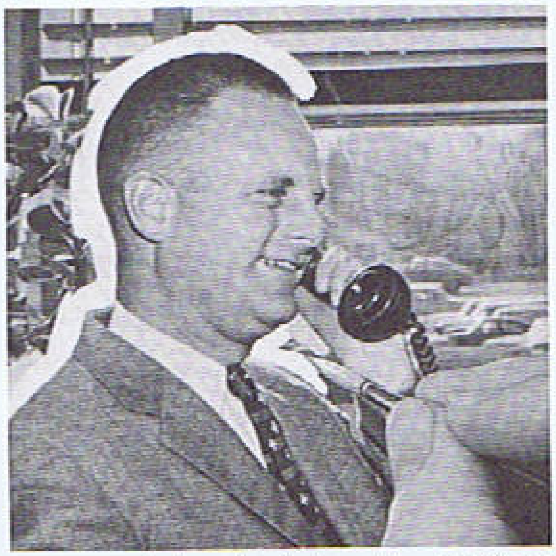
2 In this close-up of the problem section the top of the hydrant has been painted over in a light tone to match the clapboards. Next, you apply the middle tones, using as many different values as you need to match the various areas.

The problem background

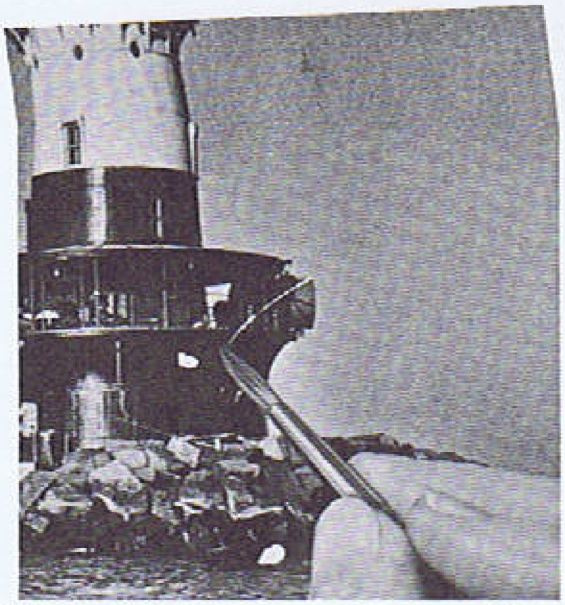
It is often important to "soften" a background if it detracts from the subject of a photo. Sometimes a confusing background object must be removed and the rest of the background toned down. In some cases it is desirable to replace the entire background with a gray tone which will emphasize the figure. Shown here are four possible approaches.



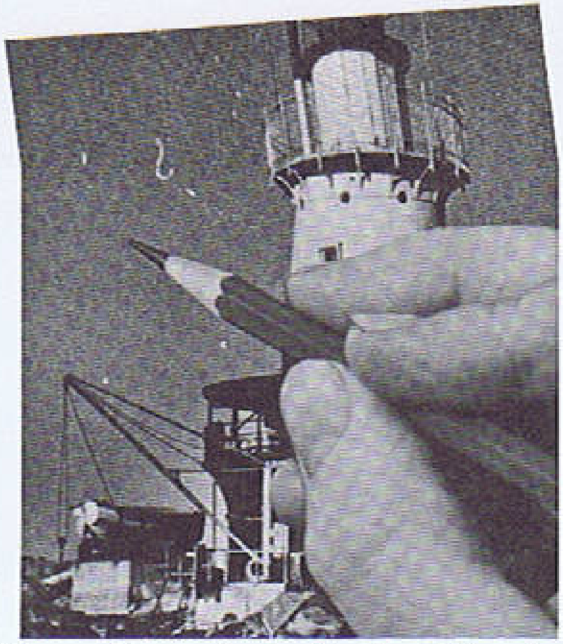
1 In this picture the tones of the figure and those of the background are too similar, and the leaves in back of the head cause confusion. The problem is to make the figure stand out sharply. The smaller the picture is to be reproduced, the simpler the background tones must be.



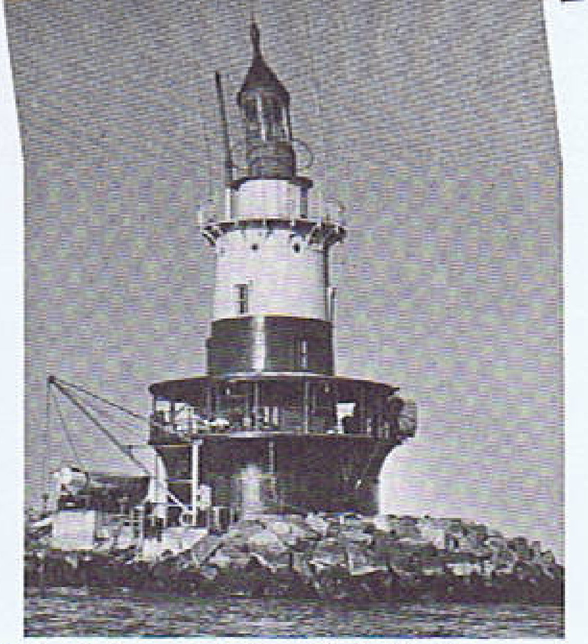
2 You can get rid of a problem background by substituting an over-all gray tone. A good way to do this is to silhouette the entire figure with opaque white and instruct the platemaker to fill in a gray tone over the entire background and up to the edges of the figure.



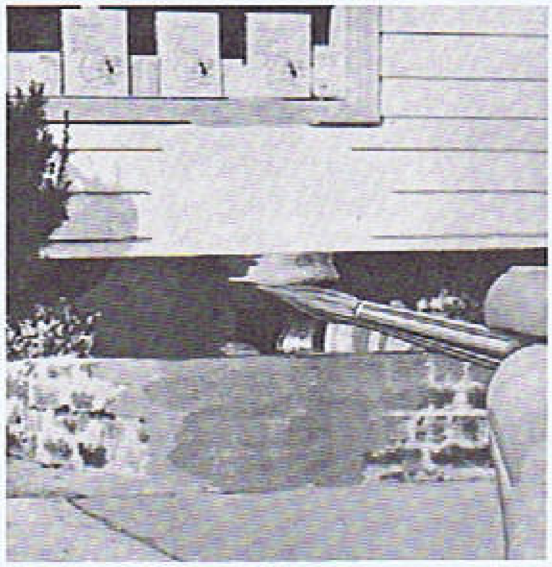
3 Now you apply the darker tones, using as many different values as needed to match the tones of the photo. Be sure not to get fingerprints on the picture — this will prevent the paint from adhering.



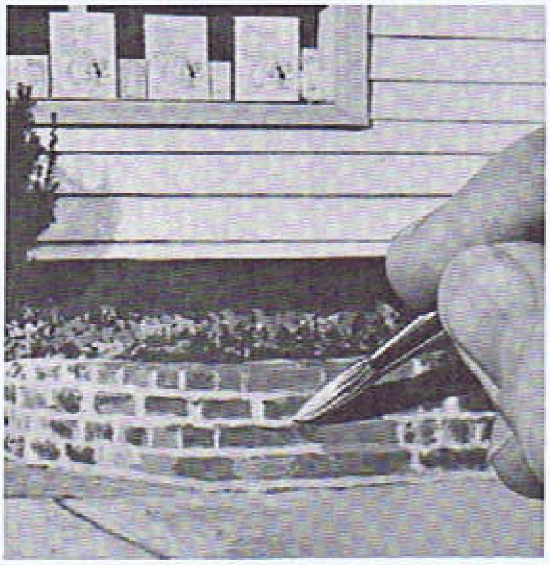
4 You can eliminate small spots quickly with a Stabilo or other pencil made for this purpose. Use a fine, circular motion to fill in the spot. Press lightly — don't dig into the surface. Match very dark spots with retouch grays.



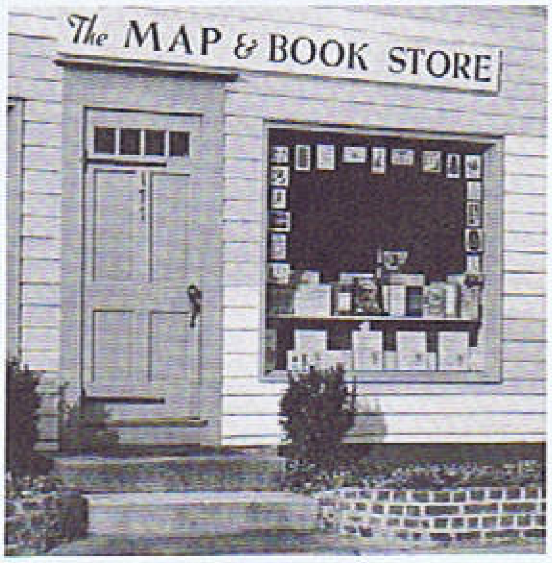
5 Here is the retouched photo with the blemishes removed. Always check the retouching thoroughly to see that the paint matches the photo tones. When a properly retouched photograph is reproduced, the brush work should be invisible.



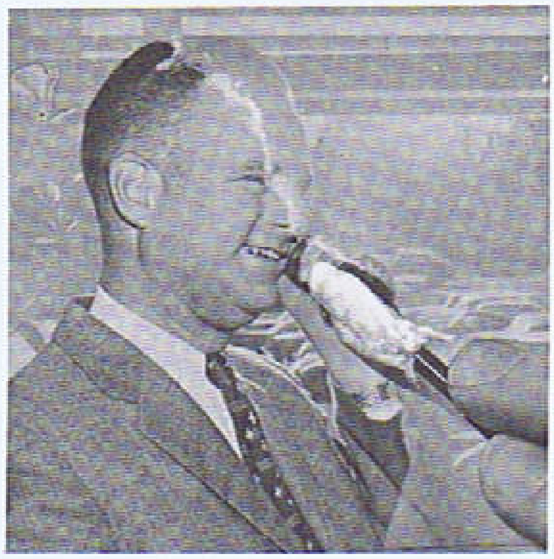
3 The dark tones are now painted in. Don't work over any area too long or the brush will begin to pick up the paint. If you have difficulty matching a tone, allow the paint to dry before going back into it.



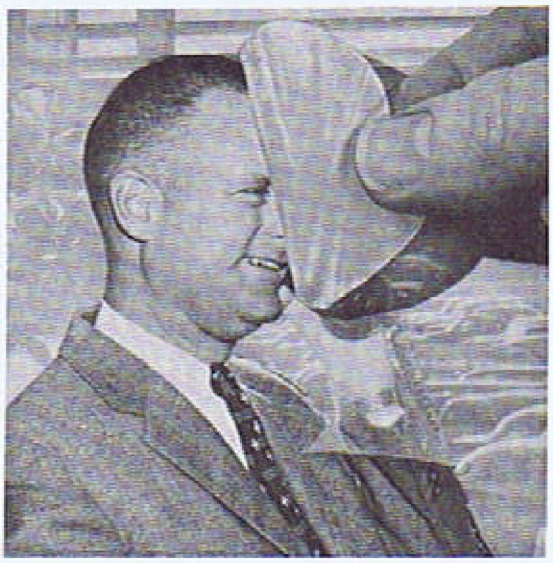
4 Details and textures must now be matched. You must be very careful or the retouched areas will be noticeable. Vary the paint application when necessary — some places may require stippling, some dry brush, etc.



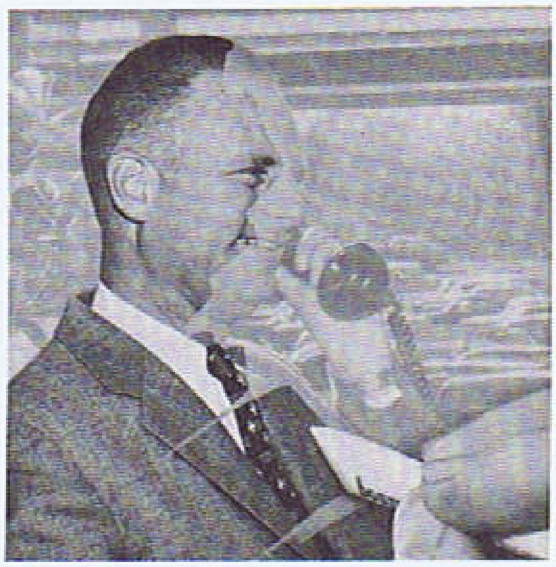
5 Here is the finished picture minus the fire hydrant, with the area behind it completely restored. Compare the photo with the original and notice how carefully the values and textures have been matched.



3 The entire background can be softened with an even spray of airbrush — either light or dark to suit your requirements. In the above photo, a frisket was not used on the figure. Excess paint is wiped off with small wads of moist cotton, twisted onto the sharpened end of a brush handle.



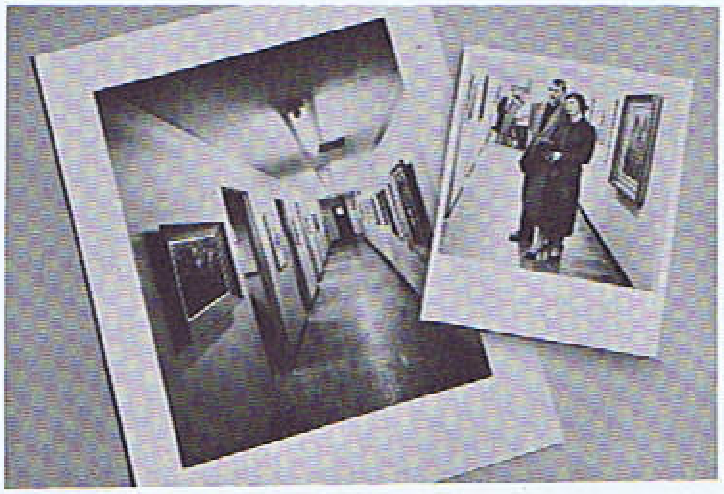
4 Here a frisket was used to protect the figure while the background was airbrushed. After the frisket is removed, the edges of the figure may seem sharp and unnatural, particularly around soft-textured areas such as hair. You can soften the outlines with a moistened brush and thin retouch grays.

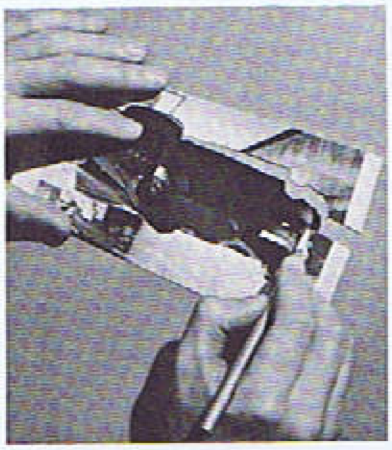


5 Yet another way you can soften the background is by using a gray Bourges sheet. These sheets come in various values, from light to dark. Cover the entire photograph with the sheet and fasten it with tape; then scrape away the tone over the figure with a bone stylus. The Bourges process is explained in the next lesson.

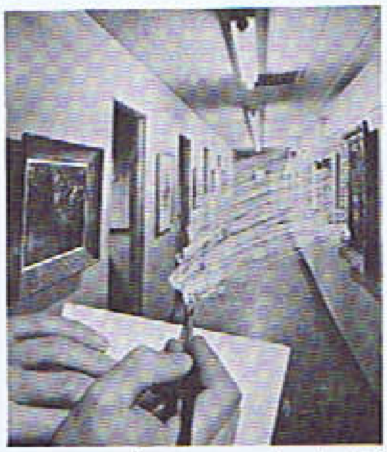
Composite photos

Occasionally, you may have to combine one photograph with another to make a composite picture. You can often instruct the platemaker to do this, but sometimes the artist has to make the combination – especially when a client wants to see in advance what the finished job will look like. On the right we show you a typical problem: The young couple in the small photograph are to be put into the big one. Both pictures have been enlarged to the same scale so the people will "fit" in the big photo.

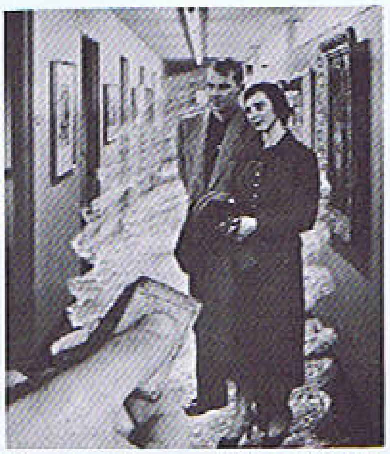




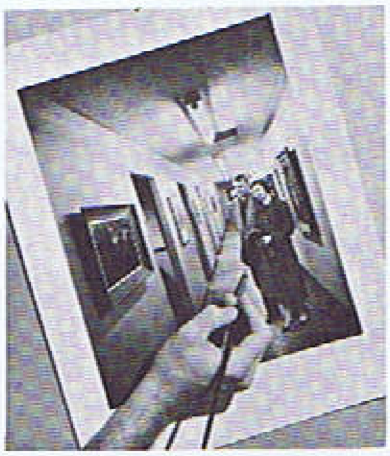
1 Cut out the figures with a very sharp X-acto knife or razor blade. Tilt the knife at about 45 degrees to undercut the figures at a sharp angle. Then, lay the cut-out figures face down and, with very fine sandpaper, gently sand the edges thin, until you cannot feel the thickness of the paper.



2 Sometimes rubber cement doesn't hold firmly on a glossy photo. To correct this, paint the area where the figures are to be placed with a thin wash of opaque white. Then, spread rubber cement over this area. The excess white can be removed with moist cotton after the job is finished.



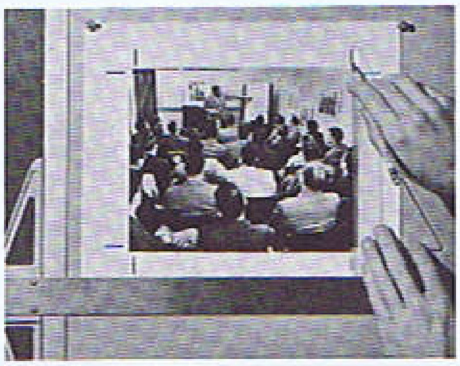
3 When the rubber cement is thoroughly dry, dry-mount the figures in position on the background photo and rub the edges with your finger so they are down tight. Then, with a pick-up, clean away excess rubber cement and remove the excess white with a piece of cotton moistened with clean water.



4 Here the composite is almost finished. With opaque retouch grays you can clean up the edges of the figures, remove spots, and put in shadows.

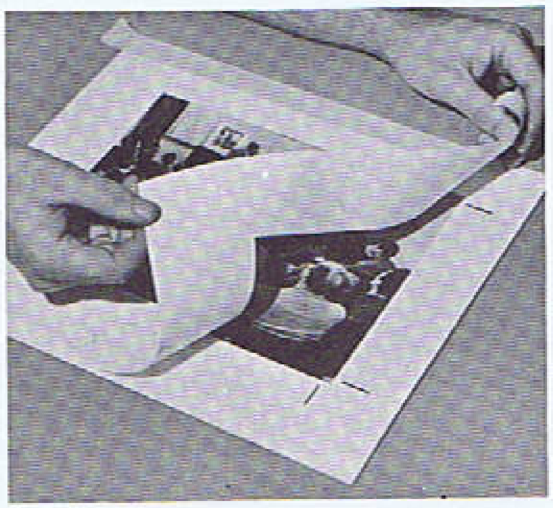
Masking and flapping

Photographs are usually mounted on mounting board before they are retouched or marked for cropping. Very often studios will cut a mask – a sheet of white bond with the center removed – to frame the photo or the part of it to be reproduced. This mask is usually taped along the top edge of the mounting board. Also, a piece of heavy paper, called a flap, is taped over the job to protect the surface of the photo. The mask and flap give the job a neater appearance and thus are especially advisable when showing a photo to a client.

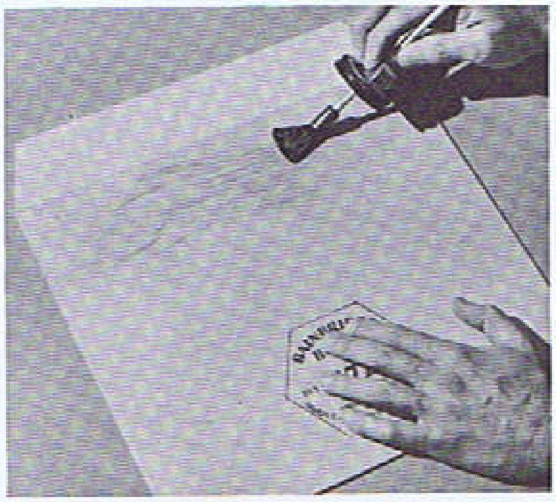


1

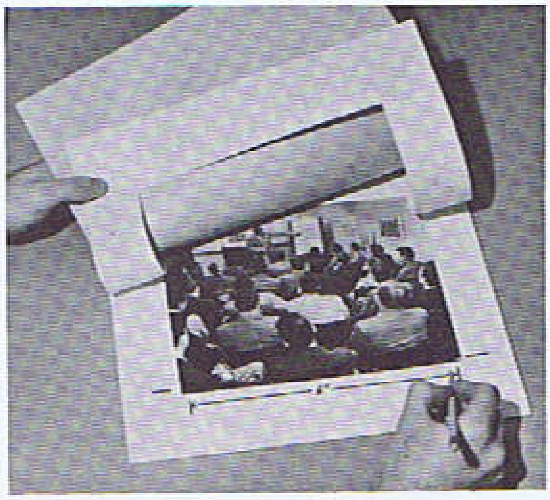
Here the photo has been rubber-cemented on mounting board and retouched. Now crop marks are being drawn in pencil with the aid of a T-square and triangle.



2 Cut a mask of heavy bond paper with inside dimensions exactly fitting the area included by the crop marks. The outside dimensions of the mask are the same as those of the the mask along the top of the board.

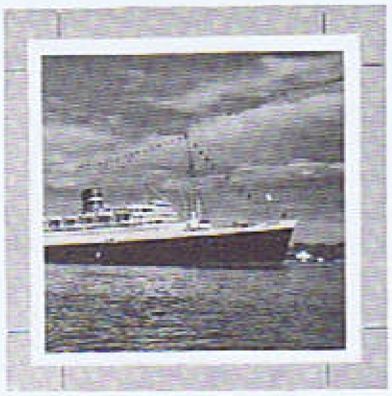


3 Now cut a protective flap of heavy paper — about two inches deeper than the mounting board. Turn the board face down on this flap and dry-mount the extra two inches on the back.

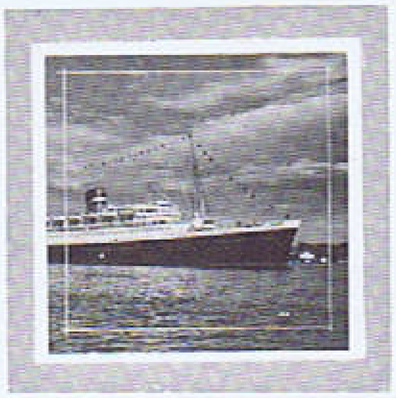


4 Lift both the protective flap and the mask, and mark all instructions on the mounting board, beneath the photo.

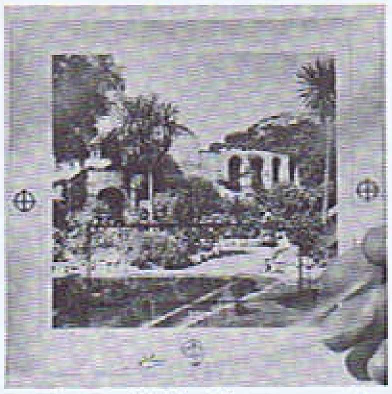
Do's and don'ts



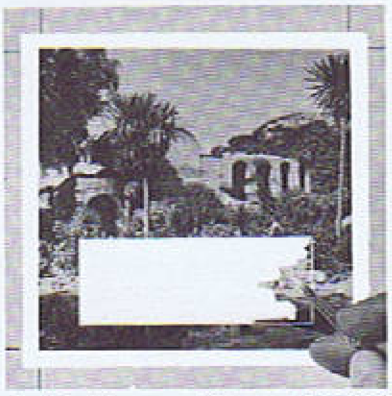
Do draw crop marks on the mounting board outside the photo area in pencil or ink.



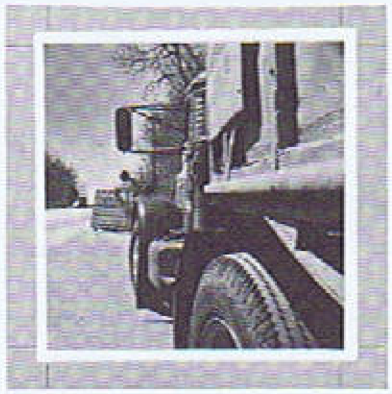
Don't crop a photo by ruling lines directly on it. This method is not accurate.



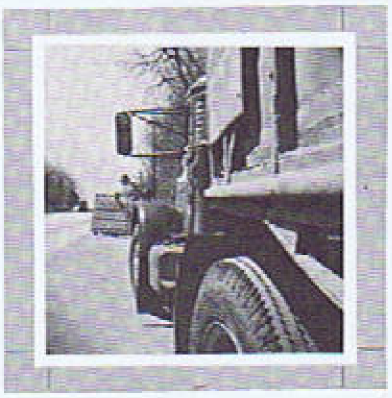
Do rule a red holding line on an overlay, to indicate a mortise (a clear space in which a caption is often placed). Use register marks, and tape the overlay on top of your photo.



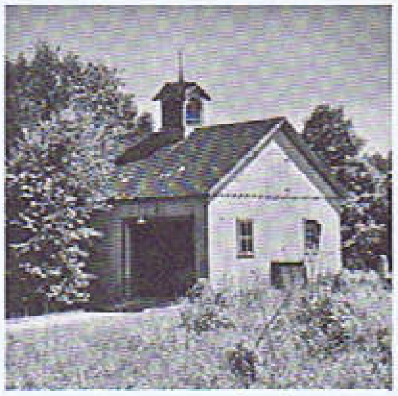
Don't paint opaque white on a photograph to show where a mortise is to be made.



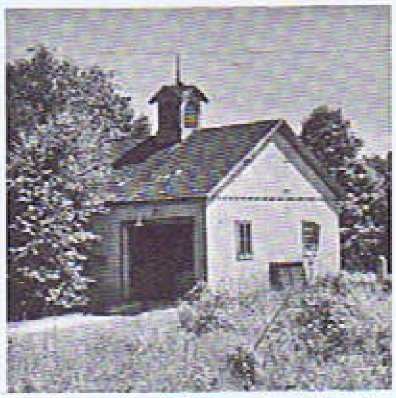
Do retouch corners to match the values in the rest of your photo.



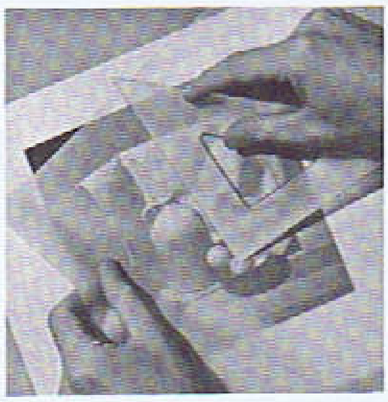
Don't leave very obvious light or dark corners which don't belong in the photograph.



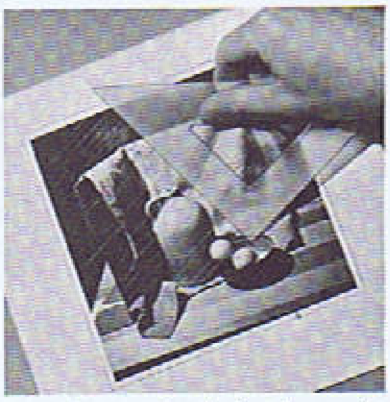
Do have a photo reprinted on larger paper if it needs to be retouched outside the borders. Here retouching was done in the space added at the top.



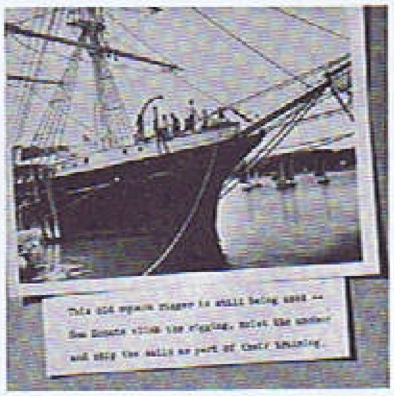
Don't carry retouching over the edge of a photograph and onto the mounting board as we have done here. This leaves a hard line when the photograph is reproduced.



Do place a tissue over a photograph for protection before pressing with your triangle when cementing it down.



Don't draw a triangle directly over the surface of a photograph when cementing it.

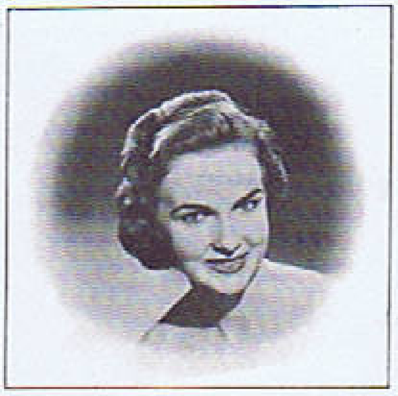


Do attach captions or other slips of paper to the back of an unmounted photograph with tape or rubber cement.

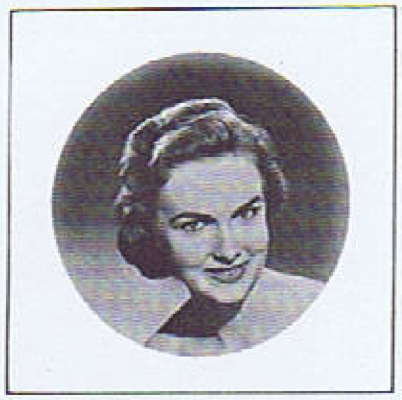
Don't use a paper clip to attach a caption to an unmounted photograph. The clip will damage the picture.

Do write instructions on the margins of the mounting board.

Don't write on the back of a photograph or on a tissue over the front. It will make an indentation in the picture.



Do vignette a photo — that is, shade it off gradually — about a quarter to half an inch beyond the area that is to be reproduced. The platemaker will then be able to make the soft edge required.



Don't vignette a photo to the exact edge that you want the finished vignette to have when reproduced or the edge will be hard.

Mechanical aids in illustration

Here are several methods you can use that will save you time, occasionally cut down plate costs for your client and insure accurate, foolproof reproduction of black and white drawings.

The examples at the right show three practical methods for making line drawings. The Craftint and Zip-a-tone processes permit you to add tonal effects to a line drawing and still have it reproduced as an inexpensive line cut.

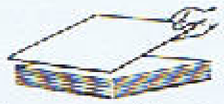
The Kemart process (described below) is one of several similar processes which have many applications in commercial art.

Kemart and similar processes

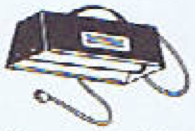
The Kemart process is widely used in preparing tonal art for reproduction. The artist works in wash, opaque, pencil, or crayon in combination with the fluorescent Kemart materials shown immediately below. This process allows him to have his work reproduced the way he paints it with full brilliant whites. In the standard method of platemaking these whites are normally not obtained without a great deal of hand work by the platemaker. The results you can get with this process are illustrated in the four tonal pictures below. Fluorographic and Kromolite are two similar processes. All are often used for art to be reproduced in newspapers. Their commonest use is in making fashion drawings and retouching photos.

Each method is handled a little differently, so before attempting to use them in your art, you must first check your platemaker to see which process he is equipped to handle. He can probably supply you with materials and directions on how to proceed. If not, both materials and directions can be obtained from your art dealer.

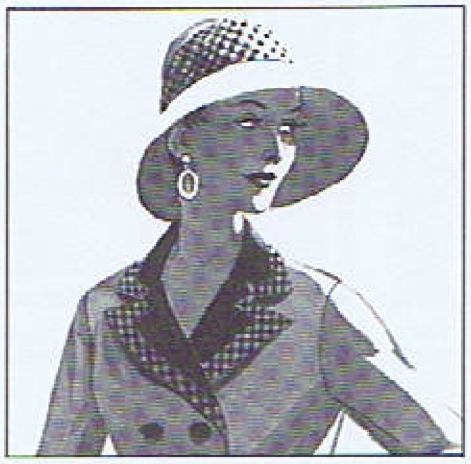
Important: Art work containing fluorescent materials should be clearly labeled to that effect, so it will be handled correctly.

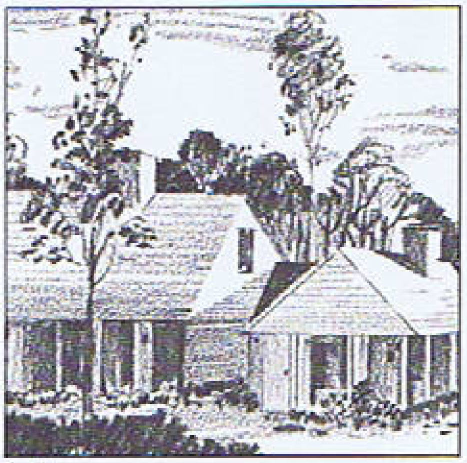

Strathmore-Kemart illustration board or drawing paper

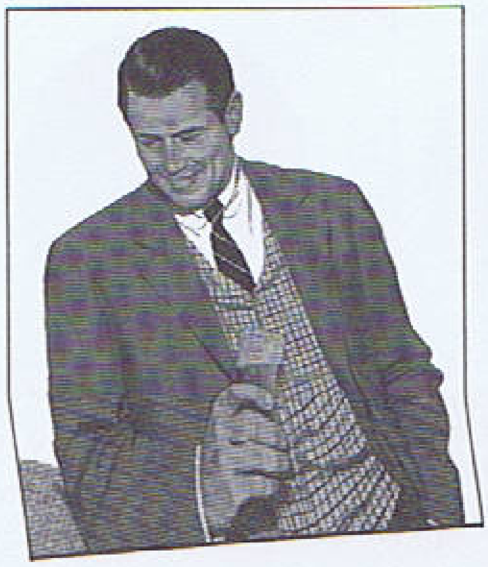
Kemart highlight white

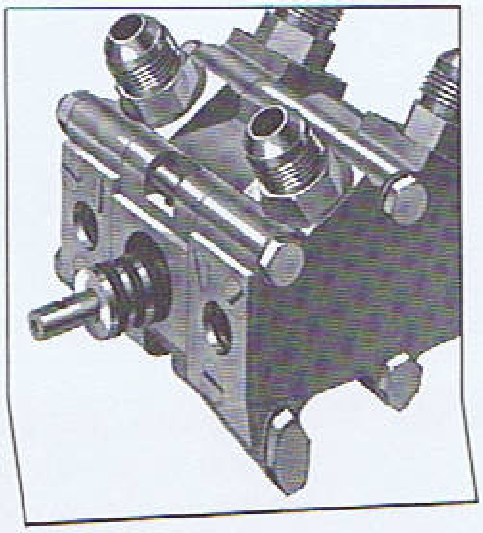

Kemart artist's light

Kemart brightener


Wash


Pencil




Retouched photo

Silverprint

This is a fast and accurate method of making line drawings from photographs, in which the artist draws directly on the photo. It is particularly useful for making product drawings where accuracy is necessary. The artist usually works in cooperation with a photographer who makes a very light print (called a silverprint) on matte paper and later bleaches out the photographic image, leaving only the ink drawing. The photographic image is kept light, so that its darkest tones won't conflict with the ink lines as the artist draws them in.

If you find it necessary to bleach the print yourself, the bleaching solution can be obtained from a photo supply store. Great caution should be exercised when using this solution because it usually contains ferricyanide.

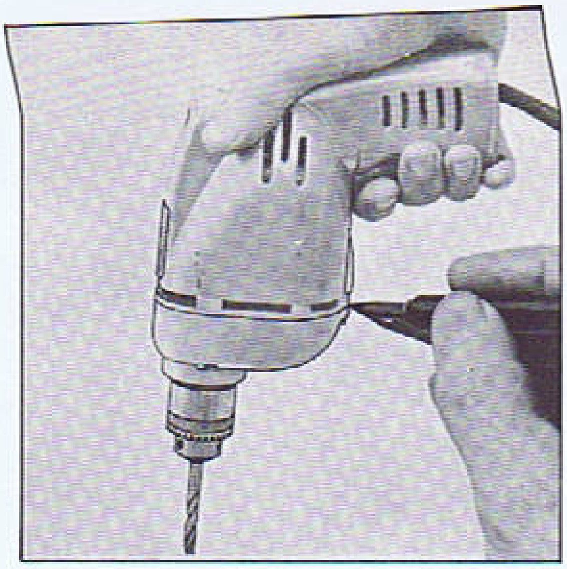
Craftint

This is a convenient method that enables you to add flat tones to a line drawing and still have it reproduce as a line plate. Craftint papers, on which the drawing must be made, come in single tone or double tone in a variety of screen patterns. This demonstration shows how to use the double tone, which contains two invisible screens, one light and one dark. By applying Craftint developers with brush or pen, you make the screens become visible as tones wherever you wish them. You may choose from a number of screen patterns, depending upon the effect you want.

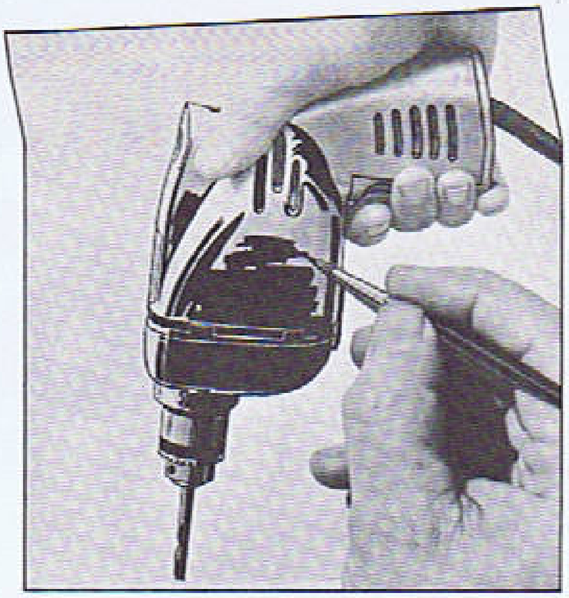
Zip-a-tone

This is another quick and easy way to add areas of tone to a line drawing. The drawing will reproduce as a simple line engraving. The Zip-a-tone sheet is a transparent sheet covered with minute dots or lines. It is applied over the drawing, and then portions of the sheet are removed where you do not want the tonal effect. There are many patterns and screens to choose from, depending on the effect you want and the amount of reduction.

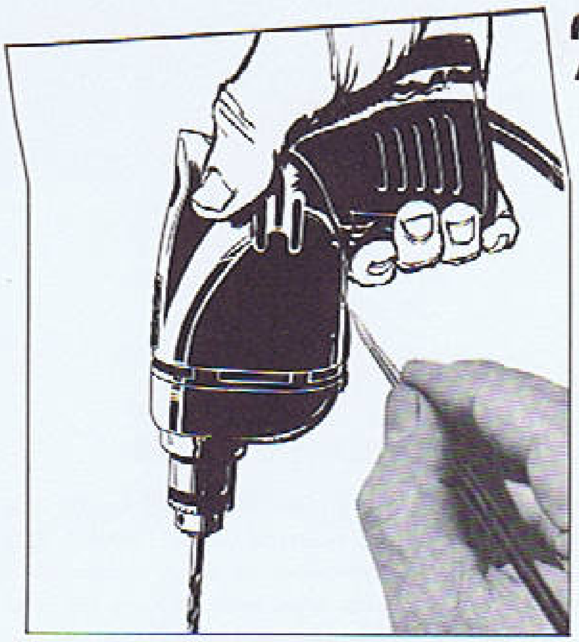
Tones achieved by the Zip-a-tone and Craftint processes are more severe and less subtle than those created by dry brush, wash, or crayon, but they are both practical and appropriate in many cases. They are particularly good for newspaper reproduction.



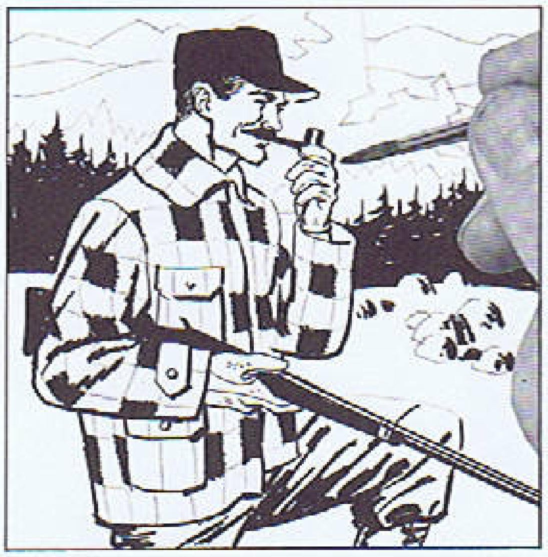
1 All four edges of the silverprint are carefully taped to a mounting board to keep the silverprint from buckling or curling. The line drawing is begun directly on the silverprint with pen or brush and waterproof black India ink.



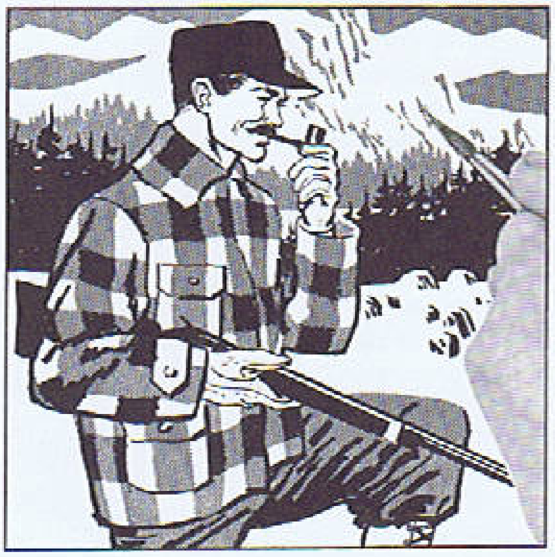
2 A brush is used to paint in large black areas — it can also be used to vary the quality of the outlines, keeping them from looking too mechanical except where that is desired.



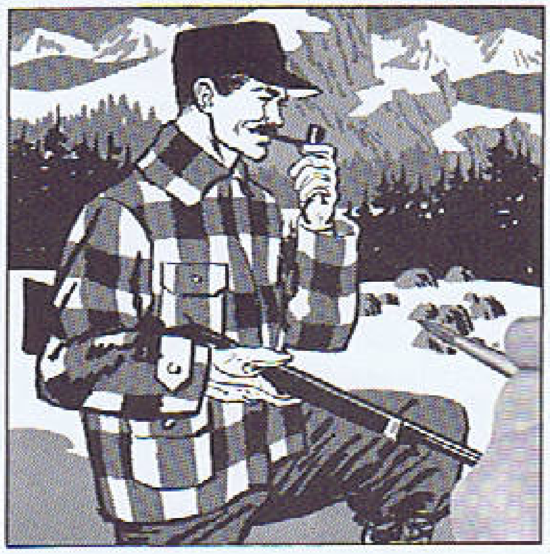
3 When the ink is dry, the print is placed in a tray of bleaching solution and rocked back and forth until the photographic image completely disappears, leaving only the line drawing. The print is then washed in water for half an hour and dried between blotters under a weight to keep it flat. It can now be mounted and touched up with black or white if necessary.



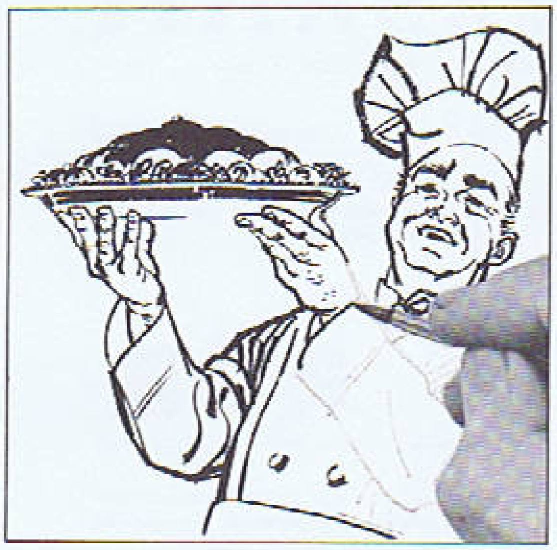
1 Working on Craftint paper, you first pencil in the drawing, then ink it with pen or brush and waterproof India ink. Here virtually all the black ink tones have been put in. To keep the surface clean, it is best to use a slip sheet under your hand — fingerprints will repel the developing solutions.



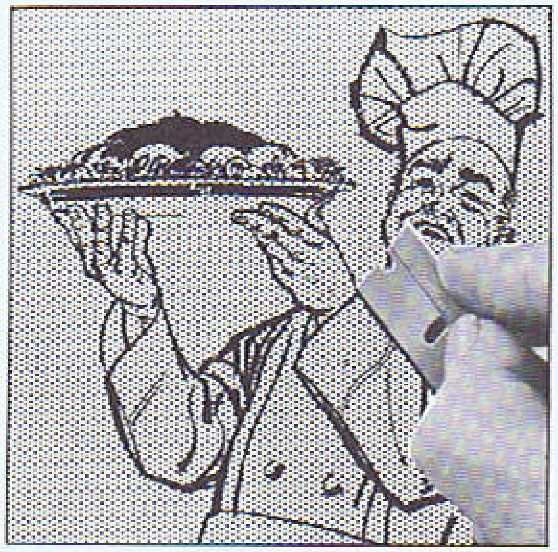
2 With a clean brush or pen, apply the dark tone developer first on the areas where you want a dark halftone effect. Apply enough developer to bring up sharp, even tones, but blot up excess developer immediately. Develop all dark tones before starting the light ones.



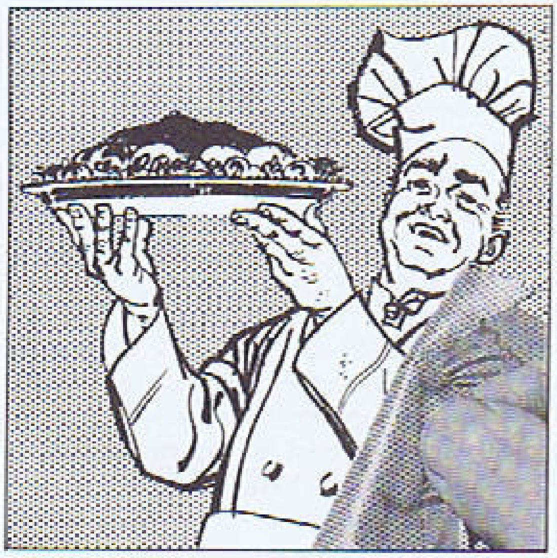
3 After all dark tones are developed, use another clean brush or pen and apply light tone developer to bring out light grays where you want them. Again, blot immediately with a clean blotter. After the surface is dry, erase any pencil lines with Artgum and add black or white accents if you wish.



1 First make a line rendering with brush or pen and ink, keeping in mind where you will use the screen tone. Be sure to erase all pencil lines and make any necessary corrections with thin opaque white before applying the Zip-a-tone sheet.



2 Cover your line drawing with a sheet of Zip-a-tone and rub it down lightly with a burnisher or the bowl of a spoon to make the sheet adhere to the drawing. Protect the Zip-a-tone with a sheet of paper while burnishing. With a razor blade or frisket knife, cut lightly through the Zip-a-tone sheet around the areas you plan to strip away.



3 Peel off areas where the screen is not wanted, being careful not to tear the portion that will remain. Now, cover the drawing with a protective sheet of paper and burnish the screened areas thoroughly. If an air bubble appears under the Zip-a-tone sheet, cut a small slit to let the air escape and rub down again.

Type composition

Virtually every piece of printed matter you design will contain some written material called "copy." You will have it set in type by a typesetter or typographer, so you must be able to specify to him what type he is to use and how he is to set it. Whether this copy is a small caption under a picture – or a large headline – you must design it with great care. To do this well, it is necessary for you to know the fundamental principles of typesetting and the terms used in specifying type. Here and on the following pages we will give you this essential information. You will find it even more meaningful if you can visit a type shop and discuss these principles and terms with the typographer. Some typographers supply their clients with a book showing samples of the faces they stock – others supply a list, and the designer must buy or borrow a book from which to work.

The design of typography is important – it is essential to good layouts – and it can be a fascinating and rewarding craft. Develop your skill in designing and specifying type by noting effective examples of typography, and check them against a type book to see what faces and sizes were used. Review Lesson 17 on lettering, which contains valuable demonstrations of fundamentals that apply as much to type as to hand-lettering.

Points. The size (height) of type is measured in points. There are 72 points to an inch – one point equals 1/72 of an inch. This line you are now reading is set in 10-point type, which means that from the top of the highest capital or lower-case ascender to the bottom of the lowest descender, plus the shoulders top and bottom, is 10 points, or 10/72 of an inch.

Picas. The length of a line of type is measured in picas. There are 6 picas to an inch, so each pica equals 12 points. This column is set 23 1/2 picas wide.

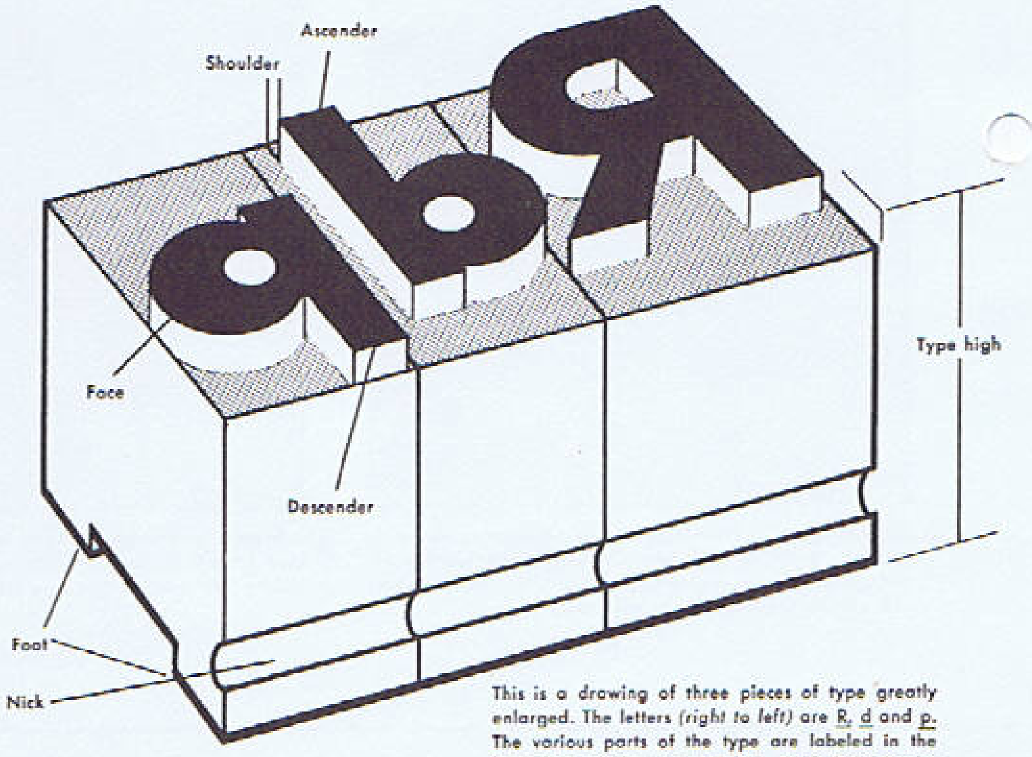
Linotype and Intertype. These are two machines that set type in such a way that all the characters in a line are cast or molded in one piece of lead, called a "slug." These slugs are economical to handle, but if there is a typographical error (called a "typo") in the line, the entire line must be reset. Linotype and Intertype machines are generally used to set large blocks of copy, as in books, newspapers and booklets.

Monotype. This machine casts or molds one character at a time. These characters are brought together to form lines of type. Typos can be corrected by changing one letter at a time. Monotype composition is therefore more flexible than Linotype or Intertype and is particularly useful where special spacing is called for, as in tabulated material or where there are apt to be numerous typographical changes. Monotype composition is generally more expensive than Linotype or Intertype.

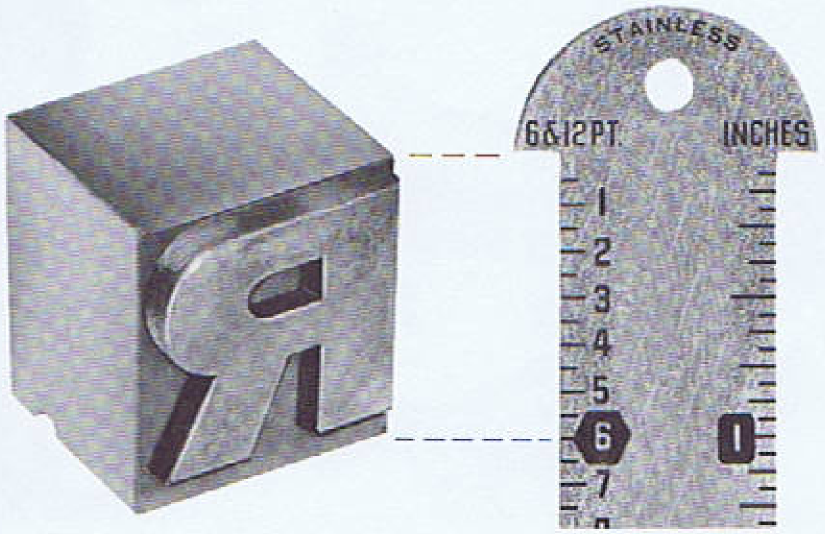
Ludlow. This combines hand setting and machine casting. The molds, or matrices, for the type are set by hand and put in a machine which casts a solid slug. Ludlow is used mostly for setting display type, which is explained below.

Hand-set type. Hand-set or foundry type is set by hand, which permits the most subtle adjustments of spacing. It is the most expensive kind of composition and is generally used where the highest quality of typography is demanded, where the copy is short, or special display arrangements are required.

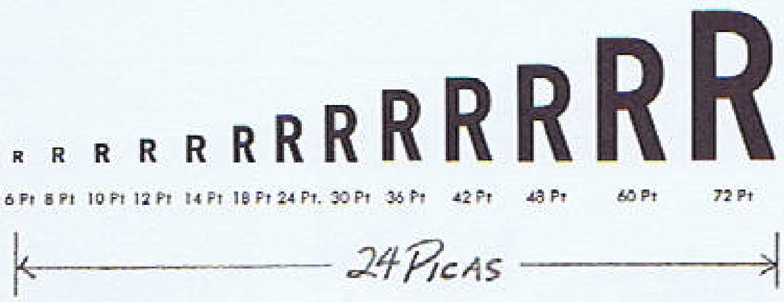
Type on film. Various new machines now set type by photography. The principles of specifying phototype are basically the same as for metal types.



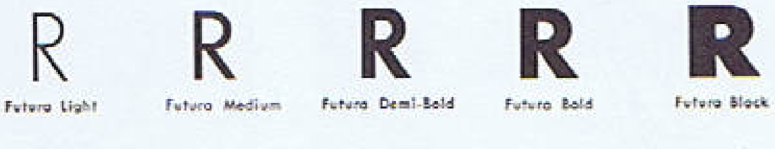
This is a drawing of three pieces of type greatly enlarged. The letters *(right to left)* are R, d and p. The various parts of the type are labeled in the language of the typographer. Type high is the distance from the foot to the face — 0.918 inch.



The size of type is measured in points. One inch equals 72 points. The piece of type shown in this enlarged illustration is 72-point. There are 12 points in a pica. The type ruler *(right)* shows that this type measures 6 picas — or 72 points — or one inch. Below are letters ranging from 6 points to 72 points.


R R R R R R R R R R R R R
6 Pt 8 Pt 10 Pt 12 Pt 14 Pt 18 Pt 24 Pt. 30 Pt 36 Pt 42 Pt 48 Pt 60 Pt 72 Pt
24 PicAs

While the height of type is measured in points, the length of a line of type is always measured in picas. The line of type shown above measures 24 picas.



An important consideration in ordering type is weight — that is, the thickness or thinness of the type. Most types have a regular weight and a boldface. The examples above are Futura, which has several weights, ranging from light to block.

Characters in a Font

CAPS
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
& . , - : ; ‘ ’ “ ” ! ? [ ] ( )

LOWER CASE
a b c d e f g h i j k l m n o p
q r s t u v w x y z ff fi fl ffi ffl

FIGURES
$ 1 2 3 4 5 6 7 8 9 0

Fonts. A font is a complete assortment of type of the same face and size. It includes lower-case letters, capitals, numbers and punctuation marks.

Varieties of type. The designer has a wide variety of styles or faces of type to choose from. A few examples are shown at the upper right. Within any one style there is a great choice of sizes and weights. For example, Futura comes in all sizes of the following weights: light, medium, demibold, bold, and black. Most of these are available in italics as well as roman, or vertical letters, and some in condensed and extended faces. Don't use a variety of type faces on a single job just because they are available. The best typographic designers seldom use more than three different faces on one job.

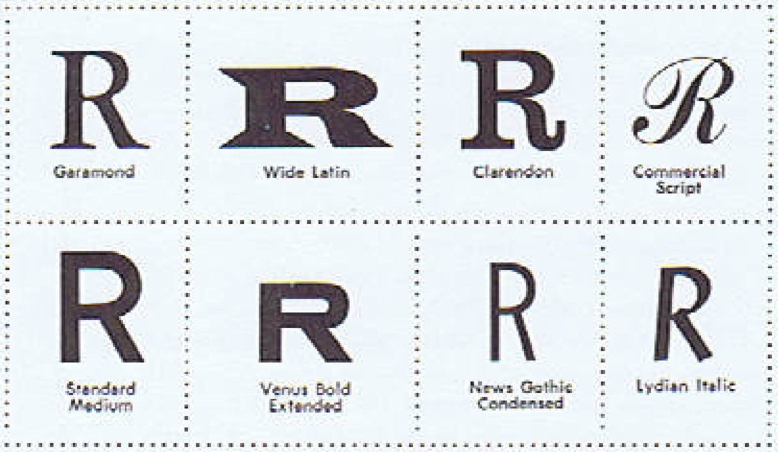
Rules. A rule is a metal strip that prints as a line or lines. Rules can be used to make decorative boxes or borders. They come in various designs, point sizes, and lengths. Several sizes, from a hairline to 6 point, are shown at the right.

Leading. This is the printer's term for spacing between lines. Lines of type can be leaded as many points as desired. Machine-set type can be leaded the desired amount by having the type cast on a larger-size slug. The 10-point type in which this textbook is printed was set on a 12-point slug, which is the same as adding 2 points of leading. At the right are examples of 10-point type set solid and with two and four points of leading.

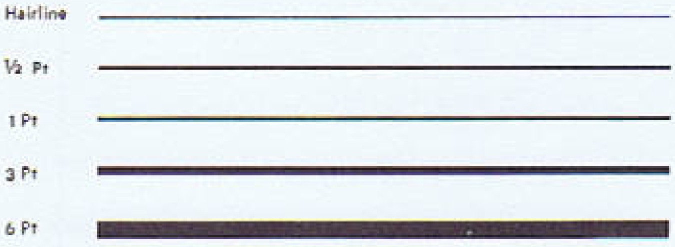
The table below will give you some guidance in determining how much lead to use with type of different sizes. It is intended to be used as a rule of thumb and should not be followed to the letter.

Type size	Minimum leading	Maximum leading
6 point	solid	1 point
8 point	solid	2 point
10 point	solid	4 point
11 point	1 point	4 point
12 point	2 point	6 point
14 point	3 point	8 point

Ems. The unit for measuring spacing in any size type is the "em quad," which is a space as wide as the height of the type. For example, a 24-point em quad is 24 points high and 24 points wide. An en quad is the same height as an em quad but only half as wide. Indentions are often expressed in ems — for example, indented paragraph openings in this text begin one em, or 10 points, from the type margin.



Varieties of type



Rules

As an artist you have plenty of stimulating challenge for your talent right where you live or close by. Art of high quality and national significance

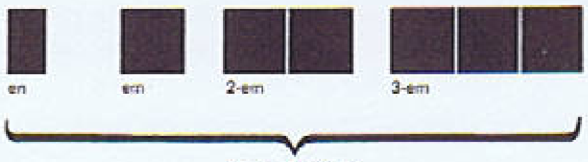
10 Pt Caledonia Solid x 18 Picas

As an artist you have plenty of stimulating challenge for your talent right where you live or close by. Art of high quality and national significance

10 Pt Caledonia 2 Pt Lead x 18 Picas

As an artist you have plenty of stimulating challenge for your talent right where you live or close by. Art of high quality and national significance

10 Pt Caledonia 4 Pt Lead x 18 Picas



Quads for 24 Pt

Body and display. The type in which the principal text is set is often referred to as "body type," to distinguish it from the larger type used to set headlines and display material. The larger sizes of type, used decoratively or to attract attention, as in headlines, posters, and billboards, are called display type.

Letterspacing. Words in capital letters are not as easily read when set solid, like this: LETTERSPACING. They are more easily read when letterspaced like this: L E T T E R S P A C I N G. A two-point space was added between every two letters. Too much letterspacing can also make the copy hard to read. Generally, for legibility and appearance, words set in lower-case letters should not be letterspaced.

LETTERSPACING
Solid

L E T T E R S P A C I N G
1 Pt

L E T T E R S P A C I N G
2 Pt

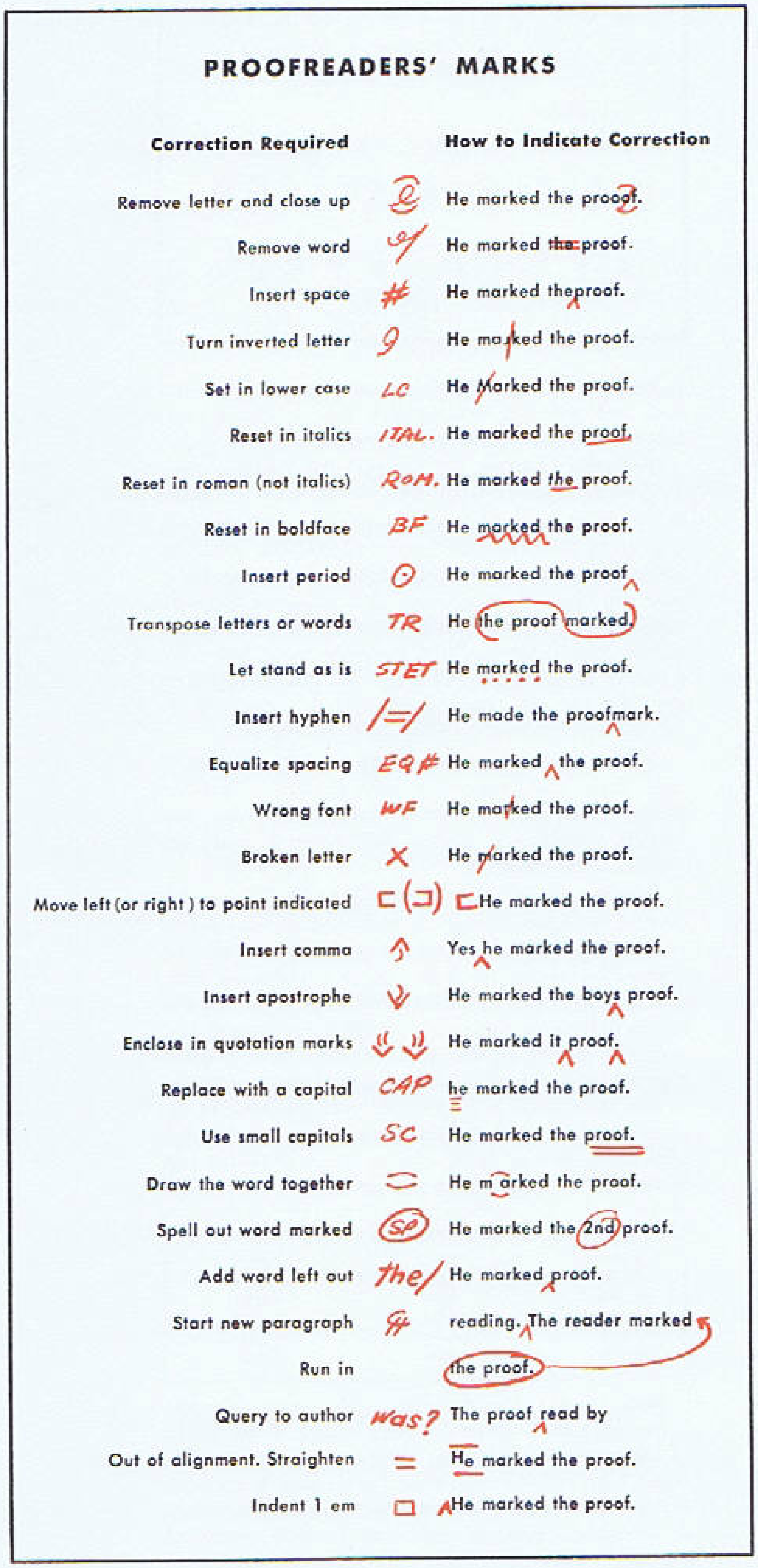
L E T T E R S P A C I N G
4 Pt

Galley proofs. After type has been set, it is placed in a long, shallow tray or drawer called a galley, and a proof is pulled for proofreading. This is called a galley proof, or rough proof, and it is usually pulled on a long narrow sheet. Corrections are marked in the margins. When many corrections are made, it is often wise to request a revised galley proof. After the type has been arranged in its final position, a "page" proof is sometimes pulled for further proofreading.

Repro proof. Reproduction (repro) proofs are printed with exacting care on smooth-surfaced stock so that they can be photographed for reproduction by offset printing or for engravings.

Proofreading. The person who reads the printer's proofs is called a proofreader. It is his job to indicate all errors on the proof, and be sure that the words set in type correspond with those in the original manuscript — provided, of course, that the original was correct. He should indicate his corrections by using standard proofreader's marks. Some of the marks most commonly used are shown in the box at the right. If you have anything at all to do with type, you should know how to use proofreader's marks.

When all changes and corrections are indicated on the galley proof, a repro proof is ordered if the job is to be printed in offset or if an engraving is to be made. The artist should carefully examine the repro for specks, broken letters, unevenness of inking, and faithful adherence to specifications.



PROOFREADERS' MARKS

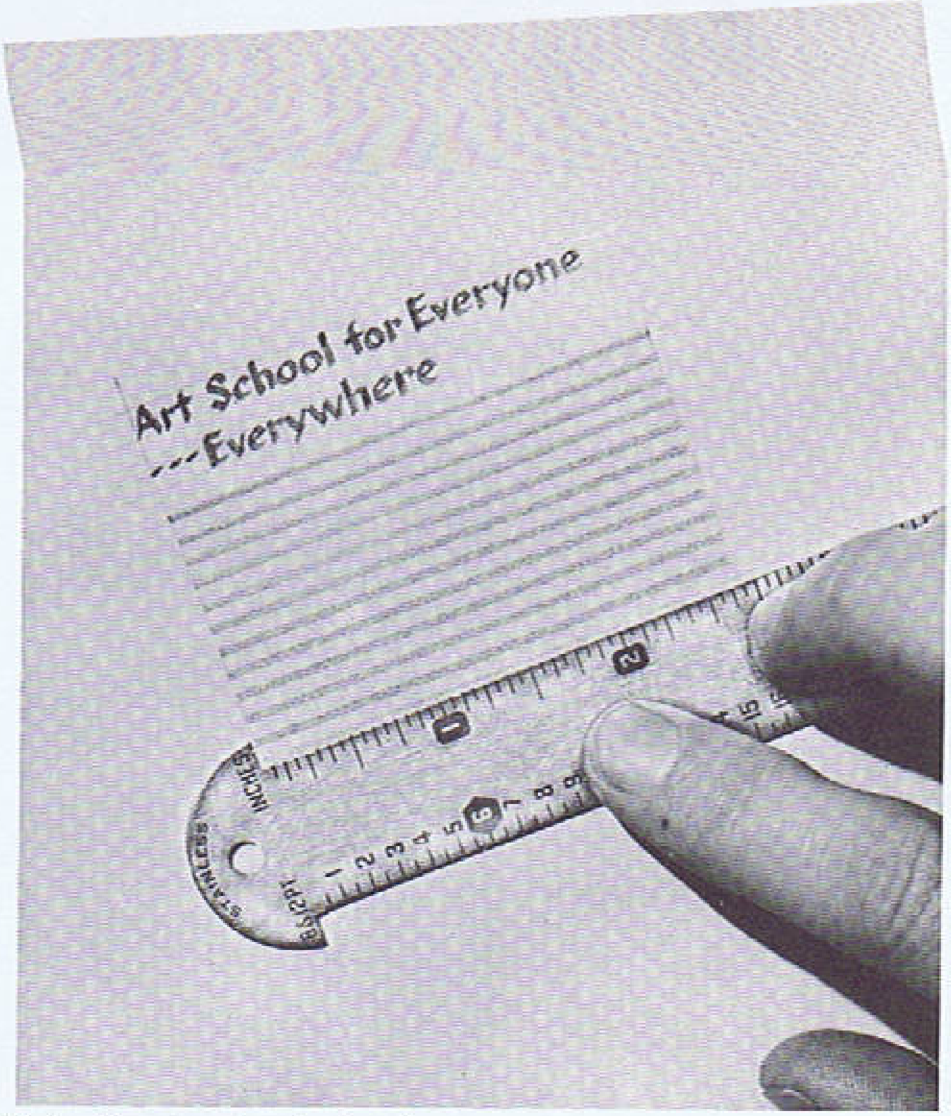
Correction Required		How to Indicate Correction
Remove letter and close up	ℊ	He marked the proo~~f~~f.
Remove word	ℊ/	He marked ~~the~~ proof.
Insert space	#	He marked the‸proof.
Turn inverted letter	9	He marked the proof.
Set in lower case	lc	He ~~M~~arked the proof.
Reset in italics	ital.	He marked the proof.
Reset in roman (not italics)	rom.	He marked *the* proof.
Reset in boldface	bf	He marked the proof.
Insert period	⊙	He marked the proof‸
Transpose letters or words	tr	He the proof marked.
Let stand as is	stet	He marked the proof.
Insert hyphen	/=/	He made the proof‸mark.
Equalize spacing	eq#	He marked ‸the proof.
Wrong font	wf	He marked the proof.
Broken letter	×	He marked the proof.
Move left (or right) to point indicated	⊏ (⊐)	⊏He marked the proof.
Insert comma	⸴	Yes‸he marked the proof.
Insert apostrophe	⸴	He marked the boy‸s proof.
Enclose in quotation marks	" "	He marked ‸it‸ proof.
Replace with a capital	cap	he marked the proof.
Use small capitals	sc	He marked the proof.
Draw the word together	⁀	He m arked the proof.
Spell out word marked	(sp)	He marked the 2nd proof.
Add word left out	the/	He marked ‸proof.
Start new paragraph	¶	reading.‸The reader marked
Run in		the proof.
Query to author	was?	The proof ‸read by
Out of alignment. Straighten	=	He marked the proof.
Indent 1 em	□	‸He marked the proof.

Copy fitting

As a commercial artist working with layouts, you must know how to handle copy fitting. Usually, you will be given one or more typewritten sheets of copy (manuscript) which must be set in type within a certain area in your layout. You must specify what type face to use – its size – how wide to set it, and other details. This is called "copy fitting" or "copy casting."

There are many methods of copy fitting, but all amount to about the same thing. Here we are going to demonstrate a basic character-count method. Once you understand this procedure, other methods will be quickly and easily learned.

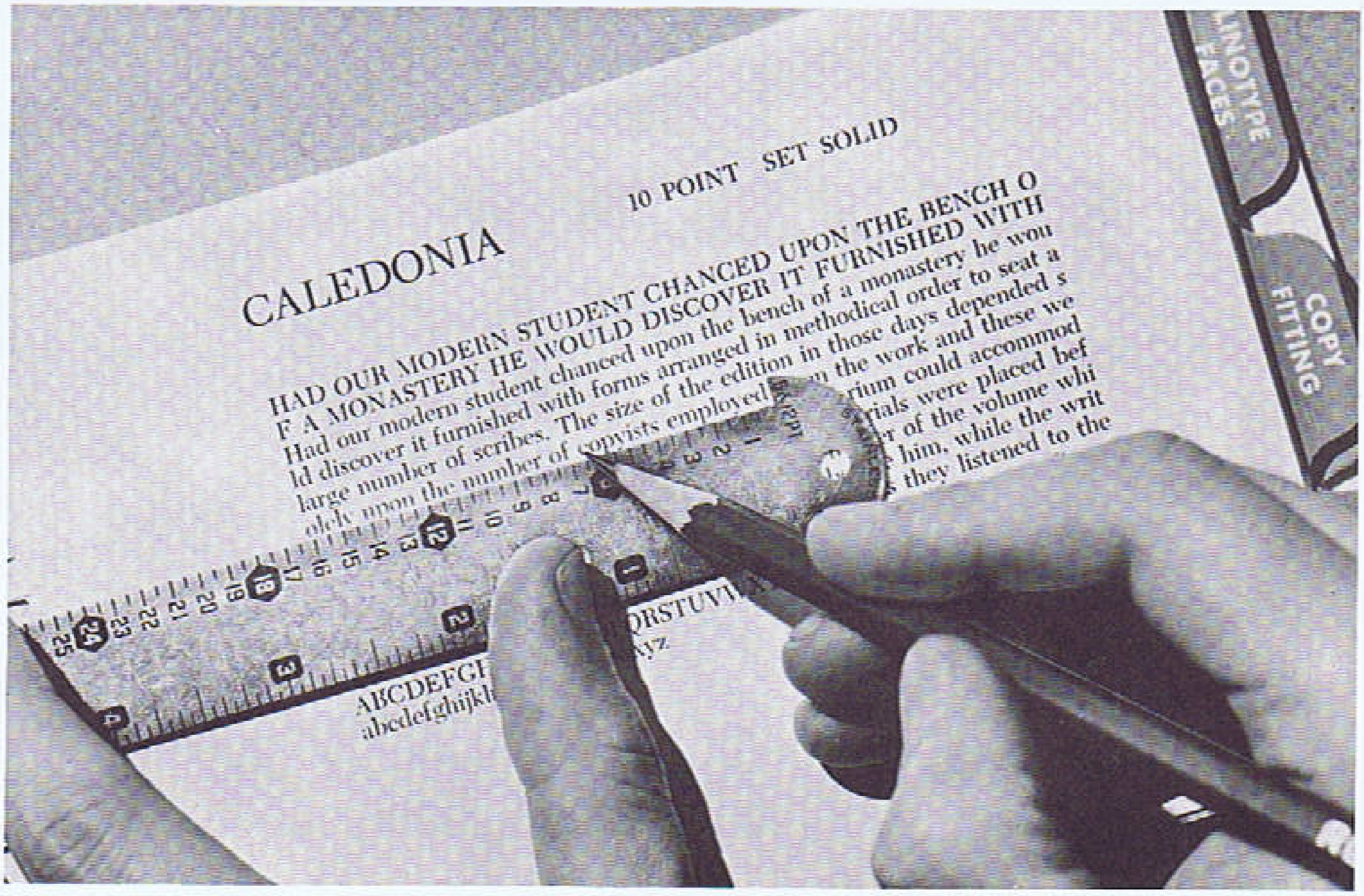
In copy casting you will put to use the principles you have learned in the previous pages on type composition. You must not only understand what you want, but you must be able to speak the typographer's language and interpret your thinking to him clearly and exactly so that he can follow your directions.


Art School for Everyone
---Everywhere
STAINLESS
INCHES
PICA

1 You have been given a typewritten sheet of copy which you must fit into your layout and specify type for. First, with a pica ruler, measure the width of the copy area in your layout. This is the area that your type must fit into. Here it measures 16 picas in width and 8 picas deep. Next, you select the type face that you want to have your copy set in. In this example, we have selected 10-point Caledonia, shown below.

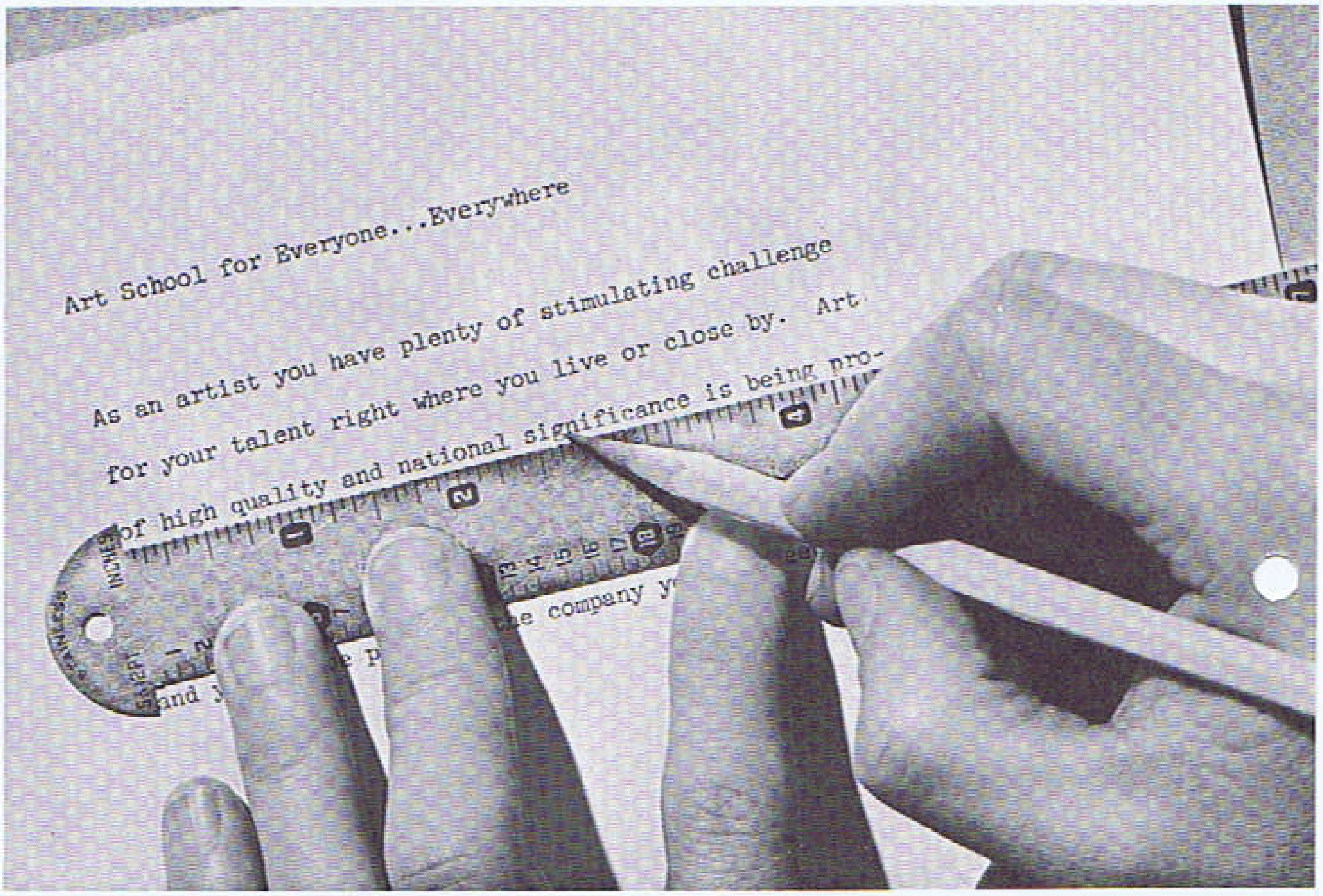
2

Lay your pica ruler over a sample of your chosen type face in your printer's sample book and count the number of characters within your 16-pica measure. Don't forget to count as one character each space between words, and each punctuation mark. Ten-point Caledonia will contain about 42 characters in a 16-pica measure.


LINOTYPE FACES
COPY FITTING
CALEDONIA
10 POINT SET SOLID
HAD OUR MODERN STUDENT CHANCED UPON THE BENCH O
F A MONASTERY HE WOULD DISCOVER IT FURNISHED WITH
Had our modern student chanced upon the bench of a monastery he wou
ld discover it furnished with forms arranged in methodical order to seat a
large number of scribes. The size of the edition in those days depended s
ABCDEFG
abcdefghijk

3

Now take your sheet of typewritten copy and count the same number of characters in this copy as you found within 16 picas of Caledonia. We demonstrate this method here by making a quick count over a ruler. You don't have to count each individual letter and space if you remember that in an elite typewriter face there are 12 letters per inch, and 10 letters per inch in a pica typewriter. Also, we have put a character-counting gauge for pica and elite typewriters at the bottom of this and the next page.



Art School for Everyone...Everywhere

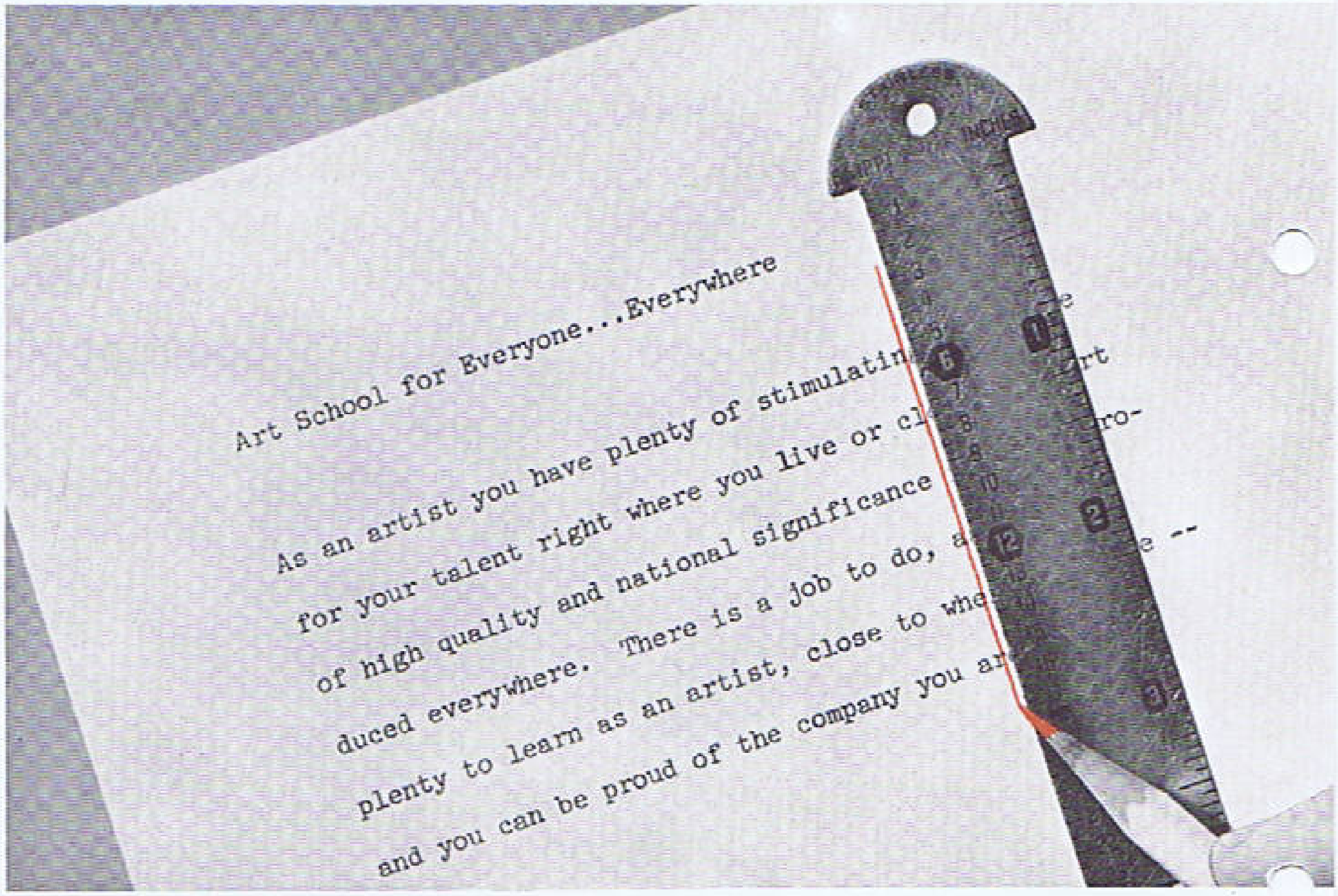
As an artist you have plenty of stimulating challenge

for your talent right where you live or close by. Art

of high quality and national significance is being pro-

4

Place your pencil against your ruler and draw a vertical line lightly down your manuscript (at the 42-character width). Now count the number of lines that contain 42 characters and then carefully estimate the total number of characters to the right of the vertical line. There are about 58 characters on the right, or one and a half lines. These must be added to the number of lines that you have already counted, which would give you a total of eight lines. The chart below will help you to determine the depth your copy will run by showing you the number of lines per inch in 6-point to 18-point type. When using the chart, remember to include leading — for example, 8-point type with 2-point lead would be read as 10 points.



Art School for Everyone...Everywhere

As an artist you have plenty of stimulatin

for your talent right where you live or cl

of high quality and national significance

duced everywhere. There is a job to do, a

plenty to learn as an artist, close to whe

and you can be proud of the company you ar

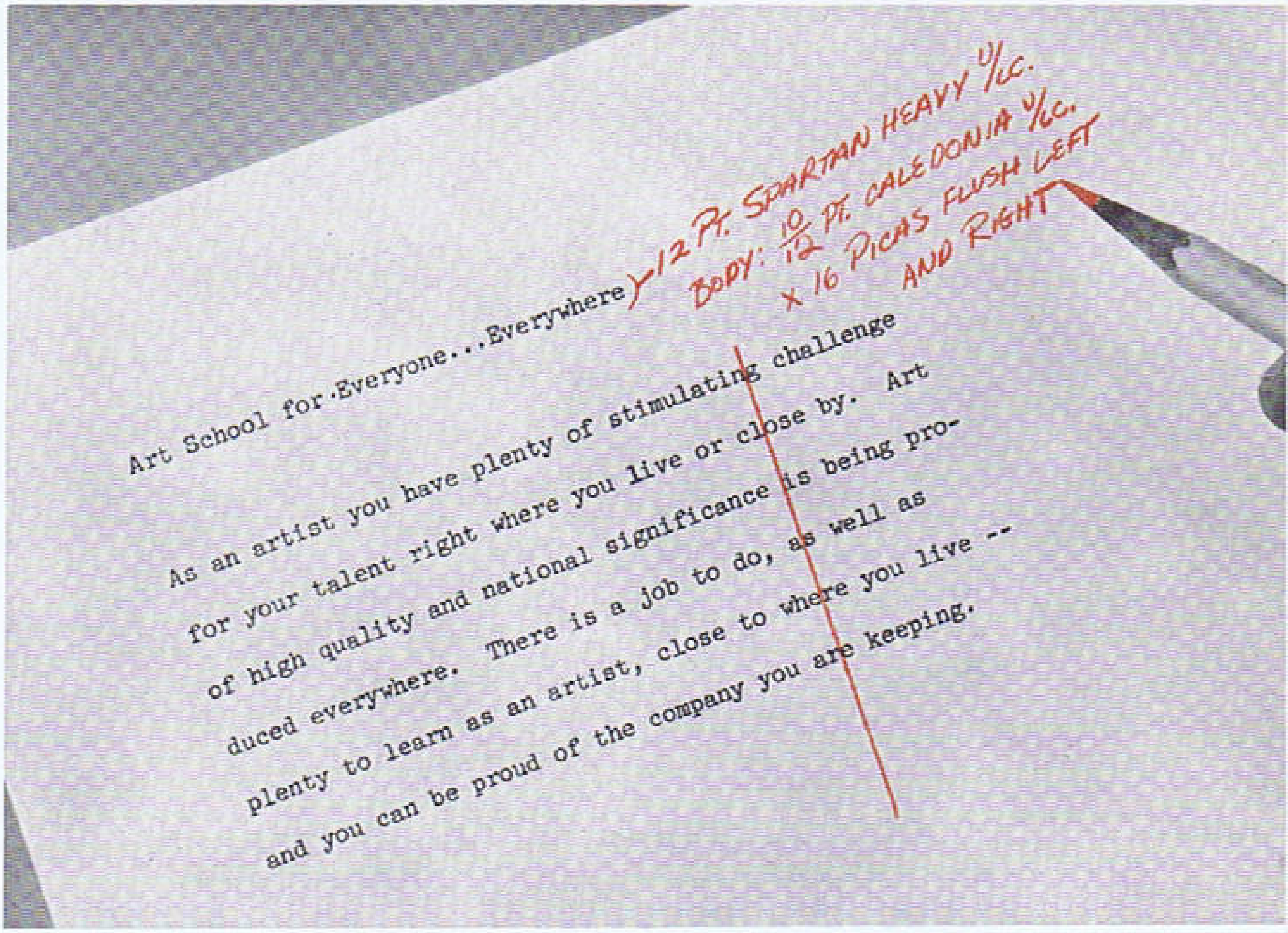
LINES PER INCH

Point size	Number of lines
6	12
8	9
9	8
10	7+
11	6½+
12	6
14	5+
18	4

PICA • Use This Guide to Count Characters in Pica Typewriter Copy

5

Now mark instructions to the typographer on the typewritten manuscript, preferably at the top of the sheet, where they can be easily seen. Tell him the type face, where to use upper and lower case (U/LC), the size and leading, how wide the copy is to be set, and whether you want it set flush right and left or whether you want ragged or irregular margins. Also, select the type face for your heading or headline and mark that in the same way. Below is a sample of the type set as marked. Also there is a sample set a little smaller and there is another set a little larger. These show you that if you have not cast your type correctly it will come out either too short or too long.



Art School for Everyone...Everywhere)—12 PT. SPARTAN HEAVY U/LC.
BODY: 10/12 PT. CALEDONIA U/LC.
× 16 PICAS FLUSH LEFT
AND RIGHT

As an artist you have plenty of stimulating challenge
for your talent right where you live or close by. Art
of high quality and national significance is being pro-
duced everywhere. There is a job to do, as well as
plenty to learn as an artist, close to where you live --
and you can be proud of the company you are keeping.

Art School for Everyone
. . . Everywhere

As an artist you have plenty of stimulating challenge for your talent right where you live or close by. Art of high quality and national significance is being produced everywhere. There is a job to do, as well as plenty to learn as an artist, close to where you live — and you can be proud of the company you are keeping.

10 on 12 Pt Caledonia

Art School for Everyone
. . . Everywhere

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8 on 10 Pt Caledonia

Art School for Everyone
. . . Everywhere

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12 on 14 Pt Caledonia

Use the guide below and on the previous page for a quick method of character counting from typewritten copy. Simply lay it over your manuscript and read the number of characters on the scale.

ELITE • **Use This Guide to Count Characters in Elite Typewriter Copy**

```
         10        20        30        40        50        60        70        80        90       100
|123456789|123456789|123456789|123456789|123456789|123456789|123456789|123456789|123456789|123456789|
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Do's, don'ts, and suggestions

Ragged margins: When designed with care and good taste, ragged left and right margins can be very beautiful. But when the design is haphazard, as shown here, the copy is almost impossible to read.

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you can be proud of the
company you are keeping. The "big stuff" is

10 Pt Caledonia 6 Pt lead—ragged left & right

Too short a measure: The setting below is called a run-around and is commonly used to fit type around a photograph or piece of art work. The danger is that the short lines may be too short for attractive typesetting. Notice the amount of letterspacing necessary to fill out these lines. Avoid run-arounds like these whenever possible.

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10 Pt Caledonia with run around

Study the letters: To determine the amount of leading to use between lines, study the ascenders and descenders of the type face you are using. The paragraphs below are both set in 10-point type, with no leading. Notice that the long descenders and ascenders of Garamond give this type a leaded look, while in Century the ascenders and descenders are short, making the copy block look too tight for easy reading.

As an artist you have plenty of stimulating challenge for your talent right where you live or close by. Art of high quality and national significance is being produced everywhere. There is a job to do, as well as plenty to learn as an artist, close to where you live—and you can be proud of the company you are keeping. The "big stuff" is only as big as the artist who does it — a fact that is being proved daily all over America where art is

10 Pt Garamond set solid

As an artist you have plenty of stimulating challenge for your talent right where you live or close by. Art of high quality and national significance is being produced everywhere. There is a job to do, as well as plenty to learn as an artist, close to where you live—and you can be proud of the company you are keeping. The "big stuff" is only as big as the artist who

10 Pt Century set solid

Compatible and incompatible boldface: Many times you will find a need to emphasize words in a paragraph. The paragraph below demonstrates the use of compatible boldface—that is, this boldface can be set on the linotype machine without difficulty. The boldface words in the bottom paragraph demonstrate an incompatible treatment. There the boldface was set in a completely different face and had to be "cut" into the lines by hand or "mixed" on the machine. This often looks very good but usually costs about 40 per cent more.

As an artist you have plenty of stimulating challenge for your talent right where you live or close by. Art of high quality and national significance is being produced everywhere. **There is a job to do,** as well as plenty to learn as an artist, close to where you live – and you can be proud of the company you are keeping. The "big stuff" is only as big as the artist who does it – a fact that is being proved

10 Pt Caledonia with Bold

As an artist you have plenty of stimulating challenge for your talent right where you live or close by. Art of high quality and national significance is being produced everywhere. **There is a job to do,** as well as plenty to learn as an artist, close to where you live – and you can be proud of the company you are keeping. The "big stuff" is only as big as the artist who does it – a fact that is being proved

10 Pt Caledonia with Spartan Heavy

Using decorative initials: A decorative capital initial is arresting and often beautiful. But it has to be cut into the linotype by hand, and is therefore bound to make your job cost more. This is not an admonishment against its use — it is simply a warning not to use it on budget jobs.

THERE IS A JOB TO DO, as well as plenty to learn as an artist, close to where you live — and you can be proud of the company you are keeping. The "big stuff" is only as big as the artist who does it — a fact that is being proved daily all over America where art is bought. Today the National Society of Art Directors has more than twenty-five member clubs in various sections of the United States, and there are many related and similar art organizations from coast to coast. All are focal points for vigorous and competitive regional advertising and editorial art. New York no longer has a monopoly of the creative

10 Pt Caledonia with large Cap Initial

Italics — and too small: It is unwise to set a large block of copy all in italics. Italics have their uses — for emphasis or a change of pace — but they become hard to read when the copy is long. The second paragraph clearly demonstrates what happens when type is too small. If you have an important message, make sure that it is set large enough for easy reading.

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10 Pt Caledonia italic set solid

As an artist you have plenty of stimulating challenge for your talent right where you live or close by. Art of high quality and national significance is being produced everywhere. There is a job to do, as well as plenty to learn as an artist, close to where you live — and you can be proud of the company you are keeping. The "big stuff" is only as big as the artist who does it — a fact that is being proved daily all over America where art is bought. Today the National Society of Art Directors has more than twenty-five member clubs in various sections of the United States, and there are many related and similar art organizations from coast to coast. All are focal points for vigorous and competitive regional advertising and editorial art. New York no longer has a monopoly of the creative and quality commercial art market.

6 Pt Garamond set solid

Minimum and maximum word spacing: Study the two top paragraphs below and you will see that both tight word spacing and loose word spacing make copy hard to read. Don't try to force too much copy into too little space, or vice versa. The third example is just right.

Today the National Society of Art Directors has more than twenty-five member clubs in various sections of the United States, and there are many related and similar art organizations from coast to coast. All are focal points for vigorous and competitive regional advertising and editorial art. New York no longer has a monopoly of the creative and quality

10 Pt Caledonia—tight word spacing

Today the National Society of Art Directors has more than twenty-five member clubs in various sections of the United States, and there are many related and similar art organizations from coast to coast. All are focal points for vigorous and competitive regional advertising and editorial art.

10 Pt Caledonia—loose word spacing

Today the National Society of Art Directors has more than twenty-five member clubs in various sections of the United States, and there are many related and similar art organizations from coast to coast. All are focal points for vigorous and competitive regional advertising and editorial art. New York no longer has a monopoly of the creative

10 Pt Caledonia—normal word spacing

Not enough lead — and too much lead: The first paragraph is set solid — there is no leading between the lines — and so it is difficult to read. By contrast, the bottom paragraph has fourteen points of leading, which is too much for most uses; the lines have so much space between them that they seem to fall apart.

As an artist you have plenty of stimulating challenge for your talent right where you live or close by. Art of high quality and national significance is being produced everywhere. There is a job to do, as well as plenty to learn as an artist, close to where you live — and you can be proud of the company you are keeping. The "big stuff" is only as big as the artist who does it — a fact that is being proved daily all over America where art is bought. Today the

10 Pt Caledonia set solid

As an artist you have plenty of stimulating challenge for your talent right where you live or close by. Art of high quality and national significance is being produced everywhere. There is a job to do, as well as plenty to learn as an artist, close to where you live — and you can be proud of the company you are keeping. The "big stuff" is only

10 Pt Caledonia 14 Pt lead

Familiar and unfamiliar faces: The two paragraphs below are set in faces seldom used for long copy. For this reason they are like strangers, and the average reader will find them difficult or tiring to read. For most jobs that demand good readability you will be safer if you stick with familiar faces.

As an artist you have plenty of stimulating challenge for your talent right where you live or close by. Art of high quality and national significance is being produced everywhere. There is a job to do, as well as plenty to learn as an artist, close to where you live — and you can be proud of the company you are keeping. The

10 Pt News Gothic Condensed solid

As an artist you have plenty of stimulating challenge for your talent right where you live or close by. Art of high quality and national significance is being produced everywhere. There is a job to do, as well as plenty to learn as an artist, close to where you live —

10 pt. Bodoni Bold solid

Letterspaced lower case: Another tool of the designer or typographer is letterspacing, but the paragraph below clearly demonstrates that it should never be used with lower-case letters or in a whole block of copy. The letters don't relate to each other to form clear, easy-to-read words. Each character stands alone, making the copy look more like an eye chart than a block of text.

As an artist you have plenty of stimulating challenge for your talent right where you live or close by. Art of high quality and national significance is being produced everywhere. There is a job to do, as well as plenty to learn as an artist, close to where you live—and you can be proud of the company you are keeping. The "big stuff" is only as big as the artist who does it—a fact that is being

10 Pt Caledonia—letterspaced

All caps: The block of copy below, set in all caps, is quite hard to read. The use of all caps has a definite place in the designer's repertoire, but under most conditions does not make for easy reading.

AS AN ARTIST YOU HAVE PLENTY OF STIMULATING CHALLENGE FOR YOUR TALENT RIGHT WHERE YOU LIVE OR CLOSE BY. ART OF HIGH QUALITY AND NATIONAL SIGNIFICANCE IS BEING PRODUCED EVERYWHERE. THERE IS A JOB TO DO, AS WELL AS PLENTY TO LEARN AS AN ARTIST, CLOSE TO WHERE YOU LIVE – AND YOU CAN BE PROUD OF THE COMPANY YOU ARE KEEPING. THE "BIG STUFF" IS ONLY AS BIG AS THE ARTIST WHO DOES IT – A FACT THAT IS

10 Pt Caledonia—all caps

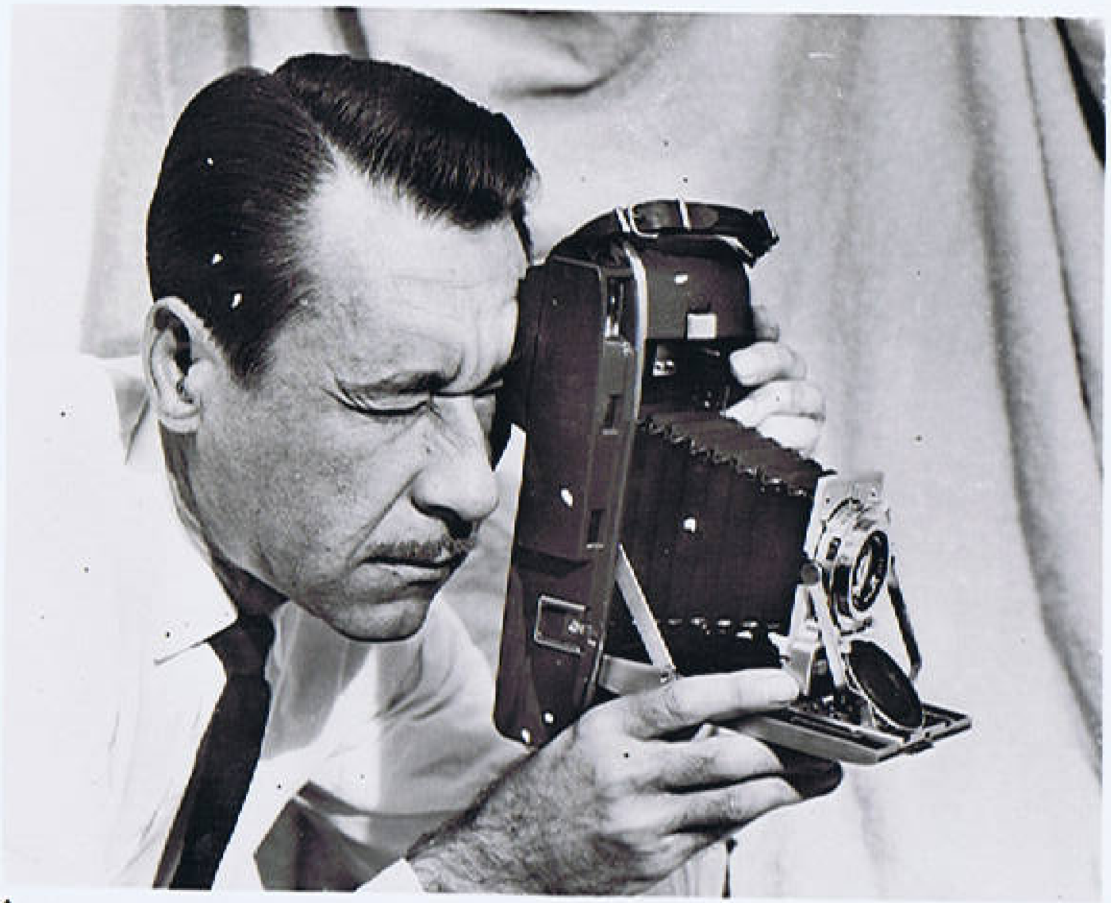
The maximum length of line: The first paragraph demonstrates a sensible length of line for good readability. Easy reading depends upon several factors — the size of the type, the amount of lead between lines, and the familiarity of the face. All must be taken into consideration. The lower paragraph, set 30 picas wide, is difficult to read — the eye has to travel too far from left to right and back to pick up the next line. The maximum length a line can be machine-set in most shops is 30 picas. Anything beyond that usually requires a certain amount of hand work and is much more costly.

As an artist you have plenty of stimulating challenge for your talent right where you live or close by. Art of high quality and national significance is being produced everywhere. There is a job to do, as well as plenty to learn as an artist, close to where you live

10 Pt Caledonia 1 Pt lead x 16 picas

As an artist you have plenty of stimulating challenge for your talent right where you live or close by. Art of high quality and national significance is being produced everywhere. There is a job to do, as well as plenty to learn as an artist, close to where you live – and you can be proud of the company you are keeping. The "big stuff" is only as big as the artist who does it – a fact that is being proved daily all over America where art is bought. Today the National Society of Art Directors has more than twenty-five member clubs in various sections of the United

8 Pt Caledonia set solid x 30 picas



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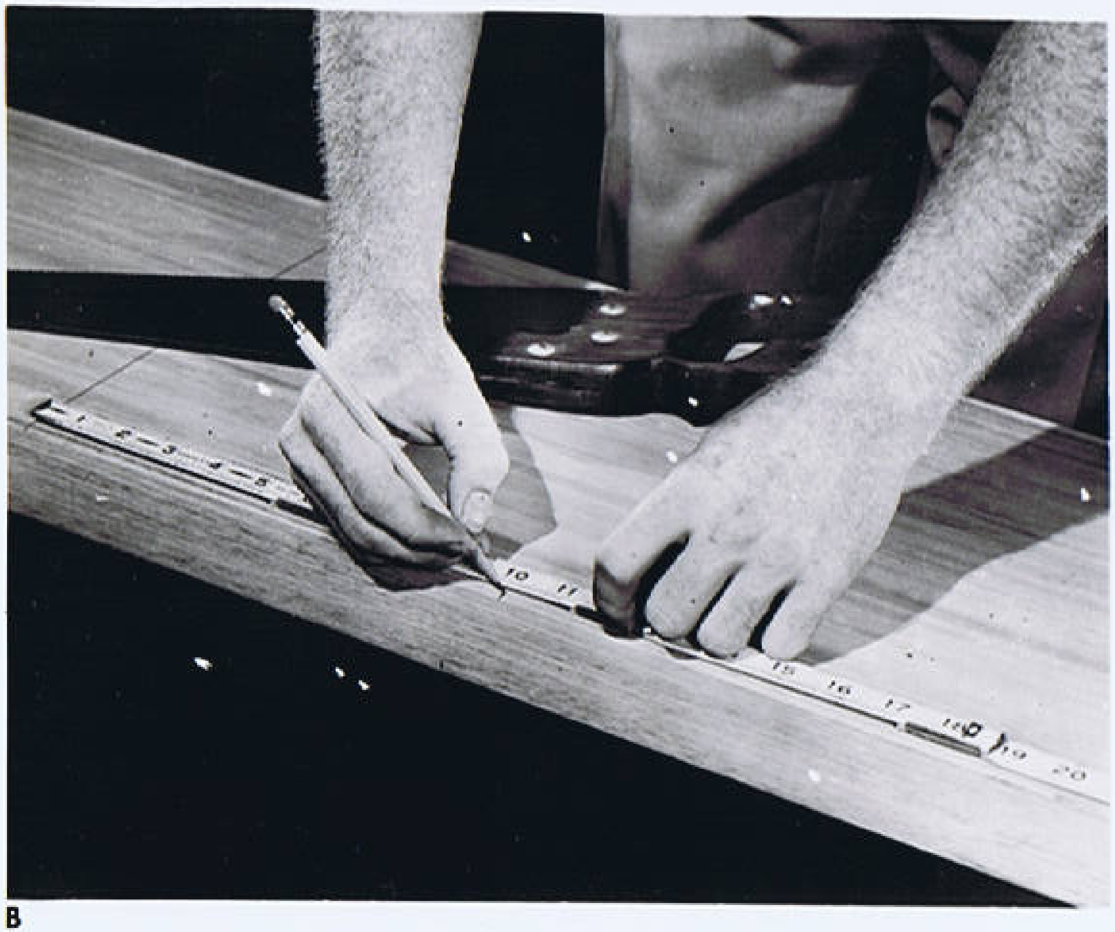
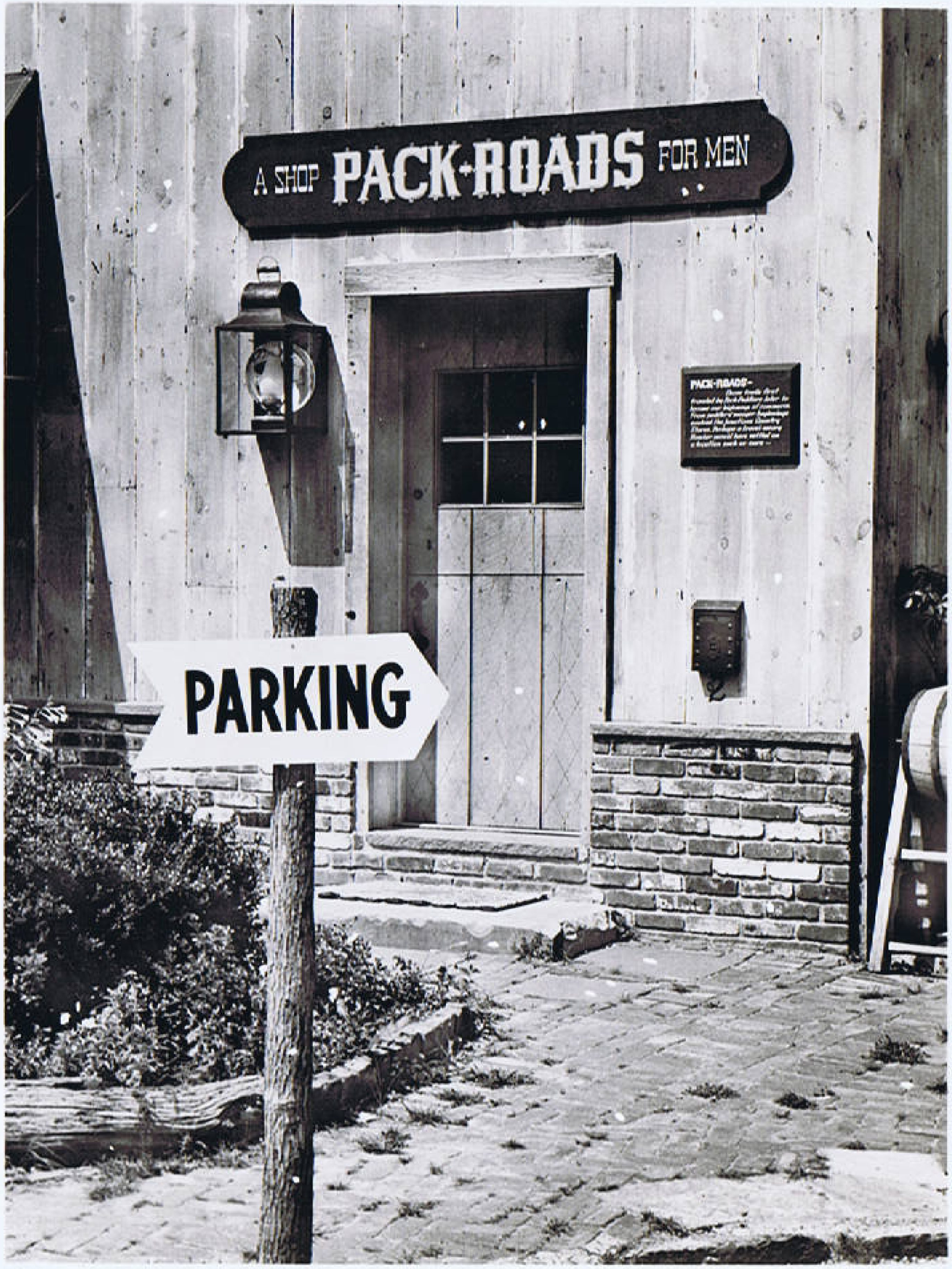


B


A SHOP PACK-ROADS FOR MEN
PARKING

C

Type Specimens — Times Roman

8
POINT
Set Solid

Had our modern student chanced upon the bench of a monastery he would discov
er it furnished with forms arranged in methodical order to seat a large number of
scribes. The size of the edition in those days depended solely upon the number of
copyists employed upon the work and these were limited to the number of desks w
hich the scriptorium could accommodate. With the scribes once seated their writin
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10
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POINT
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18
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Foundry*

HAD OUR MODERN STUDENT CHANCED UPON TH
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24
POINT
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*Foundry type is set by hand

FAMOUS ARTISTS COURSE
Student work
Lesson 21
Studio procedures

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

This lesson was planned to shorten your studio apprenticeship and help you start your art career more easily. If you were working in a studio, you would learn these procedures by doing them over and over again many times -- and the same holds true for learning them at home. It isn't enough simply to read this lesson -- you must practice doing these things until you feel comfortable doing them. Also, now is the time to develop habits of neatness and accuracy.

A large part of the work in this lesson deals with photographs. It's easy to find photos to practice on -- you probably have some duplicates in your own collection, or can obtain some from your local photographer or photoengraver.

In addition to materials you have used in other lessons, and what you will need for practice, you need the following for your assignment work for Lesson 21:

Mounting board or inexpensive illustration board -- 1 sheet, 10 x 12 inches; 2 sheets, 8 x 10 inches.

Mat board or illustration board -- 1 sheet, 10-1/2 x 9-1/2 inches.

Mat knife.

Zip-a-tone shading sheet or Craftint paper -- 1 piece about 8 x 11 inches (this allows room for practice). Study the demonstrations on pages 26 and 27 before you decide which method you wish to use. (See your catalog for a listing of materials.)

Rubber cement -- You can get this at a stationery, hardware, or art store. If you don't have a dispenser with a brush, get an inexpensive, 1-inch flat housepainter's brush. A rubber cement pickup is convenient, but you can make one as described on page 6, Lesson 21.

Drawing instruments -- A ruling pen is all you actually need for your assignment work. However, to become proficient in the use of other instruments, you should get a set (see your catalog).

T-square and triangles -- For professional work, steel ones are best, but for your assignment work you can use the ones you have.

Pica rule -- It is desirable to have one, but not a must, since the measurements called for are simple. Remember, there are 6 picas to the inch.

Follow these suggestions for study and practice before doing your assignments:

1. Practice using your ruling pen as described on page 4 until you feel thoroughly familiar with it.

2. Work with rubber cement -- particularly in dry mounting, following the procedure demonstrated on pages 8 and 9.

3. Study the section on cutting mats on pages 12 and 13. Use scrap pieces of mat or illustration board and your mat knife for practice cutting. Be careful of your fingers -- mat knives are sharp. If you don't have a steel straight-edge you may use your brass-edged ruler. It isn't necessary to buy gummed tape -- masking tape will do -- or you may prefer to use the dry-mount method described in step 15 on page 13.

4. Restudy page 15 on rescaling. You'll find it helpful to cut out some ads from a magazine and practice enlarging (and reducing) them by the diagonal-line method.

5. Review cropping as described on page 19. Make a pair of right angles from bond paper or white drawing paper and practice with them until you are thoroughly familiar with their use.

6. Using your opaque retouch grays as shown on pages 22 and 23, practice retouching photos.

7. Study masking and flapping as described on page 24. Then mask and flap some of the photos on which you practiced retouching. Also, study the do's and don'ts on page 25.

8. Reread the section on typography beginning on page 28 -- study particularly the step-by-step procedure on pages 31 through 33 on copy fitting.

9. Look through various magazines and note how type has been used successfully through proper choice of face, spacing, line length, etc. You'll see that some examples work better than others. Study them objectively and try to analyze why they are better.

(over, please)

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1. This is an exercise in preparing photographs for reproduction. Cut out the two smaller photographs from Plate 1. Dry-mount each one separately with rubber cement on an individual 8 x 10-inch piece of mounting or illustration board. Then cut out the large photo and mount it on a 10 x 12-inch board in the same manner.

Photo A. In this picture of a man taking a photograph you are to remove the background, leaving the man and camera. Remove any light or dark spots from the photo, following the procedure on pages 22 and 23. Then carefully silhouette the camera as demonstrated on page 18. To silhouette the man's head and hands, you might wish to refer to page 22, step 2. Don't forget the inside areas between his face and the camera and within the camera itself. Last, decide where you want the picture to be cropped -- it should be somewhere behind the man's head at the left and about at the third finger on his hand at the bottom. Indicate this as shown on page 19. Because it is silhouetted you won't need crop marks for the right side of your photo. The silhouetted picture will be printed 2-1/2 inches high -- from the top of the head to where you crop it at the bottom.

Photo B. This photo should show how to measure and mark a board to a ten-inch length before cutting it. The photo will be reproduced 4 x 3 inches so your cropping must be in that proportion. Also crop the picture so it tells the story -- don't crop away important information. You can make the story clearer with careful retouching to bring out the ruler -- the edge of the board -- the pencil and perhaps the saw. Don't forget to remove any undesirable spots.

Photo C. In this picture you are to remove the parking sign and post from in front of the entrance to a fashionable suburban men's shop. To do this, follow the procedure on pages 22 and 23, taking great care to match the different values and textures of the wood, bricks, stone, and foliage. Remove any spots -- then crop your photo for reduction to a 4-1/4 x 6-inch vertical proportion.

After your work is completed on the three photos, mask and flap them in the manner demonstrated on page 24, and mark them for size.

Mark the backs of these pieces -- ASSIGNMENTS 1A, 1B, and 1C.

ASSIGNMENT 2. Make a simple pen or brush and ink drawing using Craftint or Zip-a-tone screens, as shown on pages 26 and 27. Use photo A as the basis for your drawing. If you wish, you may place tracing paper over the photo and trace the essential shapes of the camera and man. Use your pencil very lightly -- don't press into the soft emulsion of the photo. You will probably wish to make refinements and proportional changes in the man's head due to photographic perspective, which makes the back of the head and the ear look too small.

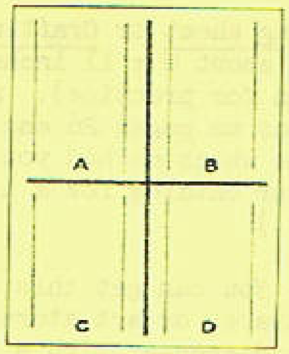
Remember -- keep your drawing simple -- black, white and one or two middle tones -- and don't use a screen on flesh areas. Make this a horizontal drawing 5-1/2 x 4 inches. With your ruling pen, draw a line around it about the width of a 1-point rule (see page 29).

When your drawing is finished, mat it with mat or illustration board in the manner shown on pages 12 and 13. Make this a "2 x 2-1/2 mat" as explained on page 12. Allow 1/2 inch of white space around your drawing; the opening in your mat should measure 6-1/2 x 5 inches. The outside should measure 10-1/2 x 9-1/2 inches.

Mark the back of this drawing -- ASSIGNMENT 2.

ASSIGNMENT 3. This is an assignment in copy fitting. Use the type specimens of Times Roman on Plate 2 and the typewritten manuscript on the yellow sheet, page 4.

On an 11 x 14-inch sheet of bond or visualizing paper, using a T-square and triangle, divide your sheet of paper into quarters with bold pencil lines. In the center of each quarter-section, draw two light vertical lines 18 picas apart. These will establish the width of your type columns. Label them A, B, C, and D as shown on the small diagram below.



Now, using the character-count method of copy fitting demonstrated on pages 31 through 33, cast the body text only of the typewritten manuscript on the yellow sheet, page 4. (Be sure to take an average count of several lines from the type specimen on Plate 2. In all type the count per line may vary slightly and an average is essential for a correct count.) Indicate the first four type sizes on Plate 2 as follows:

In Column A, rule the correct number of lines (as shown on page 30 of Lesson 17) that this manuscript copy would make if it were set solid (that is, with no leading) in 8-point Times Roman, u/lc (upper and lower case). Use pencil lines appropriate in weight for type of this size.

In Column B, indicate the number of lines and weight for 10-point u/lc with 2-point lead.

(Continued)

In Column C, use 12-point u/lc with 3-point lead.

In Column D, use 14-point u/lc with 4-point lead.

Under each column write the number of lines, type size and leading. (Remember that the leading will affect the depth of your copy block. For example, 10-point type with 2-point leading has the same number of lines per inch as 12-point type set solid. It would be marked 10/12.)

Mark this sheet -- ASSIGNMENT 3.

ASSIGNMENT 4. This is an assignment on how to mark instructions to the typographer or typesetter, similar to the example on page 33. Specimens of the type faces you will use are shown on Plate 2. Use the same yellow assignment sheet (page 4) that you used for Assignment 3, and in red pencil mark the manuscript as follows:

Headline: First two words in eighteen point Times Roman, upper and lower case; third word in twenty-four point Times Roman capitals with one point letterspacing.

Subhead: Fourteen point Times Roman, upper and lower case, on two lines, flush left, with four point lead between the lines.

Body text: Twelve point Times Roman, upper and lower case with a one em paragraph indentation on the first line. Indicate this copy to be set 26 picas wide, flush left and right.

When you have finished marking this sheet remove it from your textbook and send it in for correction.

Mark this sheet -- ASSIGNMENT 4.

In criticizing these assignments, your instructor will consider:

- --The accuracy of your scaling.
- --How well you have composed or cropped and silhouetted and retouched your photographs.
- --The neatness of your presentation.
- --How well you have handled your Craftint or Zip-a-tone.
- --The accuracy of your copy fitting and the clarity of your marking.
- --The over-all knowledge you show of the subjects.

Check
before mailing

IMPORTANT: Be sure to letter your name, address, and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number. For Assignments 1 and 2 do this lettering on the back of the boards.

Your lesson carton should contain:

Assignment 1 (A, B, and C)
Assignment 2
Assignment 3
Assignment 4
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.

Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Studio production

Lesson 22

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

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Printed in U.S.A.

When his work at the drawing board is completed, the artist often meets with the production man and the printer to discuss methods of reproduction that will achieve the best results. To be effective here, the artist must have a thorough knowledge of printing terms and production.

Studio production

As a commercial artist, you are judged on the quality of your work. However, your original work is seen by relatively few people – while it may be seen by millions after it is printed. In other words, your work is more widely judged after it is reproduced – and it is not really "finished" until it is in print. To achieve the best printed results, you need a thorough understanding of the various methods of reproduction so that you know which one to use for a particular job and how to prepare your work for that method. The more you know about studio production, the more valuable you will be to your employers – and the more money you will eventually earn for yourself.

In this lesson we will acquaint you with three of the most common methods of reproduction – letterpress, offset lithography, and silk screen – and how your art work should be prepared for each one. There is a fourth method called gravure, but since art is prepared for gravure much as it is for offset, we will confine our demonstrations to the first three.

Art work for reproduction is divided into two general types – "line" and "tonal." Line art is composed of lines and areas of a solid color – usually black – and white; a pen and ink drawing is a typical example. Tonal art contains not just black and white, but also various tones of gray such as you see in a photo.

Mechanicals

In Lesson 21 we demonstrated many of the things you will be doing in your first job in an art studio or agency. Several of the procedures you learned in that lesson will eventually be applied to the making of mechanicals or paste-ups. A mechanical is the guide from which a printing plate is made. The exact size, color, and position of every element that is to appear in the finished printed piece are precisely indicated on this mechanical. Anything pasted on a mechanical – usually type proofs for reproduction (repro proofs) and small line drawings or glossy stats of line art – is considered "copy" for reproduction, unless otherwise marked.

Tonal art, whether to be reproduced same size, enlarged, or reduced, is not pasted down on the mechanical, but sent along as a separate piece. It is shown on the mechanical by a photostat or a lucy drawing, which has only one purpose – to indicate to the printer the exact size of the tonal art and the position it is to occupy in the printed piece.

Although photostats are extremely helpful in making a mechanical, they are not available everywhere. In place of stats, a lucy drawing or an accurate sketch can serve just as well to indicate the size and position of the tonal art.

In the course of this lesson we will demonstrate how to prepare different kinds of mechanicals. Mechanicals, we have said, are a guide for the making of printing plates – and so printing plates are the next subject we must look into.

Plates

The preparation of printing plates varies considerably according to the method of reproduction to be used, but the general procedure – greatly simplified – goes something like this: (1) The camera stage: Here, all of the art work – line and tonal – is photographed onto negatives to the exact size marked on your art. (2) Stripping, or negative assembly: Now, using the mechanical as a guide, all of the negatives that have just been prepared in Step 1 are fitted or "stripped" together. (3) Opaquing: With a brush and opaque paint, the platemaker "opaques" (covers up) areas on the negative that should not appear on the finished plate. At this stage, in offset lithography, a blueprint or a brown proof called a vandyke is made from the negative for checking by the artist or production man. (4) Making the plate: The negative is placed on a sensitized metal plate and exposed to light. The plate is then developed. (5) Proving: Now a proof is pulled. This proving is usually omitted in offset, where a blueprint has already been seen and corrected. But for letterpress and silk screen, the artist or production man now marks this proof and returns it for correction and printing. Later in this lesson we will show you how the artist's procedure differs for each of the three printing processes, but for now let us see just what the processes are and how they work.

Letterpress

In the letterpress process line and tonal art are usually plated separately. These plates are etched deeply so that the surface that will print is raised. Type is often combined with these plates and both are "locked up" together into one "form" for printing. Printing ink is transferred from the raised surface of this form directly to paper. You are actually printing by letterpress every time you press a rubber stamp to an ink pad and then to paper.

Offset

In offset, the camera stage is almost identical with that of letterpress. After your work is photographed, everything is transferred to a thin metal plate – no actual type or plates have to be locked up together into a form, as they are in letterpress. Instead, all tonal and line elements, including repro proofs of the type, are photographed from the art and mechanical and combined on film, which is then exposed onto this single plate. Offset also differs from letterpress in that the inked impression is transferred or offset from the plate to a "rubber blanket" and then to the paper. The word "offset" derives from the process of offsetting the image from the plate to the rubber blanket before it contacts the paper. Except for the color lesson, the textbooks of your Course were reproduced by the offset process.

Silk screen

A mechanical for silk screen is prepared much the same as it would be for offset and the camera stage is also similar. Other than that, silk screen is quite different from the other processes in that paint is "squeegeed" or squeezed through a finely woven silk-screen stencil directly onto the paper or other printing surface. The paint is usually deposited in a much heavier layer than the ink in the other two processes. Silk screening can be done on curved surfaces and surfaces other than paper. Examples can be seen all around you on such objects as wood or metal signs, and glass or plastic bottles and fabrics.

The three major printing processes discussed in this lesson can be used to reproduce any kind of copy, whether line or tonal. Each process, however, produces a somewhat different effect on the printed page, and each has advantages and limitations. The decision of which process to use in a given situation is usually made by the production department.

The reproduction of art work is an intricate and involved study which can only be truly learned through experience. We suggest that you build upon the foundation you will acquire in this lesson by visiting print shops and engraving houses in your area. Talk with the men who will someday be your co-workers. You will usually find them eager to help anyone who shows a respect for their craft and seeks a better understanding of it.

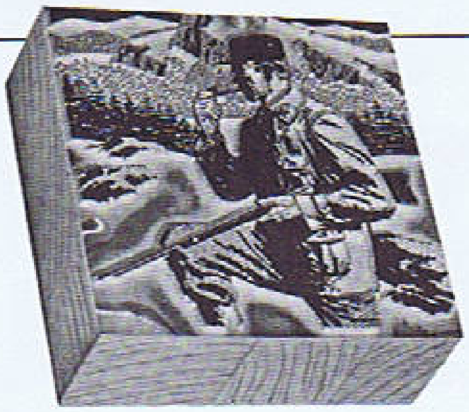
Line reproduction

The man who makes plates for letterpress printing is called a photoengraver, and his plates are called photoengravings or engravings. The simplest form of engraving is a line plate, or line cut, like the one shown at the right. Line plates are usually made of zinc and are "blocked" – that is, attached to a hardwood base – so that, when locked in a printing form, they will be exactly type high – 0.918 of an inch. Line cuts can be printed on almost any paper and are especially adaptable to coarse papers such as newsprint.

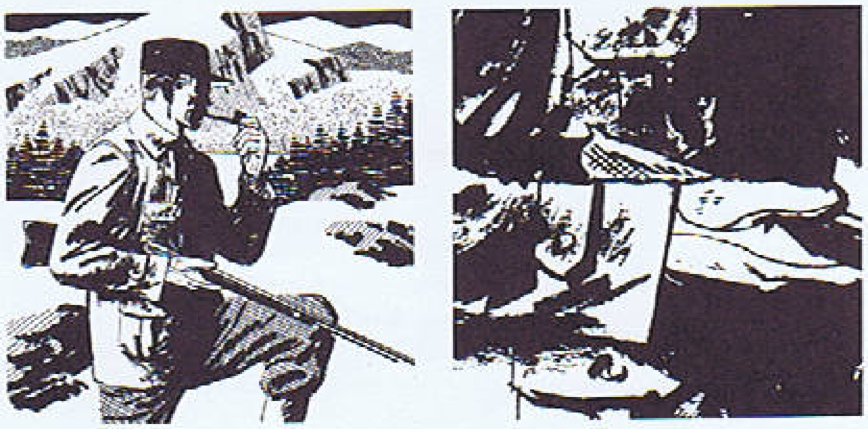
A line plate is made from art work composed entirely of lines and areas of a solid color (usually black) and white. It may contain crosshatching, stippling, dots, and solid black areas. This art is usually done in pen or brush and ink. Line copy often consists of reproduction proofs of type with ruled or decorative borders, typewriter type, charts, graphs, etc. Make sure that work which is to be reproduced in line contains no gray or tonal areas. Your drawing should be sharply black and white.

To make a line plate, the engraver follows the steps generally as outlined on the previous page. The negative he "shoots" is much like the one you would make with an ordinary camera. Remember, this is a negative; the areas in your drawing which were originally black are now clear in this negative, and all of the white areas are solid black. During the making of the plate, it is these clear portions of the negative which allow light to pass through and hit the sensitized metal. The exposed plate then goes through several processes, ending in one or more acid baths which "etch" or eat away the unexposed portions. When enough "bites" have been taken to make the design stand out in clear relief, any large blank areas are "routed out" or cut away.

Before blocking, the plate is proved and the proofs are given to the artist or production man for OK or corrections. While more corrections or changes can be made in an engraver's plate than in the other processes, a strong cautionary word for any process is: Make sure you begin with correct art work. It will always be the most satisfactory and least costly method of obtaining the results you want.



This is a line cut mounted type high (0.918 inch) on a hardwood block, ready for printing by letterpress.

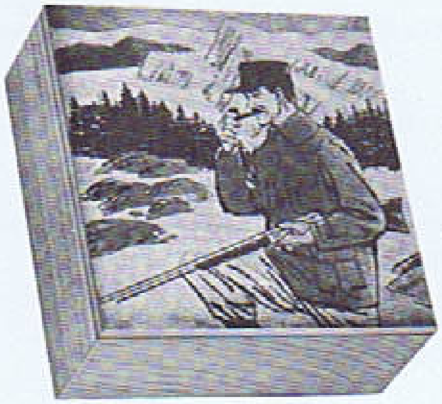


At the left is the line drawing from which the cut at the top was made. Although this picture was drawn with brush, pen, and ink on a textured paper, it creates a halftone effect by the use of crosshatched and stippled areas. At the right the enlarged area of this drawing shows clearly that the picture was executed entirely in line and areas of solid color to achieve this tonal effect.

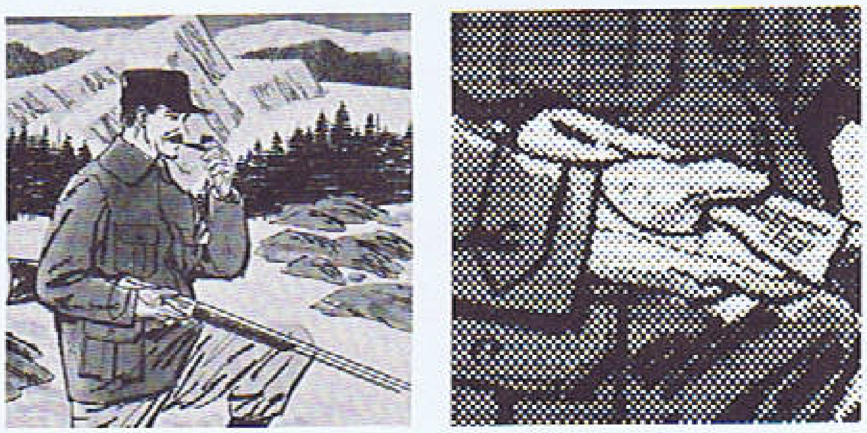
Halftone reproduction

Anything that the engraver cannot shoot as line must be shot in halftone. A halftone engraving is usually made of copper and can be used to reproduce virtually any tonal subject – a photograph, painting, or drawing.

The secret of the halftone process lies in photographing the material through a halftone screen – not unlike an ordinary window screen. The engraver's screen, however, consists of two plates of glass that are covered with very fine parallel lines. The two glass plates are cemented together with the lines in one plate crossing the lines in the other at right angles. The screen is placed in the engraver's camera directly in front of his film. Light strikes the screen first when the exposure is made, and the screen breaks the tonal image into thousands of very small dots on the negative film. Except for using a screen, the engraver goes through the same procedure in making a halftone plate as he does in making a line plate. In fact, the very small black dots on the finished halftone engraving create, in effect, a miniature line cut, as you can see in the enlarged section of the halftone at the far right. You can also see that where the drawing was light, black dots on the corresponding section of the plate are small. Where copy was dark, these dots are large. Our eye blends all these dots into tones which range from white through gray to black.



This is a halftone engraving made from a tonal drawing of the same subject as above. It has been blocked type high and is ready for printing by letterpress.



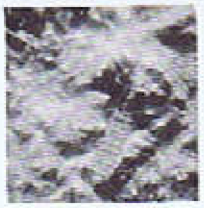
The halftone engraving was made from this tonal drawing done in wash. It is perfectly rectangular, and is called a "square halftone." Examine the enlarged section of this engraving (*right*), and you can see how a halftone achieves its tonal values through a variation of black dot sizes, which blend together to form the appearance of a continuous tone. Compare the enlarged section of the line cut with this enlargement – notice that the halftone is, in a sense, a refined line cut.

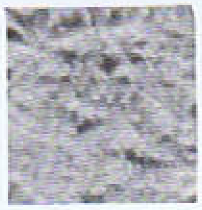
For commercial use, screens generally range from 50 lines per inch to more than 133. The choice of screen is usually determined by the kind of paper the job is to be printed on. A coarse, rough paper will usually dictate a coarse screen. A highly finished paper will usually require a fine screen. When ordering halftone engravings for letterpress, always consider the paper upon which the engraving is to be printed. The microscopic photographs of paper reproduced at the upper right will serve as a guide and help you to understand the need for carefully selecting the appropriate halftone screen.

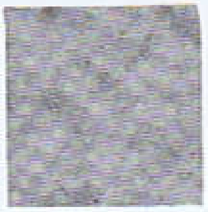
Line and halftone in offset printing

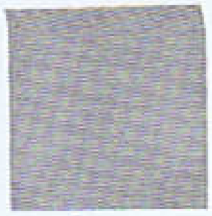
As we stated earlier, there is a great similarity between letterpress and offset in the camera stage. The major difference is that offset seldom uses screens coarser than 120-line and often goes as fine as 300, while in letterpress 65-line screens are used every day.

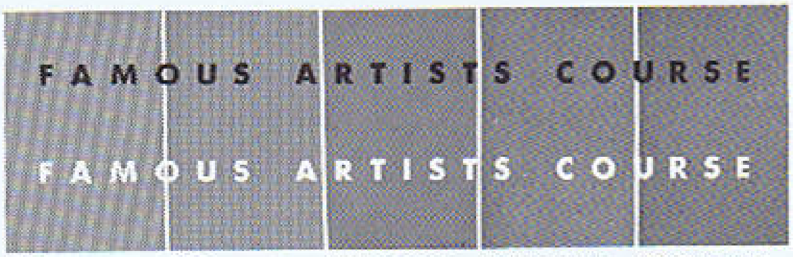
In offset, as in letterpress, the same separate treatment must be given to line and tonal copy, and the same names apply to the various types of tonal art when reproduced. The simplest kind of reproduction of tonal art is called a square halftone, and is illustrated at the lower left of the previous page. Occasionally you may desire an effect that cannot be achieved through the use of a simple square halftone — there are several other kinds of halftones to choose from. Illustrations of these various types for both processes are shown below. Study them carefully — they will give you a better understanding of studio production.


Newsprint
(soft, coarse)
50–65-line screen


Machine-finished
paper (hard, smooth)
85–100-line screen

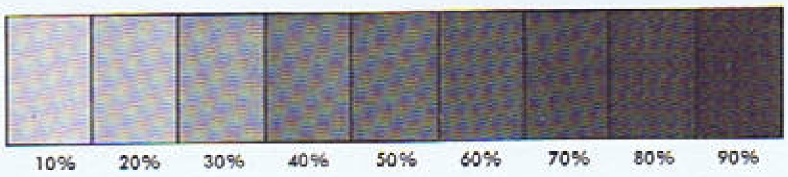

Dull coated paper
(low sheen)
100–120-line screen


Coated paper
(high sheen)
120–133-line screen



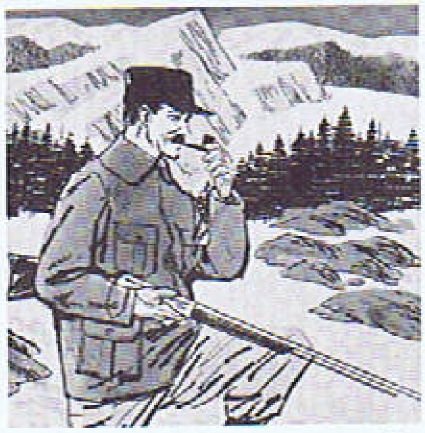
65-line screen 85-line screen 100-line screen 120-line screen 133-line screen

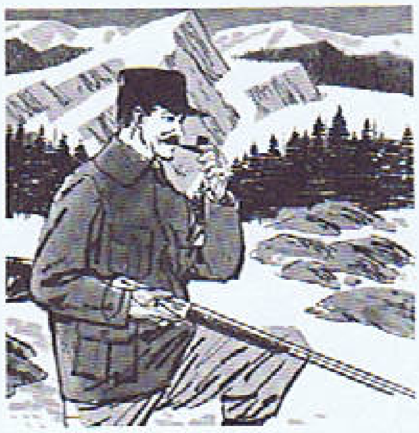
When selecting halftone screens, always consider the paper and the subject matter. Notice how type gets "chewed up" by the coarser screens.

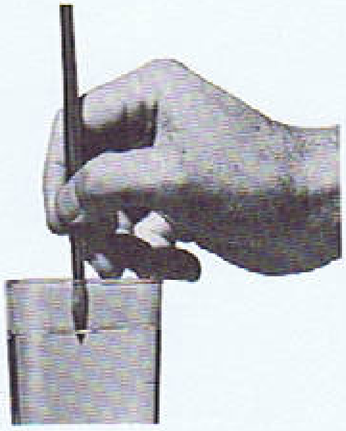


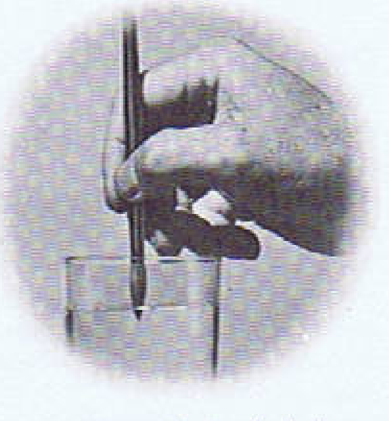
The engraver can supply halftone tint plates — from 50- to 133-line screen — to any desired tone value. These are usually specified by percentages and are used wherever you want a flat tone of gray or color, as shown in the two examples at the bottom left.

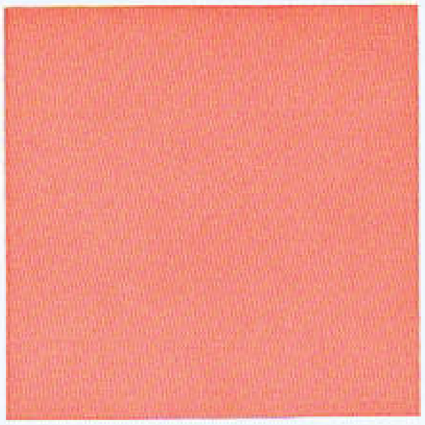
Examples of halftones

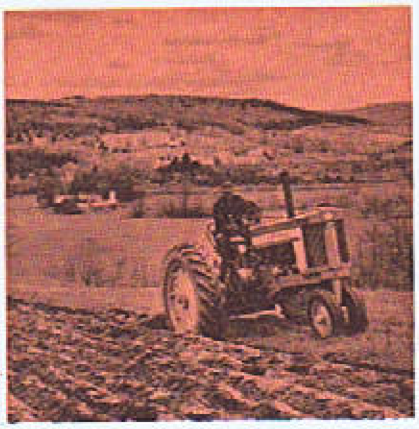

Line-halftone combination: This reproduction was made from the same tonal art used for the square halftone on page 4. One line negative is shot for the solid black ink lines — a separate halftone negative is shot for the tones of wash. These are then combined on one plate with no screen dot in the blacks.

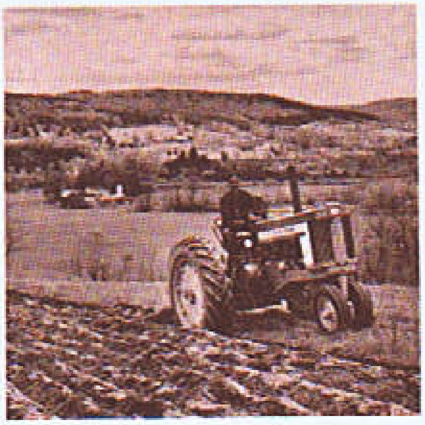

Drop-out halftone: Here the same art is reproduced as a drop-out or "highlight" halftone — without dots in the pure white areas. Note the added sparkle in this type of reproduction.

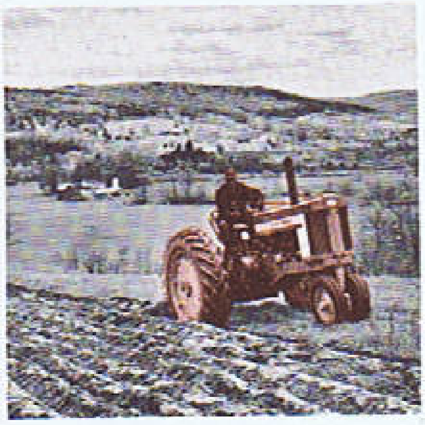

Silhouette halftone: This is used when you have a tonal subject with an irregular edge and you want to eliminate the background. How to silhouette a photograph was demonstrated in the previous lesson.


Vignette halftone: This is ordered when you have a tonal subject with an irregular outside edge that is to be faded gradually from tone to pure white.


Tint plate: When you are printing in black and one or more colors, you can select a tint plate to any desired percentage to print under your halftone. This is a 40 per cent color tint.


Halftone with tint plate: This is how a halftone appears when it is printed over a tint plate. It looks similar to a duograph.


Duograph or duotone: This results when two halftone plates are made from one tonal black and white; one halftone is printed in color, the other is printed over it in black.

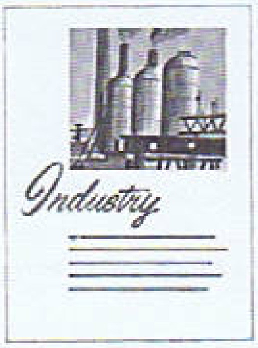

Spot duograph or spot duotone: This is the same as a full duograph except that it is usually employed to accentuate a particular area.

The three printing processes compared

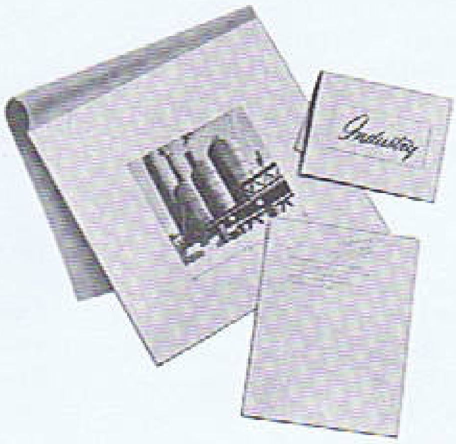
Here, in greatly simplified form, we demonstrate the basic steps in letterpress, offset lithography, and silk-screen printing. For each process we begin with the same simple layout and follow it through the various stages of production until it emerges as a printed piece. Note the differences and the similarities between the three processes – and you will have a better understanding of your role in preparing art for reproduction.

Letterpress

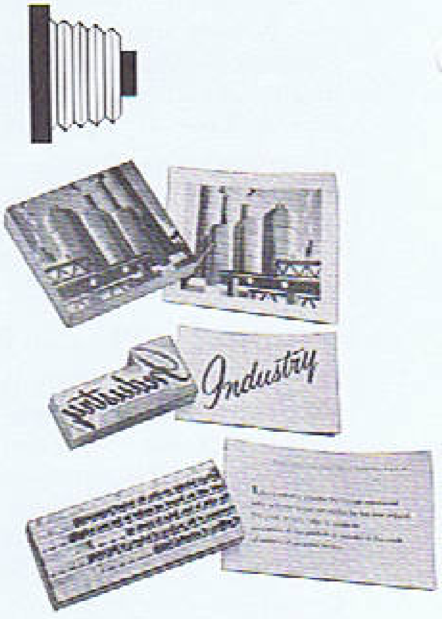
In letterpress a metal plate with a raised image is inked and pressed against paper – the principle is much the same as that of a rubber stamp and ink pad. The art work is sent to an engraver, who photographs it onto a plate. You must always specify a screen when ordering a halftone plate. Fine-screen halftones must be printed on glossy paper for good results. The plate is "backed up" or mounted on a wooden block.



1 This simple layout contains three elements: a tonal illustration, a hand-lettered headline, and body text.



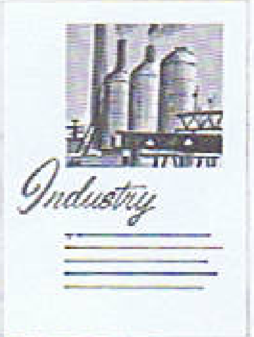
2 The finished art work for the tonal illustration and the hand-lettered headline is sent to the engraver, who makes the plates. Type is specified for the body text, which is sent in manuscript form to the typesetter.



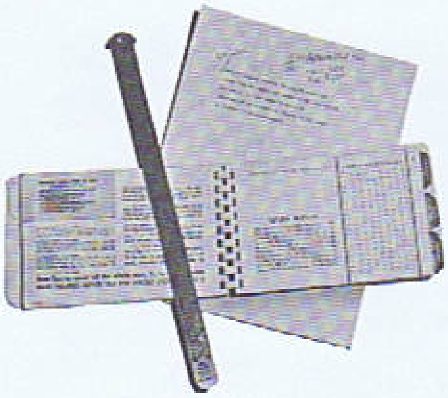
3 The engraver makes a square halftone plate of the tonal illustration and a line plate for the heading, and a proof of each is pulled. The typesetter sets type for the body text and pulls a galley proof.

Offset lithography

Offset plates are made by the offset printer. All art work – line and halftone – is sent directly to the printer for platemaking. Line art is simply included in position on the mechanical, along with reproduction proofs of the type, and both are photographed together. Halftones in offset print very well on almost any paper – even very rough-textured stock.



1 This layout contains the same elements as in our letterpress demonstration above.

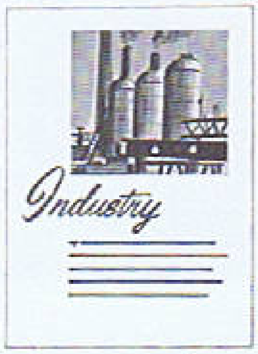


2 Type is specified for the body text and the manuscript is sent to the typographer for setting. After galley proofs have been read and corrected, repro proofs are ordered.

3 A mechanical is made. A photostat or lucy drawing of the tonal illustration, a photostat of the headline, and the repro proof of the body text are pasted in the position they will occupy in the printed piece.

Silk screen

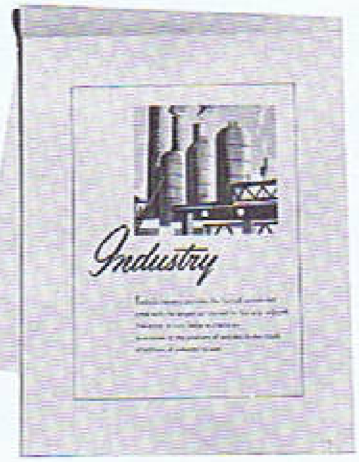
Silk screen is basically a highly developed stencil process best used for reproducing line work. It can reproduce halftone art also, although the quality of reproduction will rarely match that of letterpress or offset. Silk screen is more often used for art work which is too large to be economically printed by offset or letterpress, or when the length of the run would be too small for those processes. It is also ideally suited for printing on other than flat surfaces. The process described here is photo screen. For reproducing simple line copy, a silk screen stencil is often cut by hand.



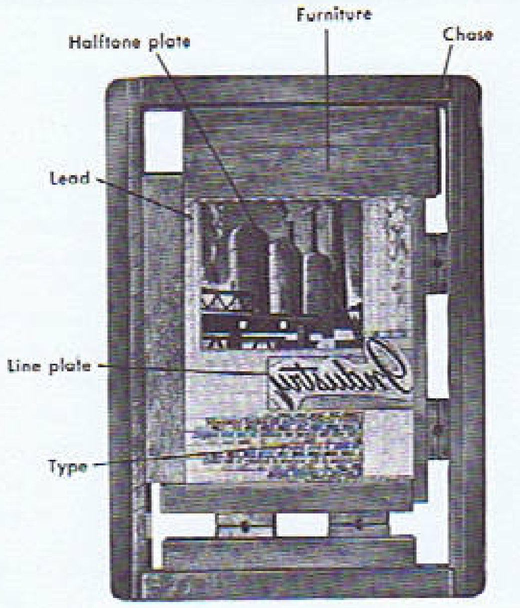
1 The layout contains the same elements as in our demonstrations of the other two printing processes.

2 Type is specified for the body text, which is sent to the typographer. After galley proofs have been corrected, a repro proof is ordered.

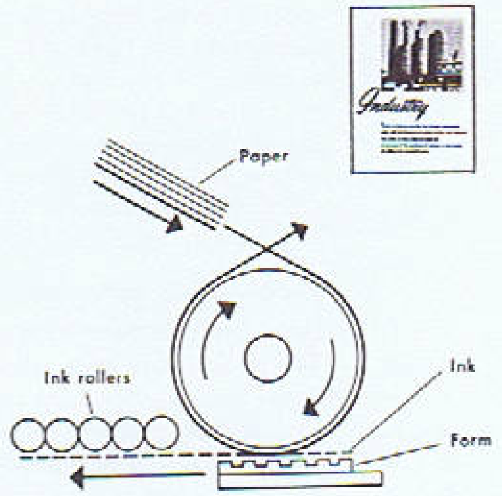
3 A mechanical is made just as it would be for offset, with all line art in position and halftone art indicated with a stat or lucy drawing and presented separately.



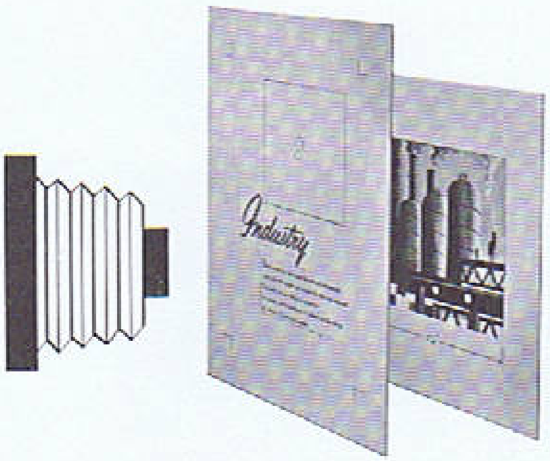
4 A mechanical or dummy is made by the artist to the exact size the printed piece will be. Here, proofs of all plates, line and halftone, and a galley proof of the type are cemented into their exact position as a guide to the printer.


Furniture
Halftone plate
Chase
Lead
Line plate
Type

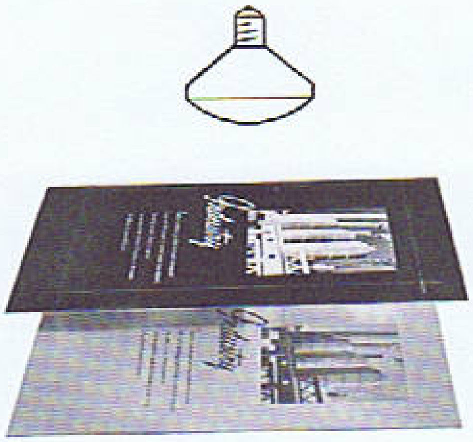
5 Following this dummy as a guide, the printer locks up the elements of the page (line and halftone plates and the type) in his "form" or "chase." The wood holding the elements in position in the form is called "furniture" in the trade.


Paper
Ink rollers
Ink
Form

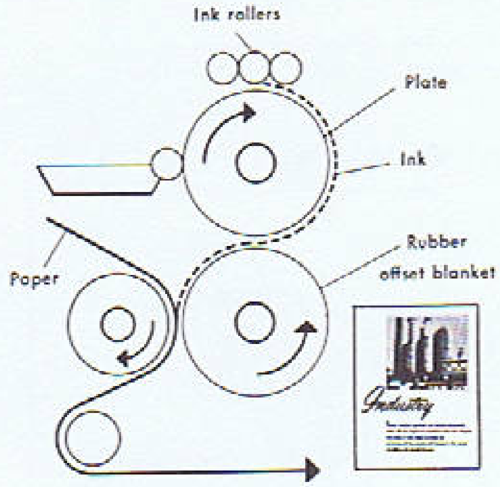
6 The form is placed on the press and the surface is inked. The paper and the inked form are then pressed together to obtain the printed image.



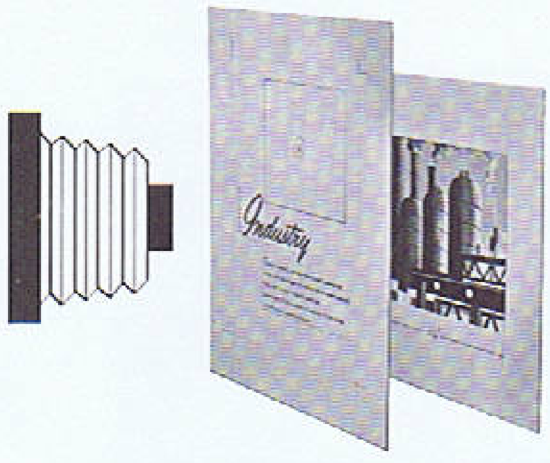
4 The mechanical and the separate art for the tonal illustration are sent to the offset printer. A negative is shot for the line elements of the mechanical (the type and hand-lettered headline) and a halftone negative is shot for the tonal illustration.



5 The line and halftone negatives are "stripped together" or combined to make one negative. This combined negative is placed over a sensitized plate and exposed to light. The plate is then developed.


Ink rollers
Plate
Ink
Rubber offset blanket
Paper

6 The plate is put on a cylinder and inked. The inked image is transferred (offset) to a rubber blanket which rolls against the plate, and the image is then transferred to the paper from the rubber blanket.



4 The mechanical is shot for line, and a halftone negative is made of the tonal illustration. These negatives are stripped together, and a positive is made which is transferred to a special photo screen film with a gelatinous surface.

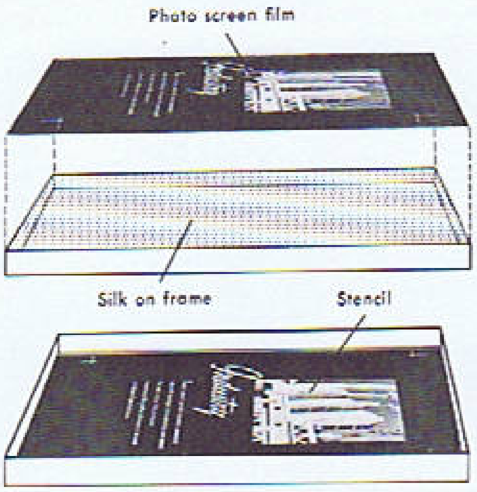
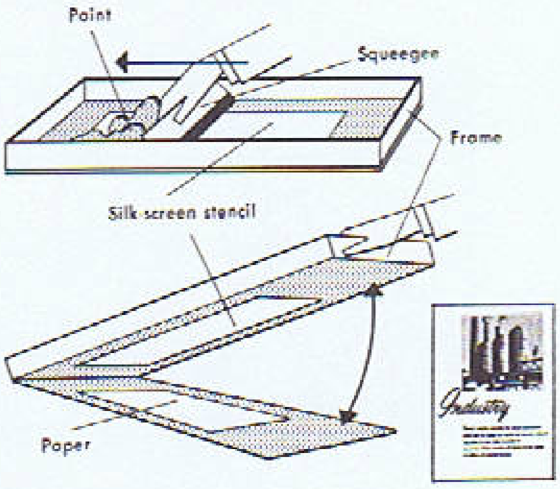


Photo screen film
Silk on frame
Stencil

5 A piece of silk with a fine mesh is stretched over a frame a little larger than the piece to be printed. The photo screen film is stuck directly onto this silk and the film portion is peeled off, leaving the gelatinous surface to form a stencil.


Paint
Squeegee
Frame
Silk-screen stencil
Paper

6 The silk-screen stencil is lowered against the printing paper, and paint is squeegeed through the fine silk onto the paper. The screen is lifted and the printed sheet removed.

Preparing art for reproduction

On this and the following pages we give you a guide to how mechanicals are prepared for one-color printing and for color separation in two-color printing. The first illustration in each sequence is the finished printed piece, while the numbered photographs to the right of it demonstrate how the art is prepared to obtain the effect shown in the printed piece. To get the most out of these pages, study them thoroughly until you understand the principles demonstrated. We have kept our examples simple so that you can relate your own art to them more easily – you will find them a valuable guide to the solution of many problems in preparing black and white and color-separated mechanicals.

Two-color preparation

Until now, we have been dealing with printing in one color. The methods are basically the same when a picture with two or more colors is printed. In every case, no matter how many colors a job is to be printed in, a separate plate must be made for each color and each color is printed separately.

Before he can make his plates the printer or platemaker must have a guide showing him where each color is to be printed. Preparing these guides is usually the job of the artist, and the work itself is called color separation. In its simplest form, it can be done on the basic mechanical. In other cases the areas of color may be outlined on a tissue overlay or these areas may actually be painted in with black ink on acetate or vellum overlays which are mounted on the basic mechanical and keyed to it. The black simply indicates where a particular color is to go – it does not mean that the area will be printed in black.

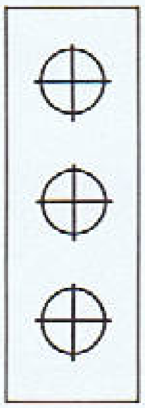
In the case of color photographs, paintings, or illustrations which contain colors that are blended together, the platemaker himself will do the color separation, photographing the art through different filters which separate the colors. In most other cases the separation should be done by the artist. Since he created the design and selected the colors, no one is better qualified. It is very important that this job be done well. If not, the artist could easily waste hundreds of dollars of his client's money on incorrect plates which must be made over.

Although there are many variations, the methods of preparing art for black and white and color reproduction that we show here and in the following section on the Bourges process are the safest and surest for producing quality work.

One thing is very important: Always be sure to key your overlay to your mechanical with register marks. These are a guide to the platemaker in making his negatives and plates; and in color printing will help assure that the individual color plates will match accurately and print in perfect register.

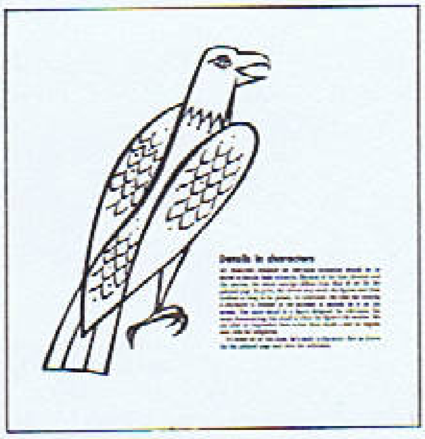
Key lines and holding lines. Another guide to the platemaker is a red "key" line. This is used to draw on the mechanical the outline of any art that is to be photographed separately and included on the negative. The platemaker knows that lines drawn in red indicate size and position only and are not to be printed. When a line is to be printed, or "held," it is drawn in black and is called a "holding" line.

Mechanicals are usually made on inexpensive smooth illustration board. It should be able to take ink without blurring. Remember, a lucy drawing or an accurate sketch can be used in place of stats to indicate size and position on a mechanical.

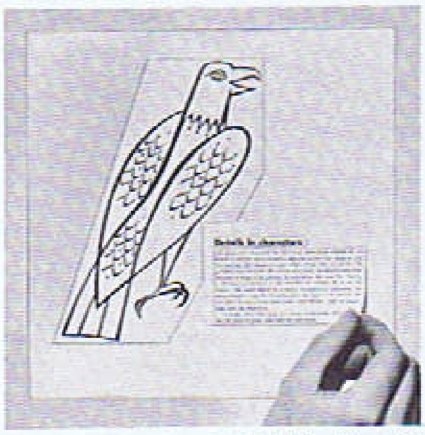


Adhesive-back register marks, printed on clear acetate, are accurate and easy to use.

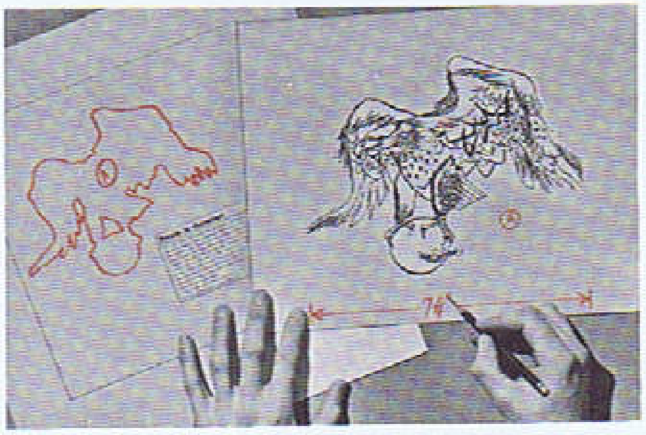
Examples in line



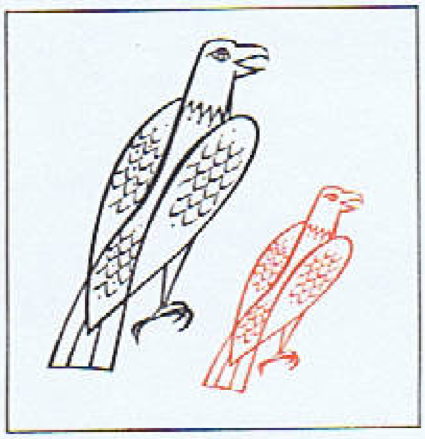
Line art and type: The art work contains no fine lines. Both art and type are printed in the same color.



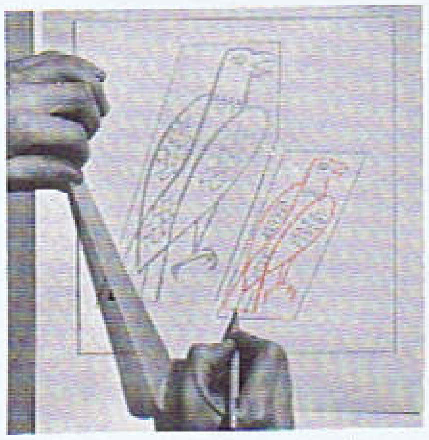
1 On the mechanical, rule the holding lines that form the box. Then cement in position a glossy photostat of the art reduced to the correct size, and a repro proof of the type. With simple line art work, the platemaker can make his plate from the stat itself. It is best to order glossy stats for reproduction.



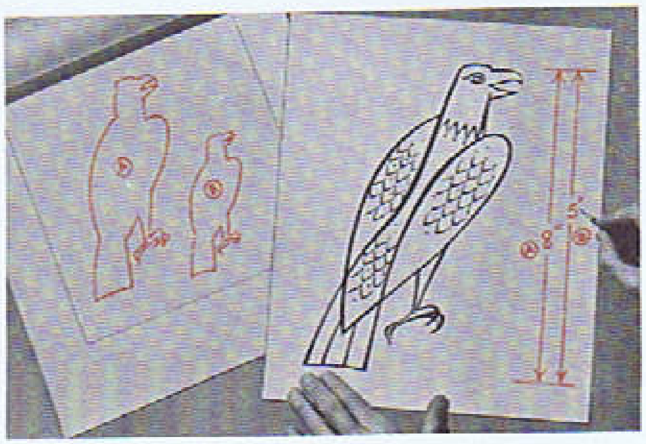
2 If the art work contains fine lines and has to be reduced (or if photostats are not available), let the platemaker make your reduction from the art. On the mechanical, rule the holding lines; then use a stat, or lucy the outlines of the art in red for size and position only. Mount the type proof in position. Mark the art work for size and key it to the mechanical with a circled letter, as shown in the illustration above.



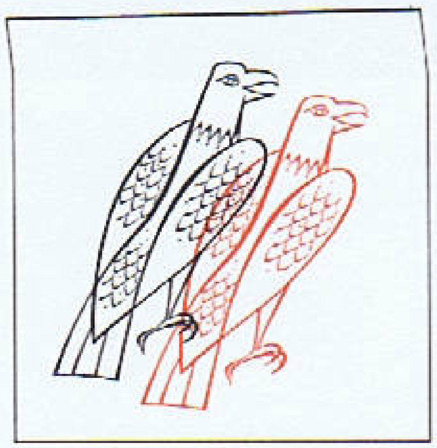
Two-color line art: The art work is bold, with no fine lines, and is printed in two colors.



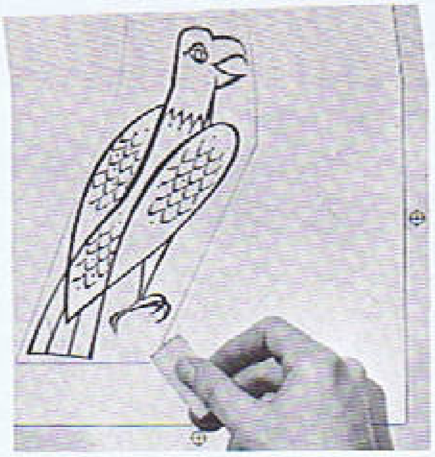
1 Rule the holding lines, then cement photostats of both pieces of art reduced to the required size, in position on the mechanical. On a tissue overlay, indicate the art that is to print in color with a pastel or pencil of that color.



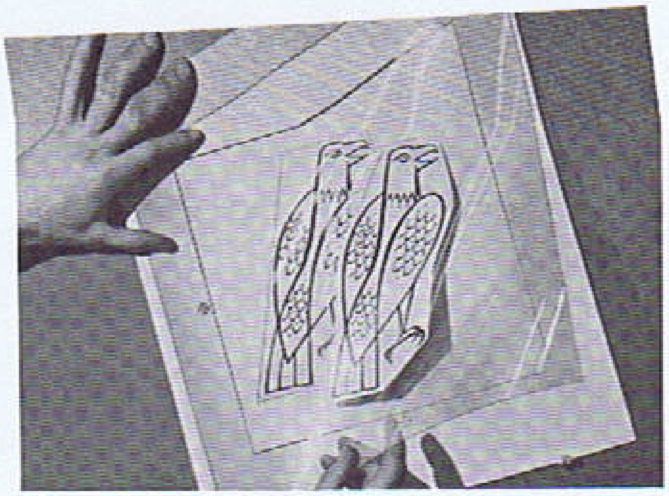
2 If stats of reproduction quality are not obtainable or if the art work contains lines that are too fine to photostat – indicate size and position on the mechanical with lucy outlines and key these to the original art. (Here, on the original art at right, the two lines and measurements indicate the reductions for eagles A and B, one drawing serving for both.) Holding lines are drawn on the mechanical. Indicate in color on a tissue overlay the eagle that will print in that color.



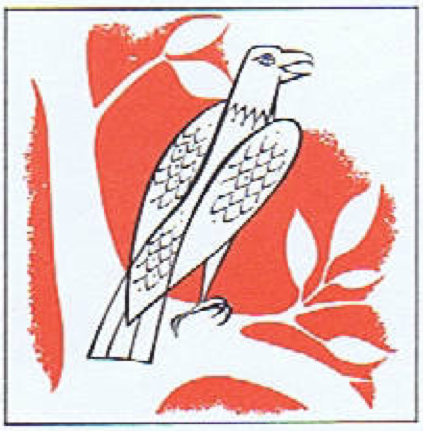
Two colors — loose register: Here one color prints over another — and register of the two colors is not essential.



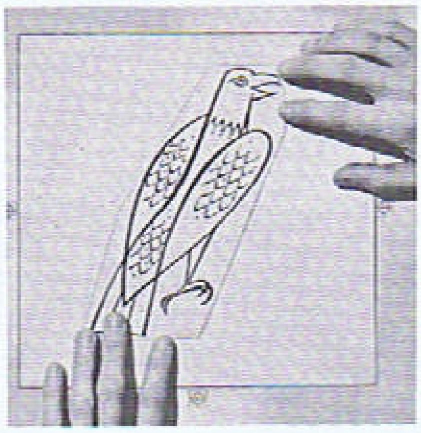
1 Rule holding lines and cement a stat of the black art in position on the mechanical. Then position register marks.



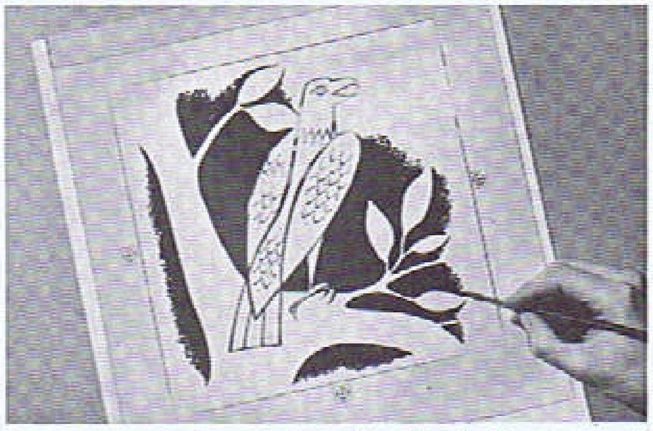
2 Tape an acetate overlay on top of the mechanical and place register marks on it keyed to the ones beneath. On this overlay, cement a stat of the art which is to appear in color. Over this, tape a tissue overlay, then trace in color pencil or pastel the part to be printed in that color.



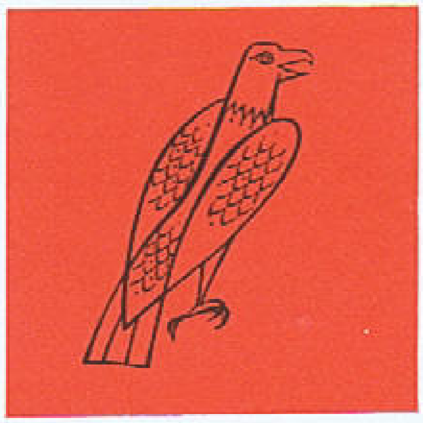
Two colors — tight register: Here the two colors must fit exactly.



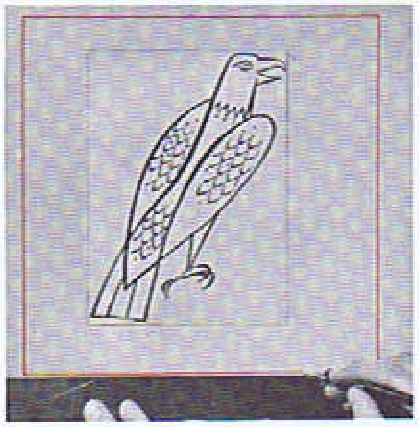
1 Rule the holding lines and cement in position a photostat of the art that is to appear in black. Then apply register marks.



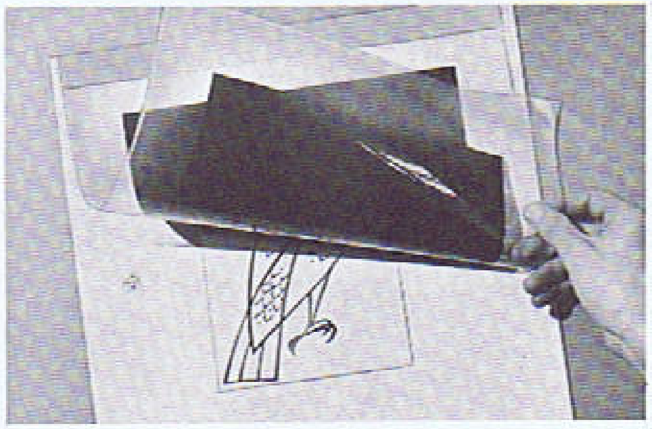
2 Tape an acetate overlay over the mechanical and add register marks. This is the overlay for color and is painted with black ink. Where this comes up to the art on the mechanical beneath, let the block on the acetate overlap the lines of the photostat a little to assure perfect register. Add a tissue overlay and indicate color separation. (Use a "treated" acetate for inking, and keep it free of fingerprints or ink will skip.)



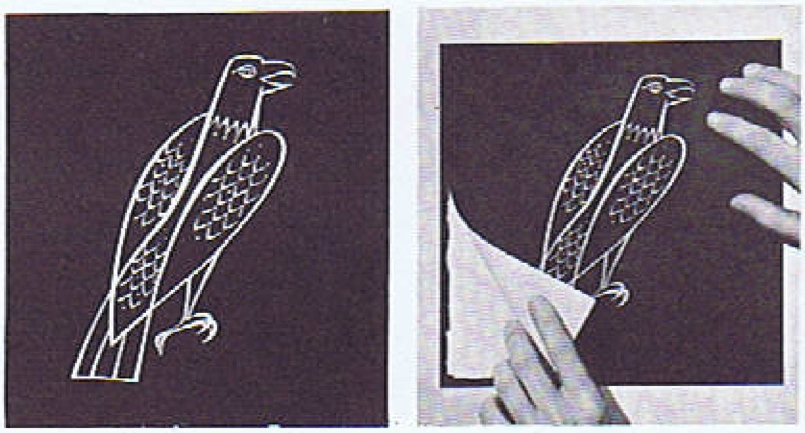
Two colors — line overprint: Here black overprints — that is, prints on top of — a color.



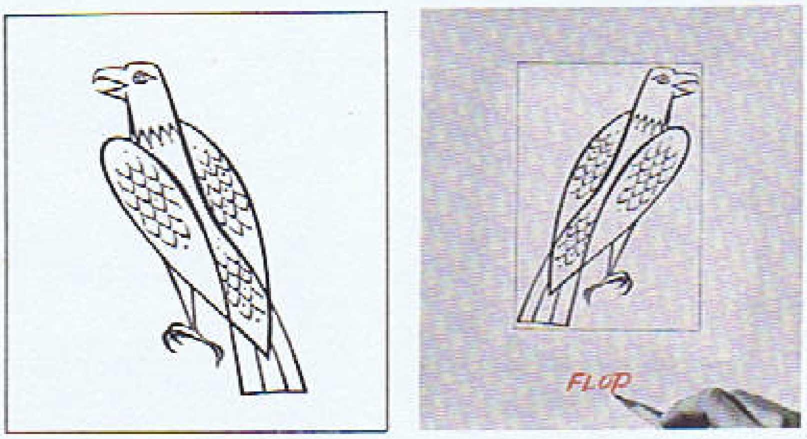
1 Rule a red key line on the mechanical and cement a stat of the art in position. On a tissue overlay, instruct the platemaker to print the area within the key line in solid color.



2 Another way is to cement a stat of the art in position on the mechanical and add register marks. Tape and key an acetate overlay on this. Cut a piece of flat black paper to the exact size of the color area, and cement this in position on the overlay. In the final step you will add a tissue overlay to indicate color separation.

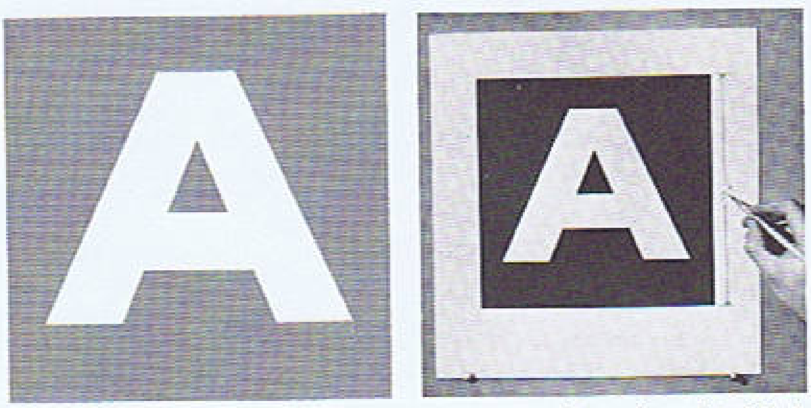


Reverse line: Here the image appears pure white against a solid black (or color) background. Rule the black holding lines, then paint the lines a little wider with brush and ink, as has been done at the right. Get a negative stat and trim it to fit these holding lines with a slight overlap. Paint the edges of the stat black and cement it in position.

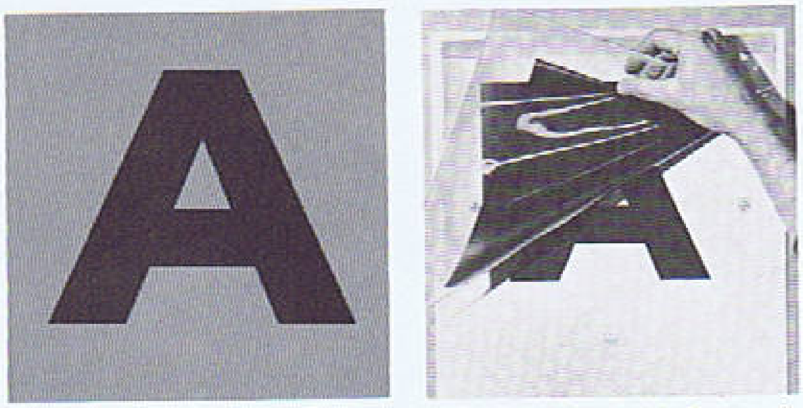


Flop: Here the art has been flopped — or turned from right to left. You can order a stat flopped and cement it in position on your mechanical, or indicate the new position with a red key line on your mechanical and instruct the platemaker to flop the art as shown.

Tint examples

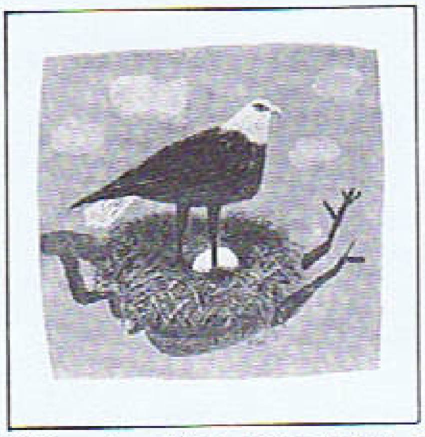


Reverse in a tint: When a piece of art is to appear pure white against a tint of black or color, prepare your art as you would for an ordinary reverse by using a reverse photostat. On a tissue overlay, specify the size and a percentage screen tint for the background *(right)*. The tint shown is 40 per cent.

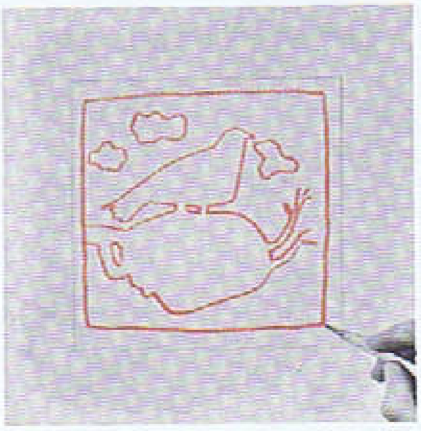


Line surprint: When a piece of art is to surprint — that is, print in solid color on a tint of its own color — cement the art on the mechanical and add register marks. Tape and key an acetate overlay on this. Cut a piece of flat black paper to the exact size of your tint area and cement it in position on the acetate. On a tissue overlay, mark the background to the desired value by specifying what per cent tint you want.

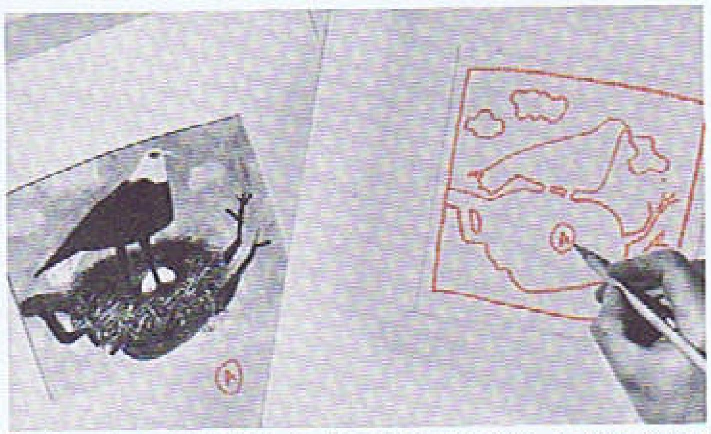
Halftone examples



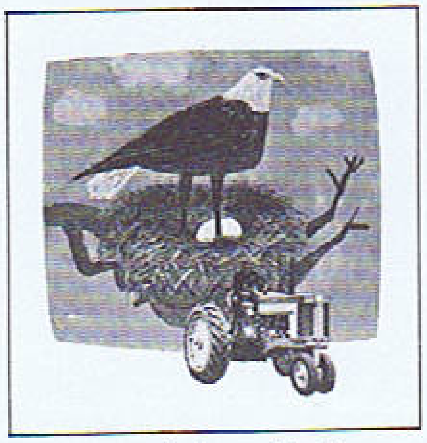
Halftone in position: Here a halftone is printed in a certain size and position within a ruled box.



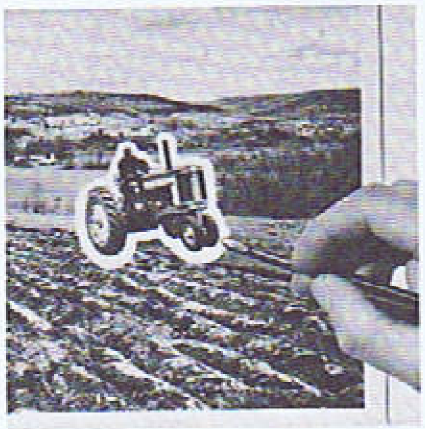
1 First, rule a black holding line. Then, with a red pencil, lucy the outline of the halftone in position on the mechanical.



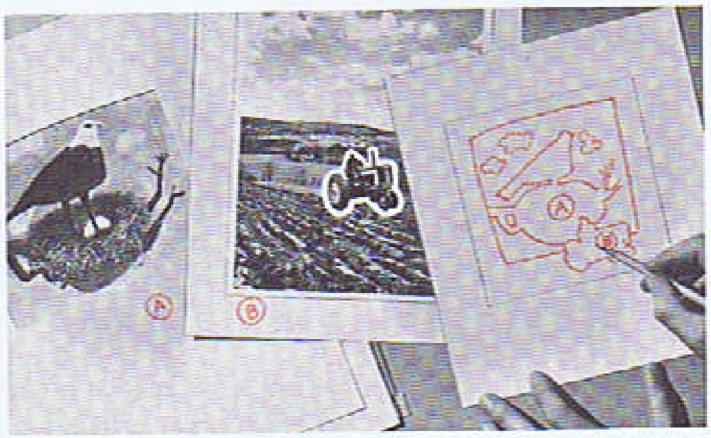
2 Key the outline to the finished art with an identifying letter, as shown. Instead of a lucy drawing, you can use a photostat to indicate the size and position. If you do, be sure to key it to the original and draw an X through the stat so the platemaker will not think it is finished art.



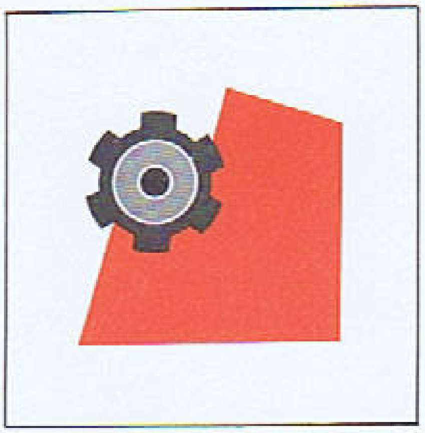
Combining two halftones: This is the procedure to follow when you want the platemaker to combine two halftones. In this example, one is a painting, the other a photograph of irregular shape.



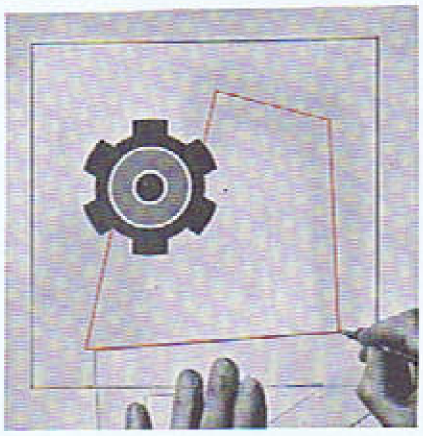
1 First, silhouette the object in the photograph. To make sure any very light edges won't get lost, darken them with retouch grays.



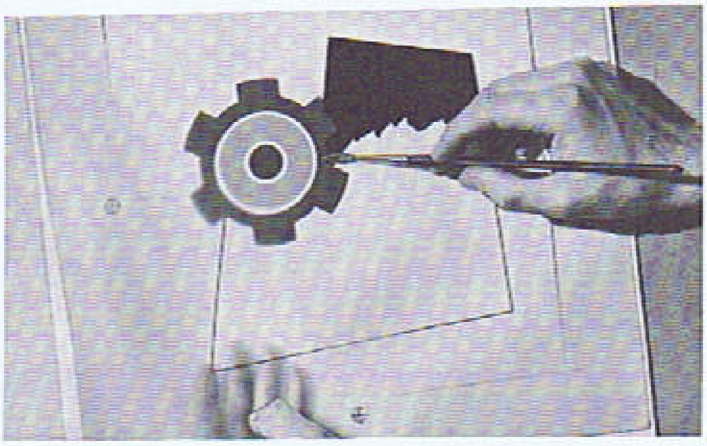
2 Rule a black holding line on the mechanical. Then, using a red pencil, lucy the outlines of both halftones in the exact position and size in which you want them to appear, indicating which is to overlap. Key the art to the mechanical.



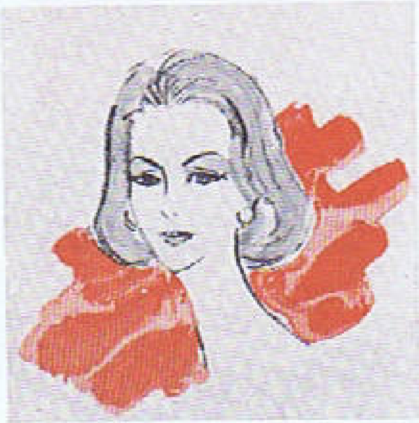
Black halftone with tight color register: Here you have a tonal drawing with a second color fitting in exact register to it.



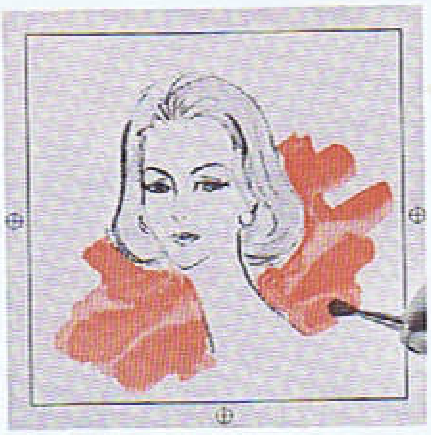
1 Rule a holding line and cement a stat of the tonal art — or lucy in the outline in red — for size and position on your mechanical. Then rule a red key line as shown, to indicate the exact size and position of your color area. On a tissue overlay, indicate color separation.



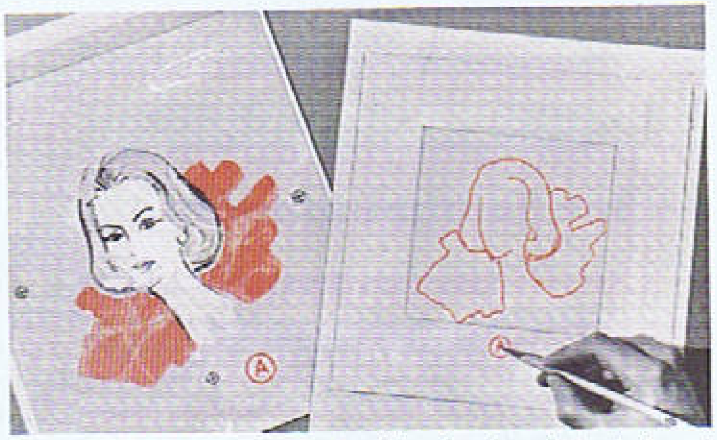
2 A second way: Put a stat of the tonal art for size and position on the mechanical. Then tape and key an acetate overlay on this. Paint the area that is to appear in color on this overlay in black ink, letting it generously overlap the tonal art. On a tissue overlay, indicate color separation, and instruct the platemaker to register the two colors. On a tight fit of two colors, the platemaker can always make a more accurate register than the artist.



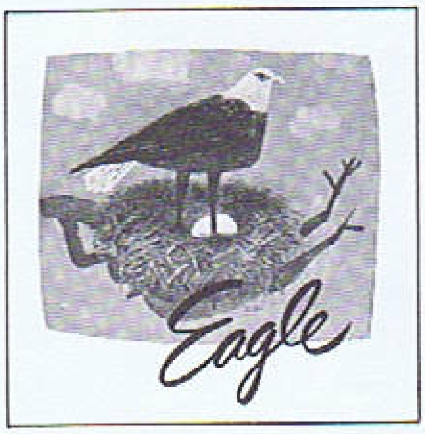
Black halftone with loose register of color: Here the second color is used in a very loose treatment, which creates no register problem.



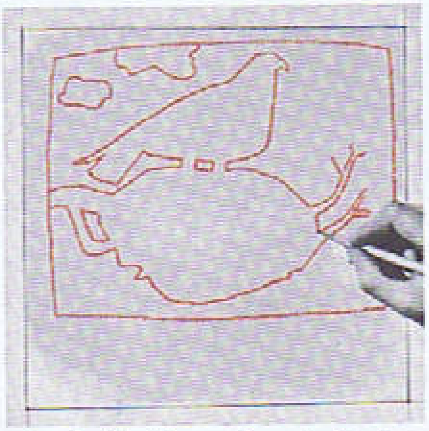
1 Tape and key an acetate overlay on the finished art. Using a brush with black ink or wash, paint in the area for your second color on this overlay.



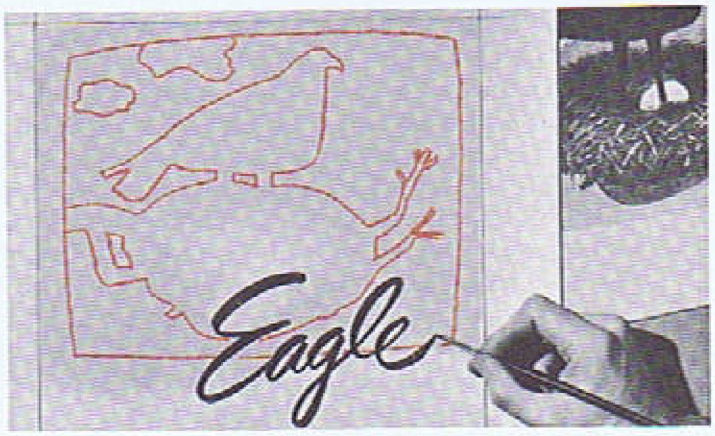
2 Rule a holding line on the mechanical and then, in red pencil, lucy in the outline of the art, indicating size and position of the art for both colors. Key this to your finished art. On a tissue overlay, indicate color separation.



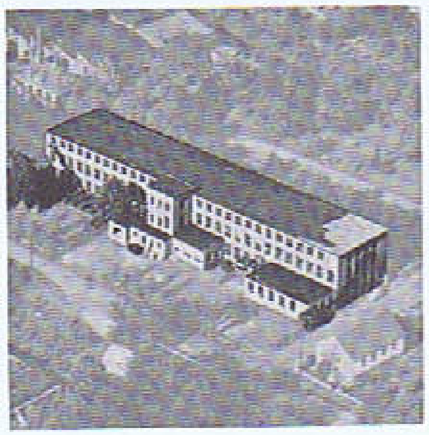
Combining line and halftone: Here line art of one color (the word "eagle") is surprinted over a halftone of the same color.



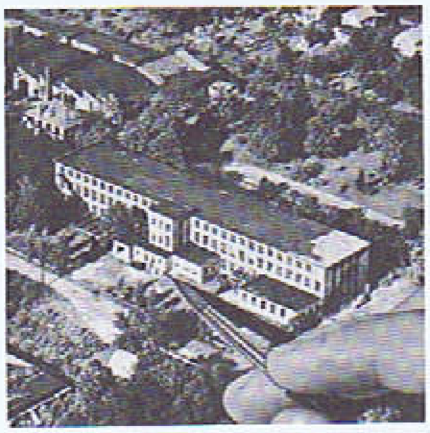
1 Rule a holding line on the mechanical. Then, using a red pencil, lucy an outline of the tonal art to indicate size and position.



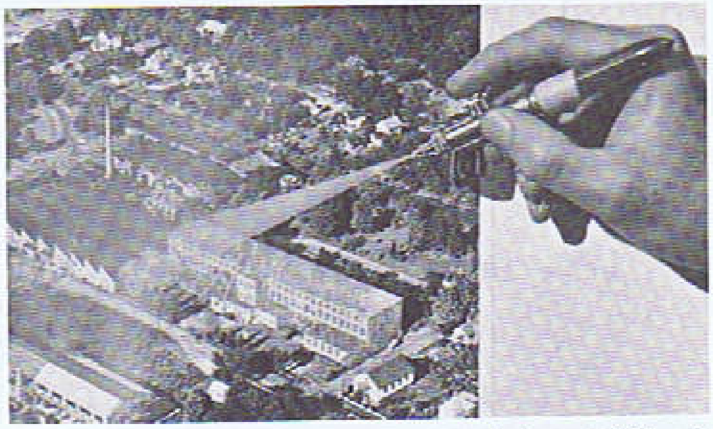
2 Now draw or cement your line art in position on the mechanical. Use opaque white to paint a break between the red key lines and your black line art. Use a tissue overlay for instructions to the platemaker.



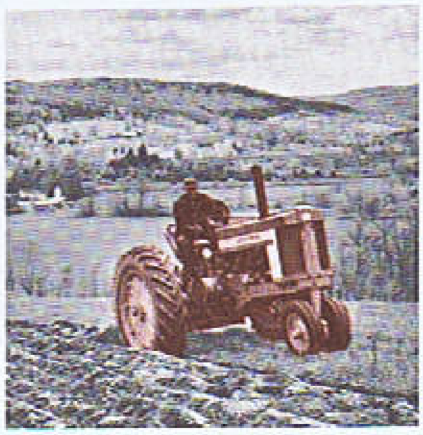
Ghosting: This is used to emphasize a certain section of a photograph, and can easily be done in two ways, which we demonstrate.



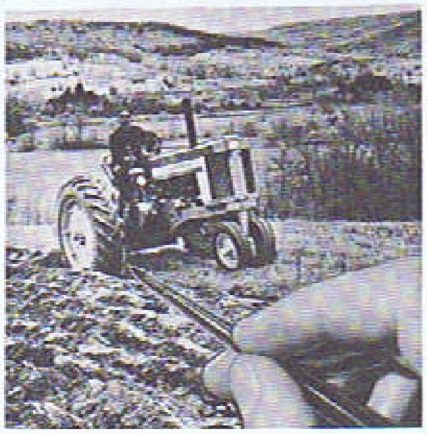
1 First, using retouch grays, separate the subject from the background by painting out objects that overlap both.



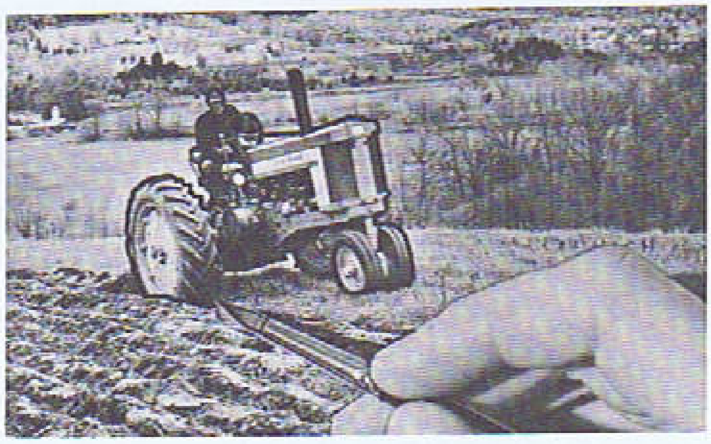
2 You can now: (1) frisket the subject and spray the background lightly with opaque white in an airbrush; or (2) use a grey Bourges sheet.



Spot duotone: This is occasionally used in two-color jobs to emphasize a certain section of a photograph.



1 With retouch grays, remove elements overlapping the section to be emphasized, making the outline as clean as possible. Then lighten areas where you want strong color.



2 On an acetate overlay taped over your photograph, use black ink in a pen or brush to outline exactly the area that you want to appear in color. Special instructions can also be written on this overlay — for instance, if one area should receive more color than another. The rest is up to the platemaker.

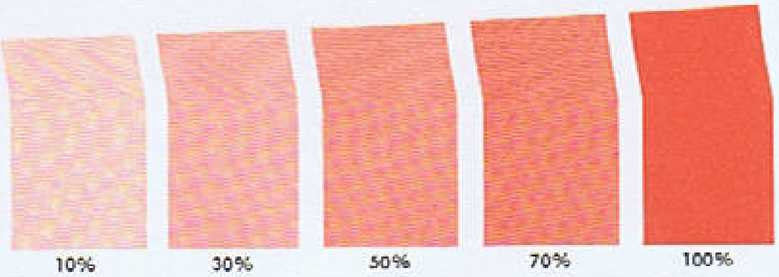
These pages describing the Bourges process of color separation were prepared with the help and co-operation of Jean Bourges, President of the Bourges Color Corporation.

The Bourges process

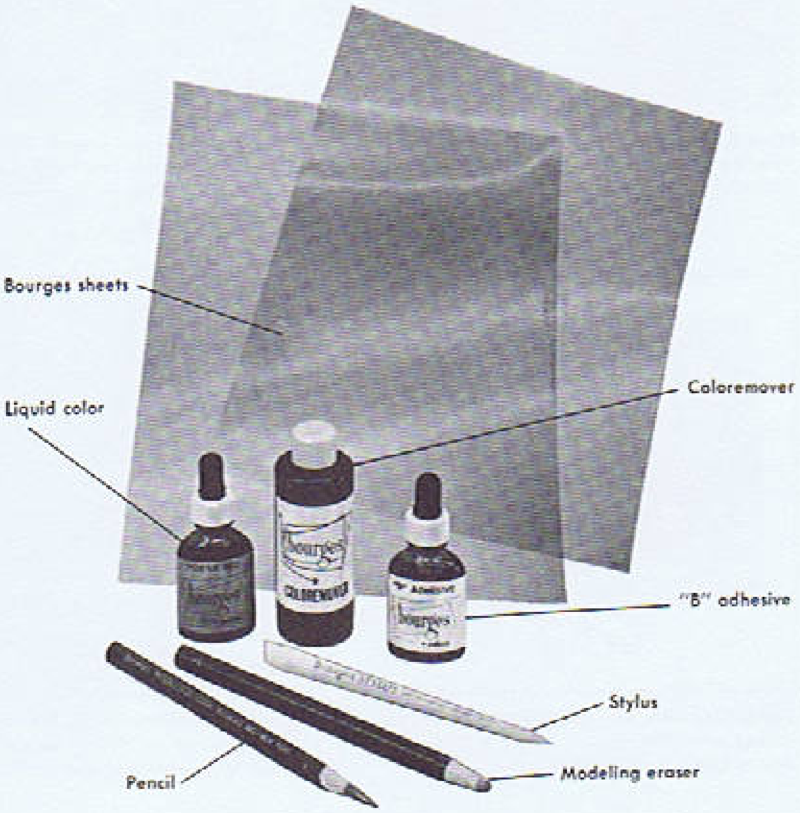
Here, and on the pages that follow, we demonstrate the Bourges process of color separation. For the purpose of clarity we present this in two sections – line separation and halftone separation. We will also explain how to handle tint copy and, finally, show how one drawing can be treated in six different ways to create different effects.

The Bourges process is based on the use of transparent color sheets which are matched to standard printing inks. They offer the commercial artist a simple way to create two-color or multicolor separation using these sheets as overlays. There are two types available: overlay sheets and adhesive sheets. The adhesive sheets are used primarily for indicating color on layouts, while the overlay sheets are used for the most part in color separation. Both types of sheets have a unique surface which can be worked on by the artist, removing or adding color as he finds necessary. The only materials you need, in addition to the Bourges sheets and a brush, are some cotton, a stylus, and liquid "coloremover," which are used for removing the color coating for both line and halftone separation; liquid colors and pencils for adding color, modeling, and tonal gradations on halftone art; "B" adhesive, which is added to liquid color when it is diluted to restore its adhesive quality; and the modeling eraser, which is used mainly for softening hard edges and creating textural effects.

The Bourges process can also be used to produce the same results shown in several of the demonstrations in the previous four pages, such as two-color tight register, two-color overprint, line surprint and others.



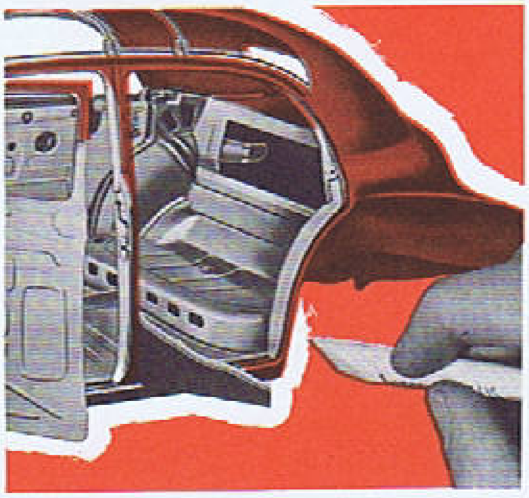
Bourges sheets are based on standard printing-ink colors: process red, blue, and yellow – and poster red, blue, yellow, orange, green, brown, also black, white, and grey. These colors come in five different values which correspond to the platemaker's screen-tint values shown above. There is also a clear acetate sheet called Kleerkote on which you can work with ink, liquid color, or paint.



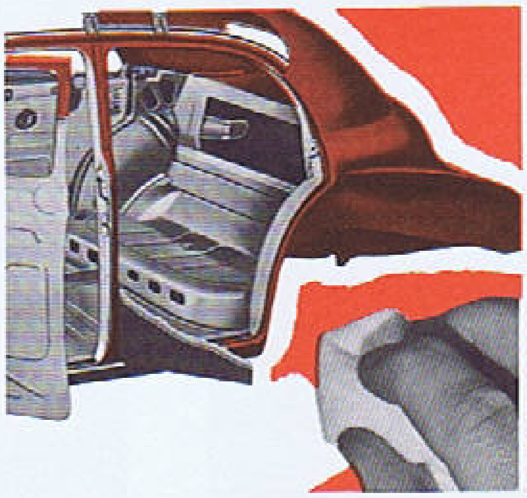
These are the basic tools and materials necessary when using the Bourges process.

Line separation

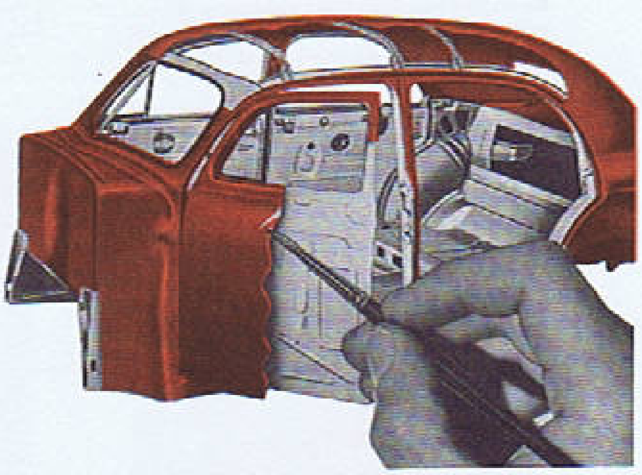
For line color separation you use the 50, 70, or 100 per cent color overlay sheet of any color. For our demonstration we will use a 100 per cent value of red, but we could have used any other color 50 per cent or stronger. Begin by attaching the long edge of the overlay sheet to your illustration with masking tape. Then, with register marks, key your overlay to the illustration and you are ready to go to work.



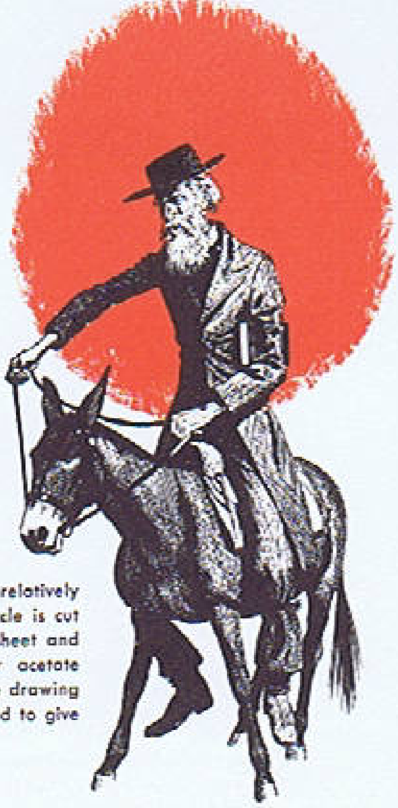
1 Here color is to be used over most of the outside of the car body. The first step is to remove unwanted color around the edges and from the inside areas by scraping it off with the stylus to establish an outline and high lights. You will notice the overlay is transparent – you can see the black and white illustration underneath.



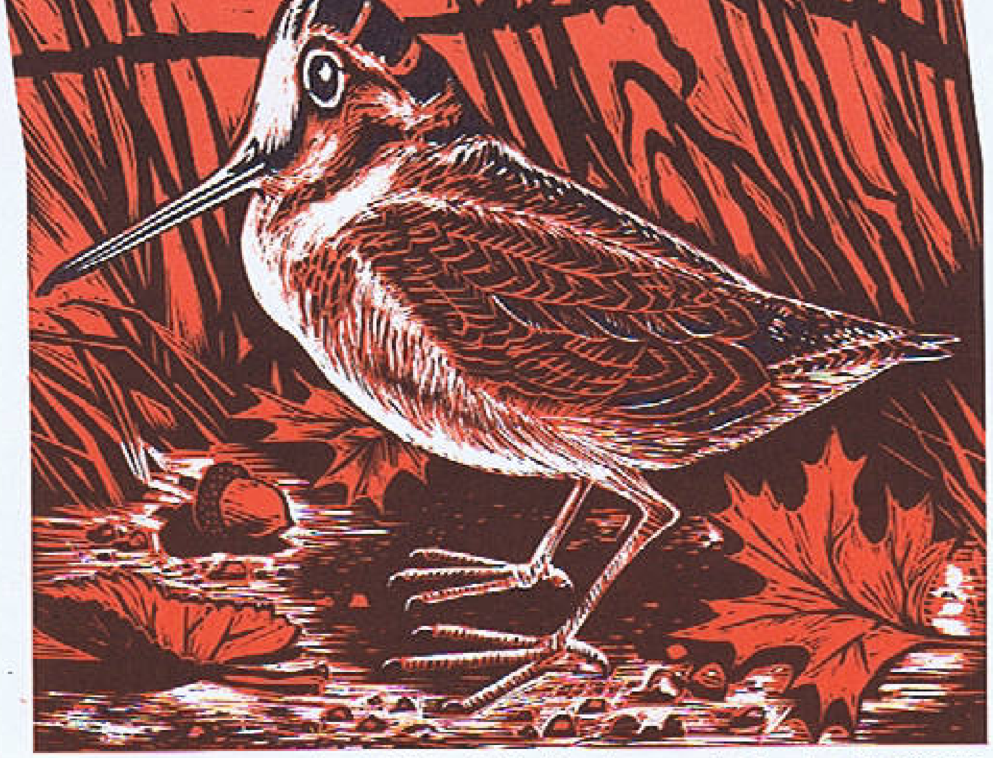
2 Large areas of the color coating can be quickly removed with liquid coloremover. Dampen the area slightly with cotton and coloremover, then use a clean piece of cotton or the stylus to remove the color.



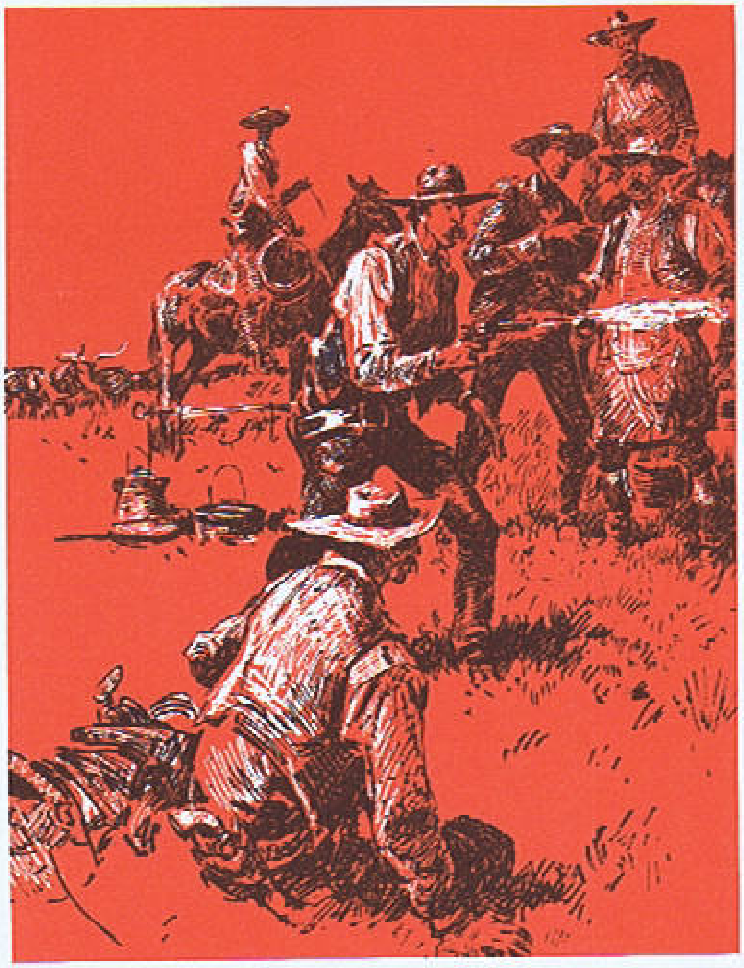
3 Repairs are made easily with liquid color and a brush. Here, a scratch is being filled in with liquid color to demonstrate this point.



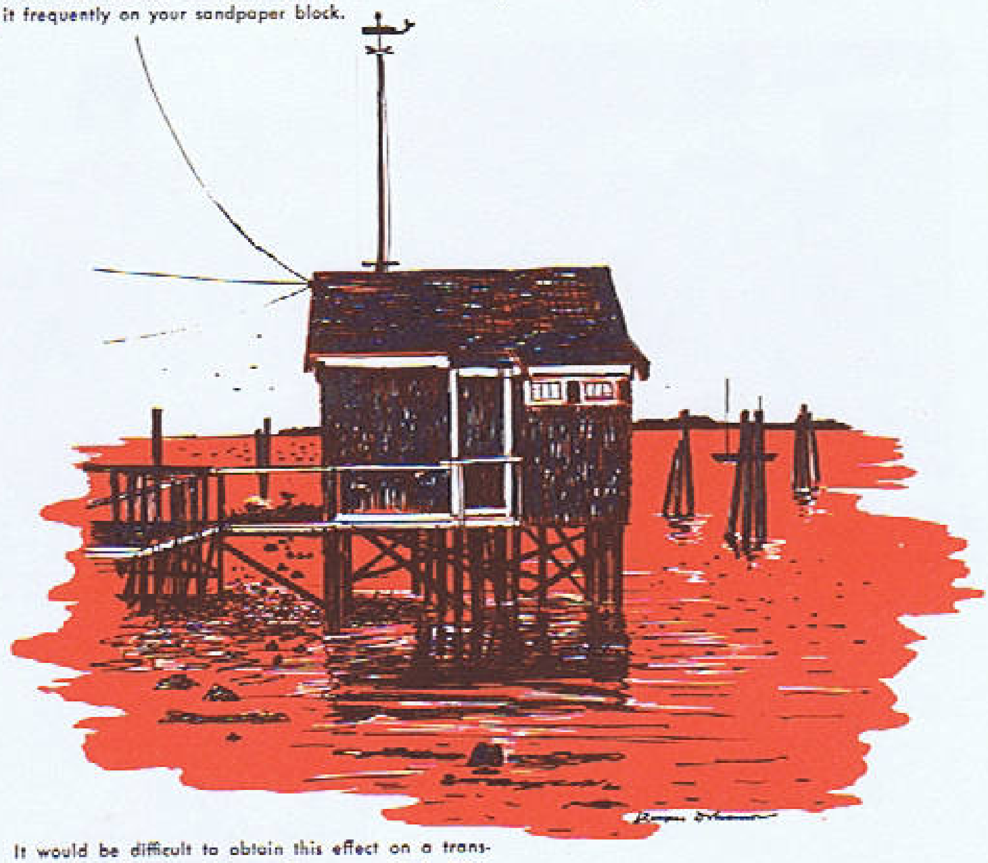
This illustration calls for a relatively small spot of color. Here a circle is cut out of the adhesive Bourges sheet and applied to a sheet of clear acetate which has been taped over the drawing and keyed. Steel wool was used to give the rough edge to the color.



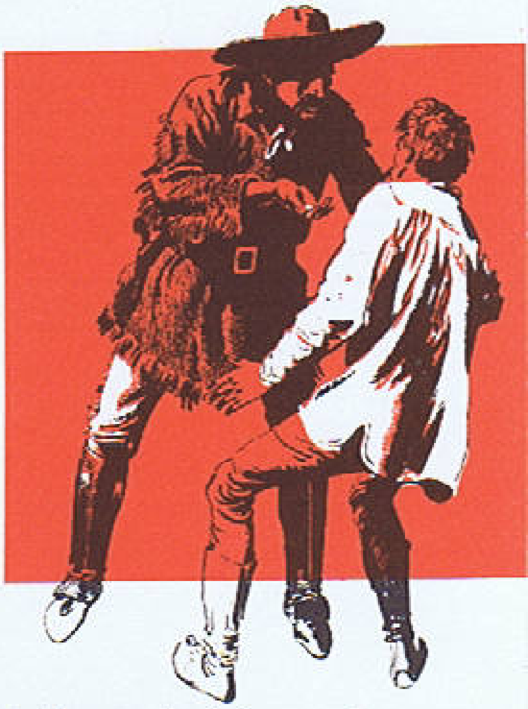
Here the woodcut technique used in this black and white illustration was carried through on the color overlay. The characteristic woodcut effect was easily created on the Bourges overlay simply by using the stylus. It is not necessary to soften the color coating. Just use the wedge end of the stylus and keep it sharp by rubbing it frequently on your sandpaper block.



This free-line technique was achieved by softening the color coating with liquid coloremover on cotton; then, working loosely with the fine point of a stylus, the color was removed. The coating dries back to its original hardness quickly, but can be resoftened as often as necessary.

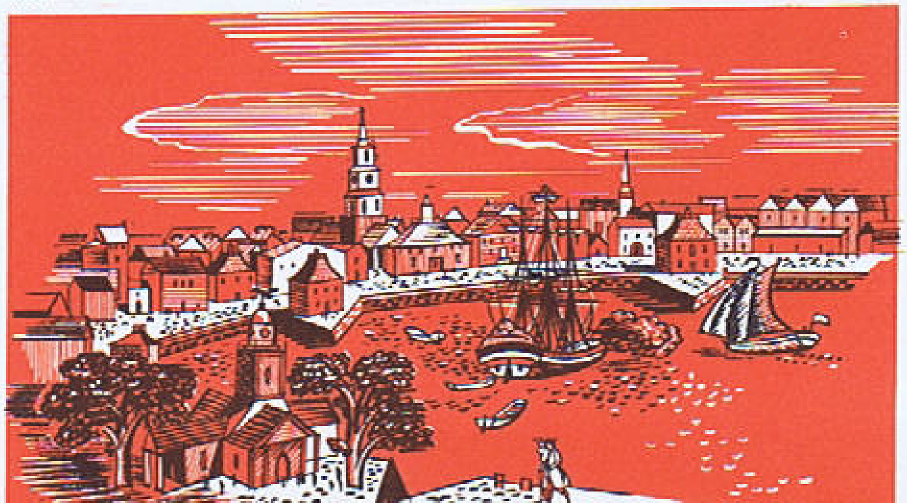


It would be difficult to obtain this effect on a transparent overlay by painting with opaque black. With the transparent Bourges overlay, the drawing underneath can clearly be seen. This allows you more creative latitude on the overlay and gives better register.



This illustration demonstrates how the Bourges overlay can help to create a three-dimensional feeling. In this case it was used to push one figure into the background and focus attention on the foreground figure. The color was removed from the overlay with the stylus.

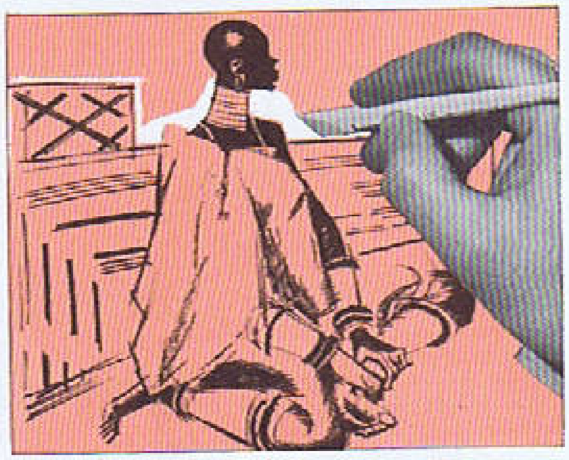
Here a scratchboard technique was used on the color overlay to match the style of the black and white illustration under it. To do this you can use the stylus or, if you prefer, regular scratchboard tools.



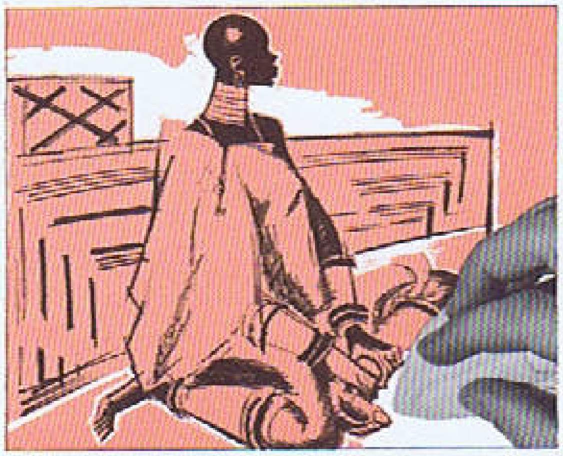
Bourges – halftone separation

Halftone separation is handled in much the same manner as line separation. One difference is that you use a light-value Bourges overlay sheet – either 10 per cent or 30 per cent. Color is removed with the coloremover and stylus. The liquid colors and pencils are used for adding color where you want modeling and tonal gradations. The liquid color comes in full strength and can be diluted with water for lighter values. Also, excess liquid color can be removed with water without affecting the color coating on the overlay sheet. A soft brush or cotton is best for this operation. Caution: Halftone overlays on which pencil and liquid color are used should be sprayed with clear lacquer to protect them in handling; or a sheet of clear acetate should be taped over them as a protective overlay.

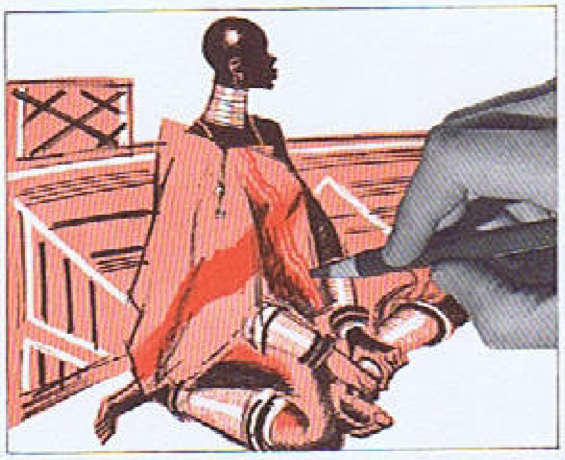
The demonstration begins at the right, with a 30 per cent Bourges overlay taped over the illustration and keyed to it with register marks.



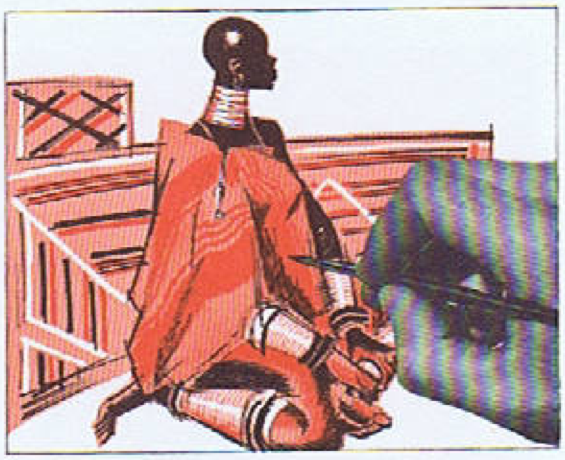
1 Remove the unwanted color around the edges with the stylus. This gives you an edge which you can work up to without damaging areas in which you wish to retain color.



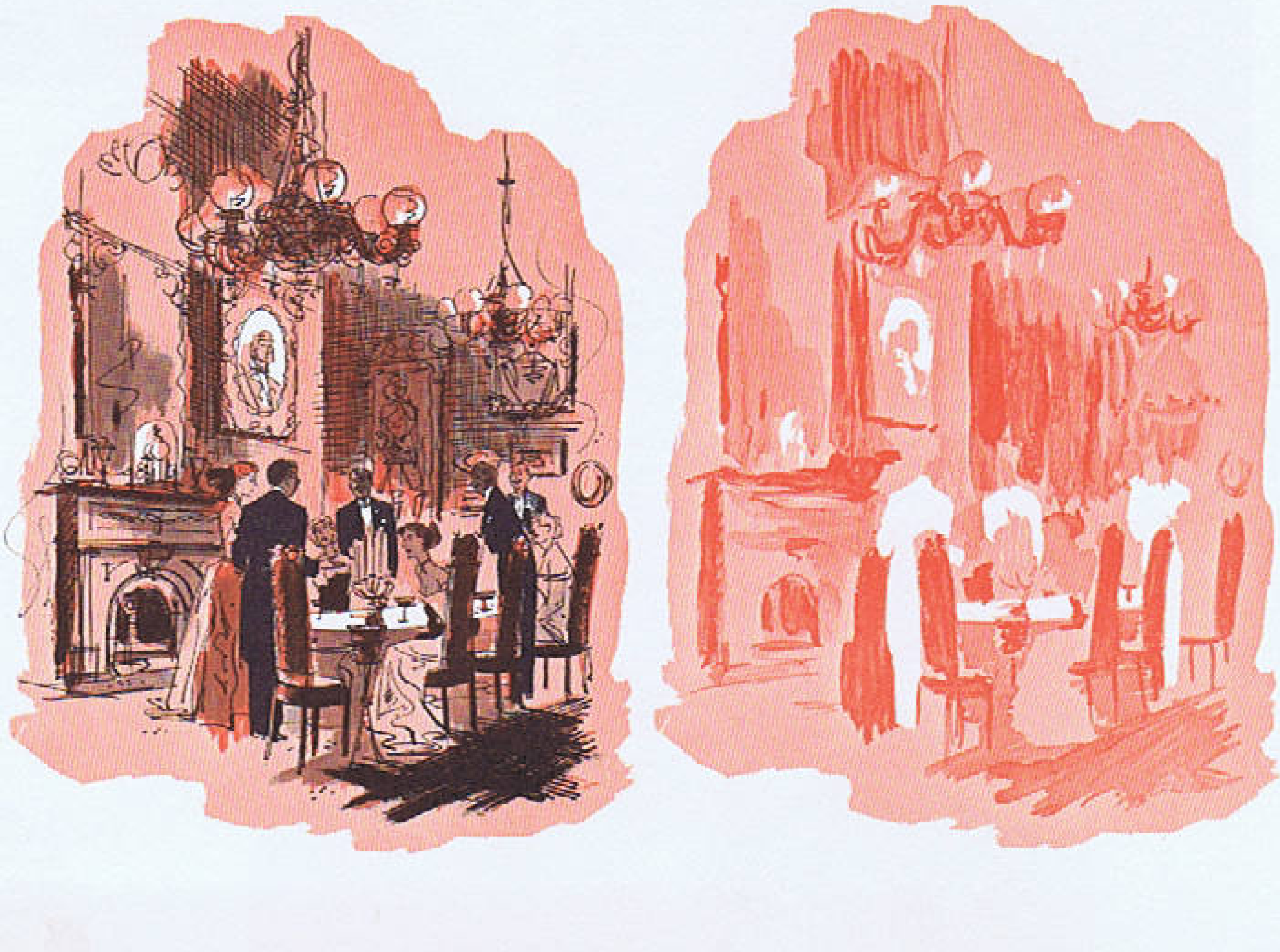
2 Soften the large areas of unwanted color with coloremover on cotton and gently remove the color with a clean piece of cotton or the broad edge of your stylus.



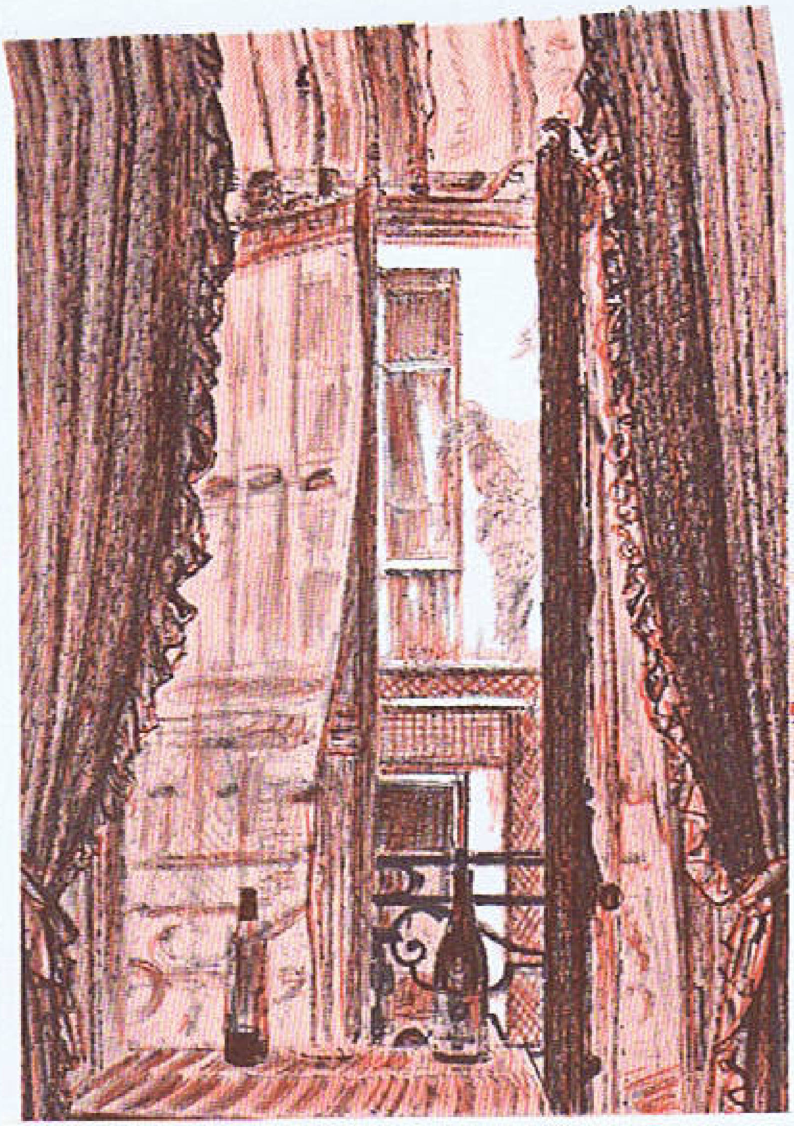
3 Stroke the pencil color on the overlay to add modeling. The pencil tone can be smudged for a blended effect with your fingertip or a pastel stump. Remove excess pencil color with a piece of cotton or a very soft eraser.



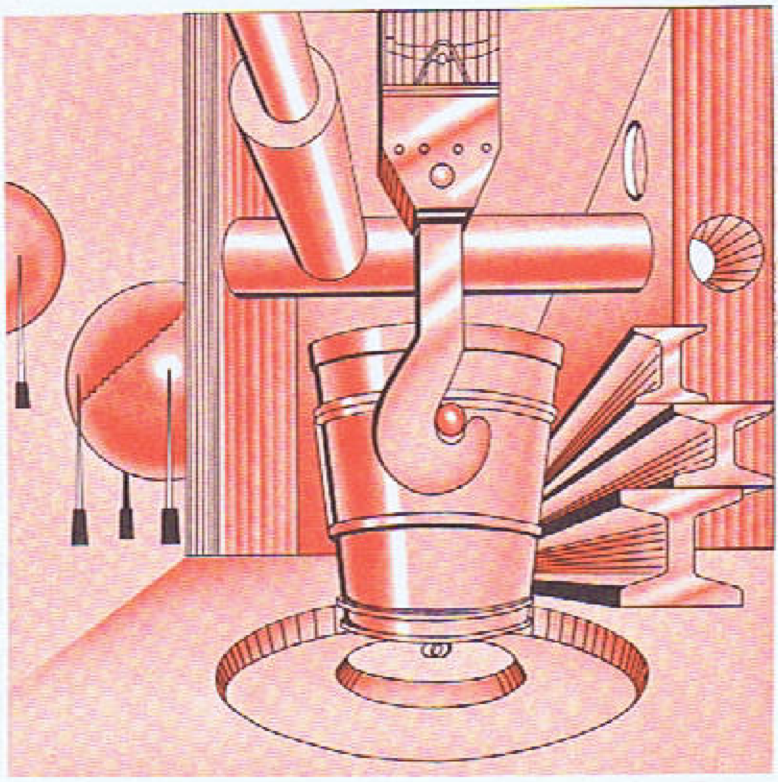
4 The liquid color can be added like a regular wash on the color coating or directly over the pencil modeling. Use it freely. Excess liquid color can be easily removed with clear water and a brush.



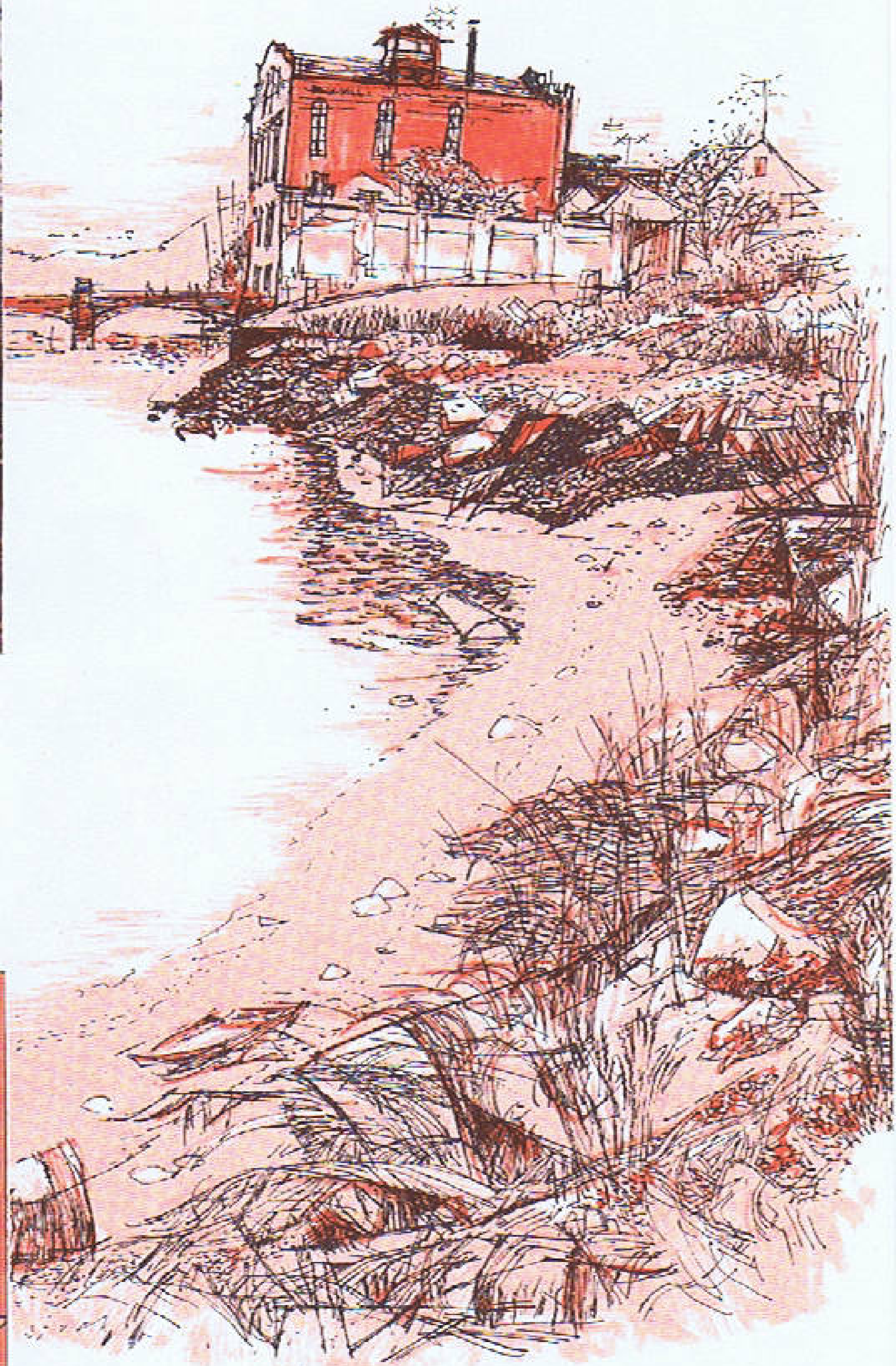
The picture at the right is a good example of a two-color tonal illustration, pre-separated with a Bourges overlay. The combination of the tones on the black and white art and on the color-separation overlay produces a very rich effect. It is also very easy to reproduce. At the far right is the overlay by itself. By careful comparison you can see that the artist has taken full advantage of the possibilities of this process. Working with the color and black separated gives you the advantage of absolute control over both colors.



Here the Bourges overlay is 10 per cent. However, instead of using the liquid color for tonal gradations, just the pencil was used, in order to carry through the same feeling and technique as in the black and white drawing under the color overlay. If you look closely you will be able to see the pencil texture in both the black and white areas and the color.



Liquid color was airbrushed on a 30 per cent Bourges overlay to create modeling in this drawing. The sharper high lights were made by removing the color coating with the stylus. The softer high lights were achieved by airbrushing white opaque on the color coating. The airbrush was controlled by spraying through slots cut in light cardboard held slightly above the surface of the art. In this way, soft edges were maintained, and the airbrushing was done without the use of friskets.



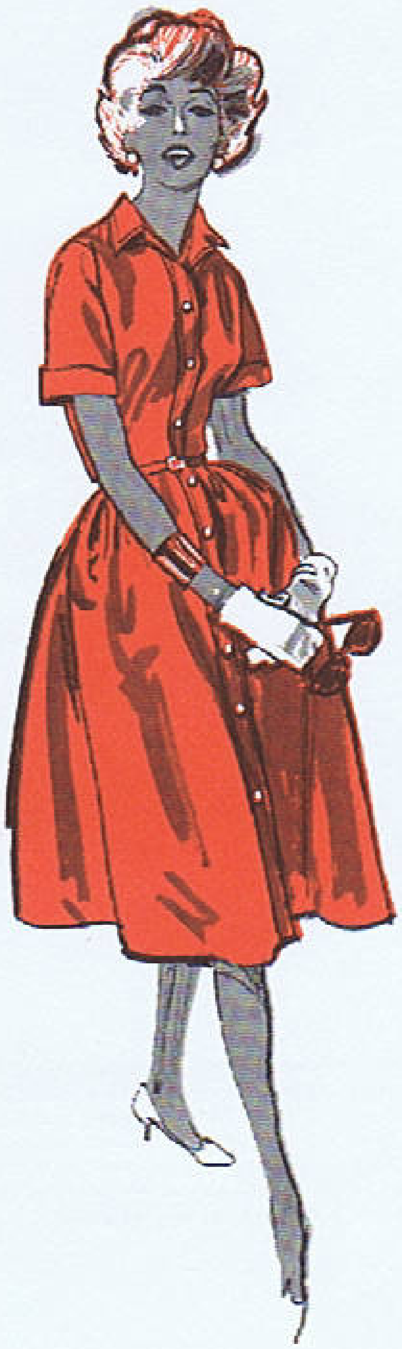
Here is yet another kind of two-color treatment, in which the color is handled in a very free, loose technique on an overlay placed over a simple black and white line drawing. First, liquid coloremover was used to remove the color coating from the background, leaving the pale shape of color that carries the eye through the illustration. The stylus was used sparingly for the high lights; then both pencil and liquid color were used to add the gradations. The pencil was smudged into the coating for blended tones, and the liquid color was used for brush work to bring out details.

Bourges – line, tint, and tone

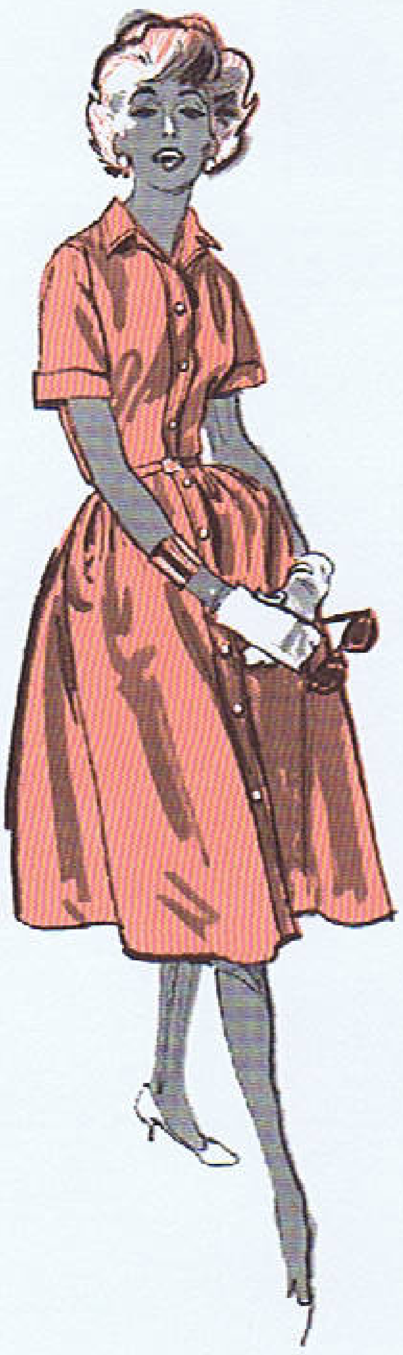
As you have already learned, line, tint, and tone are the three basic categories for reproduction. This holds true for art prepared by the Bourges process of color separation as well.

You know that the simplest kind of color to reproduce is line, which would mean a flat, solid color. A screen tint of that color would give you a flat light color and create quite a different effect. You would prepare your color overlay just as you would for line copy, and instruct the platemaker to give you a screen tint in any percentage you desire. This generally costs slightly more than ordinary line copy.

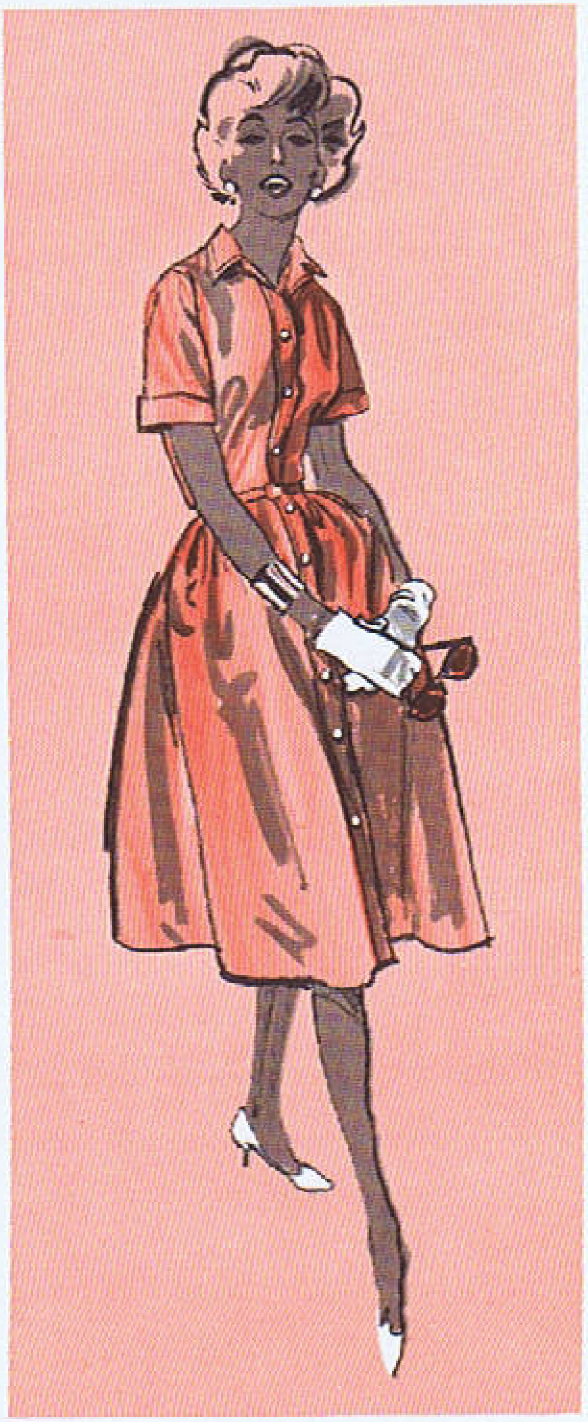
A color overlay with gradations of tone and modeling must be reproduced as a halftone. In the example we show below, a drop-out halftone was used because of the complete absence of color in gloves and shoes. The halftone, of course, costs more than either the line or tint overlay, but with pre-separated art this would still represent a saving over the cost of reproducing a drawing painted in two colors.



Line: Here the overlay was solid color, and was reproduced as line under the black and white halftone.



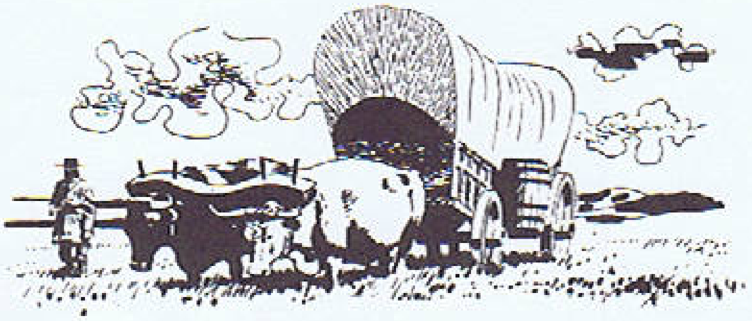
Tint: Here the same overlay was used as for line copy at the left, but a 40 per cent tint of color was requested.



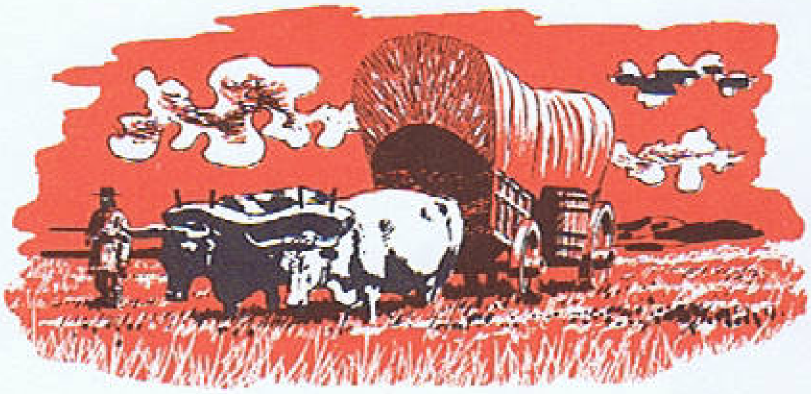
Tone: Here liquid color was added over a 30 per cent Bourges overlay. The high lights were removed with the stylus.

Variety in technique

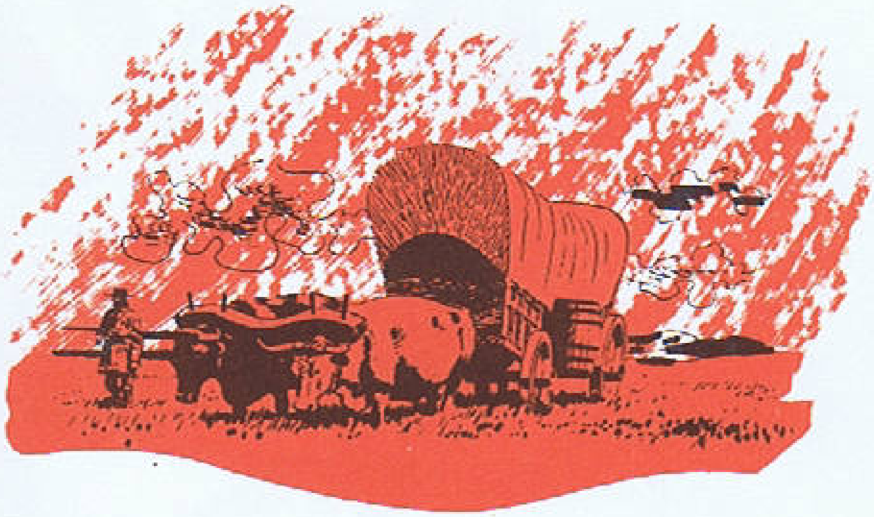
On this page we take one black and white illustration and show how you can apply different techniques to it to create various effects. Study these examples carefully — they give you further insights into the possibilities of the Bourges process and how you can use it to get your picture idea across to the viewer. The drawings on this page are reproduced in their original size.



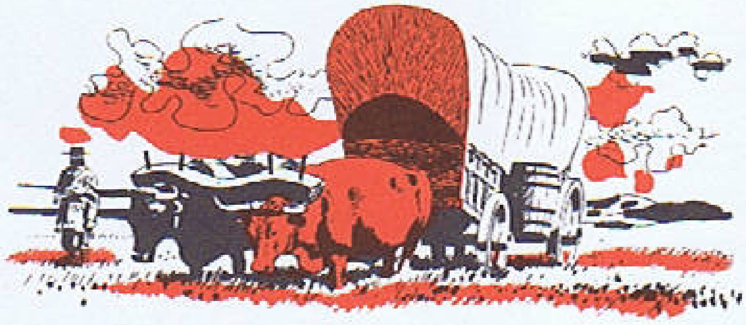
This is our starting point, the black and white illustration. Now let's see some of the different effects that can be achieved by using a variety of techniques.



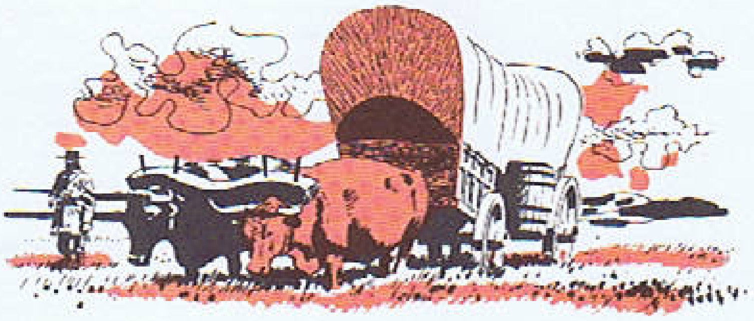
On a 100 per cent overlay, the broad end of a stylus was used to remove the color coating around the outside of the drawing and from the more solid areas within it. Then the fine point was used for the details, such as the prairie grass in the foreground.



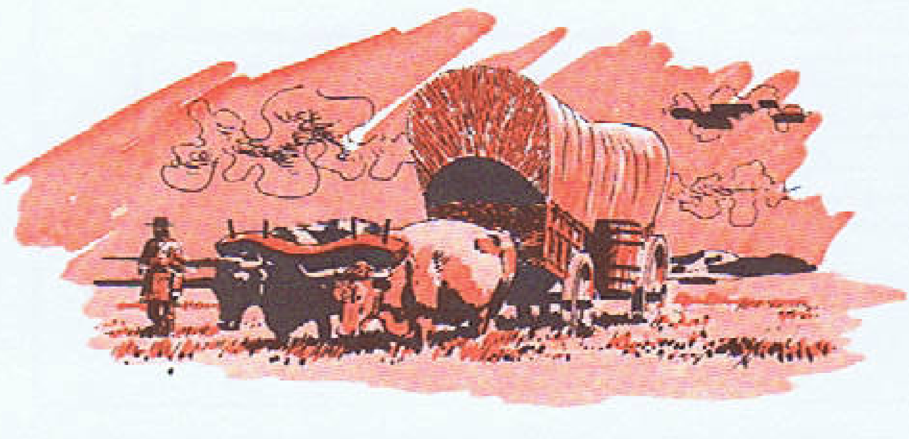
The textured effect in the background was created by putting a 100 per cent overlay sheet on coarse-textured paper and scraping the color coating with the flat edge of a razor blade. This duplicated the texture of the paper beneath. The solid shape of color in the foreground was cut out of a 100% adhesive sheet and applied to the overlay.



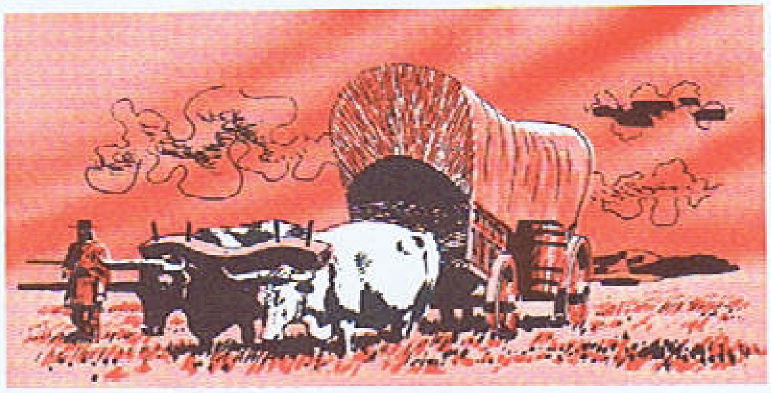
Here the color itself creates a design. The artist did not follow the black lines on the illustration, but used the color shapes to add interest and depth.



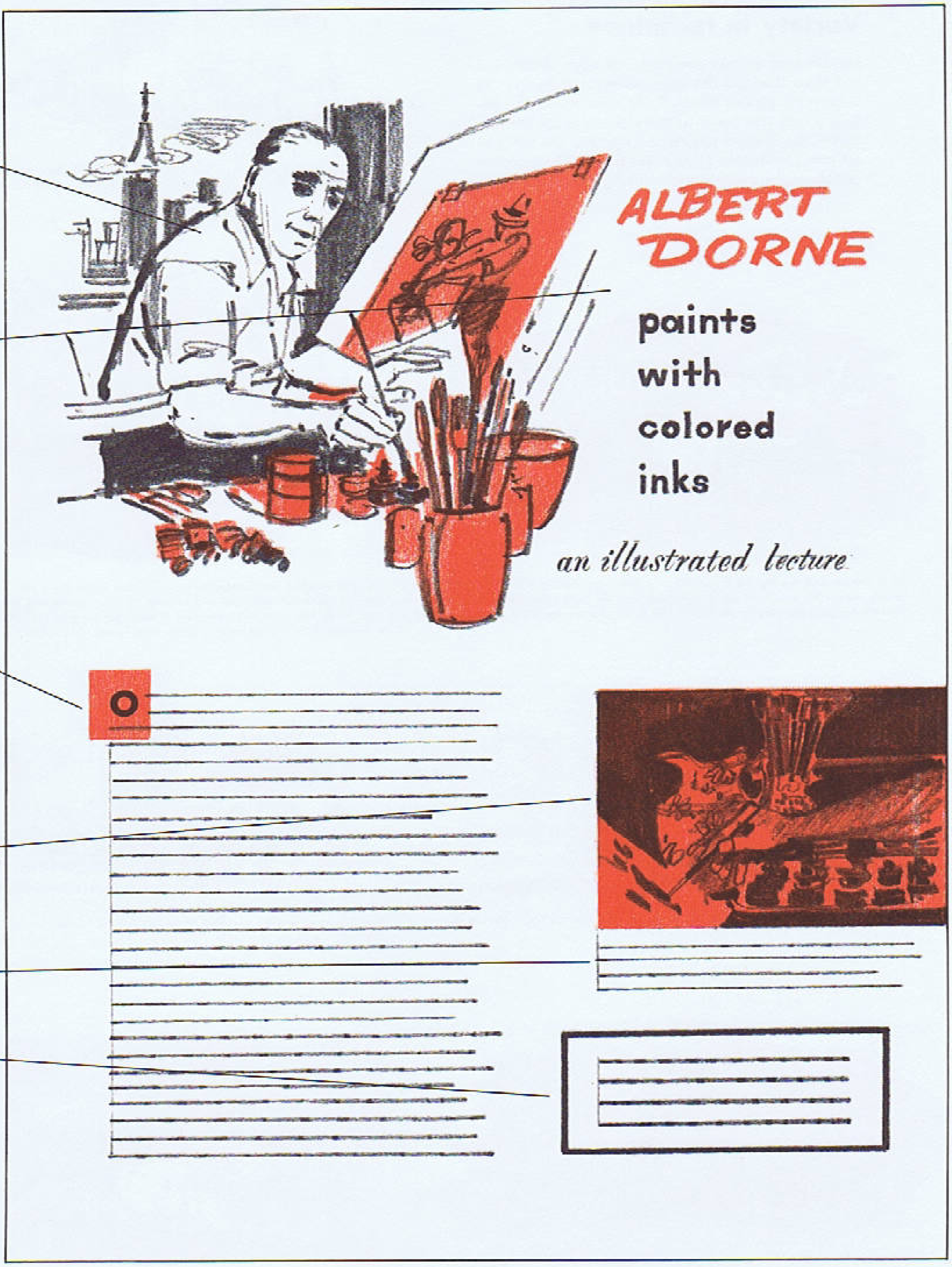
Here the same overlay was used as in the drawing to the left, but the color was screened to a 50 per cent value. Note what a difference this lighter value makes.



This tonal color overlay is, of course, reproduced in halftone. To get the loose, free feeling with the color, a liquid color wash was added over a 10 per cent overlay, and then the color coating was removed up to the edge of the wash tone.



This effect was created with a little more elaborate handling, on a 10 per cent sheet. The cloud formations and effects in the background were done with liquid color in an airbrush. In the wagon and grass, modeling was added with a brush and liquid color, and the high lights were done with the stylus.


ALBERT DORNE
paints
with
colored
inks
an illustrated lecture
O

Main illustration — a line and wash drawing with a line overlay for a second color

Headline and subhead — the Albert Dorne signature in color — the remainder of the title in type

Body text — type matter, beginning with a boldface capital initial printed over a tint of color

Small illustration — a photograph with a screen tint of the second color

Caption for photograph

Copy box — ruled box around boldface type

Here is an artist's two-color layout done in pencil and pastels. In the following step-by-step photographs we demonstrate how to make a mechanical for this or a similar layout.

How to make a mechanical

Much of the knowledge you have gained in this and the previous lesson may eventually be put to use in making mechanicals. It is said that mechanicals are the backbone of the art business. Certainly this is true of art studios – and the artist who can make the best mechanical will be the backbone of his particular studio.

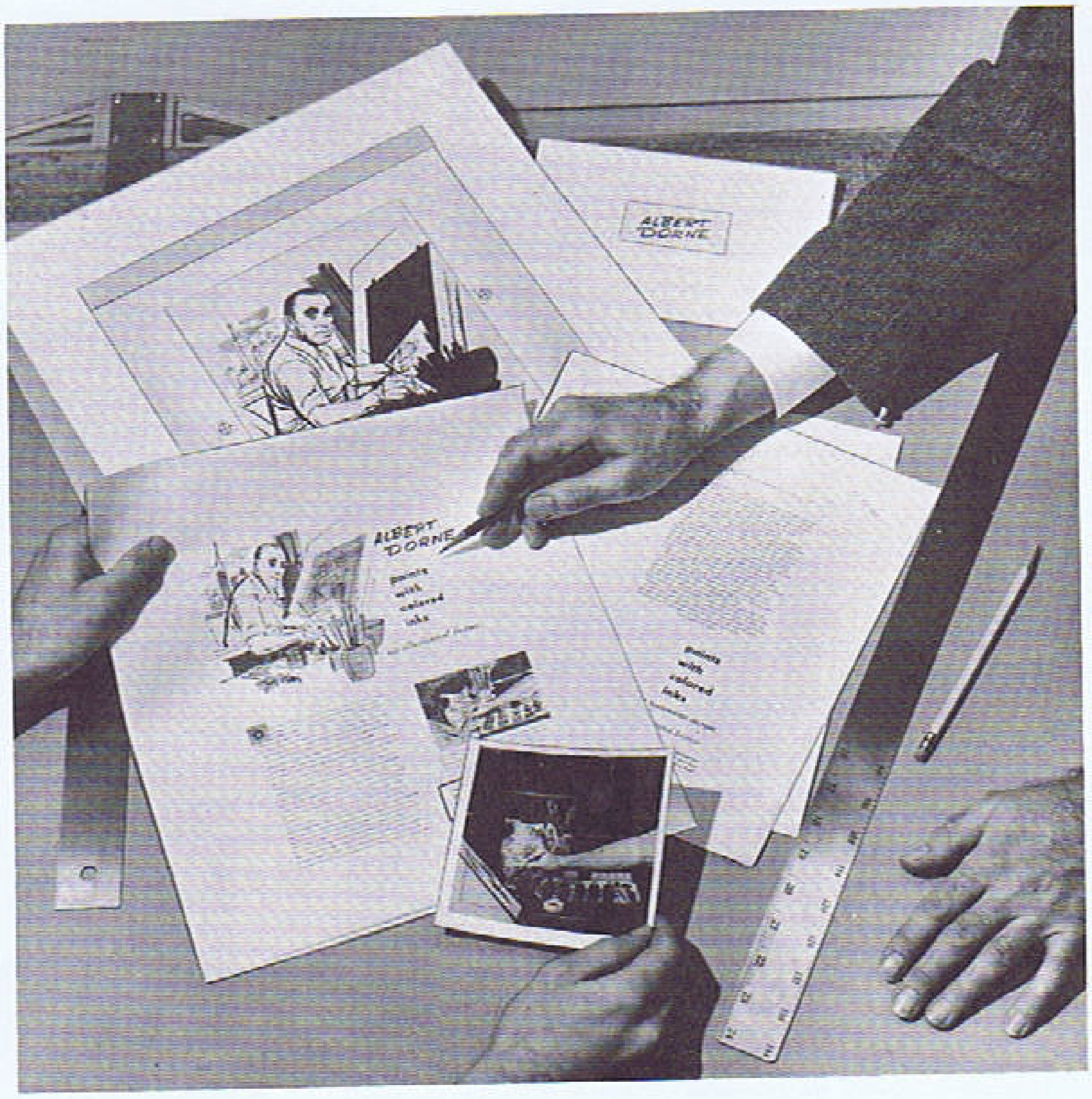
Never underestimate the importance of rendering a mechanical carefully. A mechanical is the layout come to life. The finest layout can be ruined by thoughtless preparation of the mechanical – and it is the responsibility of a good studio artist to see that this never happens. A mechanical must be clean and accurate – remember, the slightest smudge or blur may cause trouble for the platemaker. A mechanical well rendered by an experienced artist almost sparkles with cleanliness and accuracy.

The first and perhaps the most important requirement for making a good mechanical is thought. When you receive a mechanical to prepare, it's the thinking, checking, and planning you do in the first ten minutes that often determine whether you are going to put this one together fast or slow – and perhaps right or wrong. Fixing errors can be very time-consuming. It is far better to take a little longer at the start and do the job correctly.

In this demonstration we show you how to prepare a two-color mechanical. Let's say that you have just received the full-size layout on the facing page from an art director and he has asked you to make a mechanical for it. He has also given you the elements that go into this mechanical. You might begin by making sure your T-square, triangles, and table top are clean – pencils sharp – everything on hand and ready. All photographs, photostats, type proofs, etc., from previous jobs should now be filed or discarded so that nothing will interfere or distract.

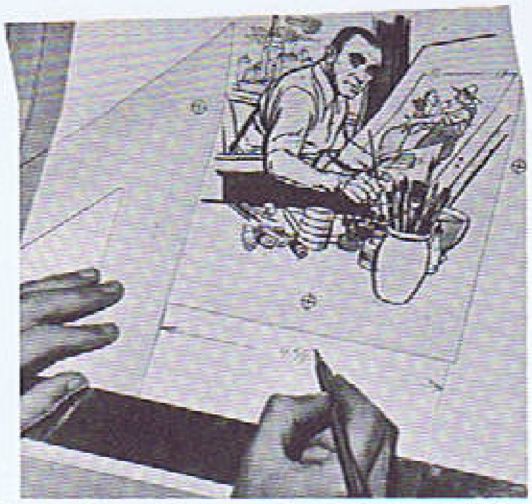
All the procedures shown in this section have been demonstrated in more detail earlier. If there is anything you do not understand, we suggest that you review Lesson 21 and the preceding pages of Lesson 22. The mechanical which is to be made could be used in either offset or letterpress.

1

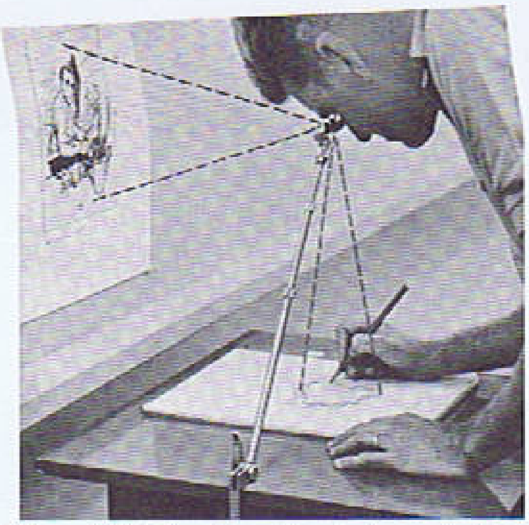


Check the job to be done. First, study the layout. Is it in one color or two? What is the page size? Is the main illustration line or halftone – square halftone or silhouette? Is it to be reproduced same size, or will you have to order a photostat to indicate size and position? Has the text been proofread? Check the copy area in the layout to see that it corresponds to the type proof – if it doesn't, a size adjustment has to be made for it. Inspect the type proof to be sure there are no broken letters, the lines are aligned, and the type is crisp and clean. Now is the time to ask questions. Keep in mind that this is that first ten-minute check which will pay big dividends later on.

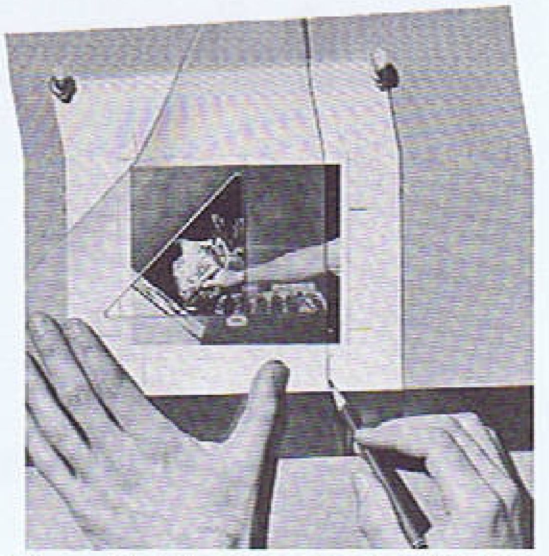
The first thing to do is order photostats or make lucy drawings. Start with the main illustration – notice it is larger than indicated on the layout. Since its size and position are to be indicated on the mechanical, either mark it for a reduced photostat or use a camera lucida to reduce it. We will demonstrate both methods.



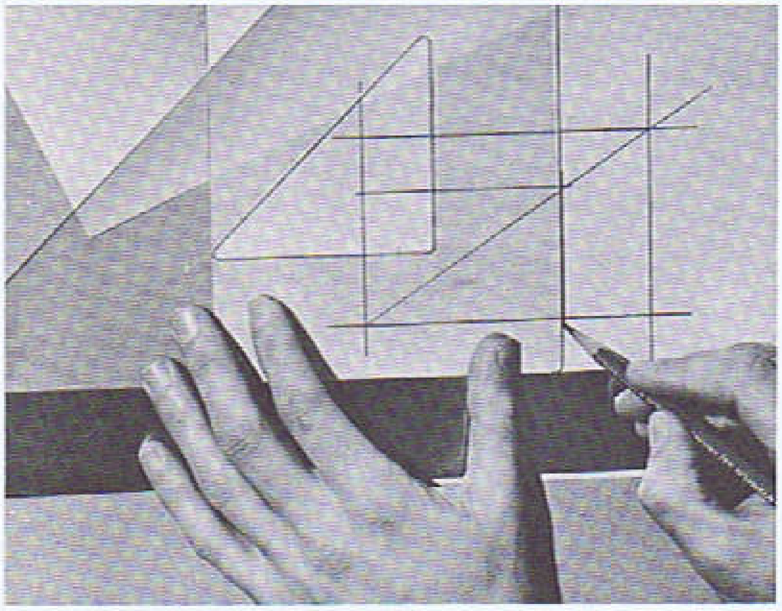
2 To mark the art for a stat to the size the layout calls for, tack the illustration to your drawing board and, using your T-square and triangle, run two short vertical lines down from the left and right of the illustration as shown. Next, measure the width of this art on the layout and write this measurement below the illustration. Draw arrows from this number to touch the vertical lines.



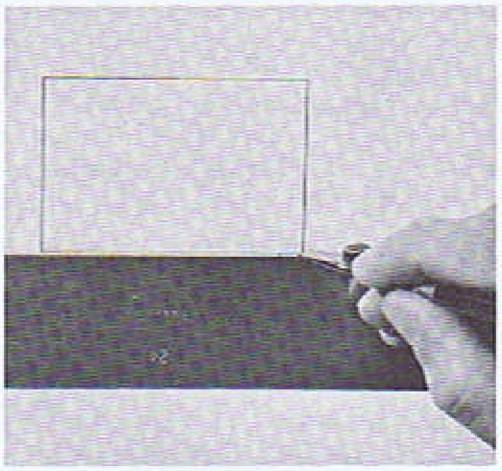
3 If you decide to lucy the art down to the required size, tack the main illustration up in line with the lens of the lucy and place a pad of light bond paper on the lucy table. When the lucy is correctly adjusted, you will see the reduced image directly beneath it on your pad. Now draw an outline of this image in red pencil. As we explained earlier, red lines on a mechanical are called "key" lines and merely indicate position. The platemaker will always remove them from his negative.



4 Dry-mount the photograph on a piece of mounting board, then check it against the layout to see if all of it is to be included, or where to crop it. Now tack the mounted photograph to your drawing board and, with a T-square and triangle, indicate the cropping on the mounting board. Before mounting a photograph, always check the back for the photographer's credit line or other information, and copy it on the mounting board.

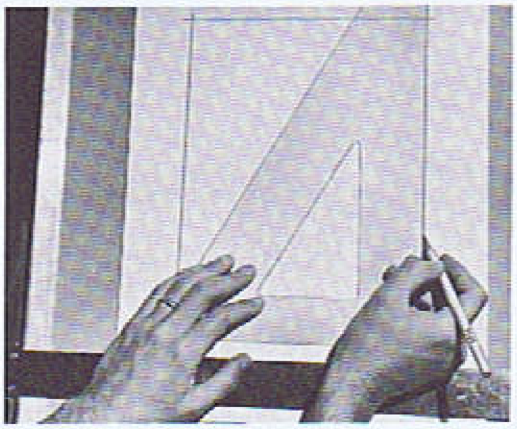


5 Like your main illustration, the photo needs reduction to the size shown in the layout. The reduced width for the stat is indicated between the lower crop marks. Then, on a sheet of tracing paper over the photo, lightly draw lines from each of the crop marks until you have drawn a rectangle of the cropped size and shape. Remove the tracing paper from the photo and, using a diagonal, scale this rectangle down to the size shown on the layout.

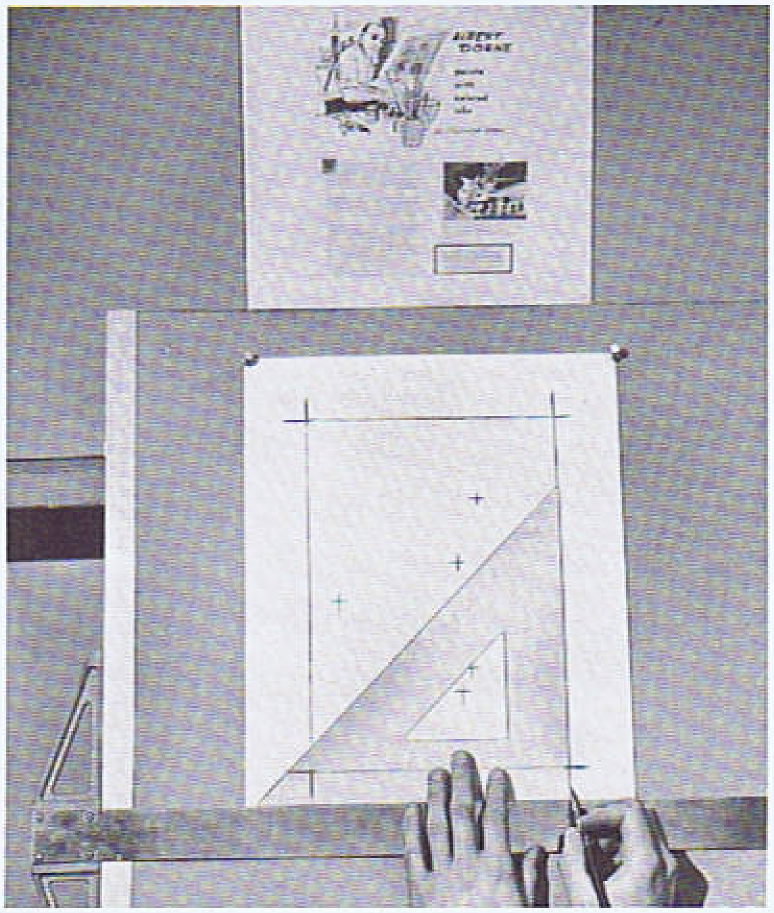


6

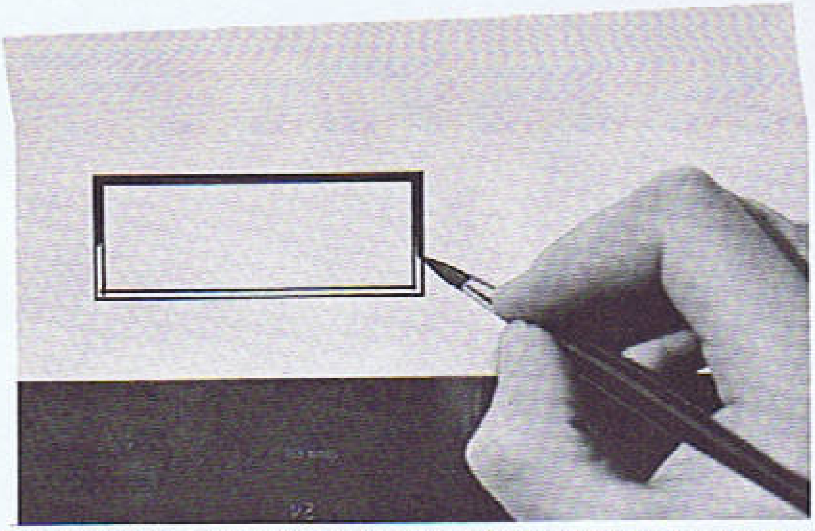
Trace this reduced rectangle to a sheet of bond paper and, with red ink and your ruling pen, ink in the rectangle, adding ⅛ inch to the right side, where the art touches the edge of the layout. This extra ⅛ inch is called "bleed" and is used whenever art touches the edge of a page. It allows a little tolerance for error when the paper is trimmed. This rectangle will be a key line to indicate the position of the photo. Later you mount your photostat for identification within this key line. It could be ruled directly on the mechanical, but adjustments are made easier when it is on a separate piece of paper — as you will see later.



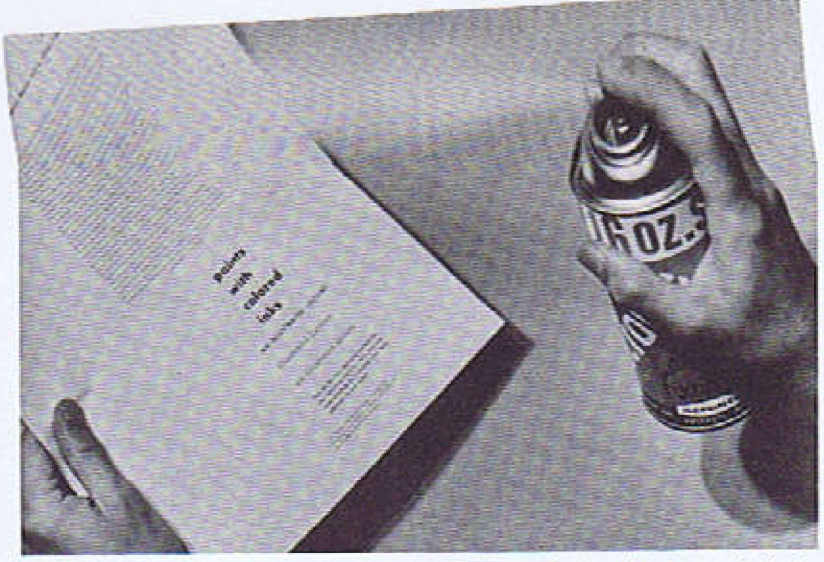
7 Now tack to your drawing board a piece of illustration board at least 2 inches larger all around than your page size. This will be your mechanical, and the 2-inch margin is for writing directions and to protect the edges of your mechanical in handling. Once tacked down, the mechanical is not moved until finished. With a light blue pencil, rule a rectangle the size of the page — in this case 8¼ x 11¼ inches — on your illustration board. The lines are drawn in light blue because blue does not register on the platemaker's film.



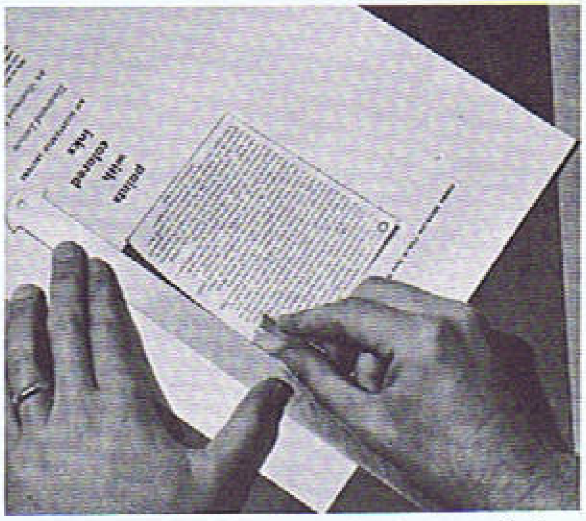
8 Tack your layout in front of you for constant reference and, still using light blue pencil, mark on the mechanical the approximate position of all the elements shown on the layout. Now, with your ruling pen set very fine, use black ink to draw in the crop marks to indicate the corners of the page. Cross the corners about 1/16 inch inside the page margin. To avoid damaging your type proofs, it is best to do all inking on the mechanical before cementing them down.



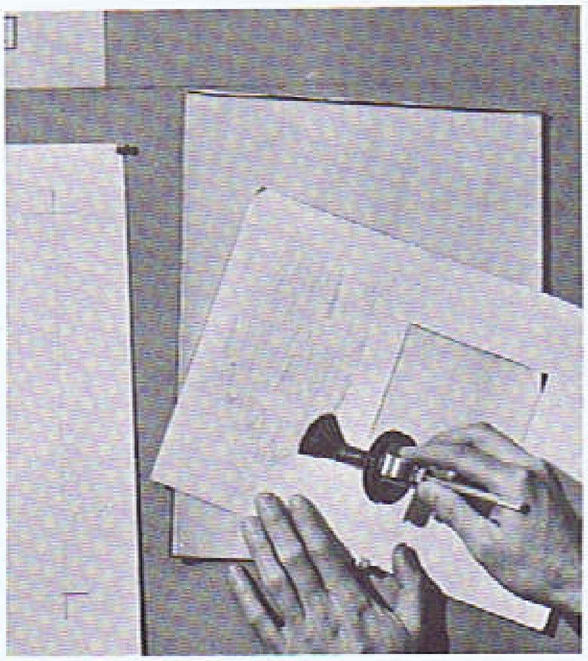
9 The layout indicated a box with copy inside. With ruling pen, T-square, and triangle, draw this box on a sheet of bond paper. Don't try to set your ruling pen wide enough to draw one thick line. It is better to draw two finer lines and ink in between them with a small brush. (The box could also be made with rules by the typographer.)



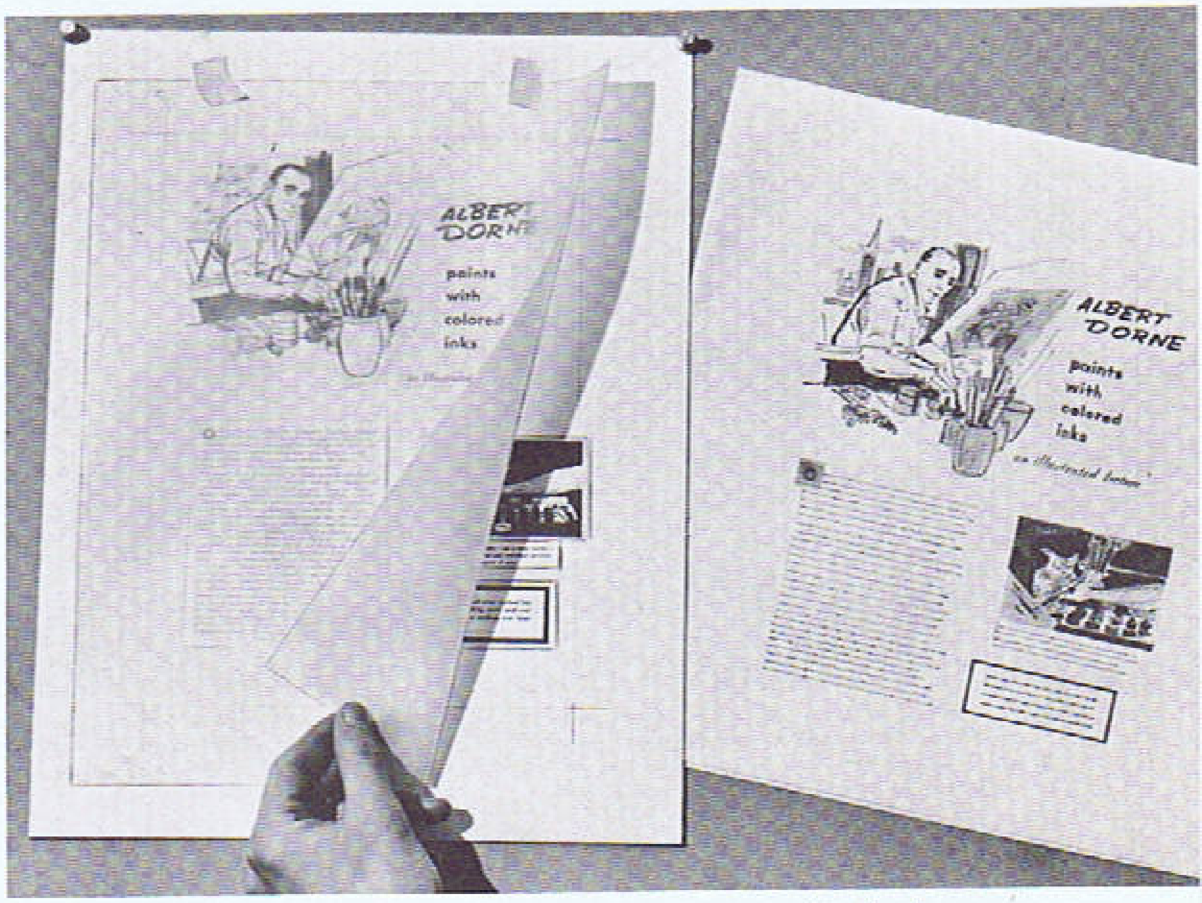
10 Now you can lightly spray your type proof with a type fixative. This is not absolutely necessary, and is done chiefly in rush jobs where the type proof is still wet. Nothing is more exasperating than smeared type on a finished mechanical ready for the printer.



11 Using an old pad back to cut on and a sharp razor blade or X-acto knife against a straightedge, cut the body copy out of the type proof, leaving a margin of about ¾ inch all around the type. Don't do your cutting with scissors — they won't give you the precise edge you need for a neat-looking mechanical. The body type will be wet mounted. (Large proofs are often wet mounted because they can be easily moved into exact position while the cement is still wet.)



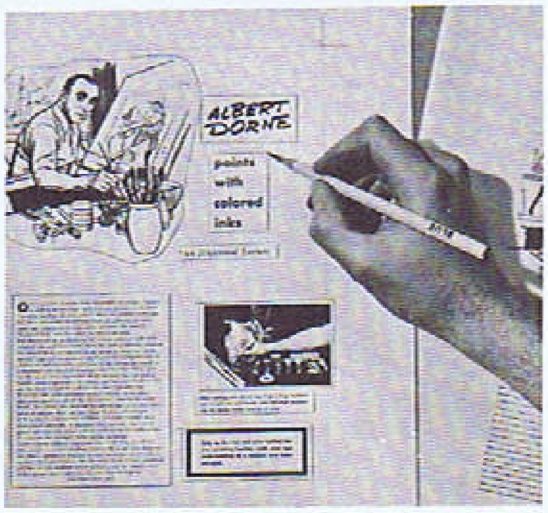
12 The rest of the proof consists of small blocks of type which can be dry mounted, because they are easier to position. So turn the sheet face down and coat the remaining part evenly with rubber cement. The photostats have been returned by now — coat them in the same manner and set them aside to dry.

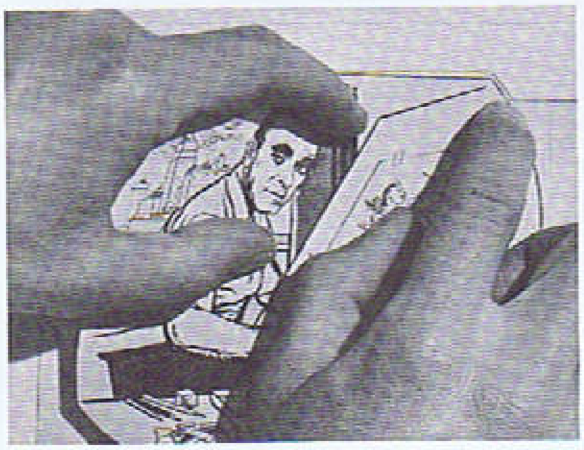


13 This is the critical point — when you assemble the elements in a mechanical and compare it with the layout. Does it do what the layout intended? Before cementing the elements down, carefully position and adjust them so they follow the layout properly. Lightly tape a piece of tracing paper over the mechanical to hide the cut edges of each element — this will help you see what the finished page will look like.

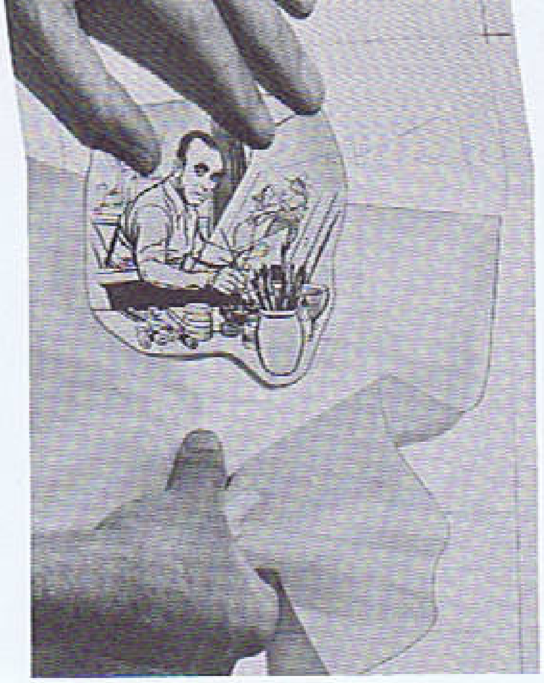
14

When you are satisfied that everything is in its proper position, trace blue lines lightly around all of the elements that will print in black so that you can cement them into their exact position.

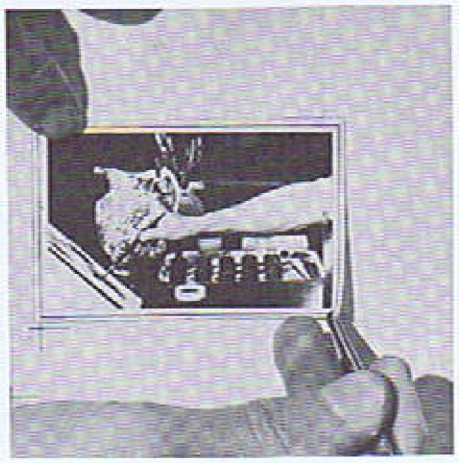




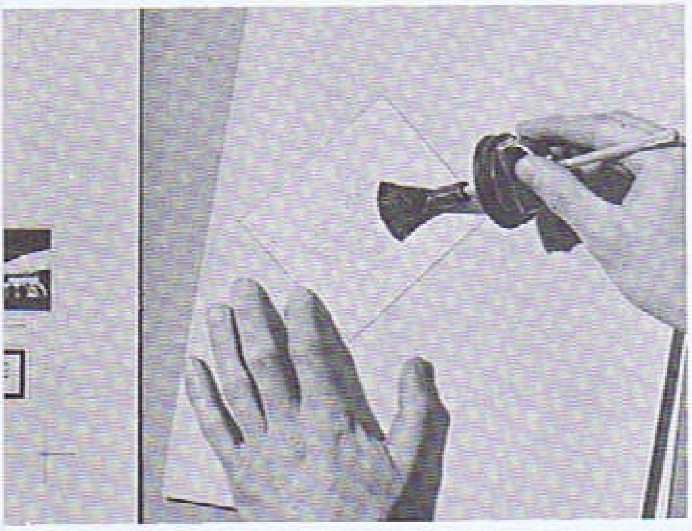
15 With rubber cement, coat the areas within the blue outlines for all the elements that are to be dry mounted on the mechanical. While the cement is drying, trim the irregular shape of the photostat or sketch for the main illustration, using scissors. Now place a slip sheet to within a quarter-inch of the top of the area to be occupied by the stat. Position the stat over the sheet exactly within this area.



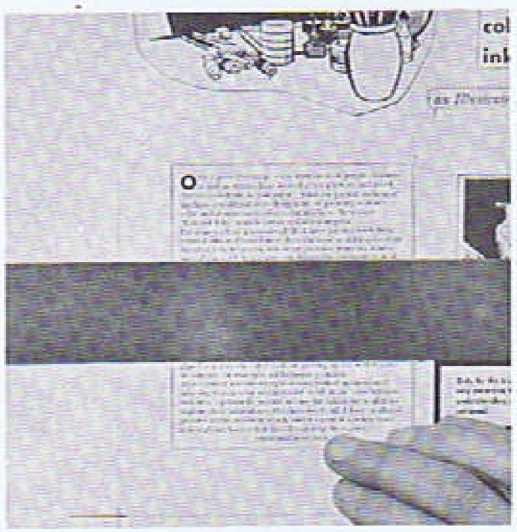
16 Press the two rubber-cemented surfaces together at the top and gently pull out the slip sheet, at the same time pressing the stat onto the dry rubber cement. Last, using a clean tissue, smooth the stat down with a triangle.



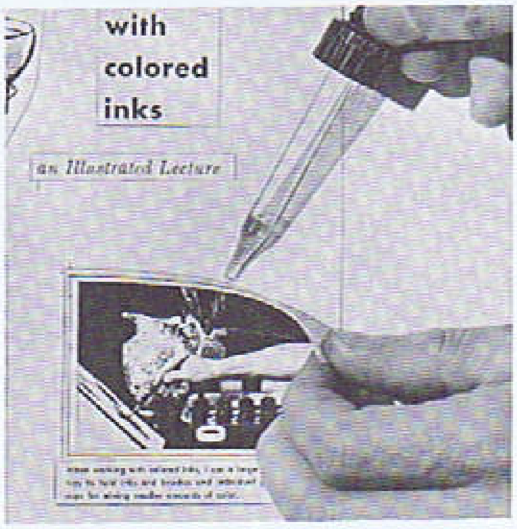
17 Trim the stat of the photograph 1/16 inch smaller on all sides and cement it within — and not touching — the red key line. The stat identifies the halftone and indicates its size and position. Dry-mount this unit in position on the mechanical as shown here. Small pieces are easily held with tweezers.



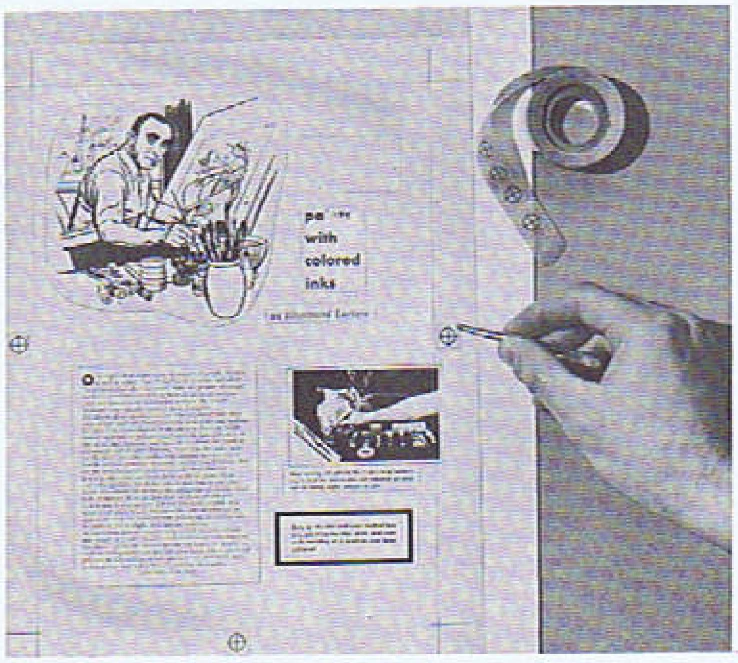
18 The headline, subhead, and photo caption are dry mounted on the mechanical. Now the large type proof will be wet mounted. Place it face down on a pad and evenly coat the back of the proof with rubber cement.



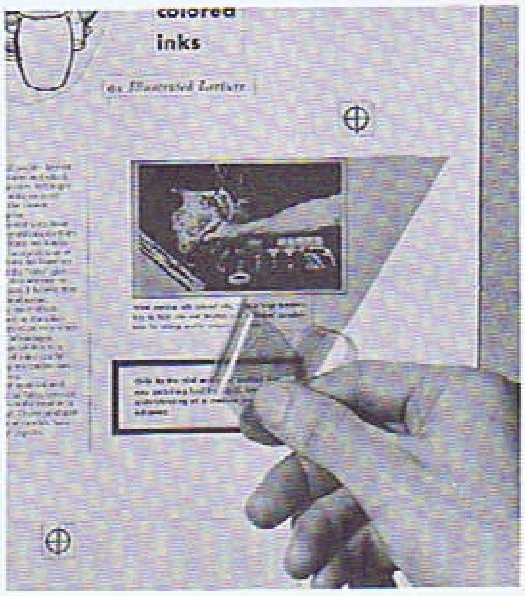
19 Place the proof in its approximate position on your mechanical and line it up under the T-square. While the rubber cement is still slightly wet, the type is shifted gently into its exact horizontal position. Then place a clean tissue over it and press it flat with the edge of a triangle. Continue the process until everything that will print in black is cemented in position.



20 Occasionally an element will have to be moved — in this case, the photostat, key line, and caption must be raised about 1/16 inch. Remember, the red key line was drawn on separate bond paper, so this and the stat can be adjusted as a unit. Now, with a little rubber-cement thinner (in an eye dropper), the bond paper and caption are loosened and moved.

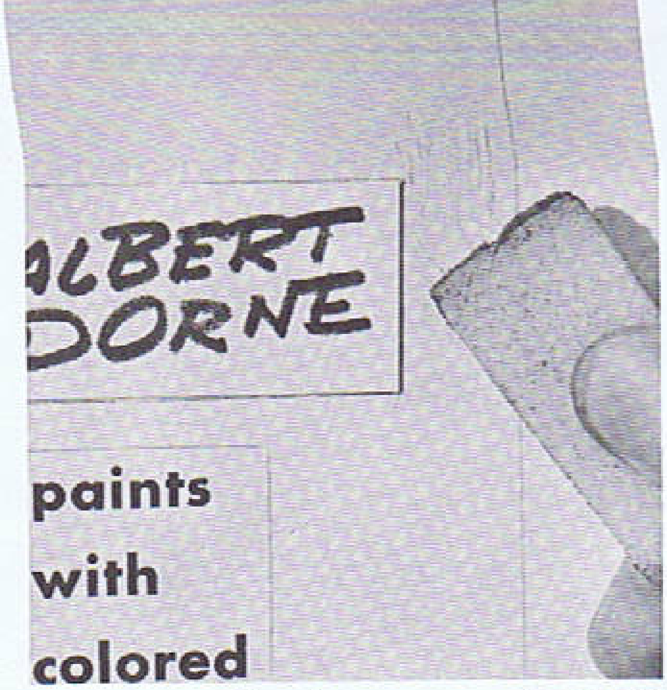


21 Stick register marks on both sides and the bottom of the mechanical. Then, for color separation, tape a clear acetate overlay on the mechanical and position register marks on this exactly over the ones beneath. Register marks can be drawn with a ruling pen, T-square and triangle, but pre-printed ones are real timesavers.

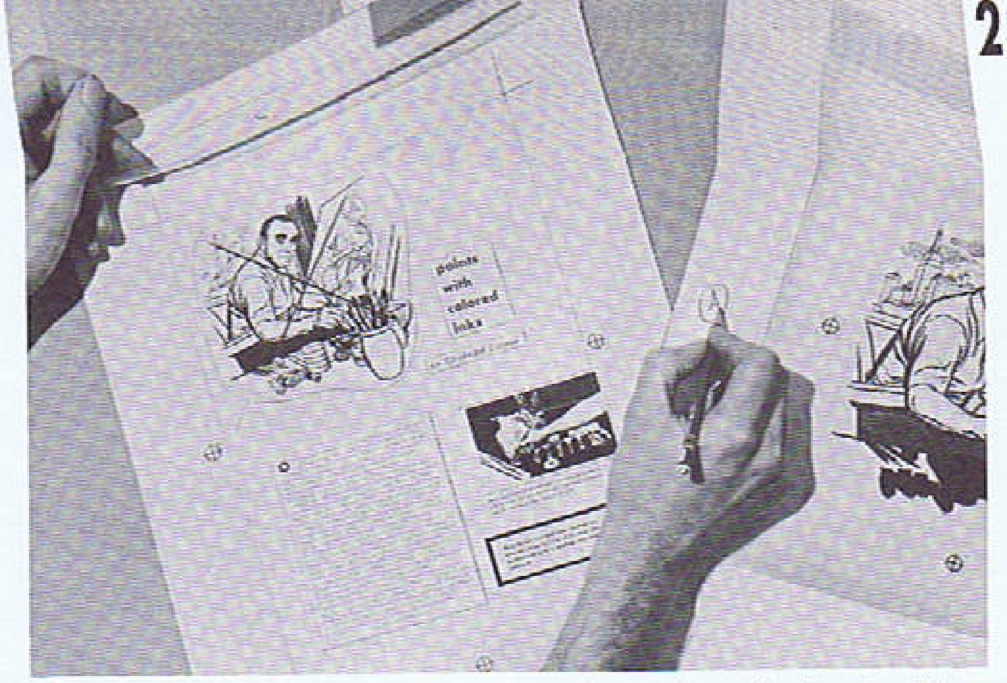


22

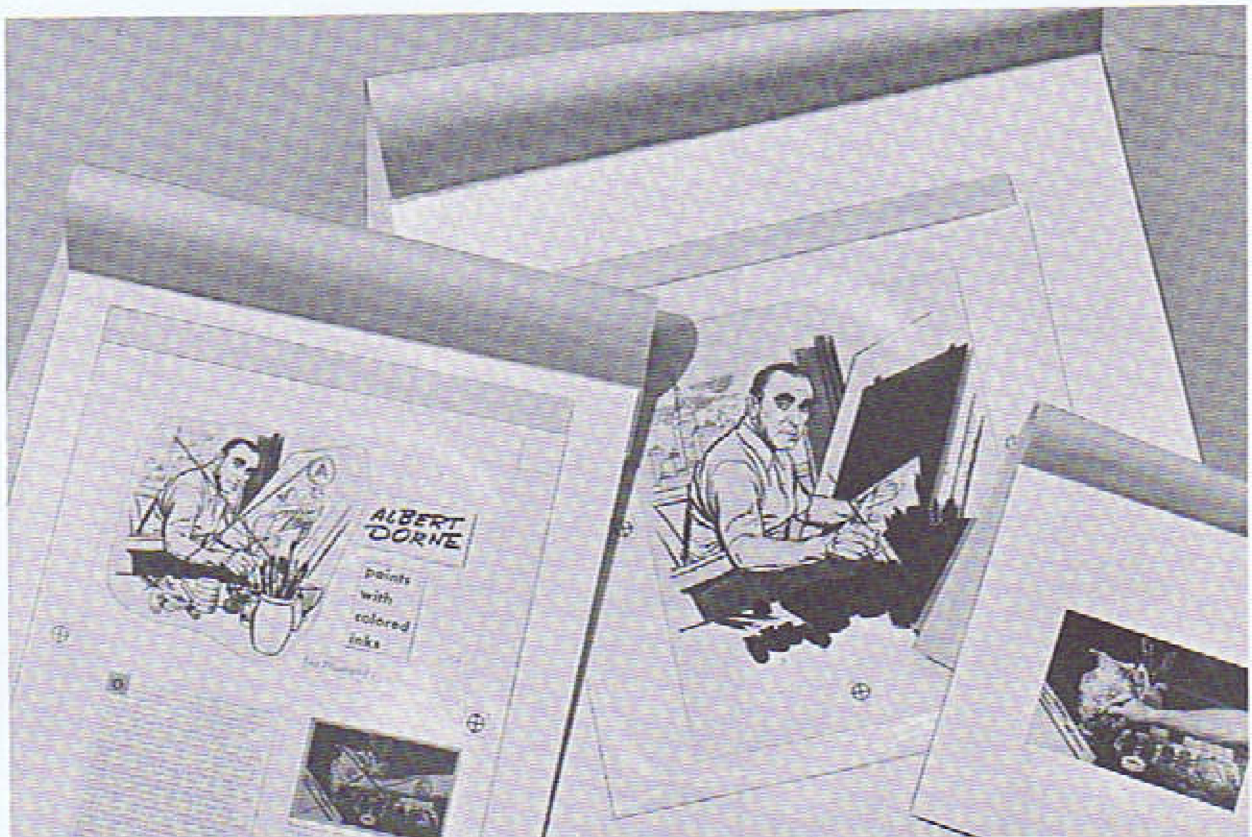
Next, a small piece of adhesive-back Bourges sheet is placed over the photograph area and trimmed with a razor or sharp X-acto blade exactly to the red key line beneath it. The unwanted portion can then be peeled away as shown here. Next a Bourges sheet will be applied over the capital initial and the signature will be dry mounted on the overlay.



23 With a rubber-cement pick-up, clean away every scrap of excess cement on the mechanical and the overlay. Any piece left will cast a shadow which the platemaker will have to opaque from his negative.



24 Photostats placed on a mechanical to indicate position should be crossed out so the platemaker will know they are not copy for photographing. Lift the acetate overlay and, with a pen or a Stabilo pencil, draw a large X across the photostat; then, in a light area where it will show, place a key letter A in a circle. Write a corresponding circled A on the actual art which is to be reproduced and is represented by the photostat. Each piece of separate art should be keyed to its corresponding stat with a different letter.



25

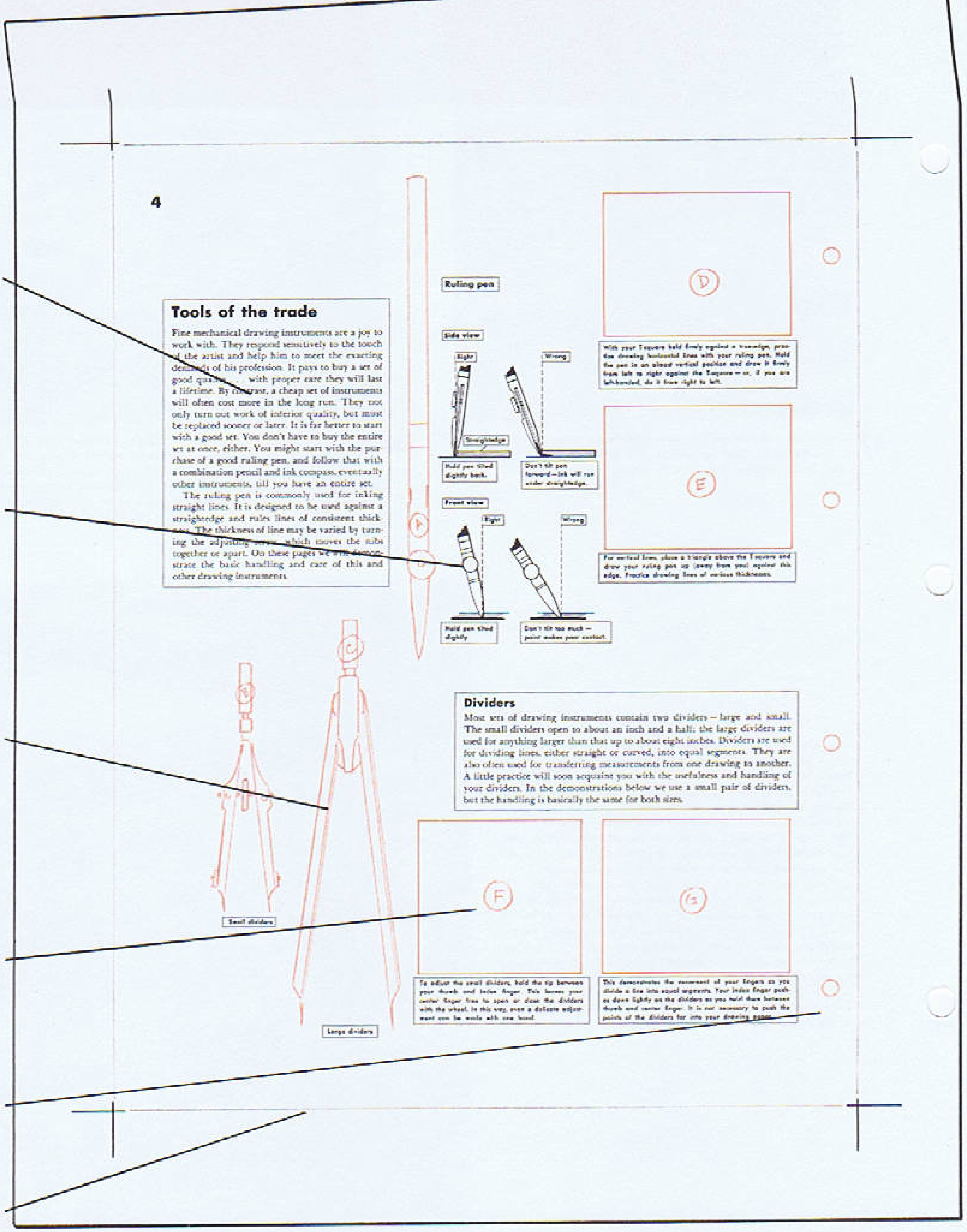
Here are the finished mechanical and art. Flap the mechanical with a piece of tracing paper taped along the top edge. On this sheet you should indicate to the platemaker which elements are to print in color. Last, a protective flap of heavy paper goes over the top. We bring this two inches over the back of the mechanical and dry mount it. From white bond paper, cut a mat to the size of the crop marks and tape it over the photograph. After a protective flap of heavy paper is placed over each illustration, the completed package is ready for a final inspection.

Final inspection: A mechanical should never leave your drawing board until it has received a final inspection to make sure that it is an expression of the best work that you can do. Check the over-all page size. Do you have crop marks on your page? Did you use register marks for your overlay? If you used a stat for reproduction it should be sharply black and white — no grays or fuzziness. Check to see if any of your type has been blurred or damaged. Did you put a tissue overlay on your mechanical and indicate color separation? A careful critical look at this time is your best insurance against mistakes and omissions.

ALBERT
DORNE
paints
with
colored
inks
an Illustrated Lecture

26

Here is what this mechanical looks like after it is printed. We urge you to read and reread this demonstration and carefully study the step-by-step photographs and their captions. With the basic know-how we give you here — plus practical experience — you should soon be making good, accurate mechanicals.



Tools of the trade

Fine mechanical drawing instruments are a joy to work with. They respond sensitively to the touch of the artist and help him to meet the exacting demands of his profession. It pays to buy a set of good quality — with proper care they will last a lifetime. By contrast, a cheap set of instruments will often cost more in the long run. They not only turn out work of inferior quality, but must be replaced sooner or later. It is far better to start with a good set. You don't have to buy the entire set at once, either. You might start with the purchase of a good ruling pen, and follow that with a combination pencil and ink compass, eventually other instruments, till you have an entire set.

The ruling pen is commonly used for inking straight lines. It is designed to be used against a straightedge and rules lines of consistent thickness. The thickness of line may be varied by turning the adjusting screw, which moves the nibs together or apart. On these pages we will demonstrate the basic handling and care of this and other drawing instruments.

Dividers

Most sets of drawing instruments contain two dividers — large and small. The small dividers open to about an inch and a half; the large dividers are used for anything larger than that up to about eight inches. Dividers are used for dividing lines, either straight or curved, into equal segments. They are also often used for transferring measurements from one drawing to another. A little practice will soon acquaint you with the usefulness and handling of your dividers. In the demonstrations below we use a small pair of dividers, but the handling is basically the same for both sizes.

Reproduction proofs of all the type — headlines, body copy, and captions, large and small — are inspected for alignment, broken letters, smudges and specks. If perfect, the proofs are trimmed to within ¼ to ⅜ inch from the type wherever possible. Then they are carefully cemented on the mechanical.

All line drawings or glossy photostats of them are carefully cemented on the mechanical in the exact size and position they will have when printed. The line art is placed on the mechanical with the same care given to the type matter.

All tonal art work and photographs that are to appear in silhouette are lucied in the correct size on bond paper and positioned on the mechanical, then keyed with a circled letter to the finished art, which is presented separately. This finished art appears at the top of the facing page.

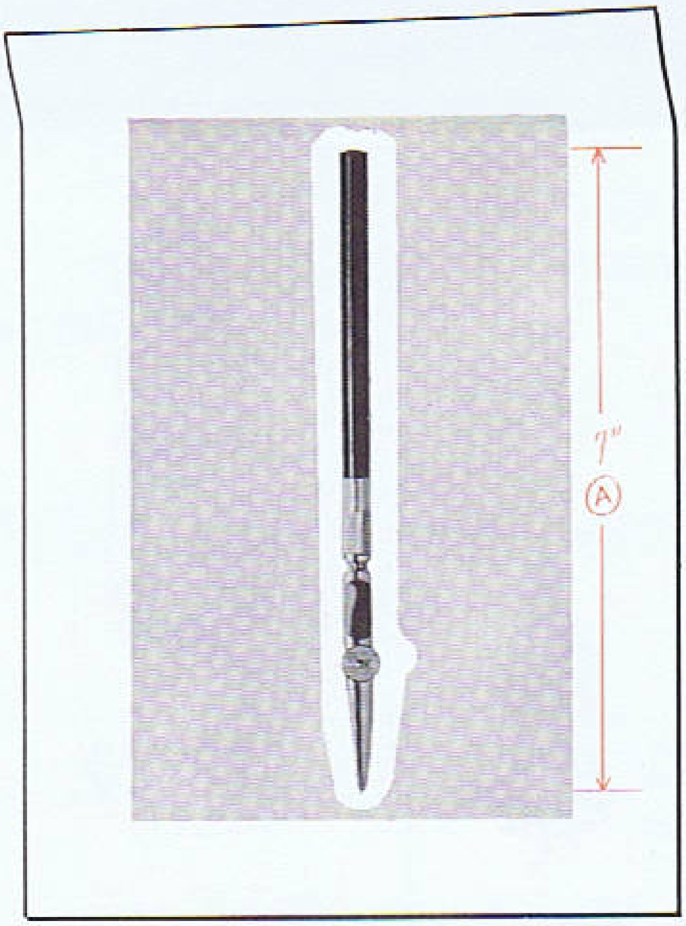
Any tonal art or photographs that are to be shot as square halftones are indicated with a red key line on the mechanical in the exact size and position that they will have when printed. They are also keyed to the finished art with a circled letter. The finished art for the square halftones appears at the bottom of the facing page.

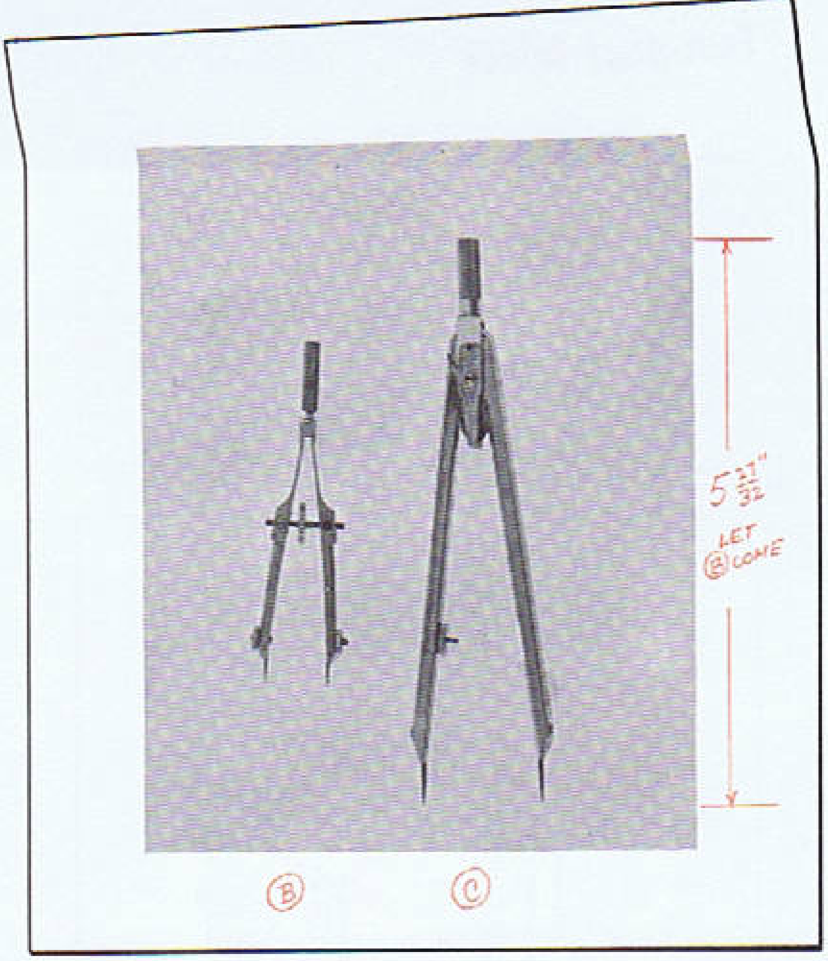
These pages are always punched for use in a ring binder. Punch holes are usually indicated with red key lines.

A blue pencil line is put around the entire page. This is often helpful to the artist and, since this color does not register on the platemaker's film, it will not appear on the plate.

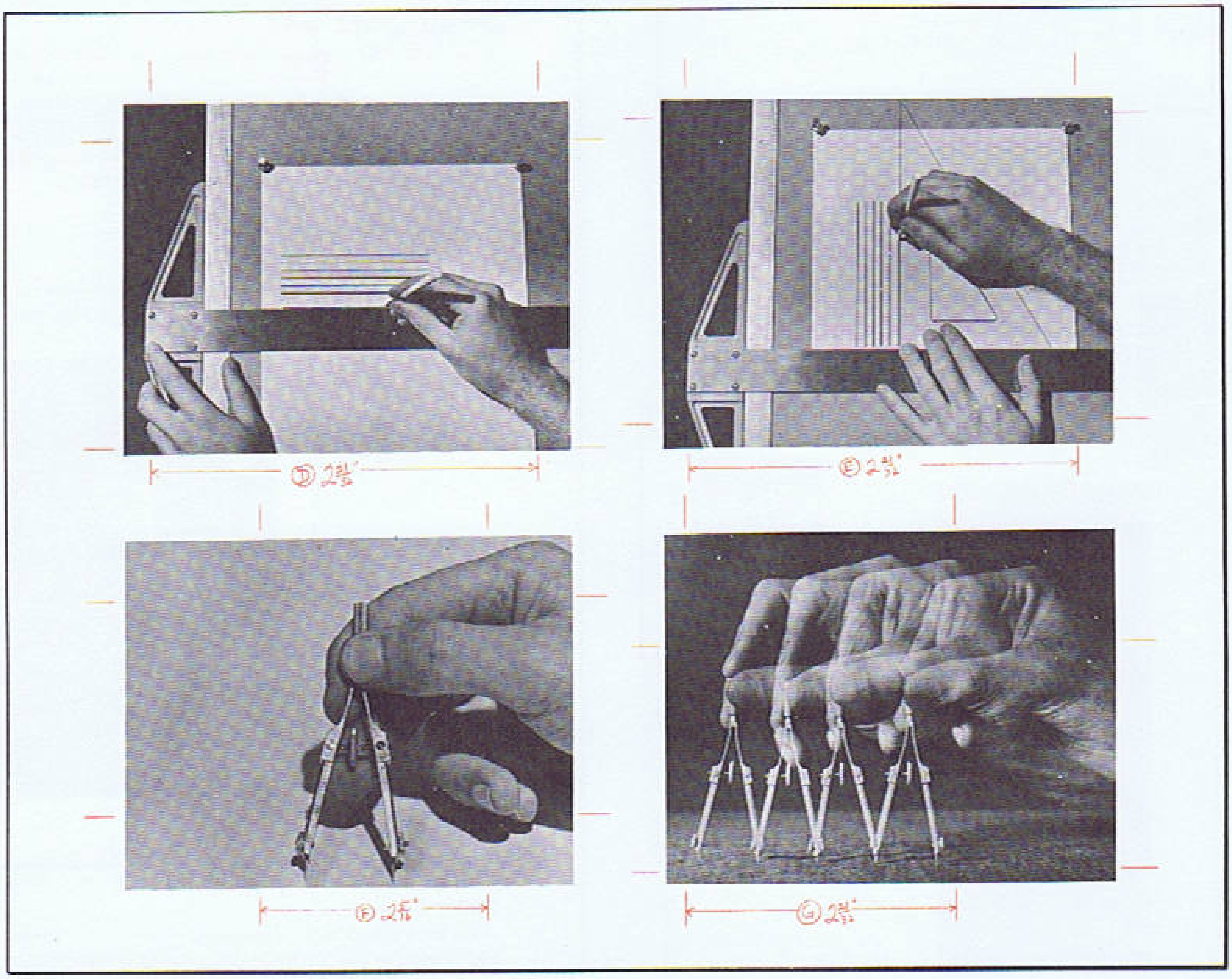
Examples of mechanicals and art

Here, and on the following pages, we show you additional examples of mechanicals and finished art, so you can see how different kinds of mechanicals are prepared and presented to the printer. Shown immediately above is a mechanical (reduced about 50 per cent) for page 4 in Lesson 21 of your Course. In this and our other examples, notice that all line art, including the type, is cemented onto the mechanical. Halftone art is presented separately and is indicated on the mechanical with a red key line; a black holding line is used if this line is to print. Finished art that is presented separately is always keyed to the mechanical with its corresponding circled letter. Notice, too, how crop marks are used and "bleed" is indicated.





Here are three pieces of art which will appear as silhouette halftones on the printed piece. They have been carefully silhouetted with opaque white, and each piece has been keyed to its corresponding lucy outline on the mechanical. The printer will follow the lucy outline for position and general size, but will take his exact size from the dimensions marked on each piece of art. These photographs have been retouched slightly to correct minor flaws. Some of the very light tones have been darkened along the edges of the silhouetting in the dividers.

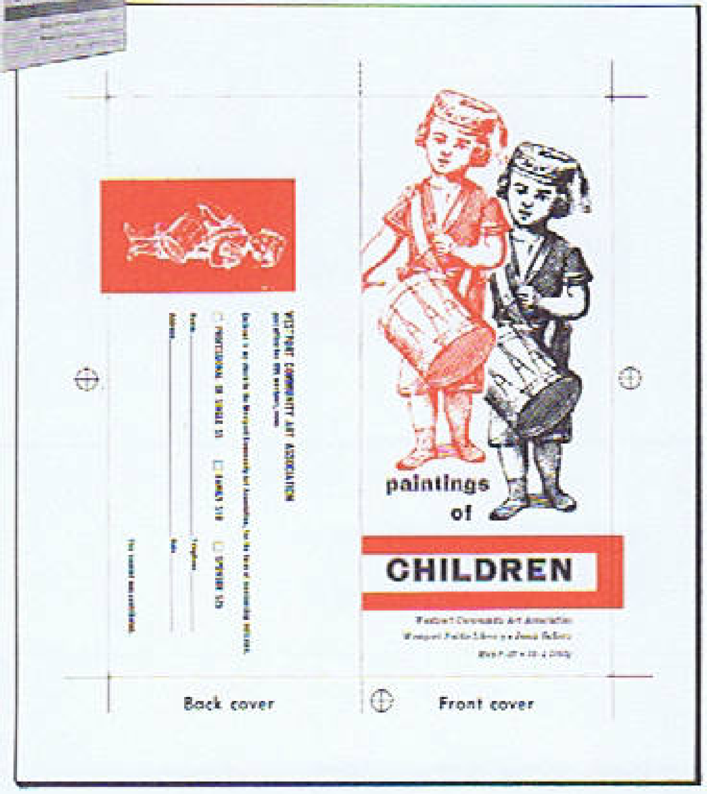


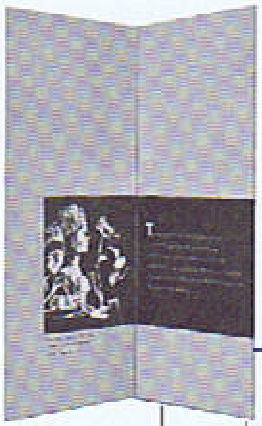
Here four square halftones have been put on one mounting board and cropped, then marked for size. They are keyed to the mechanical and a size has been marked on each. Minor retouching has been done on these photographs.

Four-page folder

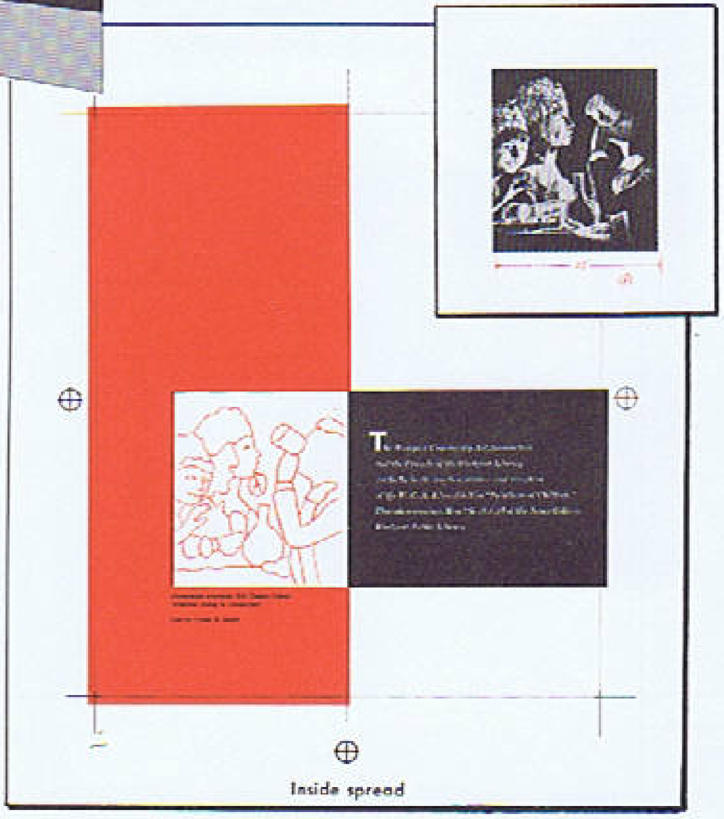
paintings
of
CHILDREN

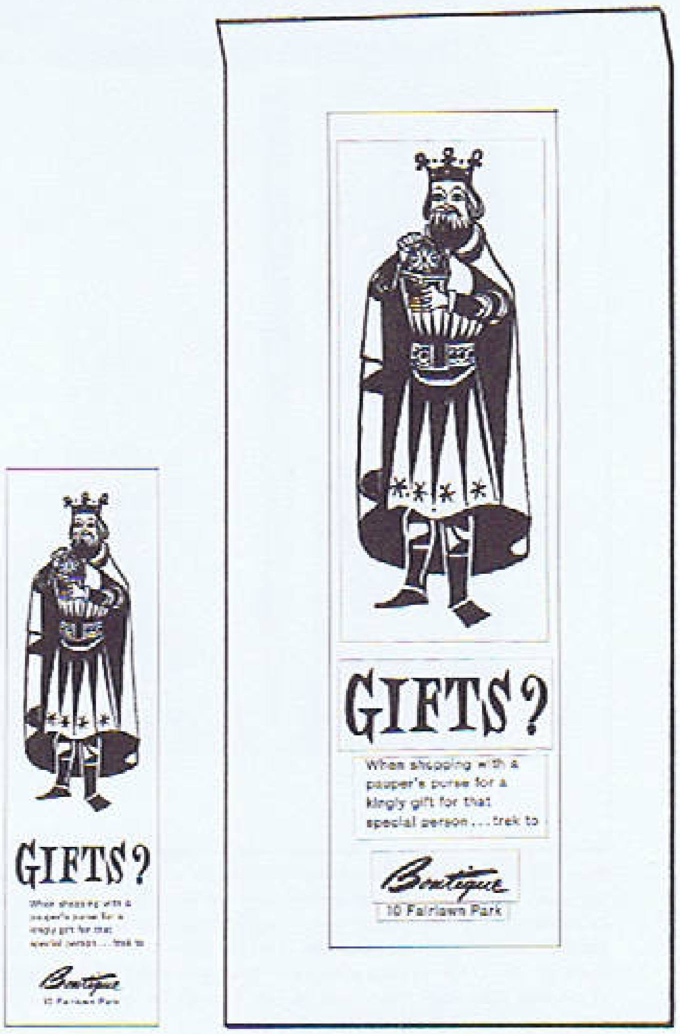
Front and back covers: At the left is a photograph of the front and back covers of a four-page folder, and immediately below is a mechanical for them. Everything that is to appear in black has been cemented on the mechanical, including type and a glossy photostat of the figure at the right. Crop marks indicate the size, and a dotted line in the center indicates where the piece will fold. An overlay is registered over the mechanical for the second color. Everything that prints in red has been placed on this overlay, including a glossy photostat of the left figure on the front cover and a glossy reverse stat for the art on the back cover. A small piece of adhesive Bourges was used for the color bar on the front cover, and a tissue overlay was added to indicate color separation.


WESTPORT COMMUNITY ART ASSOCIATION
paintings
of
CHILDREN
Back cover
Front cover



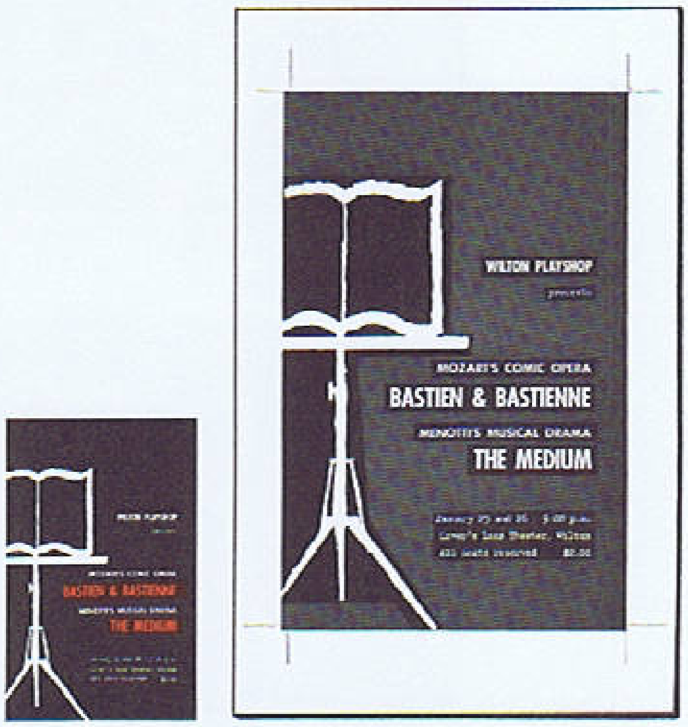
Inside spread: At the left is a photograph of the inside of the folder. Immediately below are the mechanical and art work for the inside. Everything that is to appear in black is placed on the mechanical, and a red key line has been ruled to position the illustration. The tonal art is keyed to the mechanical with a circled letter. A reverse stat is used for the type that is printed in reverse. An acetate overlay with register marks was taped over the mechanical and an adhesive Bourges sheet was positioned on this as art for the second color. A tissue overlay was then placed on the mechanical to indicate color separation.


Inside spread


GIFTS?
When shopping with a pauper's purse for a kingly gift for that special person . . . trek to
Boutique
10 Fairlawn Park

Small-space ad

At the left is a reproduction of a small-space ad somewhat reduced in size. To the right of this is the mechanical for this ad. First, the ruled line was drawn, then the original line drawing was cemented in position on this mechanical. The lettering for the word "Gifts" was done about twice the required size and reduced in a glossy stat, which was positioned on the mechanical. Below this, a repro proof of the type was placed in position, and then a stat of the store name. The address is in type.

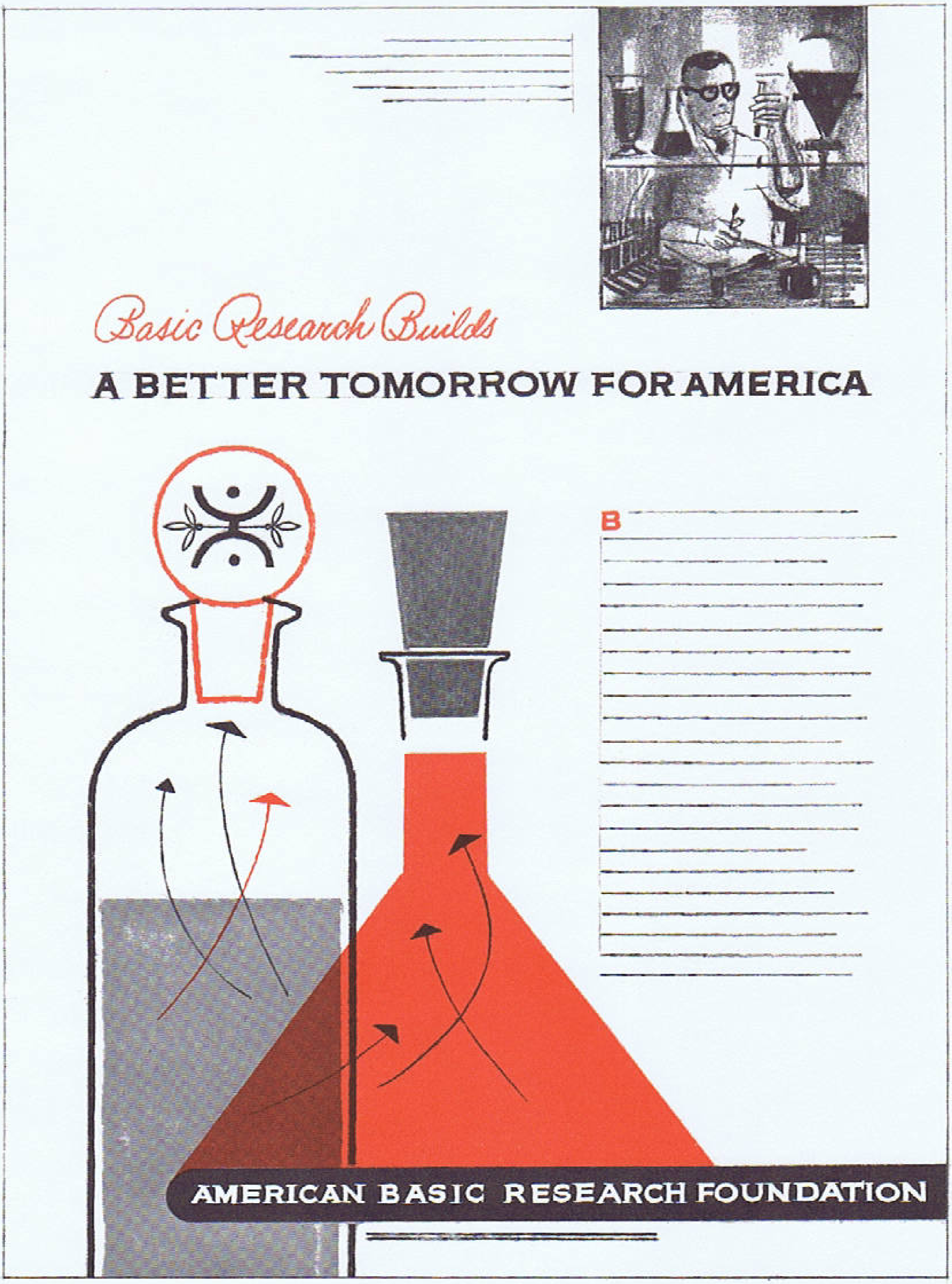

WILTON PLAYSHOP
presents
MOZART'S COMIC OPERA
BASTIEN & BASTIENNE
MENOTTI'S MUSICAL DRAMA
THE MEDIUM

Poster

At the left is a reproduction of a two-color poster that was printed in silk screen. To the right is the mechanical for this poster. The poster was printed in white and red on a black card. Notice that the white bleeds at the left and bottom. The drawing of the music stand was made in black ink on white paper, and a reverse stat was positioned on the mechanical. A reverse stat was also used for the type. A tissue overlay was positioned over the mechanical to indicate the color separation to the silk-screen printer.

Plate 1

Lesson 22 Famous Artists Course
Assignment layout



Basic Research Builds

A BETTER TOMORROW FOR AMERICA

B

AMERICAN BASIC RESEARCH FOUNDATION

Plate 2

Type

A BETTER TOMORROW FOR AMERICA

A BETTER TOMORROW FOR AMERICA

Basic research – these two magic words are building a better tomorrow for America. Only where the best minds are free to explore new, promising paths . . . where the imagination is free to soar . . . are major breakthroughs being made today. And nowhere have more breakthroughs been made than in the member laboratories and workshops of the American Basic Research Foundation.

Who supports the American Basic Research Foundation? Over two thousand major corporations, each a leader in its field, contribute to the support of this pioneering effort in basic research. In return, these companies have access to the discoveries of some of the greatest scientific thinkers of our generation – discoveries that have led to the development of great new industries that are building a better tomorrow for America.

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Here, in one of the member laboratories of the American Basic Research Foundation, a chemist is on the trail of a new method of food synthesis.

Here, in one of the member laboratories of the American Basic Research Foundation, a chemist is on the trail of a new method of food synthesis.

WHITESTONE RESEARCH BUILDING, TUSCALOOSA, IOWA

WHITESTONE RESEARCH BUILDING, TUSCALOOSA, IOWA

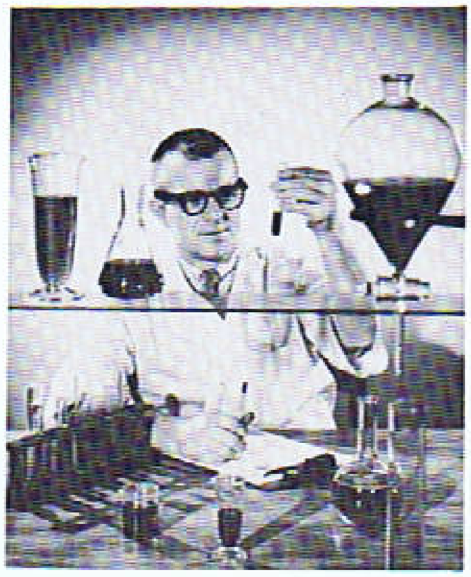
Photostats

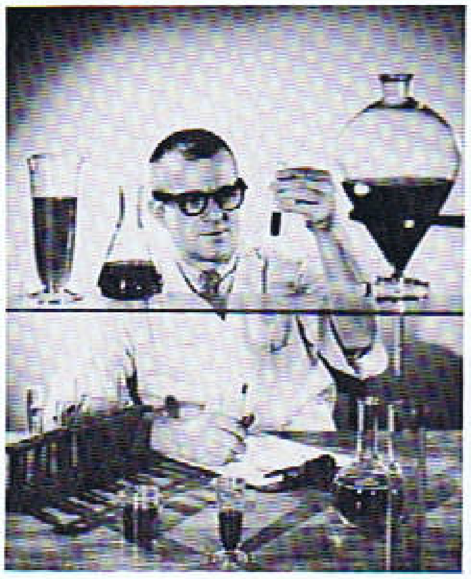
AMERICAN BASIC RESEARCH FOUNDATION

AMERICAN BASIC RESEARCH FOUNDATION

Basic Research Builds

Basic Research Builds





Lesson **22** Famous Artists Course **Reproduction type and photostats**

FAMOUS ARTISTS COURSE
Student work
Lesson 22
Studio production

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

The purpose of this lesson is to show you how to prepare art work for reproduction. We have explained the main processes of reproduction. If possible, visit your local type shop, engraver, offset, letterpress and silk screen printers. Anything you can do to learn more about printing processes will help you do a better job in preparing your art work for them.

In addition to materials you have used in other lessons, you will need these materials for Lesson 22:

Smooth-finish illustration board -- 1 sheet, 11 x 14 inches. Bainbridge "172" is fine.

Red ink -- red pencil will do.

Treated acetate -- 1 sheet, at least 10 x 12½ inches. Bourges Kleerkote is fine; however, you may use tracing paper or tracing vellum.

Black paper -- 1 sheet 6 x 9 inches, or 100% red Bourges adhesive sheet.

Red pencil.

Light blue pencil.

Wrapping paper for flap -- 1 sheet 11 x 16 inches.

FOR PRACTICE, you may wish to get:

Famous Artists-Bourges Kit -- In addition to materials to try out color separation methods in the lesson, this kit contains treated acetate and adhesive sheet mentioned above.

Do the following practice work before you begin work on the assignment you send in for criticism:

1. Reread the text of the lesson and pay particular attention to the examples in the section "Preparing Art for Reproduction," on pages 8 through 11. These examples will be particularly helpful as a reference on jobs you do in the future.

2. Select several line drawings you have previously done and make color separation overlays as shown in the "Two color -- tight register" demonstration on page 9. Be sure to key the overlays accurately, with register marks, to the drawings beneath. You can either use the prepared adhesive-back register marks or rule your own. (Simply rule little crosses -- you don't need to draw circles as in the prepared marks.) If you don't have treated acetate sheets or tracing vellum, you can use regular clear tracing paper for this practice work.

3. Select a simple tonal drawing and make a "tight register" color separation overlay as shown at the bottom of page 10. Key this with register marks.

4. If you have Bourges materials, try a number of the methods shown on pages 12 through 17. Make several different color overlays over the same drawing to see what different effects you can create, as shown on page 17.

5. Reread and study pages 18 through 23 on "How to Make a Mechanical" and study the examples of mechanicals on pages 24 through 26.

THE ASSIGNMENT YOU ARE TO SEND IN FOR CRITICISM

Your assignment for this lesson is to make a completely color-separated mechanical for the two-color layout on Plate 1.

On Plate 2 are all of the elements you will need to make this mechanical. You will find "photostats" of the hand-lettered section of the headline, the photograph, and the trademark which appears in the bottle stopper. You will also find a reverse photostat of the company name. Also, there are reproduction proofs of the balance of the headline, the caption, the body copy and the address. You will see that each of these elements appears twice -- so you have an extra proof in case you spoil one.

At first glance, the layout on Plate 1 may appear to be very complicated. However, we assure you that it will be easy to do if you simply follow the step-by-step procedure described below. Don't be concerned with how long it may take you to make this mechanical. Speed, in this case, is not as important as accuracy.

AD SPECIFICATIONS. This is a full-page ad. The page size is 8½ x 11 inches. The mechanical is to be made "same size" -- the actual size the ad would be printed. The ad bleeds 1/8 inch at the top, bottom and right. The photograph bleeds at the top, so extend it 1/8 inch beyond the page size. The company name bleeds at the right, so extend it 1/8 inch to the right and carry the outline and the tint area in the bottle 1/8 inch beyond the bottom

(over, please)

edge where it bleeds. Your assignment is in three parts:

Part 1 is the basic mechanical or flat on which you will cement or draw everything that is to be printed in black. Do this on illustration board.

Part 2 is the color separation overlay on which you place everything that is to print in red. This overlay is tracing paper or acetate or vellum.

Part 3 is the tracing-paper flap on which you indicate your color breakup and write your final directions to the platemaker, and the protective flap which covers the mechanical.

Part 1

A. Tape or tack an 11 x 14-inch piece of smooth-finish illustration board to your drawing board. Now, using your ruler, T-square, triangle, and a light blue pencil, measure an area 8-1/4 x 11 inches in the center of your illustration board and rule the outline for your ad. Then rule a line 1/8 inch beyond the top, bottom and right side to indicate bleed. This will give you an outside size of 8-3/8 x 11-1/4 inches. This piece will become your basic flat.

B. Set your ruling pen to make very fine lines and draw in the crop marks to indicate the corners of the page. (See page 20, No. 8.)

C. Using dividers or a ruler and your light blue pencil, mark on the mechanical the position of all the elements shown in the layout. These marks serve as guides for making the basic flat -- and also for doing the color separation overlay in Part 2.

D. Now begin at the top of the mechanical and indicate the area for your photograph with a red key line. You do this by ruling a red line to the size of the photograph, including 1/8 inch at the top for bleed as in step 6 on page 20. (Because this is an accurately done layout, it will not be necessary for you to rule the key line rectangle on a separate sheet as demonstrated in step 6.)

E. Next, cut out the photostat of the photograph. Trim it about 1/16 inch smaller all around than your red key line and cement it within that red key line for identification. The platemaker will make the photograph to the size shown by the ruled line.

F. The black outlines for the bottle, the top of the flask, and the black arrows can be drawn directly on your flat with brush or pen and ink. Or they can be drawn on a separate sheet of paper and then cemented into position.

G. Rule your red key line to indicate the gray tint area within the bottle, allowing 1/8 inch for bleed at the bottom. Stop the red key line about 1/32 inch short on either side of the black arrows for a clear separation. Then rule the red key lines for the tint areas which form the stopper in the triangular-shaped flask.

H. Next, cement the stat of the trademark into the bottle stopper. Then rule the shape for the company name, "American Basic Research Foundation" (allowing 1/8 inch at the right for bleed), and trim and cement the negative stat of the company name within this shape. See the "Reverse line" demonstration at the bottom of page 9.

I. Finally, cement into position the headline type, the caption, the body copy and the company address. Before cementing the body copy, remember to cut out the boldface capital initial which you will later cement on your overlay, because it is to be printed in red. At this stage everything that is to be printed in black should be on your basic flat.

Part 2

Now comes the separation for the red overlay. For this it is best to use acetate or vellum. However, since this is an assignment, we will allow you to use tracing paper if you do not have acetate or vellum. (Tracing paper should never be used on a job you are doing professionally.)

A. Tape your overlay on top of the basic flat -- and key it to the flat with three pairs of register marks placed about 1/8 inch outside each side and the bottom of your ad.

B. Next, cement the stat of the hand-lettered headline in position on the overlay.

C. Now, on the overlay, draw (with black ink) the red stopper for the bottle and the red arrow.

D. Cut out of black paper the shape of the red flask and cement it to the overlay. Or you can use a 100% red adhesive-back Bourges sheet if you have it. (Step 22, page 22, demonstrates this method.) If you use acetate or vellum, you may prefer to ink the flask shape directly on the overlay. Don't try to use ink in large areas on tracing paper; it will buckle.

E. Cement in the initial capital B which will print in red. You will find small pieces like this are more easily positioned with tweezers. At this point everything which is to appear in the finished ad should be in position on the basic flat and on the overlay.

(Continued)

Part 3

A. Put a tracing-paper flap over your mechanical, fastening it with tape along the top edge.

B. Shade in red pencil or pastel all areas that are to appear in color, such as your headline, the bottle stopper, the arrow, the initial capital and the red flask. If you use pastel, spray it with fixative.

C. With pencil or gray pastel, fill in the gray areas that are to be screened by the platemaker and select a percentage tint to match the layout. Refer to the screen tints on page 5 in this lesson to make your selection, and write this percentage on the tissue overlay within or near the gray area.

D. Where the red bottle overlaps the gray screen tint of the second bottle, you should indicate to the platemaker that the red will overprint the gray. Simply write a brief notation to this effect on that area.

E. Lift both overlays and, with dark pencil or ink, cross out the "stat" of the photograph on the basic flat so that the platemaker would know he must refer to a piece of finished art for that illustration.

F. A protective flap of white bond or brown wrapping paper should now be cemented to the top edge of the back and folded over to cover the entire mechanical as in step 25, page 23. Give the mechanical a final check to make sure everything is in position as the layout calls for.

If you have followed these directions carefully and referred to the section on mechanicals, you should now have a mechanical thoroughly color-separated and ready for the platemaker. Since this mechanical is prepared same size, simply lift the two flaps and the overlay and on the bottom of the basic flat write the letters "SS", which indicate to the platemaker that this mechanical is to be reproduced "same size." If this were a job to be actually reproduced, you would hand him, at the same time, the photograph (keyed to the mechanical by a letter -- see step 24, page 23) from which he would shoot his halftone.

Check
before mailing

IMPORTANT: Be sure to letter your name, address, and student number neatly at the lower left-hand corner of your assignment. In the lower right corner, place the lesson number. Do this lettering on the back of your mechanical.

Your lesson carton should contain:

1 Complete mechanical
1 Return shipping label filled out completely

Mail this carton to:
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Fashion illustration

Lesson 23

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Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

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Jon Whitcomb

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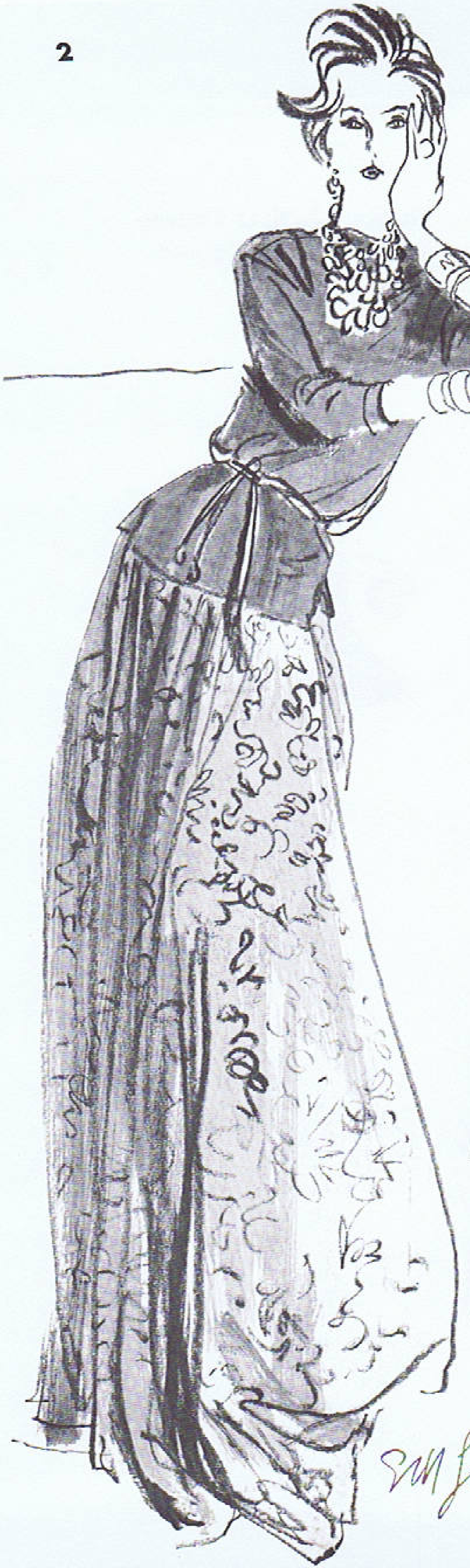


Bill Lazos

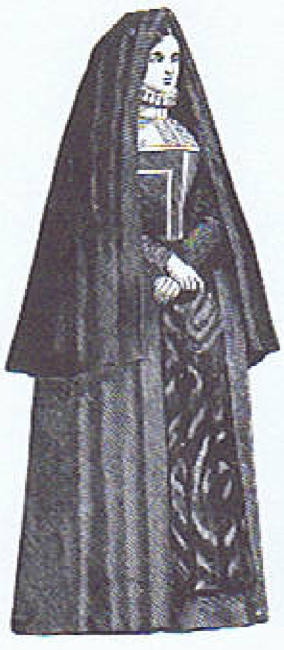
Herbert Greenwald, who prepared this lesson, was formerly Art Director for such world-famous stores as R. H. Macy and Company, Bloomingdale's, and Gimbel's. He is now Advertising and Art Direction Consultant for many department stores and specialty shops in the United States and Canada.

Fashion illustration

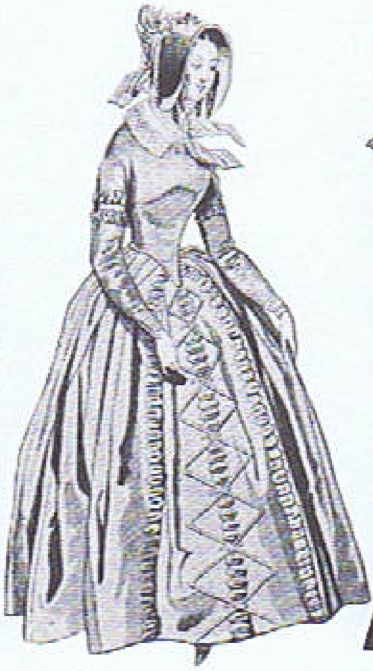
by Herbert Greenwald

Fashion is big business today, and so is fashion art. More people see more fashion art than any other kind of illustration.

Fashions in clothing are always changing. There are different styles of garments and accessories to suit every taste, figure, and purse – and new styles seem to appear almost every day. As you can imagine, the communication of these new fashion ideas is of the first importance. In the chain of communication between the manufacturers or designers, the stores, and the public, the fashion illustrator is a vital link. Fashion illustration has become one of the largest, most rewarding fields any artist can enter.



Fifteenth century



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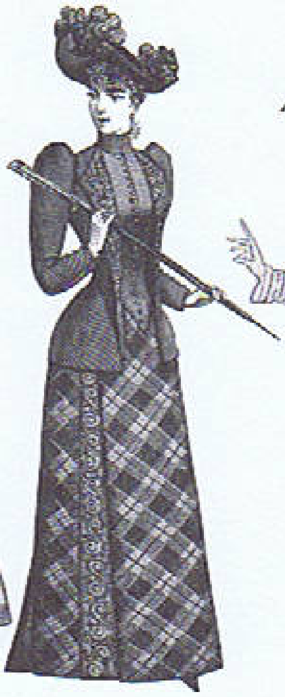

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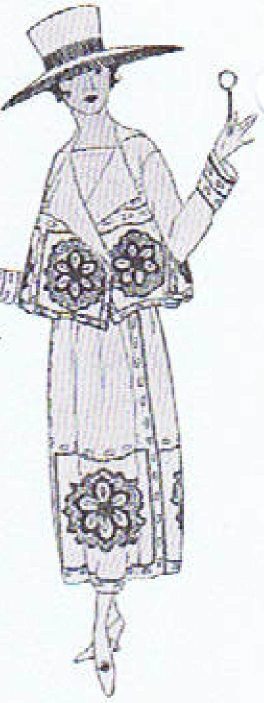

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Careers in fashion illustration

The career possibilities for you in fashion illustration are exciting. The greatest opportunities lie in doing work for department stores either as a staff artist or as a free lance. You may also work for the various advertising services which supply the fashion art for local retail stores all over the country to use in newspaper ads. Fashion advertisements are prepared for national magazines by fashion advertising agencies, which use the services of free-lance as well as staff artists. Many of these agencies have excellent positions for qualified artists. You may also get a job on a newspaper or magazine and report the fashion news in your drawings. The opportunities for you are not limited to just the big cities, either. Good fashion art is needed in small cities and towns everywhere.

The history of fashion illustration

The history of fashion illustration is not a long one. In the Middle Ages, fashion ideas were communicated by travelers and descriptions in letters. Starting in the fifteenth century, these ideas were also spread by means of dolls, which were dressed in the latest styles and exchanged as gifts among the kings and nobles in Europe. Dolls regularly brought fashion news to the American colonies. What was probably the first fashion periodical was printed in Frankfurt, Germany, toward the end of the sixteenth century, and other fashion publications were introduced soon afterward. However, it was not until the nineteenth century that fashion illustration, like commercial illustration in general, came into its own. In 1830, *Godey's Lady's Book* was established in the United States. This was the first famous women's magazine, and it laid great emphasis on fashion illustration.

Below are illustrations from the archives of fashion. They clearly show how women's apparel has changed over the years. More important to you as an artist, they indicate how art-rendering styles have changed along with the look of the fashion.

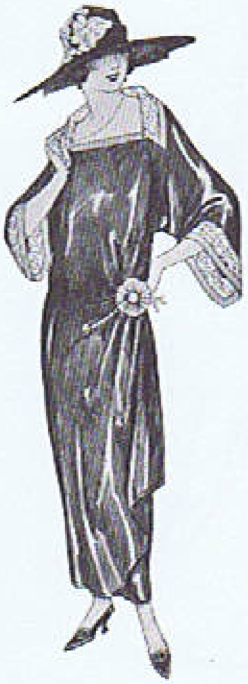
The illustration on the facing page shows today's woman. She is not the self-conscious, stylized person depicted in many fashion drawings of the past. Instead, she is drawn with a grace and naturalness that reflect the casual contemporary approach to art.

Fashion and the artist

Fashion illustration can be a fruitful, glamorous field for you if you apply yourself to the principles explained in this lesson. Here we shall give you a firm foundation in all the essentials of drawing fashions for men, women, and children. While this lesson will be of most use to the student who wants to enter fashion illustration, it can prove of great value to the general commercial artist and illustrator. In popular magazines, all figure illustrations are submitted to the fashion editor, who must approve the styles they contain – and many a picture has been rejected or has had to be redrawn because the fashions were dated. In this lesson you will learn the essentials of fashion awareness and the style details that will help give your pictures smartness and distinction. You will also be given advice on how to render convincingly the textures of fabrics, furs, leathers, and jewelry – advice you can use in almost any area of illustration.

There is room for a high degree of creativity in fashion art, so long as the clothing is pictured accurately. In your drawings of children, for example, you can work with all the expressiveness of the illustrator of juvenile books. Women's fashion illustration is calling more and more for smartness and originality. The top fashion illustrators enjoy as much reputation and acclaim as do the best artists in any other field of commercial art.

Fashion changes constantly. In women's, men's, or children's apparel, almost every year significant new developments take place. As a fashion artist, you must be observing and inquisitive – keep up-to-date on what is going on. You should read the leading national fashion magazines, study the advertisements, follow the fashion news. This way you can be sure you are in touch with the fresh ideas and creative thinking of the pacesetters in this ever-changing field of art – and in the best position to make your own original, individual contributions.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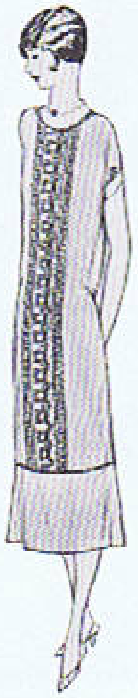
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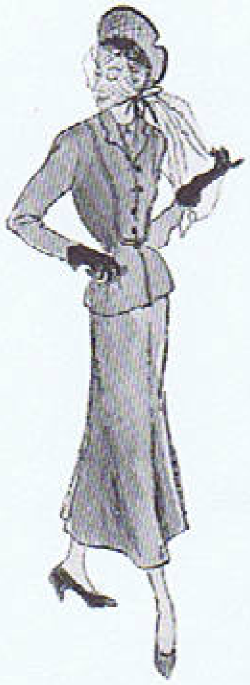
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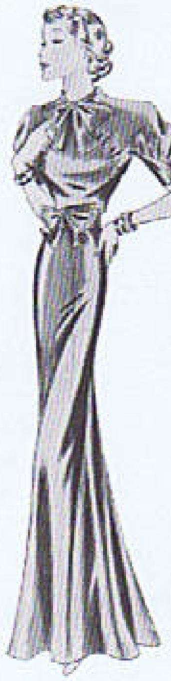
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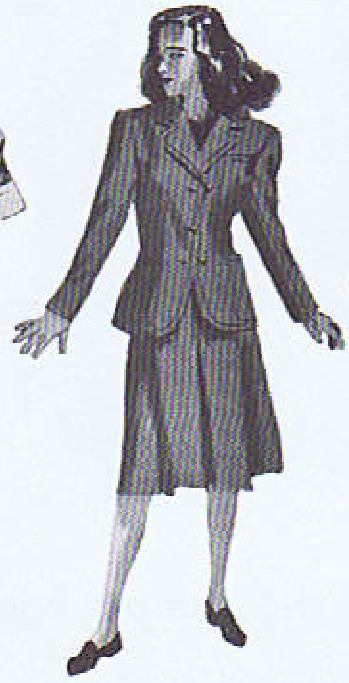
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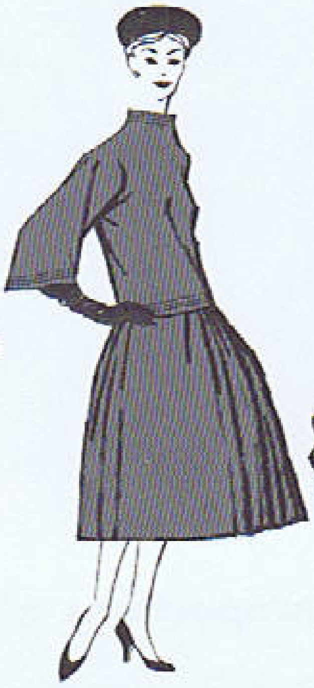
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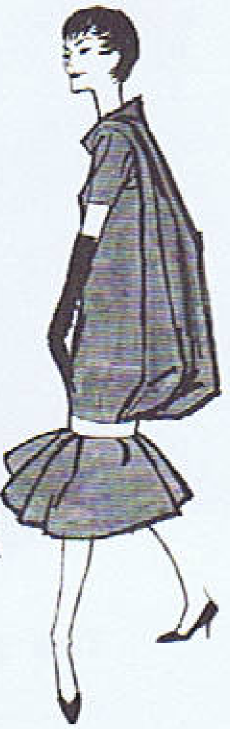
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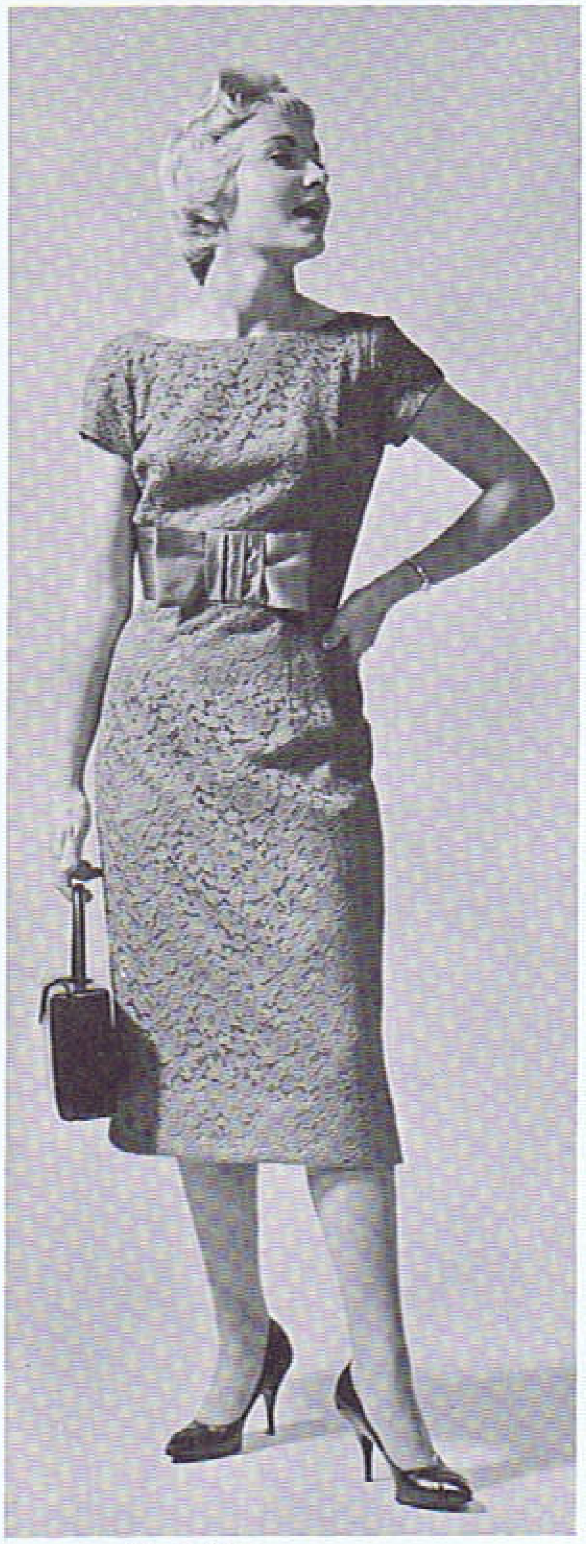
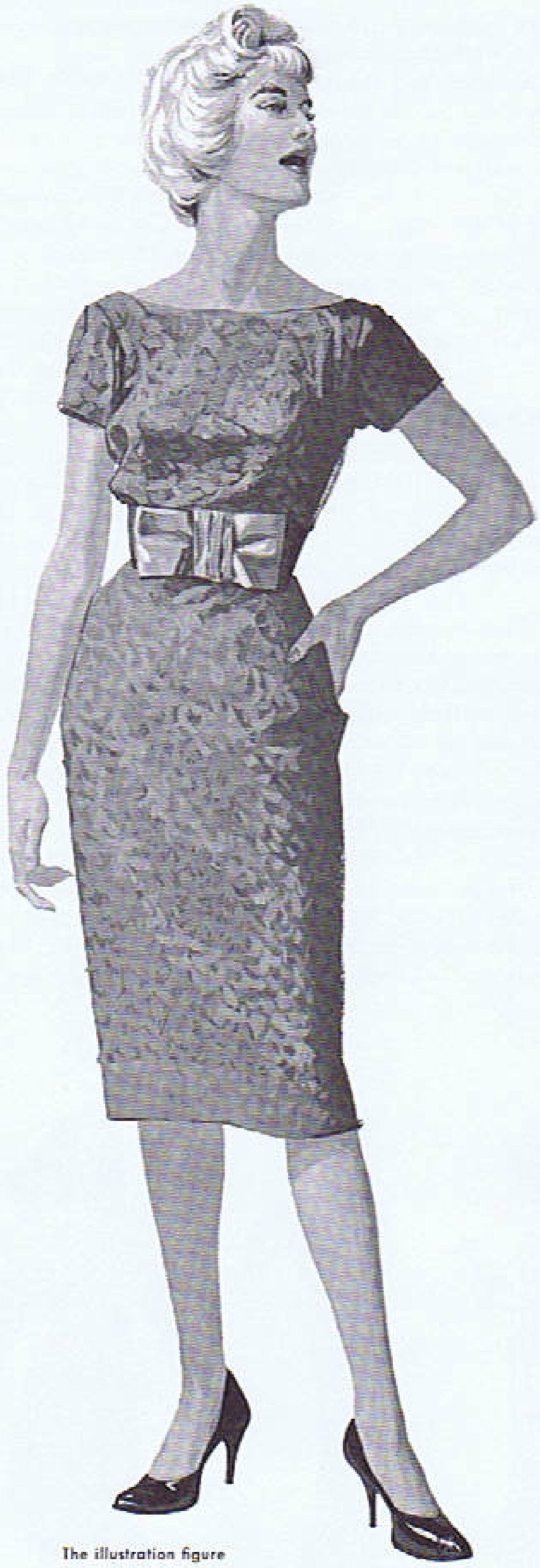
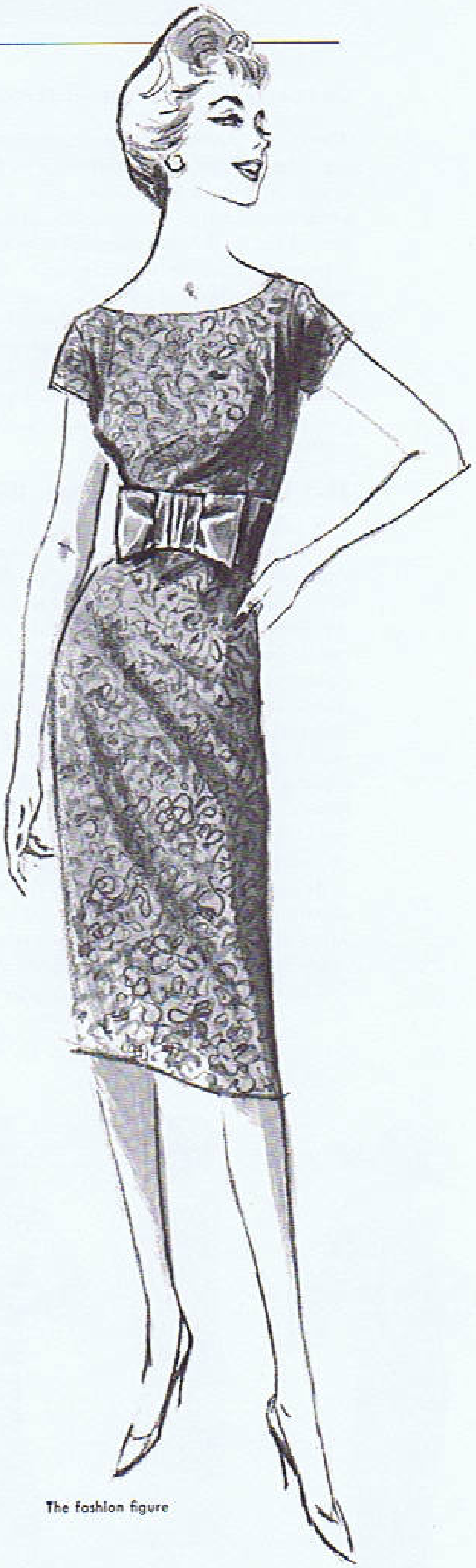


The real figure



The illustration figure



The fashion figure

The proportions of the female fashion figure

Up to now, you have been using the eight-head formula in drawing the "ideal" figure for illustration. In fashion art the figure proportions are different. You draw the fashion figure at least eight and one-half heads high. Some fashion illustrators make their figures nine or even nine and one-half heads high.

Thus, you elongate the female figure to give it that glamorous, sleek, slimmer look so characteristic of good fashion illustration.

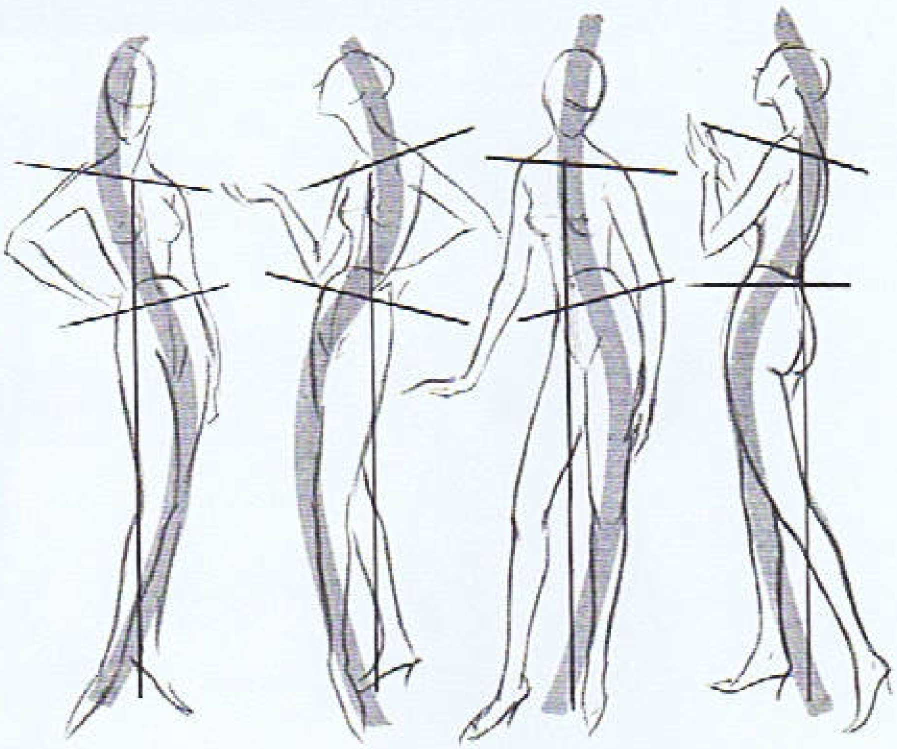
In this elongation process, certain changes must be made in specific areas of the figure. The waistline becomes shorter. The head becomes smaller and the neck a little longer and thinner. Important changes take place in the proportions of the arms and legs. They become longer and slimmer, too.

Posing the fashion figure

The fashion figure represents a graceful, poised person. To get these qualities in your drawing, pose the figure balancing or resting most of the weight on one foot.

The position of the shoulders and hips is very important in drawing a good fashion figure. Make sure that the shoulder and hip lines fall into opposing angles, as in the diagrams at the right. These angles should be exaggerated to add to the graceful effect the fashion figure requires. The head also must be drawn in a graceful position. It rarely faces in the same direction as the shoulders. You can lower the head, raise it, or turn it away from the shoulders.

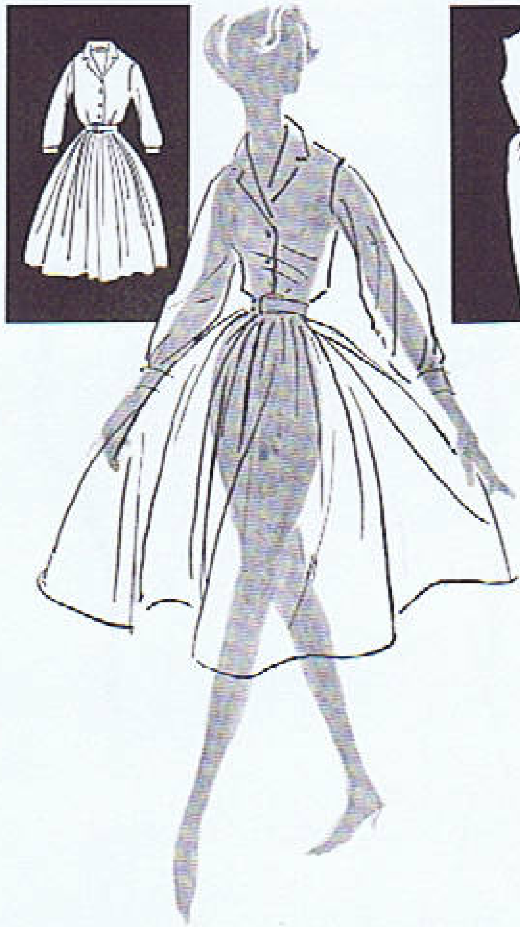
When the head, shoulders, and hips are correctly positioned and your figure is balanced properly, you should be able to draw a long gracefully curving line from the top of the head of your figure right through the body and down to the feet. (The broad gray line in each diagram demonstrates this.) Good fashion artists often use this test to be sure they have created a graceful pose. Note how curved all of the lines in the body are in relation to the straight vertical line of balance.



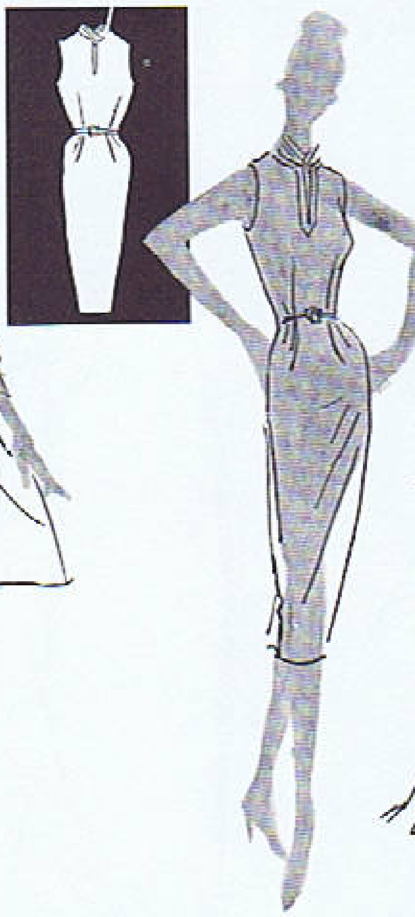
Selecting the right pose

The illustrations below represent poses used to display fundamental fashions. These pictures will guide you in selecting the right pose for garments in these categories. Usually the shape and silhouette of the garment determine the pose. However, when there is no distinctive shape, the pose is established by whatever special interest there is in the garment. This could be the shape of a neckline or some other distinctive fashion detail.

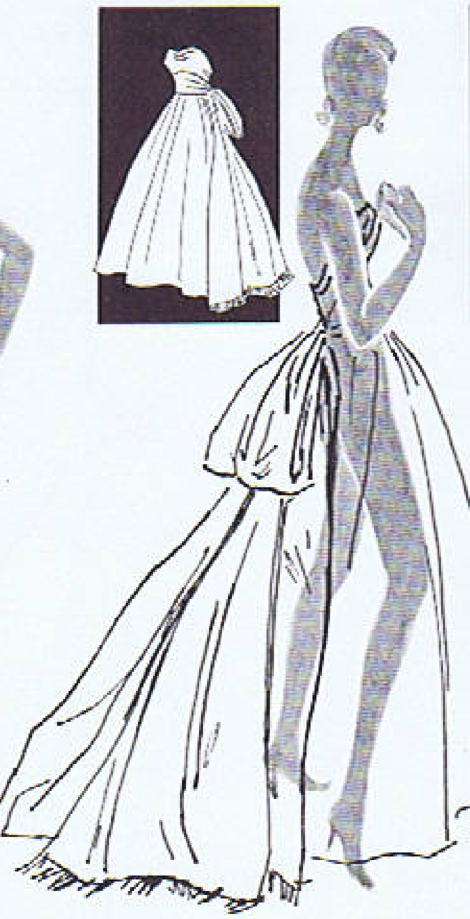
Be very careful when you draw the fashion figure seated – in this position it may hide some of the essential details of suits, dresses, or coats, and the silhouette or shape of the garments may be lost. However, sportswear, such as slacks, shorts, and some skirts, can be effectively shown on figures in casual seated poses.



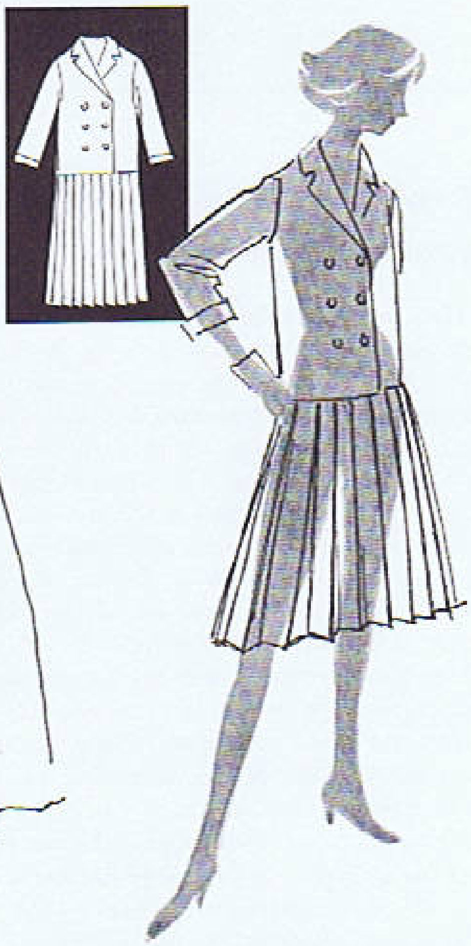
The wide-skirt silhouette is best shown in a walking pose — or one in which the legs are far enough apart to create the fullness needed to display this silhouette. Having the hands hold the skirt adds fullness.



The narrow silhouette requires a pose with legs close together, usually one in front of the other. Placing one hand or both on the hips also emphasizes the narrow shape. Turning one shoulder away helps, too.

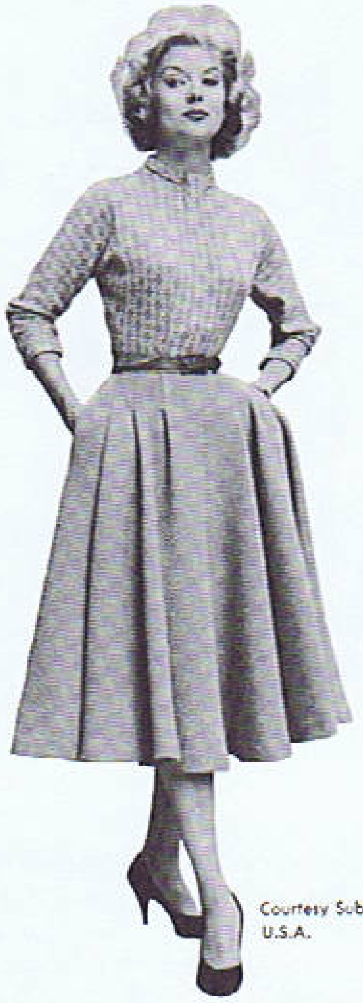


In formal fashions the silhouette and drape are the major features. Use simple poses that will give the best view of the lines of the garment. Avoid any leg positions that interfere with the fashion line of the dress.

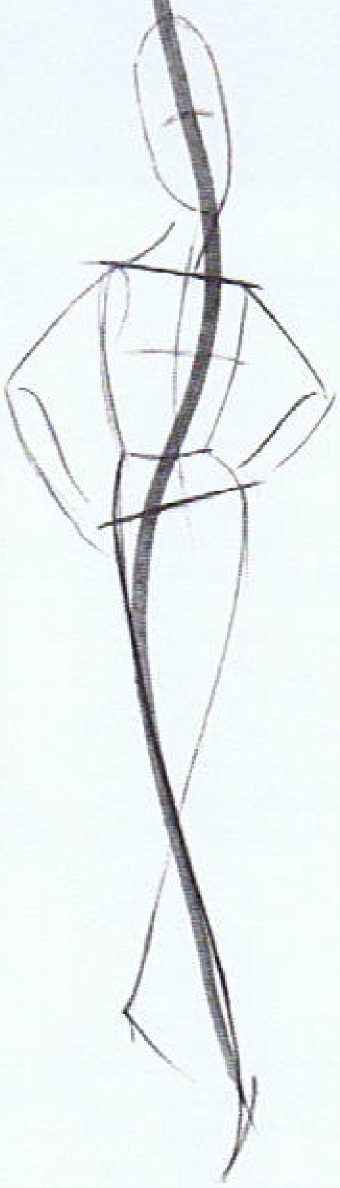


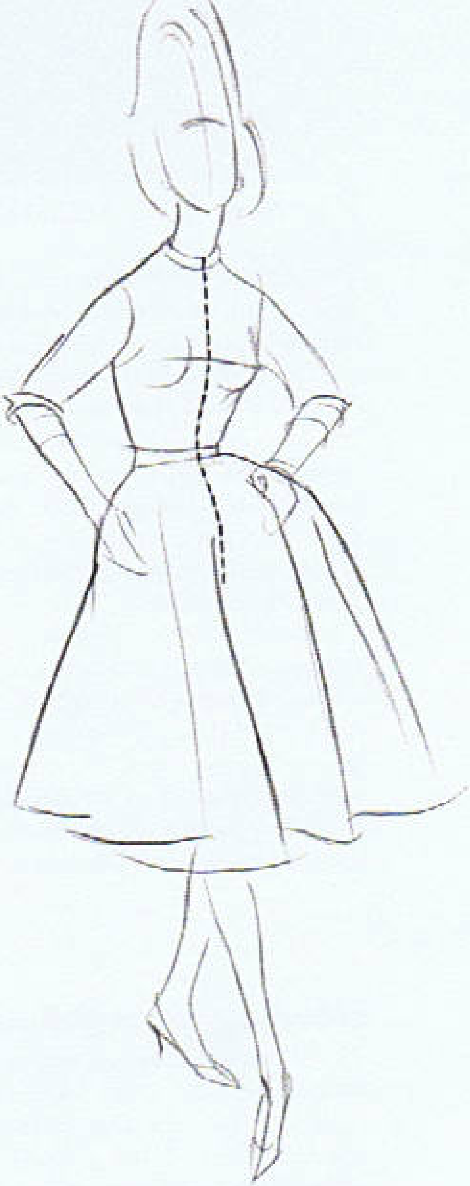
When you draw the pleated skirt, be sure to highlight the attractive fall of the pleats. In this pose the model's knee opens up the pleats, helping to give further emphasis to this important feature.

Applying the basic principles of posing and sketching



Courtesy Suburbia, U.S.A.





1 This model is posed to emphasize the fashion high lights of the merchandise. The hands on the hips allow an easily seen silhouette of the narrow waist and the flare at the hips. At the same time, the hands push out the skirt from the hips to accentuate the fullness of the fabric, a major fashion detail of the garment.

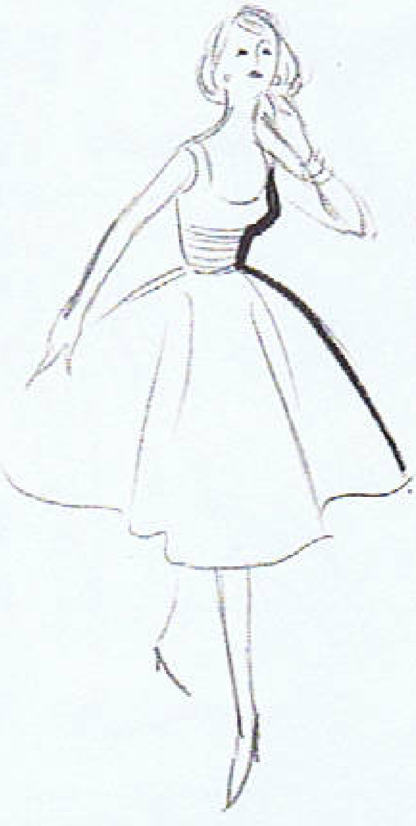
2 Very lightly, suggest the graceful curving line of the action of the body. Then establish the angle of the head by using the line of the eyes as a guide. Sketch the opposing angles of the shoulders and hips. Next, indicate the bustline — it parallels the shoulders. The waistline curves around the form of the body.

3 Sketch in the lines of the silhouette as part of the action. Next, establish the center line. Begin to develop the other parts of the figure and bring out details such as the collar, sleeves, belt, and skirt folds. You should be concerned only with the basic forms and fashion lines here.

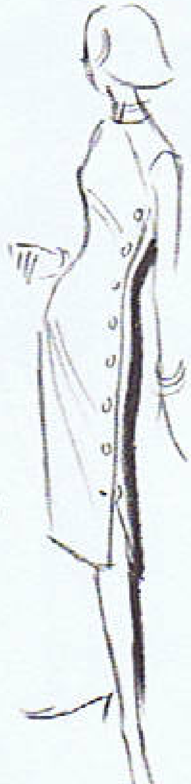
Posing the model to highlight special features of the fashion

After you've selected the basic pose that will do the most for the silhouette of the fashion, you should develop the details of this pose to bring out other important features. Pose the arms, legs, or shoulders to point up the fashion news of the garment. This often means selecting a special angle, such as a side or back view, to show the best features of the fashion.

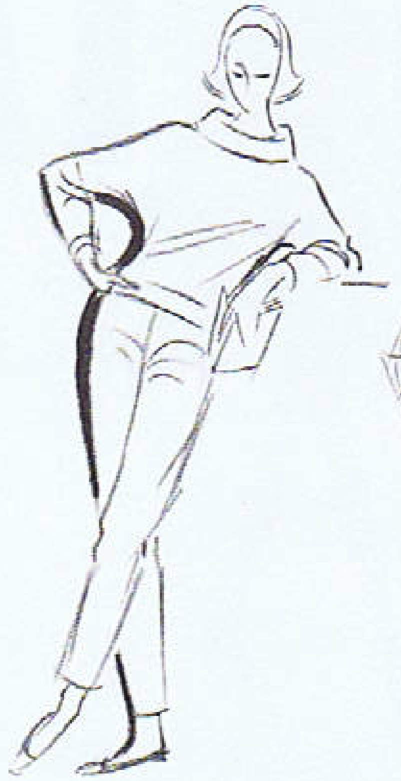
You can emphasize a fashion feature as much by what you leave out of your illustration as by what you put in. You will notice that many fashion figures are not drawn completely — a leg may be left out, one side of an arm, or the top of a head. This keeps the figure from becoming too distracting and holds the viewer's attention where it belongs — on the merchandise. Deciding which lines to omit or put in is part of the fun of fashion drawing — and the omissions themselves add much to the gracefulness of the illustrations.



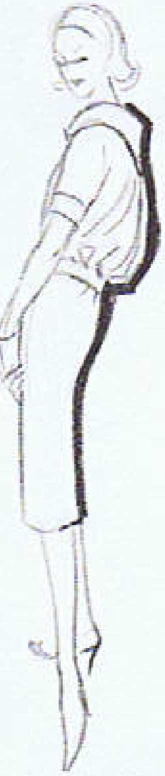
The figure is posed to emphasize the contrast of the narrow waist and the very full skirt. Note how the raised arm emphasizes the bust silhouette.



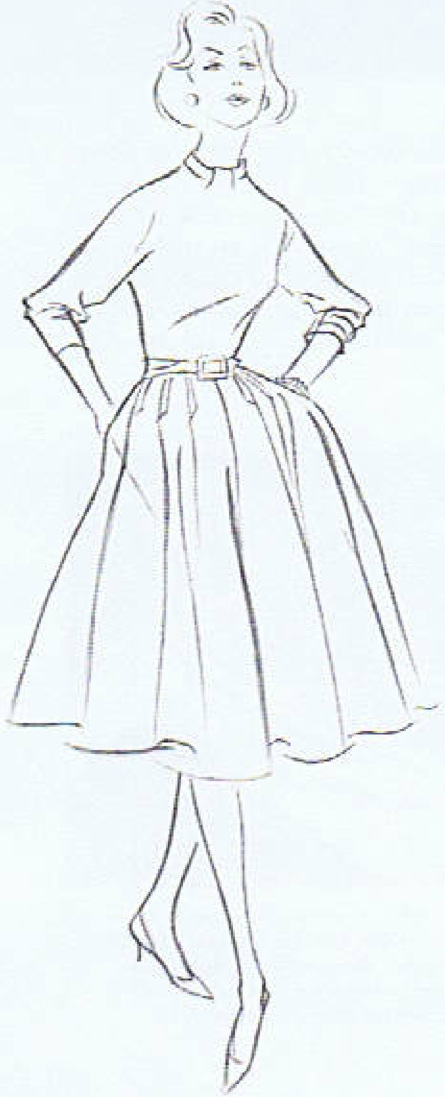
A side pose can point up a narrow silhouette as well as the fashion feature, the buttons down the side. Note how the leg pose highlights the skirt opening.



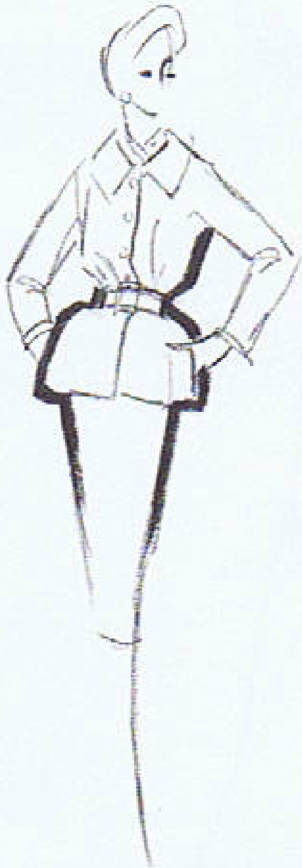
The full shoulder is brought out by this hand-on-hip pose. Placing one leg in front highlights the tailoring of the slacks. The casual pose is good for sportswear.



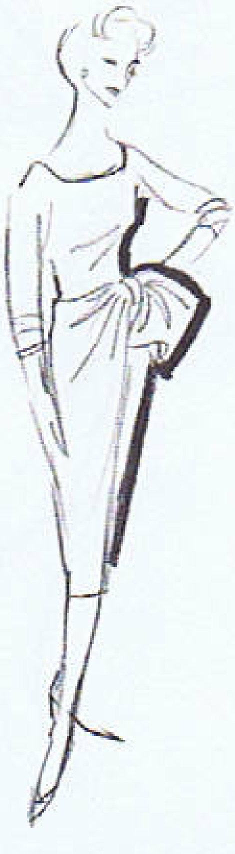
A side-back view highlights the very full back detail of the jacket. At the same time this pose brings out the contrasting narrow silhouette of the skirt.



4 Using the center line as a guide, sketch in the collar and belt buckle detail. Draw the gravity folds that emphasize the skirt fullness, and the action folds. Develop the structure folds (the pleated fullness at the front of the skirt). Sketch in more facial detail and define jewelry and shoes.



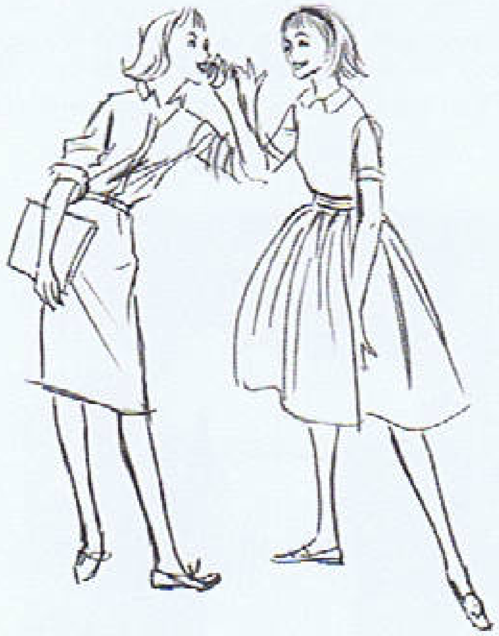
The emphasis is on the fullness of the jacket above and below the narrow belt. These features, plus the narrow skirt silhouette, are highlighted by the pose.



The hand on the hip brings out both the bust silhouette and the full bow at the hip. The position of the legs helps to emphasize the narrowness of the skirt.

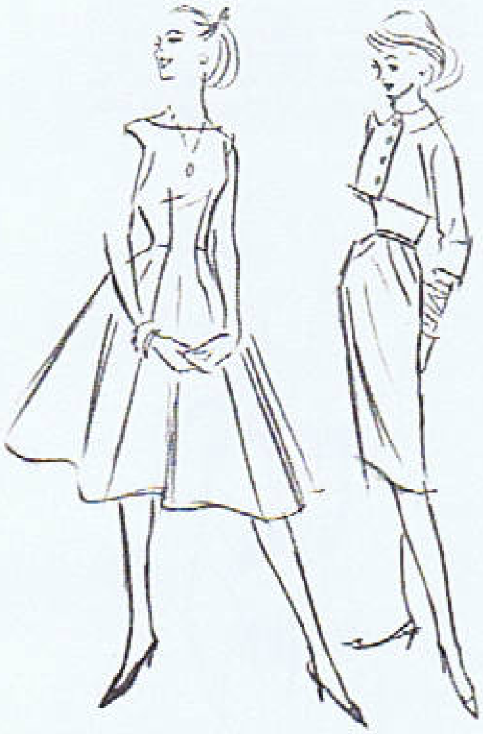
Different age groups and their poses

There are four age groups in women's fashion illustration. These are the Teens, Juniors, Misses, and Women. Each group has its own typical poses that best express the spirit of its fashions.



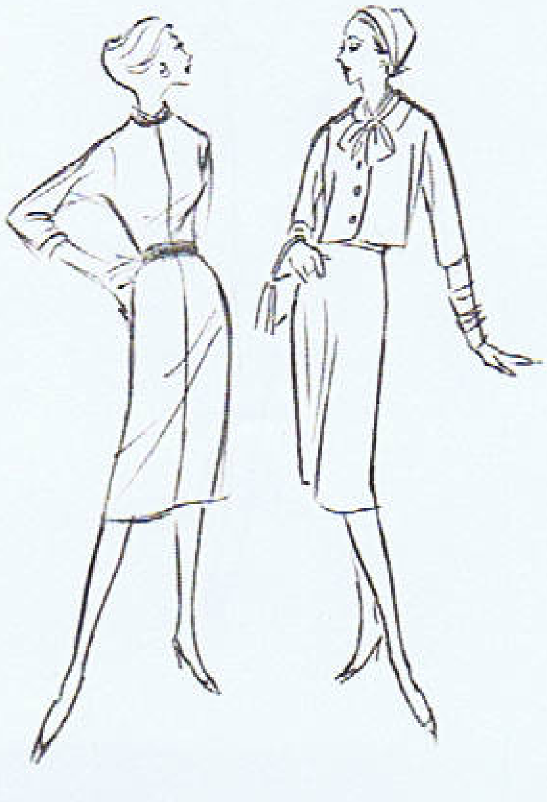
Teens

Teenagers are very animated people. Their poses are often exaggerated to bring out a fashion detail. Teen merchandise lends itself to this kind of animated posing. Study the interesting leg actions and vigorous head movements of Teens and you'll get many ideas for lively poses that are typically Teen.



Juniors

Juniors are also lively, but not so exaggerated in pose as are the Teens. The Junior is high waisted and poses her long legs in a spirited manner. Junior merchandise should be posed to bring out the trim figure silhouette of this age group. Junior head action is vivacious but never violent. The face of the Junior should suggest an alert, active person.



Misses and Women

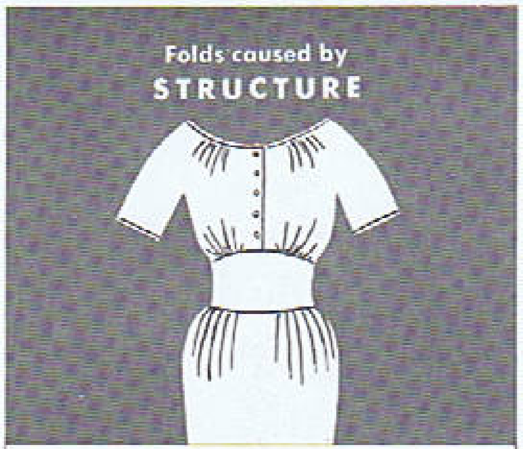
These figures are shown in more dignified and graceful poses. Graceful head and neck attitudes are important. Leg positions should be lady-like, except in sportswear, where the spirit of the fashion dictates the kind of pose. Misses' fashions usually have more silhouette emphasis — pose the model in action that will highlight this feature. Women's merchandise is best shown in simple poses. Most of the action is expressed by the positions of arms and legs, but avoid extreme poses.

Styling the fashion figure

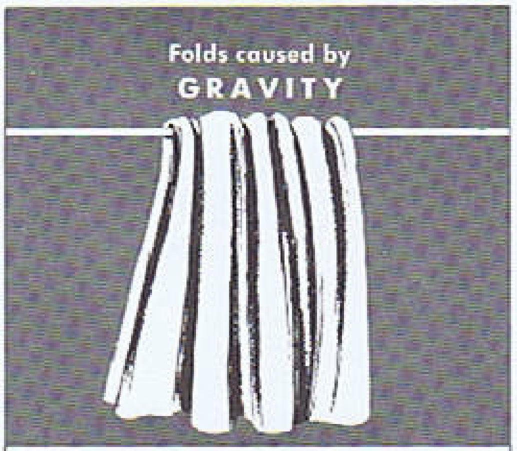
This expression means drawing the figure and the garment to bring out the style and fashion details to best advantage. It is at this stage of the illustration process that a fashion drawing really becomes what you want it to be – a drawing that will "sell" the fashion. On this page and the others that follow we explain the principles of styling the fashion illustration – principles that apply to whatever fashions appear in the ever-changing fashion cycle.

Basic fashion folds

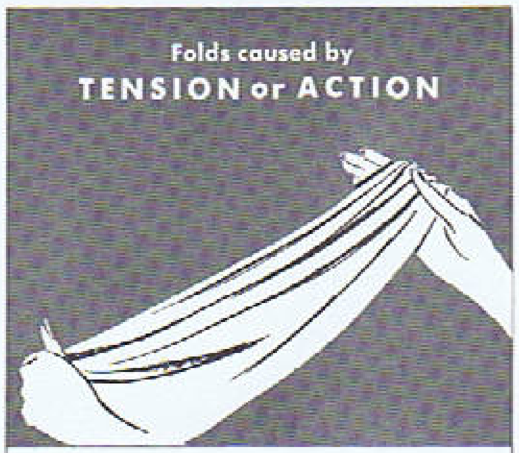
Earlier in the Course you learned that the shapes of folds are determined by gravity and tension or action. These familiar principles apply to fashion illustration, as we explain below. To them we must add this important fashion principle: Folds are also created by the structure of the merchandise. From the fashion artist's point of view these structural folds play a significant part in telling the story of fashion merchandise and should be shown clearly in your drawing.



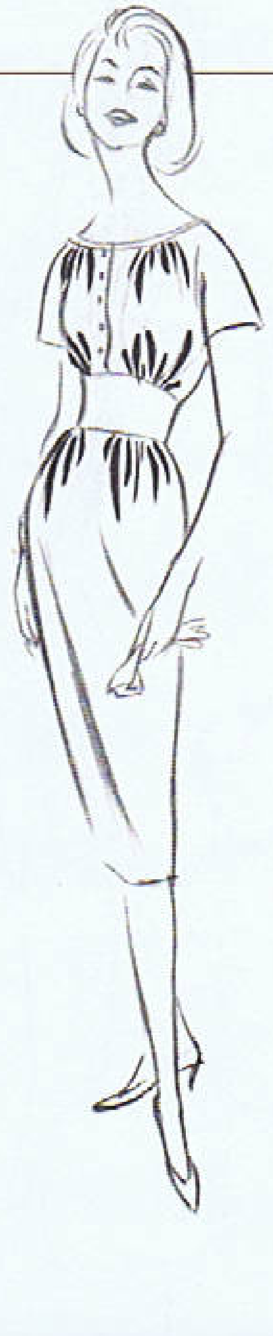
These are the folds actually built into the garment. They include pleats, tucks, sewn-in folds, gathered folds, shirring, etc. These folds never disappear, no matter what the pose. Action does not affect structure folds.

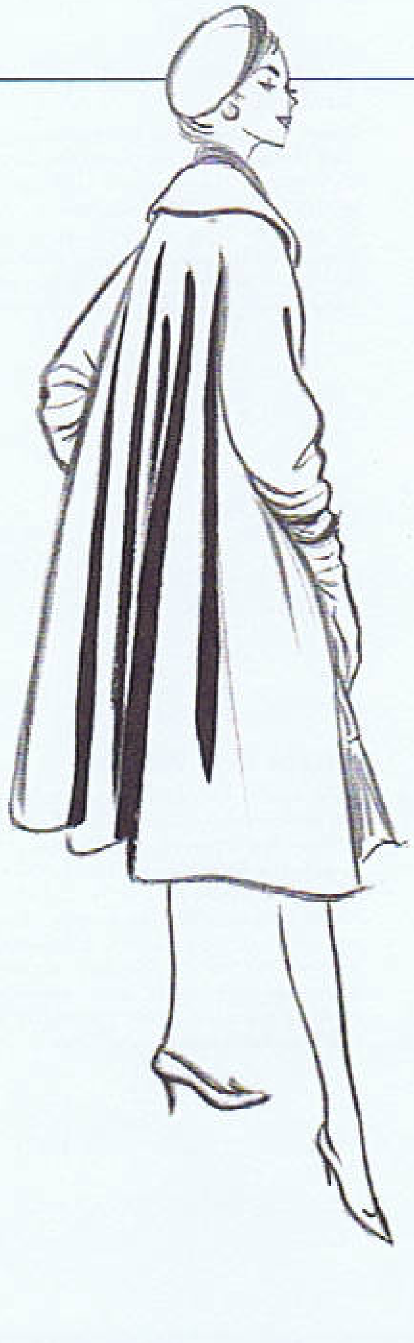


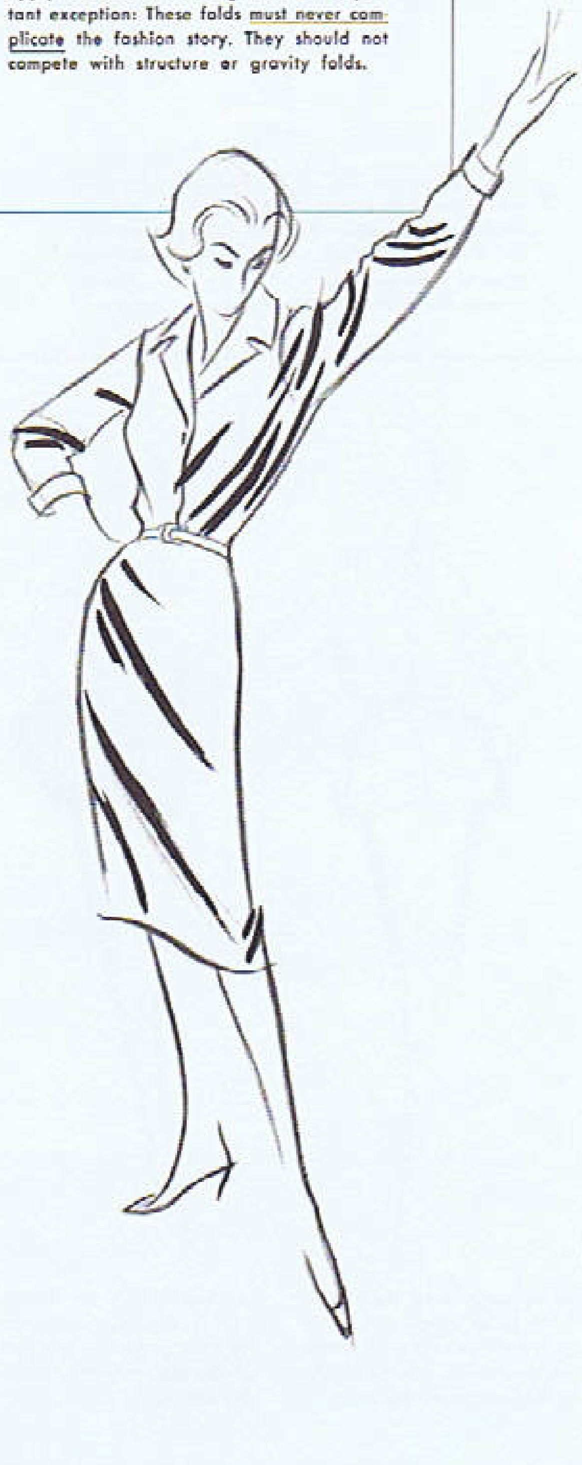
These are folds made by the fall of fabric from a point of suspension. The points of suspension are usually on the shoulder, the waist or hips, and sometimes the arms or elbows. The nature of these folds varies with the weight of the fabric.



The principles of action or tension folds apply to fashion drawing, with an important exception: These folds must never complicate the fashion story. They should not compete with structure or gravity folds.







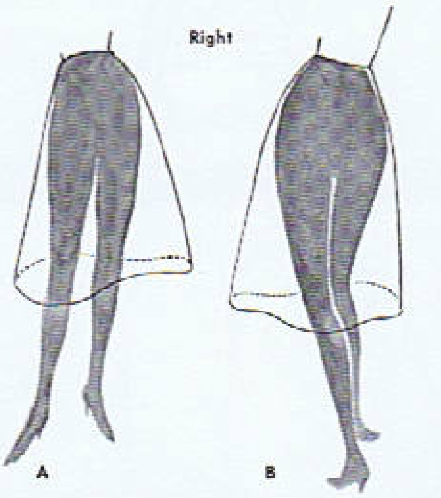
The importance of skirt swing

Some artists have found skirt swing one of the most difficult parts of fashion illustration. It certainly is one of the most important. The shape and lines of the skirt are essential in expressing the fashion idea of the skirt.

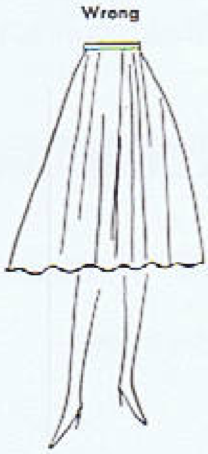
You'll find it helpful to think of the skirt as a cylindrical form that goes around the figure. This cylindrical form is a kind of tube in the case of a narrow skirt, or cone shaped if it's a wide or full skirt. Because this cylinder covers the lower part of the body, you must carefully consider the effect that movement of the legs and hips has on the swing and movement of the skirt.

Another significant fact is that there are many different kinds of skirts. There are the straight or sheath type of skirt, the flared skirt, the gathered skirt, the pleated skirt, and other more subtle variations. All of these have their own special response to the action of hips and legs.

The illustrations on this page demonstrate the main fundamentals of skirt swing. You can apply these fundamentals to the specific situations involving the merchandise you are drawing.

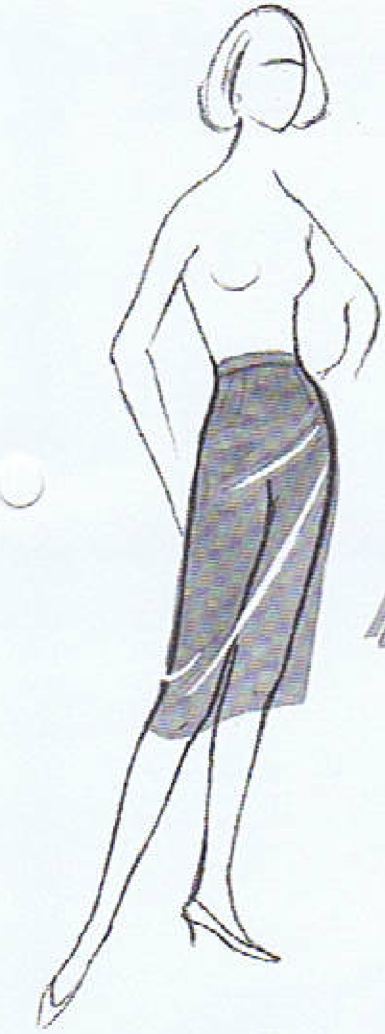


These sketches show how the action of the hips and legs affects the fall of the skirt. In figure A the high left hip causes the left side of the skirt to rise, while the right side drops more vertically from the right hip. The right leg pushes out the front of the skirt to increase the fullness of the ellipse at the bottom. In figure B, see how placing one foot behind the other can also increase this fullness.

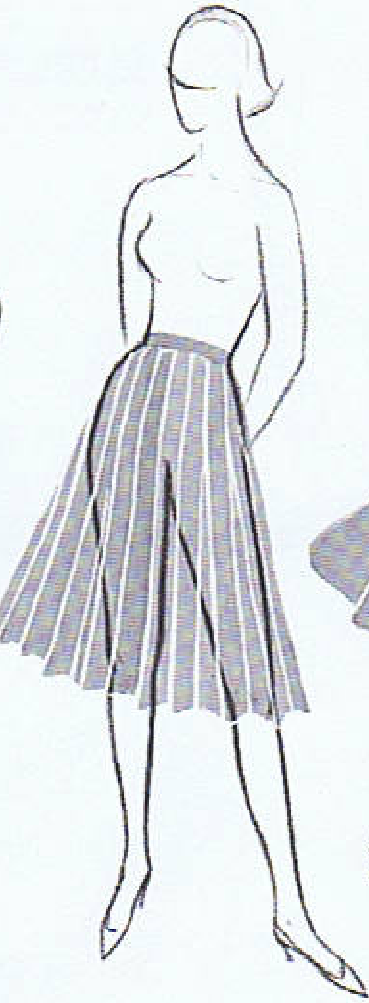


Here the skirt is drawn without any understanding of its form. It is shown as a flat piece of fabric with no relationship to the body or its action. The folds on the skirt also have no relationship to the action of the body.

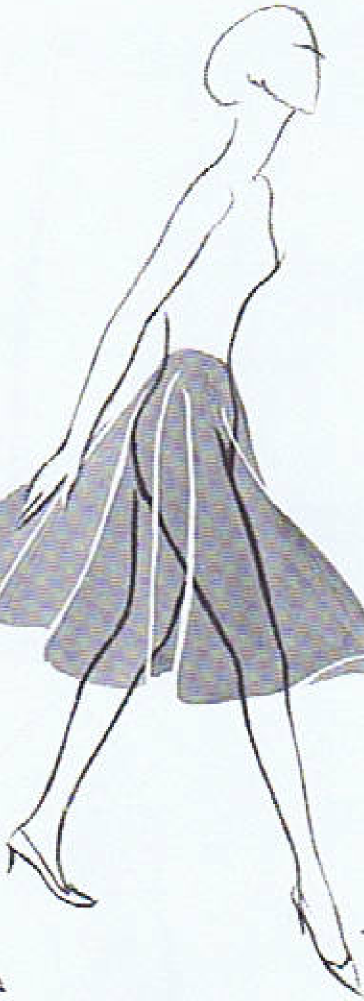
How the pose of hips and legs influences skirt swing



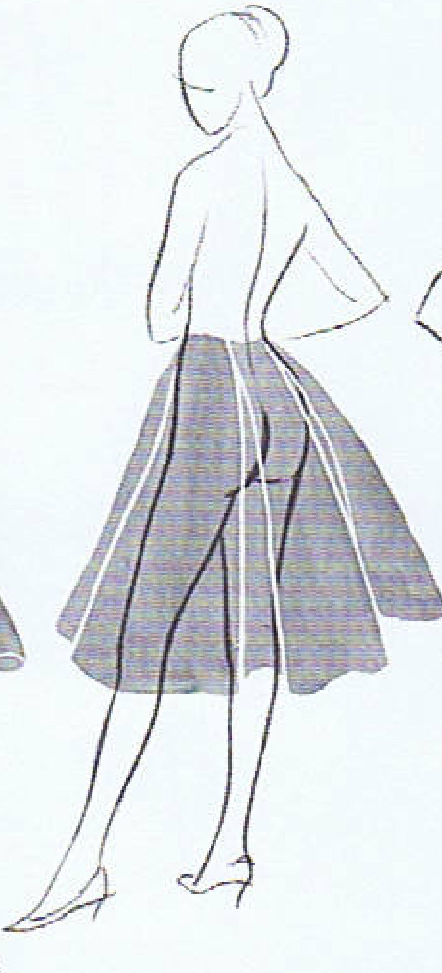
Here you see how to keep the legs close together in a narrow skirt and still suggest a graceful skirt swing. The high left hip causes that side of the skirt to drop away from the leg and thigh. By placing the right leg in front, the bottom ellipse is opened without destroying the skirt form.



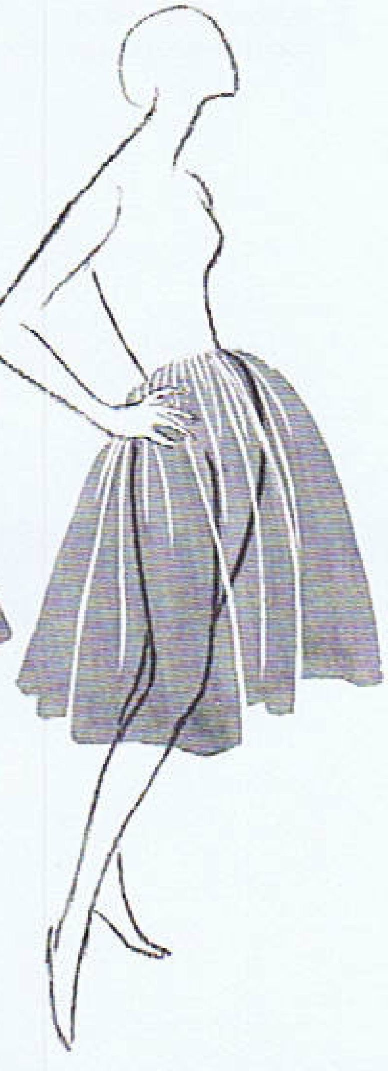
In this pleated skirt the angle of the hips and the position of the left leg are doing two jobs. The first is to create the flare that is a major fashion feature of this garment. The second is to show the opening up of the pleats at the bottom of the skirt, another consideration.



A simple walking pose provides an excellent opportunity to demonstrate the main feature of this flared skirt—the shape of its silhouette. Note how the fold over the hip suggests its roundness. In spite of the action, the folds are clearly coming from one focal point, the waistline.



In this side-back view, the action of the hip pushes out the right side of the skirt to accent the fashion flare. Note that the pose of the left leg also increases the depth of this flare. In selecting any view, always consider how the hips and legs can help you to tell the fashion story.

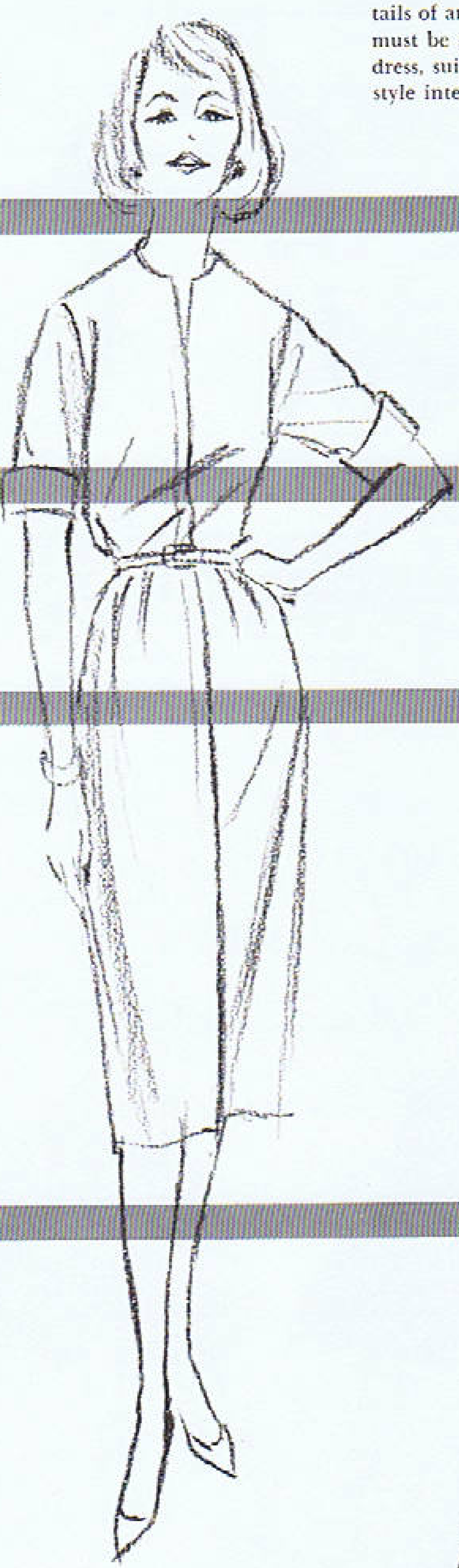


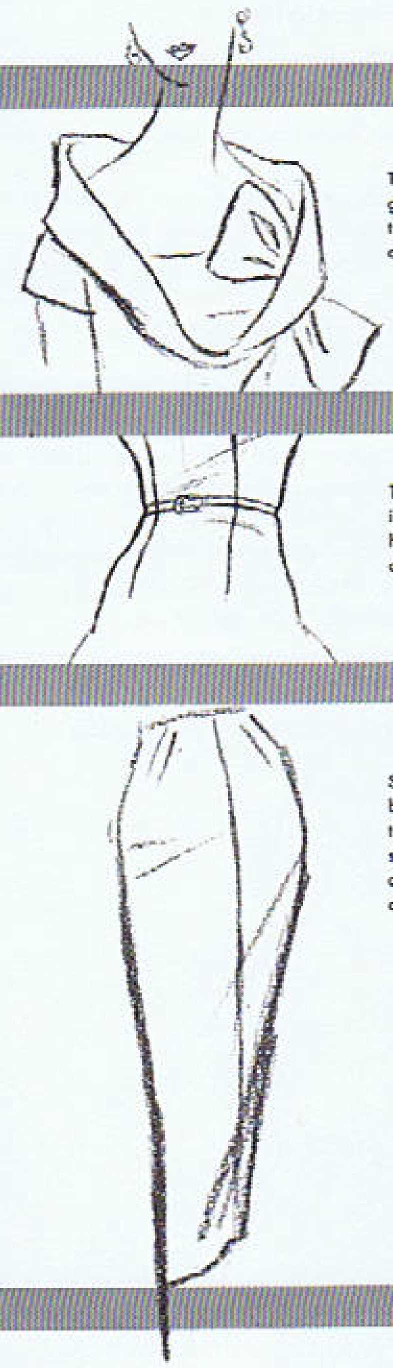
The high left hip of this figure makes the left side of the skirt stand out at a high angle. The pose of the right leg pushes out the right side of this full skirt to accentuate the folds. This pose allows an interesting presentation of the gathered folds at the waist, an important feature.

Presenting the fashion to its best advantage

As a fashion illustrator, you must be prepared to examine the lines and details of any garment and recognize those that have fashion significance. You must be alert to the important areas of the garment, whether it is a coat, dress, suit, or any other kind of apparel. Only then can you illustrate the style interest of the merchandise. On these two pages we have isolated the

The three basic areas of fashion interest





1 **The collar, neckline, and area above the waist**

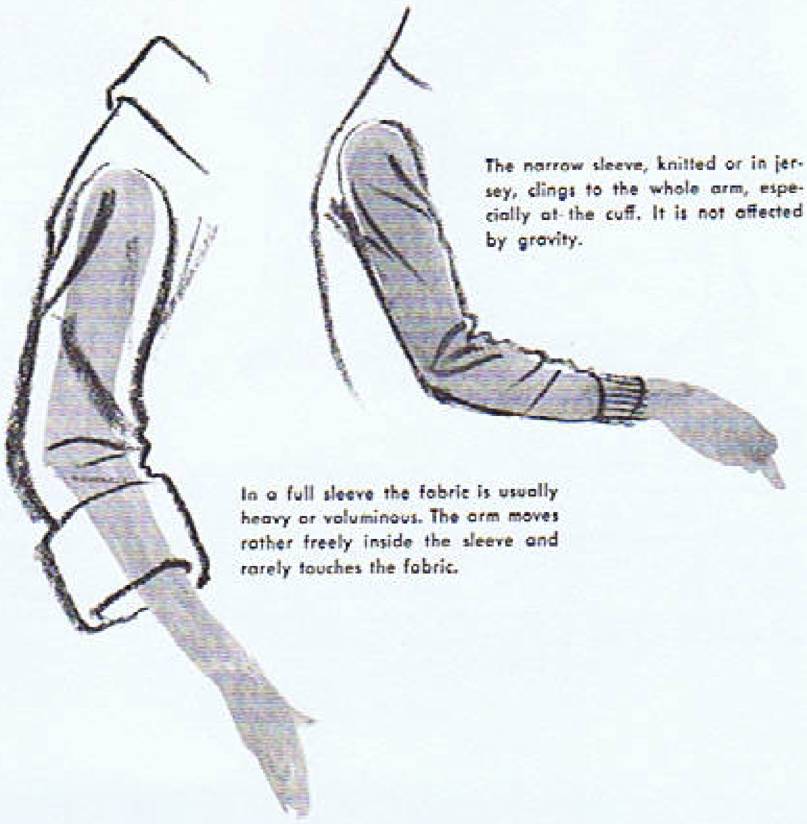
The important fashion point is how the collar goes around the neck and drops in front. A three-quarter view is the best way to bring out this typical fashion feature.

2 **The waistline**

The tightly fitted waist is an important fashion point. Show this feature as if it were hugging the body at the rib cage. A three-quarter view is best for your purpose here.

3 **Below the waist — including the skirtline**

Show the narrow skirt in a front view to bring out its slimness. It should cling to the thigh and leg and create a long, continuous, sleek look. One foot in front of the other also helps to accentuate the long slim look of this type of fashion.



The narrow sleeve, knitted or in jersey, clings to the whole arm, especially at the cuff. It is not affected by gravity.

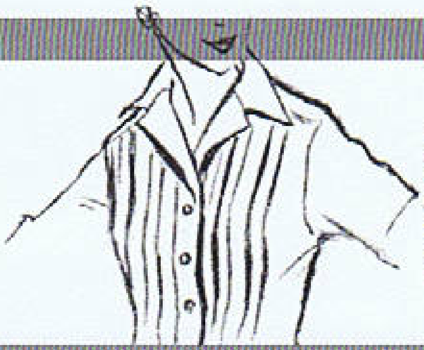
In a full sleeve the fabric is usually heavy or voluminous. The arm moves rather freely inside the sleeve and rarely touches the fabric.

Sleeves are an important part of fashion

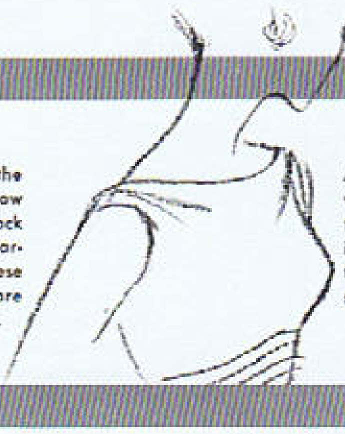
Much of fashion design is concerned with the sleeve. Some of the important changes in fashion take place in this area. However, the basic relationship between the arm and the sleeve never changes.

Study these fundamentals of drawing any sleeve and apply them to the sleeve of the garment you are illustrating. Always remember that the arm moves inside the sleeve and usually touches the fabric at some point. The degree to which you show this depends on the weight of the fabric as well as the construction of the sleeve.

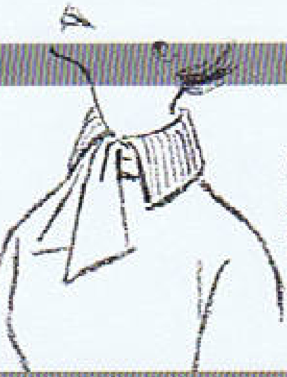
areas of fashion interest to show you how to analyze a garment and bring out its best features. Of course these are only a few of the many points that you will be called upon to illustrate, but they indicate the basic approach that you should take. Examine the fashion art in magazines and newspapers to find out more about this important part of fashion illustration.



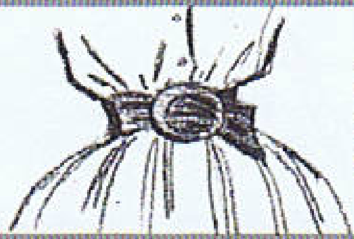
In this fashion type, show the symmetry of the collar and how the collar goes around the back of the neck. A slight three-quarter view can bring out these points. Note that the buttons are below the center of the neck.



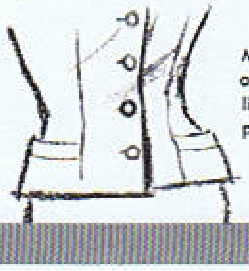
A three-quarter side view provides a good way to bring out this kind of neckline and shoulder interest. This angle also highlights the tight-fitting bustline, another significant feature of this style.



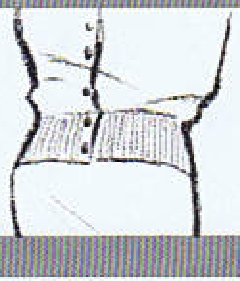
Whenever there is a high collar, it is best to raise the chin to spotlight this fashion. A three-quarter view shows how the collar goes around the neck, an important fashion point.



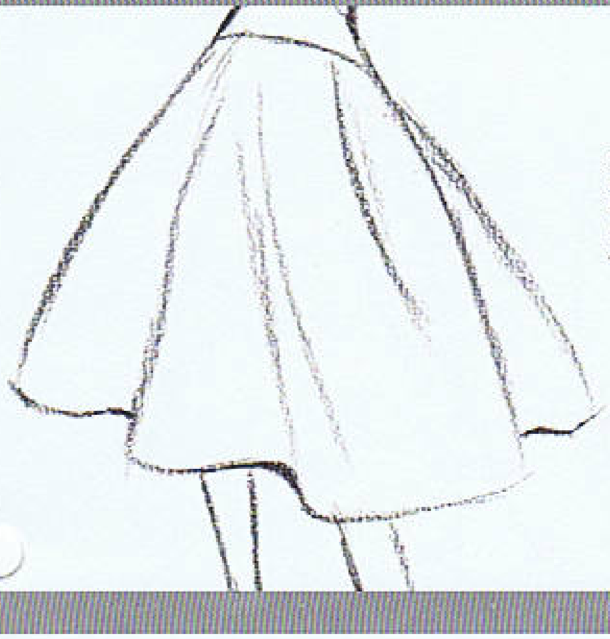
Exaggerate the narrow waistline to bring out blouse and skirt fullness. A straight-on or a slight three-quarter view will highlight the belt detail.



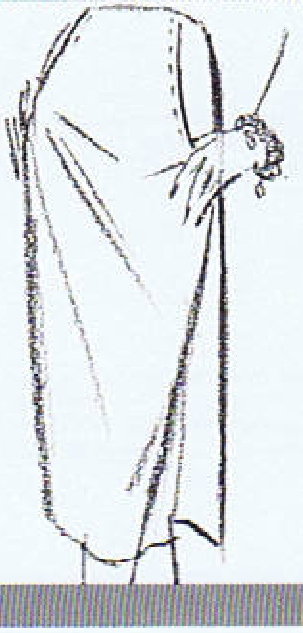
Make sure one of the buttons of any jacket is exactly at the waistline. Which button it is will depend on the type of jacket.



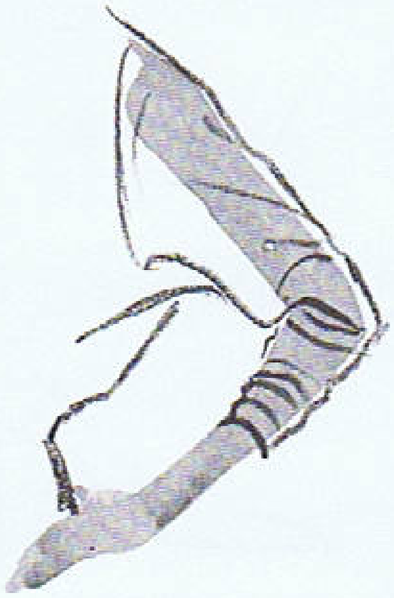
In this type of sweater or blouse the fitted part is shown at the hip. Note the soft waistline.



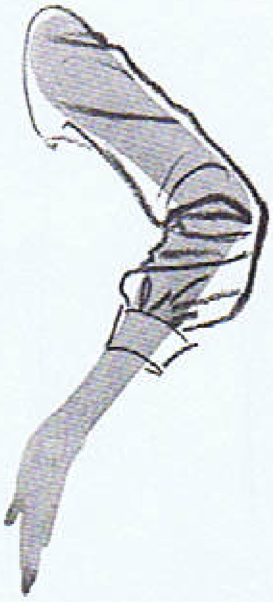
For any full skirt fashion, emphasize the width of the skirt and the amount of fabric. Make sure you show folds that suggest lots of fabric. Pose the legs to add to the width at the bottom of the skirt. A three-quarter view is usually best.



Show a three-quarter side or a full side view when the fashion feature is the pocket or the kick pleat of this type of skirt. This view can also suggest that there is some back interest as well. Pose the legs to emphasize the opening at the skirt line, if this is a feature.

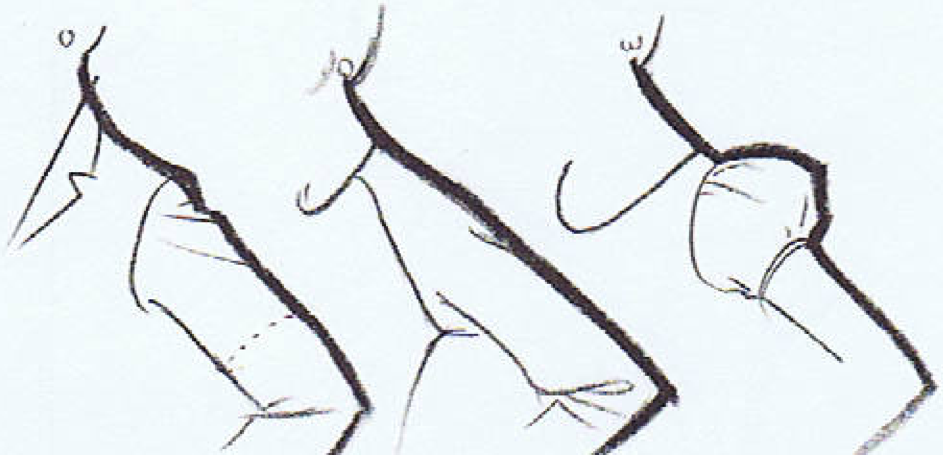


In the Dolman type of sleeve, show how the fabric rests on the upper arm and hangs down. Make sure that the fabric clings to the lower arm.



For the average loose sleeve, have the fabric touch at least one part of the arm, depending on how the arm is bent.

Shoulders have special interest



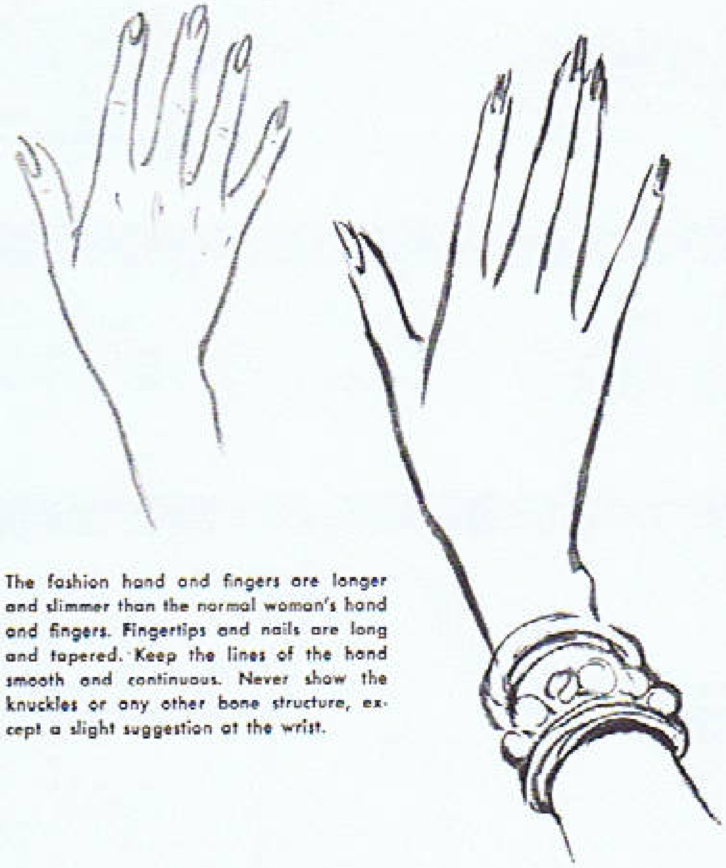
In the set-in or square type of shoulder, as in a jacket, show a sharp break where the shoulder meets the sleeve.

The raglan shoulder is shown as a continuous smooth line. Avoid any suggestion of a break at the shoulder.

In the novelty shoulder, such as the "puff" or "cap," make sure you emphasize the break in the normal shoulder line.

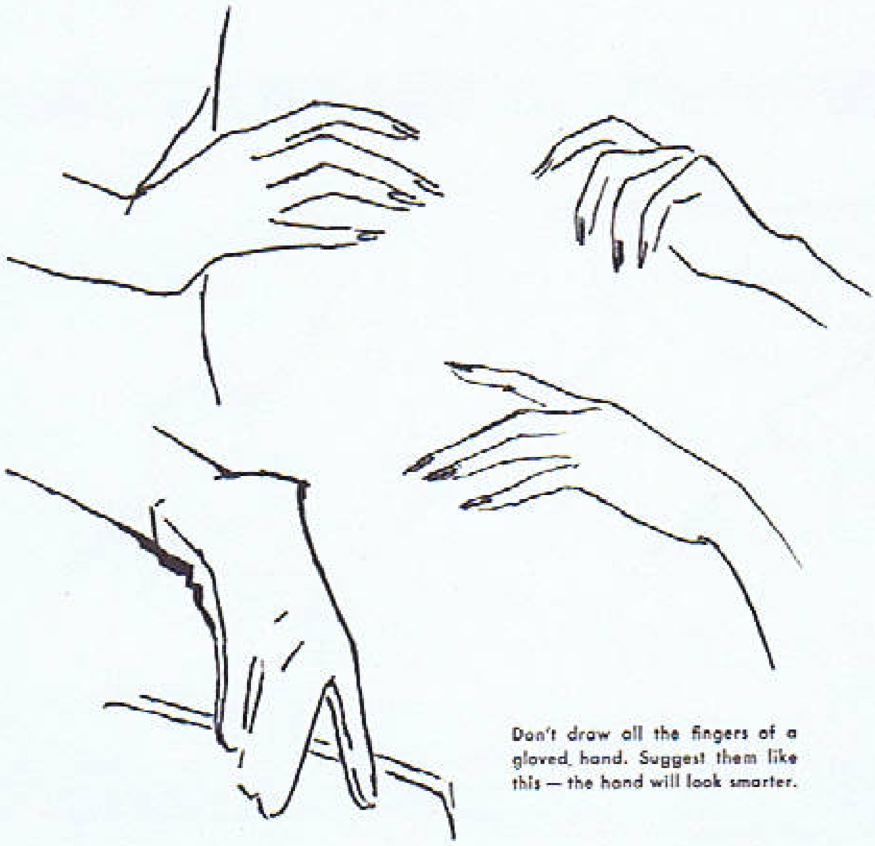
The fashion hand

In transforming the female figure into the longer, sleek fashion figure, you must pay particular attention to how you draw the hands. The poses and proportions of the hands help greatly in creating the graceful qualities necessary for a smart fashion illustration. The hands must be consistent with the elongated proportions of the figure and must also express the elegance of the pose you select.



The fashion hand and fingers are longer and slimmer than the normal woman's hand and fingers. Fingertips and nails are long and tapered. Keep the lines of the hand smooth and continuous. Never show the knuckles or any other bone structure, except a slight suggestion at the wrist.

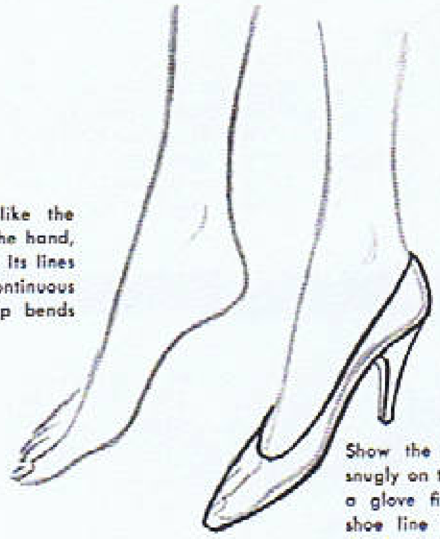
Graceful poses and gestures: These are essential. Make sure you keep the long, slim look when showing the fingers in positions like those below. Don't draw sharp, harsh breaks — the line should be smooth and continuous.



Don't draw all the fingers of a gloved hand. Suggest them like this — the hand will look smarter.

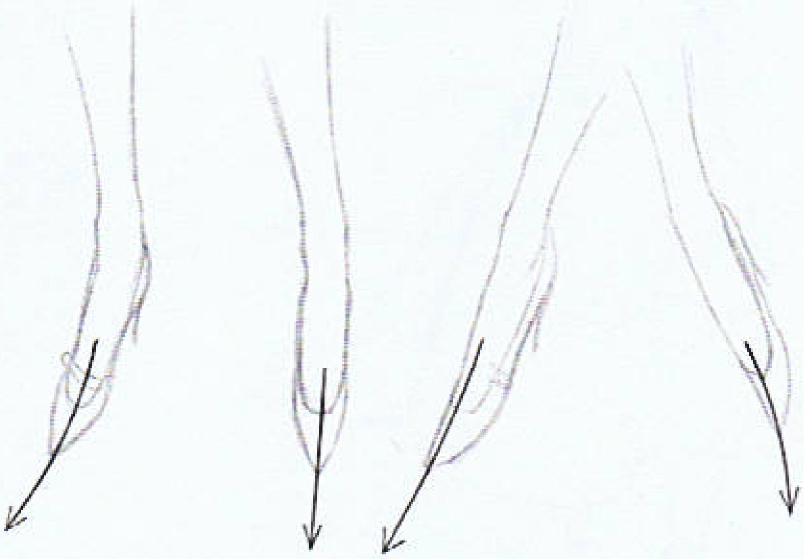
The fashion foot and shoe

The shoe is drawn as part of the foot. You never emphasize the shoes on the fashion figure. Consider them as accessories to the main fashion, the garment. Study fashion illustrations in the papers or magazines to understand what shoe to select for different types of fashion apparel. A sports costume or street costume obviously calls for a different kind of shoe than a cocktail dress.

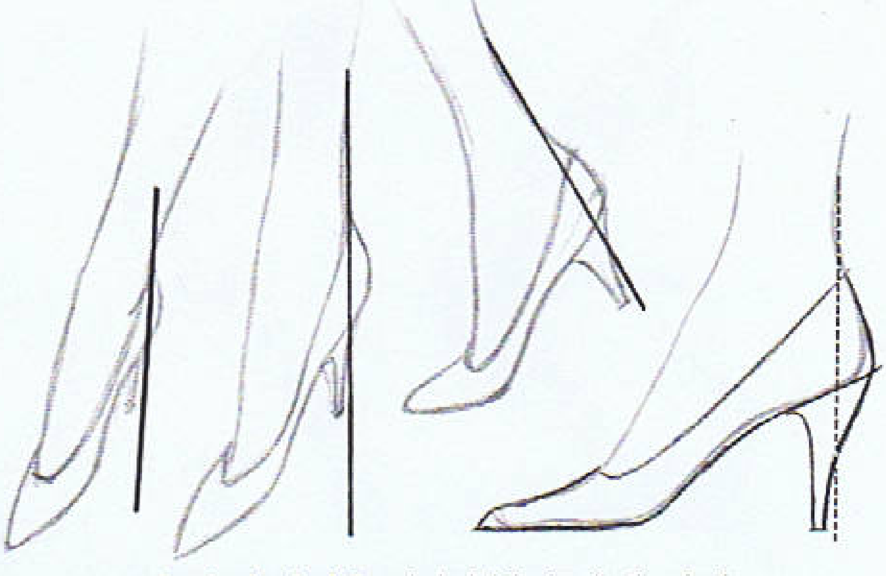


The fashion foot, like the fashion figure and the hand, is long and slender. Its lines are smooth, with a continuous contour. Avoid sharp bends or breaks.

Show the shoe fitting very snugly on the foot, almost as a glove fits the hand. The shoe line hugs the line of the foot.



Position the point of the shoe carefully: Since you are drawing the shoe as part of the foot, make sure that the point of the shoe continues the graceful, flowing line of movement that runs down through the ankle and foot.

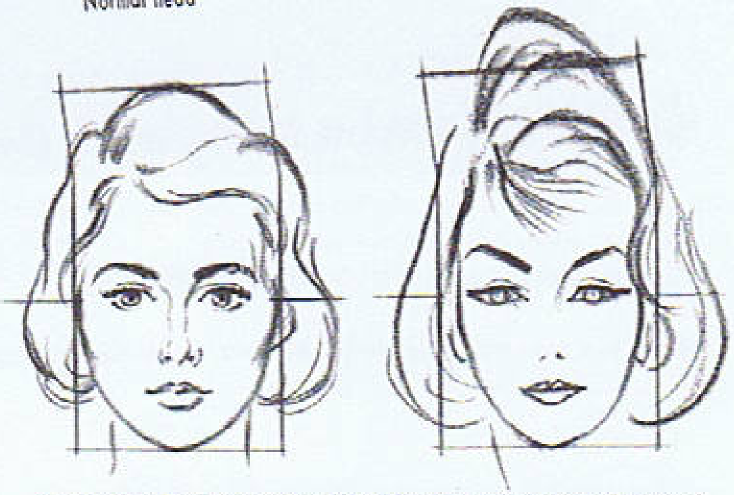


Drawing the shoe heel: Draw the heel of the shoe directly under the heel of the foot. The bottom of the shoe heel is placed inside a line dropped from the back of the ankle, no matter in what angle the shoe is shown. Otherwise the figure will seem to lack the support of the heel.

The fashion head

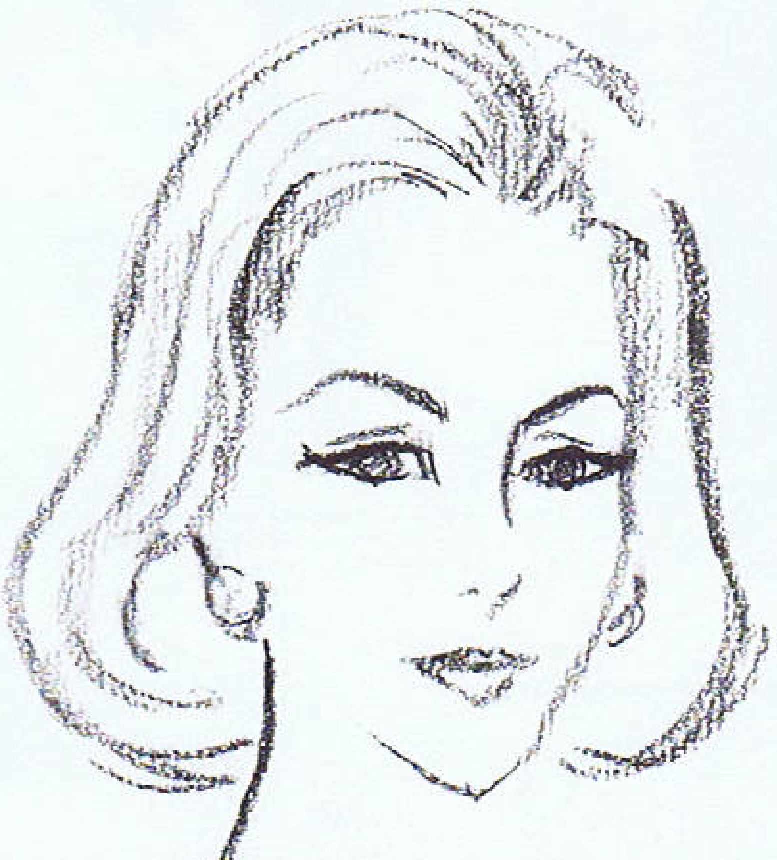
Much of the smartness of your fashion figure will depend on the skill and taste with which you draw the head. The fashion head is basically different from the normal head. It's a narrower head, being elongated with the rest of the figure. The features are different, too, and you indicate them in a more subtle manner than you ordinarily use in general commercial illustration.

On this page we demonstrate these differences. Study them carefully so you will be able to capture the charm and elegance of fashion when you draw the fashion head.

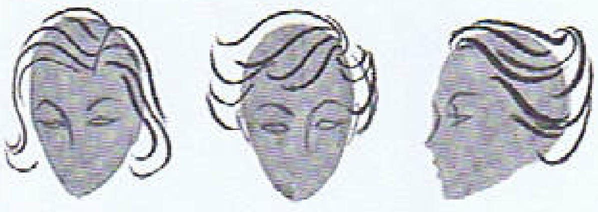


Proportions: Draw the fashion head longer and narrower than the normal head. The width of the oval is just a little more than one-half of the length. The distance between the line of the eyes, the nose and chin is the same as in the typical face. Show that the head, at the temples, is narrower than it is at the cheekbones. This strengthens the impression of slimness. Draw the hair higher, to accentuate the slim oval of the face. Giving the chin a slight point adds to the long sleek fashion look of the head.

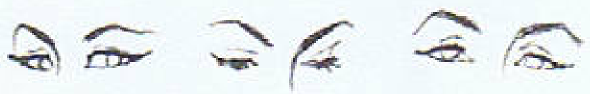
Drawing the features of the fashion head



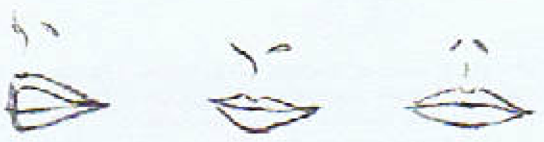
Hair: It follows the form of the skull. Keep strands simple, always curving with the skull mass. Avoid a continuous hard outline, particularly on the forehead and temples, or the hair will look like a wig.



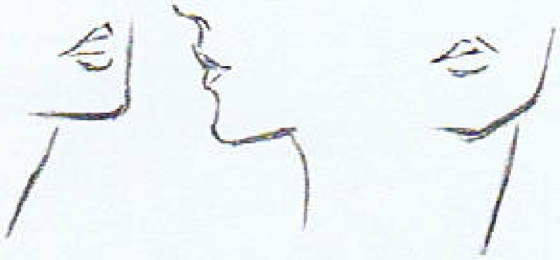
Eyes: Avoid a realistic treatment. Suggest the iris with a circle — never a black dot. Exaggerate the long ellipse of the eyelids. Don't draw lashes; instead, show them as the heavy edge of the lid. Exaggerate the arching and length of eyebrows.

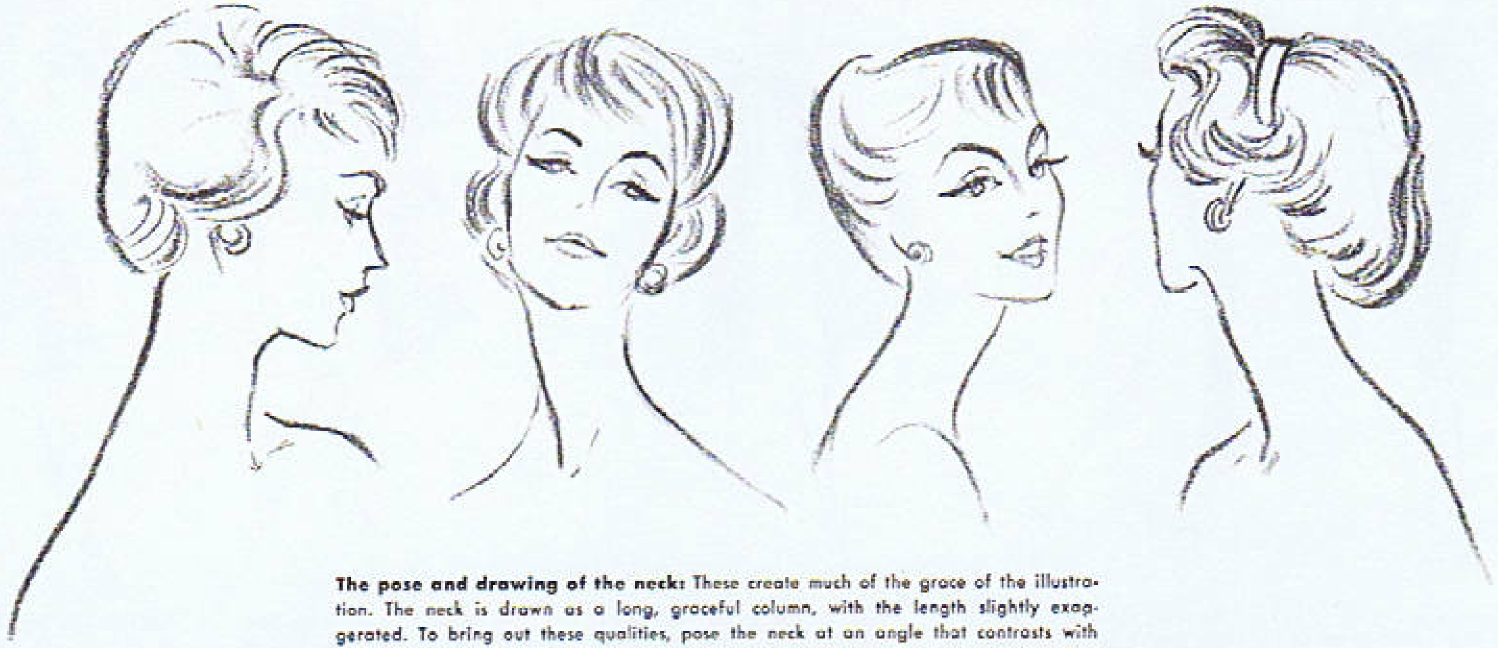


Nose and mouth: Consider these as one unit. Indicate a subtle hint of nostril at the tip of the nose. Don't use shading or modeling on the nose. Keep it simple. Consider the upper and lower lip as one area, even when the mouth is open. Don't indicate teeth in an open-mouth pose. The lower lip is shown fuller than the upper lip. You can emphasize this fullness by "pointing" the lower lip.



The chin: Draw the chin small, with a slight point at the bottom of the face oval. Avoid any effect of a long or strong, protruding chin. In a full-face view, you can omit much of the chin when you show enough of the cheek curve to suggest where the chin would be.



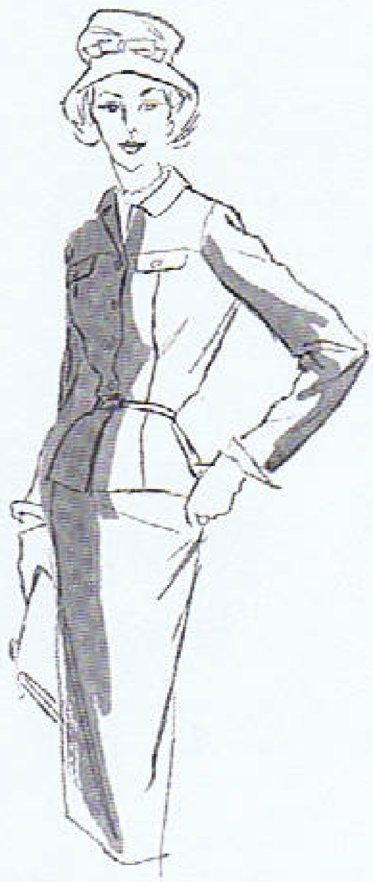


The pose and drawing of the neck: These create much of the grace of the illustration. The neck is drawn as a long, graceful column, with the length slightly exaggerated. To bring out these qualities, pose the neck at an angle that contrasts with the angle of the shoulders. Indicate the contour in smooth, continuous lines which flow into the shoulders in one sweeping curve.

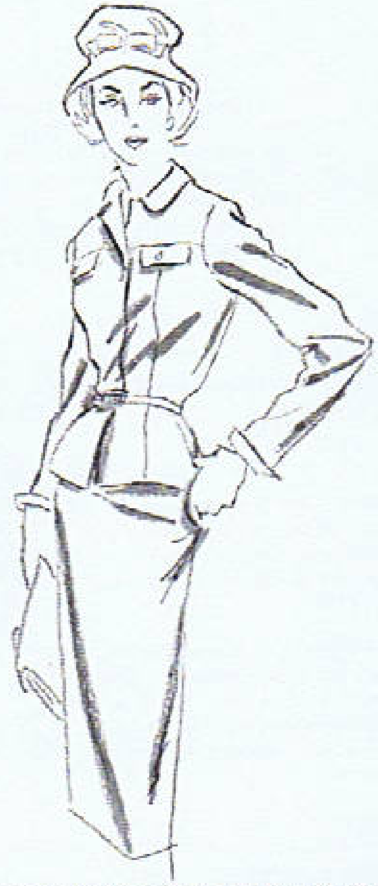
Use light and shadow to emphasize the fashion story

Light and shadow are valuable in emphasizing the silhouette, structure, and details that are an important part of the fashion. All other shadows, such as those caused by action folds, are kept to a minimum and used only to explain the action. Remember this rule when planning lights and darks: If the shadow will not help communicate the style story it will not help the drawing.

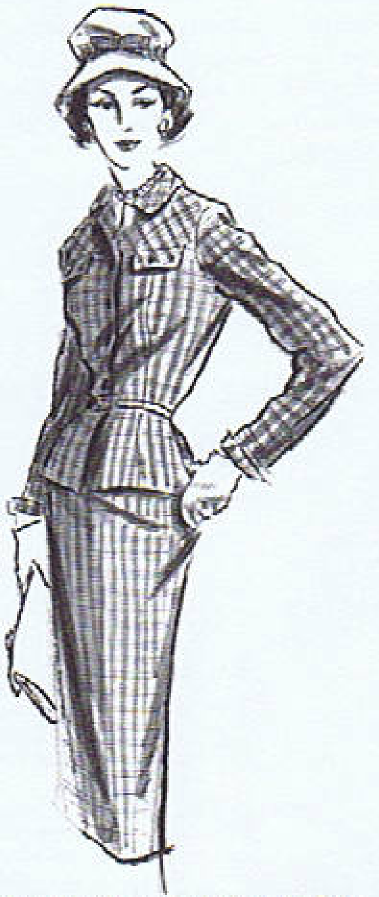
There are two basic shadow patterns in the fashion figure



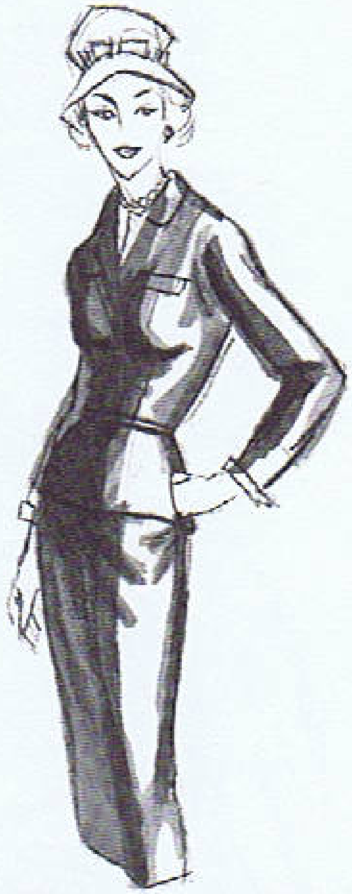
1 The main shadow masses: These emphasize the silhouette and the form of the garment. The body form has less influence on the shadows than in general illustration.



2 The cast shadow of the garment detail: This includes shadows created by folds, accessories, collars, sleeves, belts, pockets, etc. These shadows help define the details.

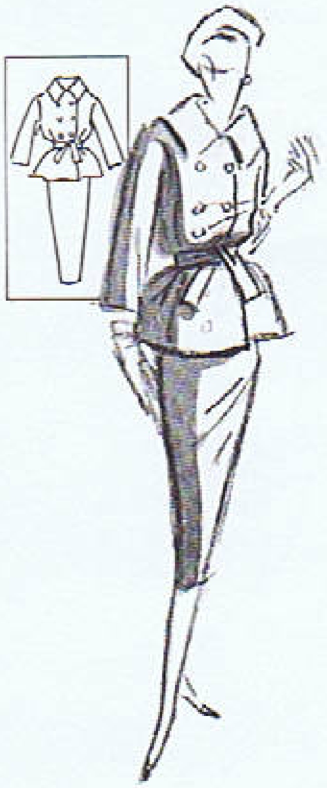


Pattern, texture, and accents: Put these in last. They must clearly explain the stitching, darts, lace, or print. Jewelry and texture are also put in now. Don't overwork them.

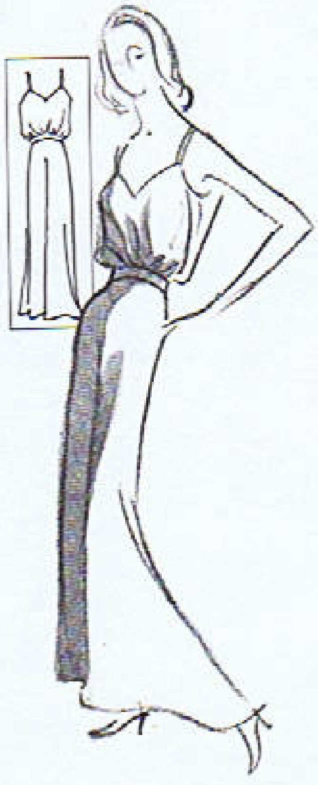


Wrong: Here, there is too much realistic shadow. It obscures the fashion story, which is the long, crisp, tailored silhouette, accented by the flair of the jacket.

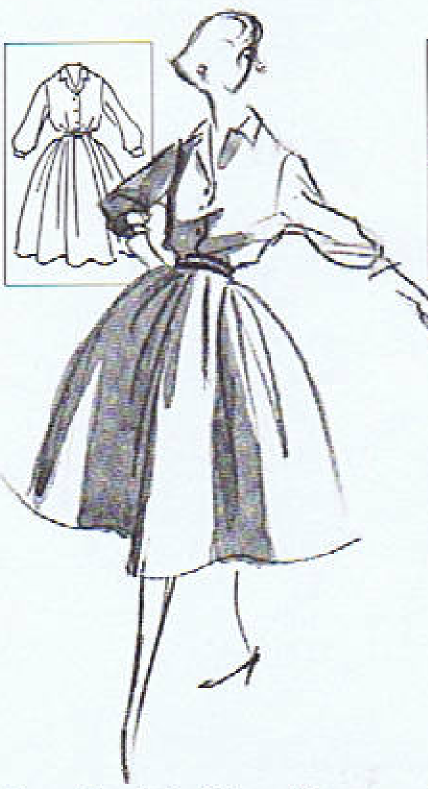
The shadow is determined by the fashion silhouette and emphasizes it



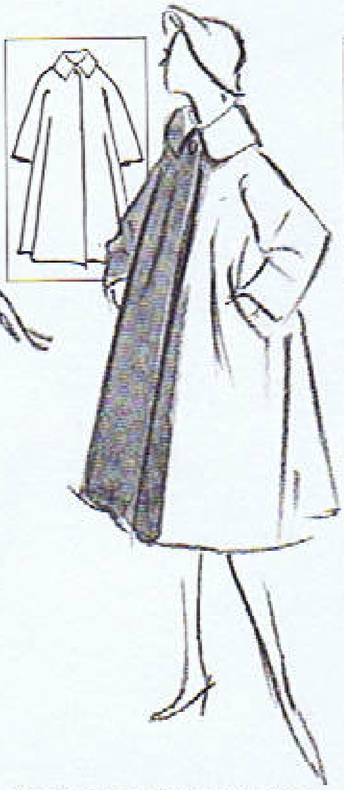
The shadow emphasizes the bloused jacket, narrow belted waist and straight skirt line.



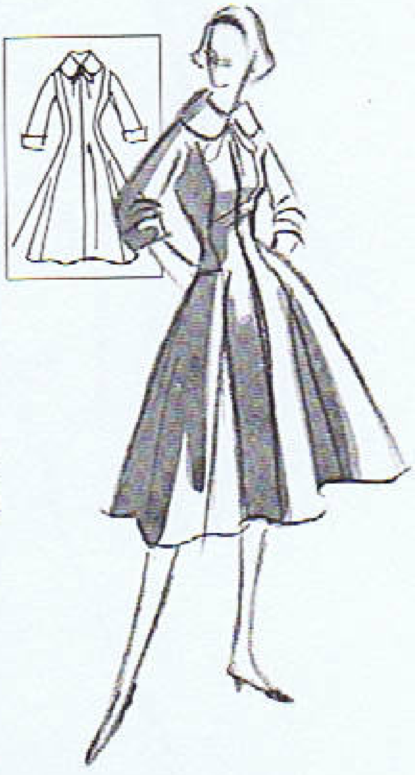
The loose but clinging fashion is emphasized by having the shadow hug the body.



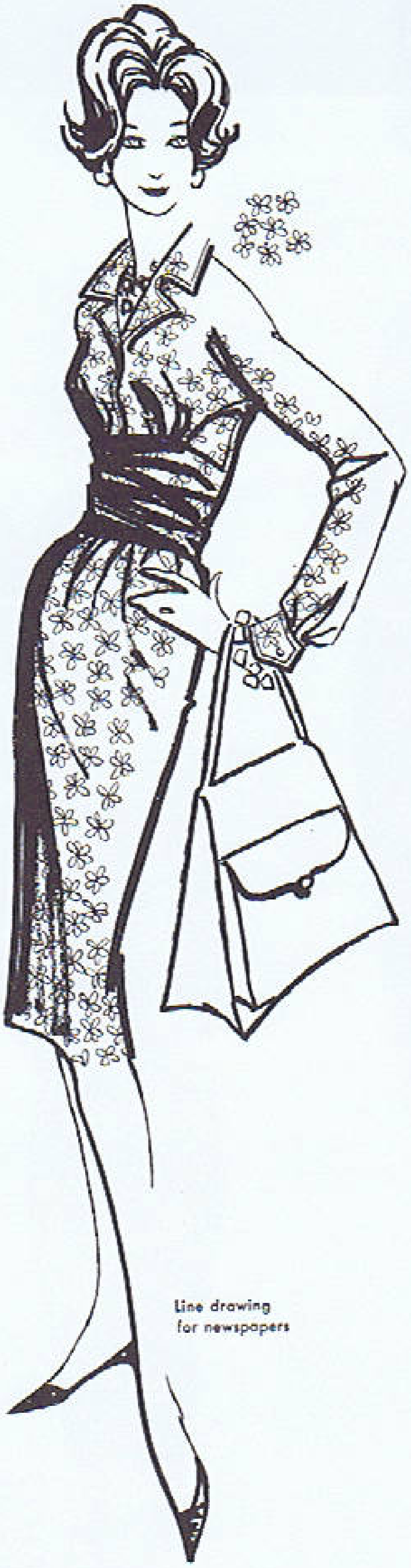
The shadow brings out the extreme fullness of the skirt as well as the full look above the belt.



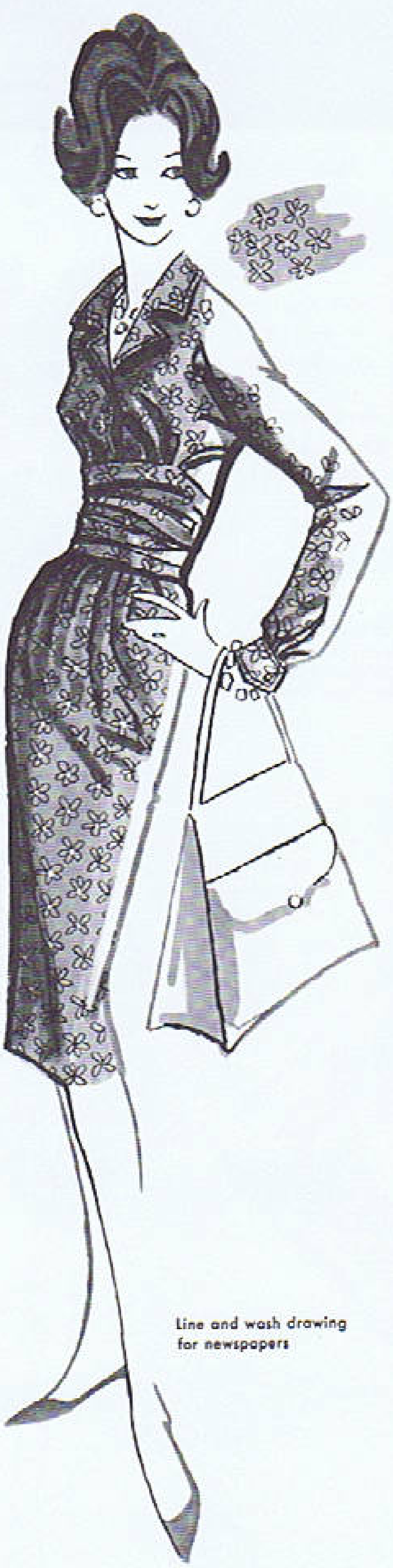
The important triangle-like flare from the shoulder is emphasized by a simple, bold shadow.



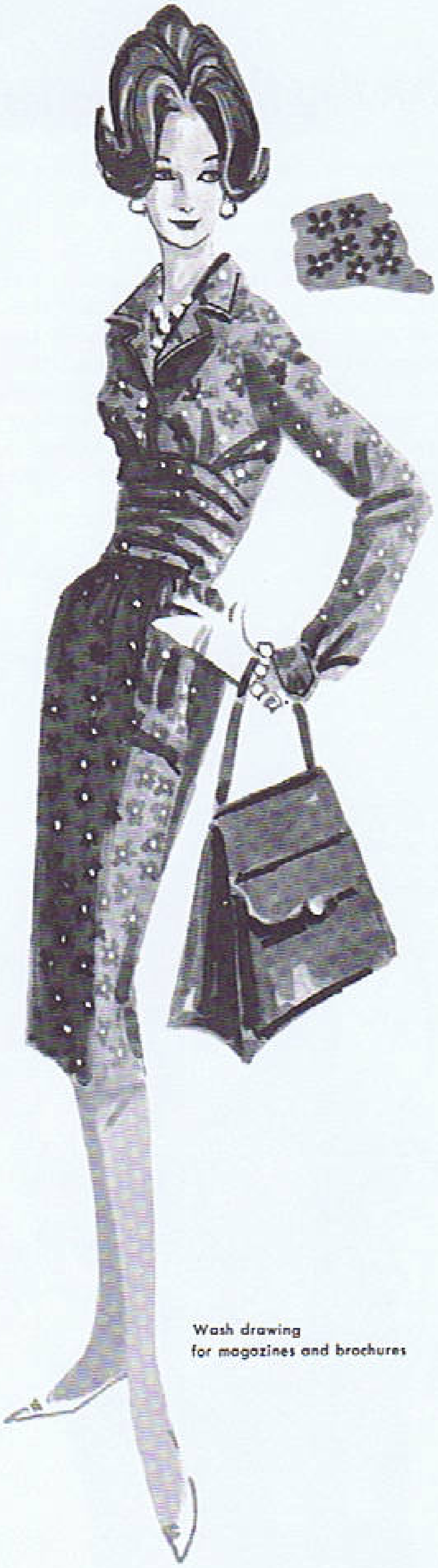
The shadows highlight the close fit at bust and waist and the fullness and flare below.



Line drawing
for newspapers



Line and wash drawing
for newspapers



Wash drawing
for magazines and brochures

Rendering the fashion illustration

There are two basic kinds of publications in which your work is likely to be used. For the most part, your illustrations will be printed in newspapers. Some of your art will be run in magazines and brochures. Each of these two basic categories has its own specific requirements for rendering techniques.

Newspapers are printed on soft, low-quality stock on high-speed presses, so subtle rendering techniques are useless – the details of a fashion would be lost. A simple treatment – pen and brush with ink, for example – will print clearly on newspaper.

Often line drawings will not tell the whole merchandise story of form and texture. Only wash can do this. In the middle drawing, the figure is rendered in very simple, contrasting wash tones, with details in ink and touches of opaque white. The tones are held to one or two values of gray, plus the strong contrast of black. Details are kept very simple, too. The wash tones should form a clear, direct pattern – avoid subtle tones. For newspaper art, don't put any tones on the face – they may print too dark.

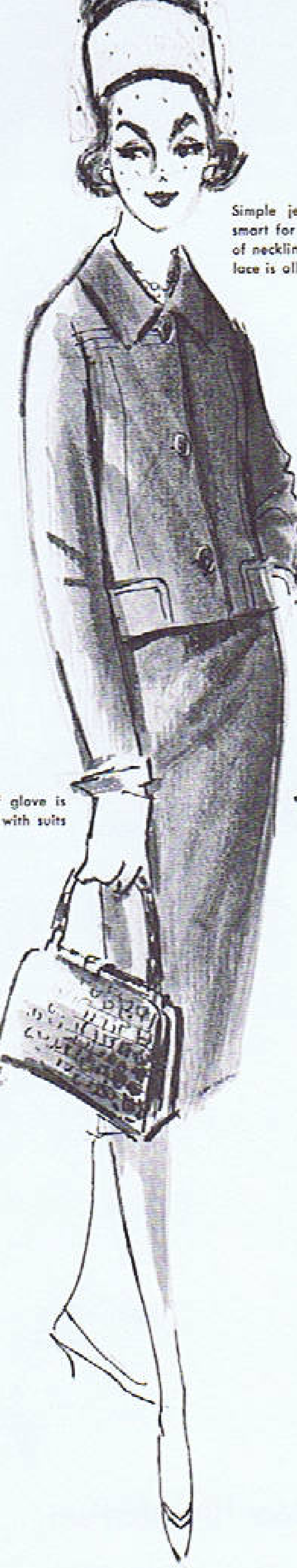
On the other hand, magazines and brochures can use art that has more subtle rendering. The figure at the right is drawn to take full advantage of the fine printing that can be done on slick paper at slower press speeds. The engraving process for this work is finer and thus can capture every subtle shading of wash or pencil the artist has indicated. Compare the details in the handling of the print pattern on each of these three figures.

Choosing the accessories

The illustrator of smart fashions must know what is smart – what fashionable people are currently wearing. It is up to you to choose the right accessories – accessories that will fit in well with the garment and set it off attractively. On these pages are basic principles to guide you in selecting these items.

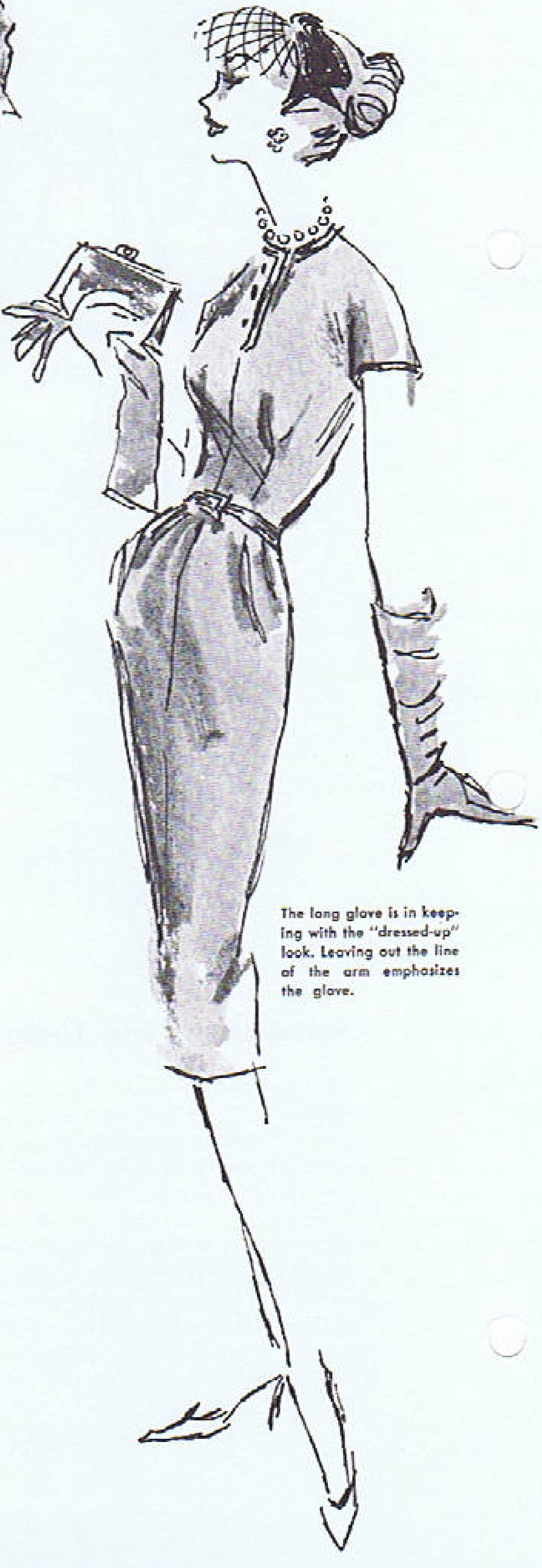
When drawing coats or suits, show the figure with hat and gloves. If the pose permits, show simple earrings as well. The handbag style should suit the garment and not hide or confuse details of its silhouette. Never overdraw handbags.

In most dress drawings, it is not necessary to show hats and gloves. When a hat is used, however, be sure the figure is wearing gloves. Blouses and sweaters can be shown with jewelry that does not interfere with them.



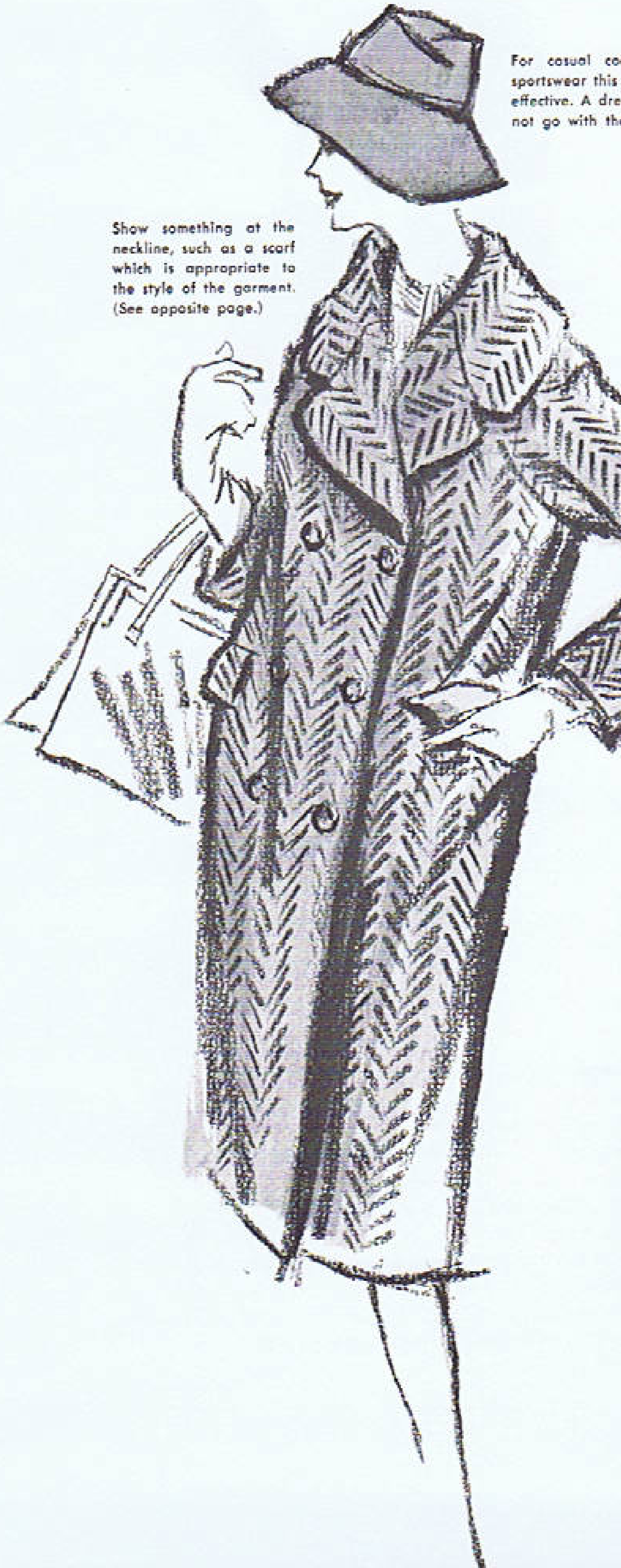
Simple jewelry treatment is smart for suits with this type of neckline. A hint of a necklace is all that's needed.

This type of glove is appropriate with suits or jackets.



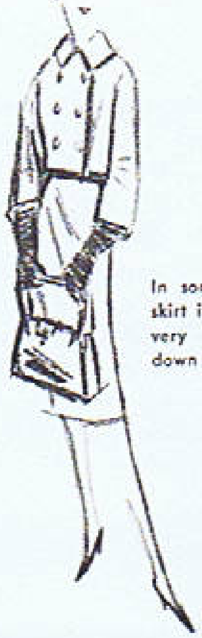
When you draw a hat on a dress figure, pick one that fits the mood of the dress. Render it simply, so that it isn't the point of interest.

The long glove is in keeping with the "dressed-up" look. Leaving out the line of the arm emphasizes the glove.



For casual coats, suits, or sportswear this type of hat is effective. A dressy hat would not go with the casual coat.

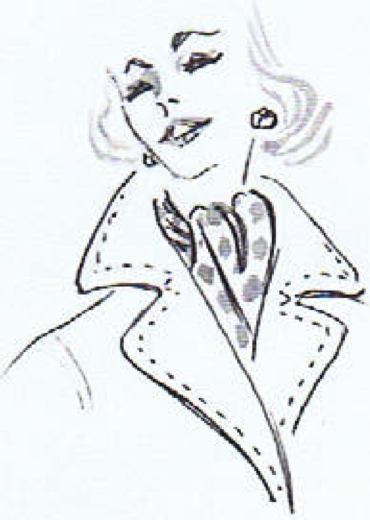
Show something at the neckline, such as a scarf which is appropriate to the style of the garment. (See opposite page.)



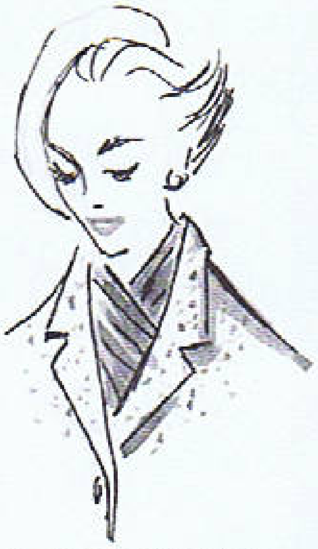
In some suits with little or no skirt interest, a pose like this is very smart – and helps to cut down on uninteresting area.

The neckline

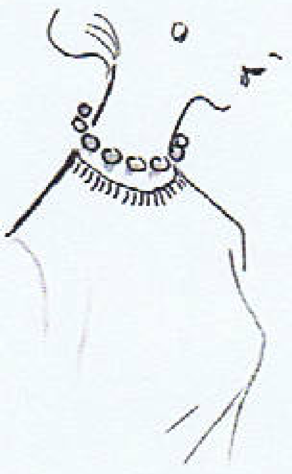
The neckline is a center of fashion interest. Dressing it up properly will help to establish the fashion authority of your illustration. Here are a few fundamental suggestions for neckline treatment, using accessories.



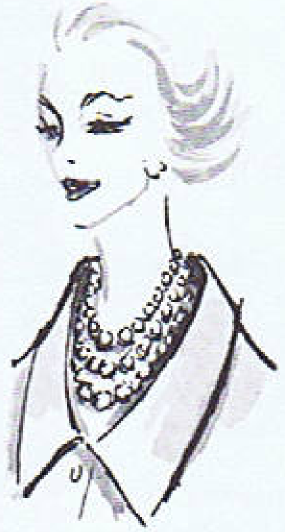
An ascot tie is appropriate for a casual coat.



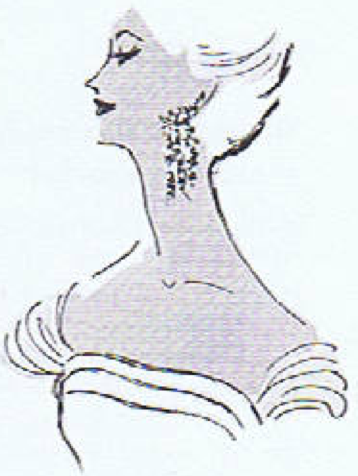
A simple, neat scarf in a "cross-over" treatment goes well with a tailored coat or suit.



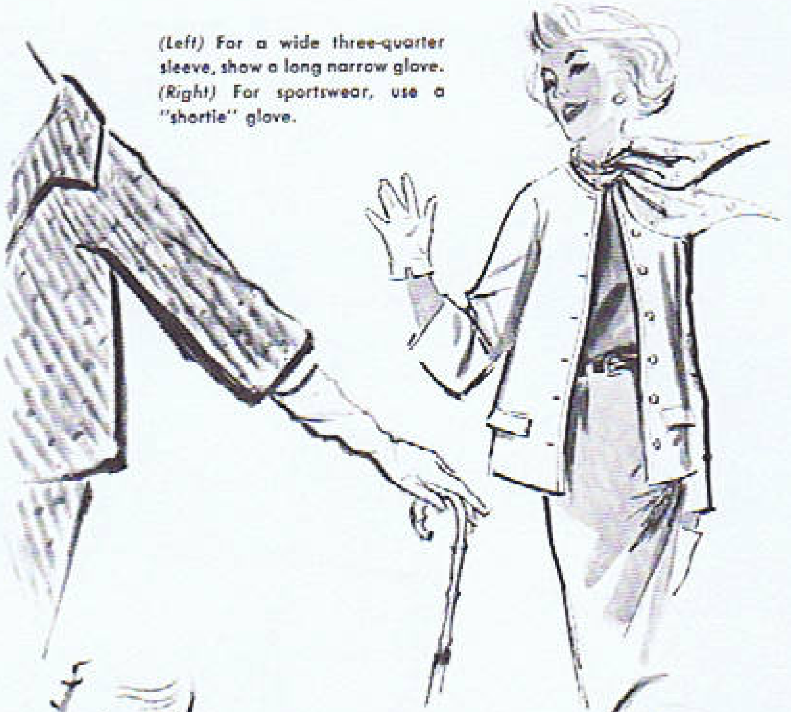
To emphasize the simplicity of a neckline, keep the jewelry simple and clear of the neckline.



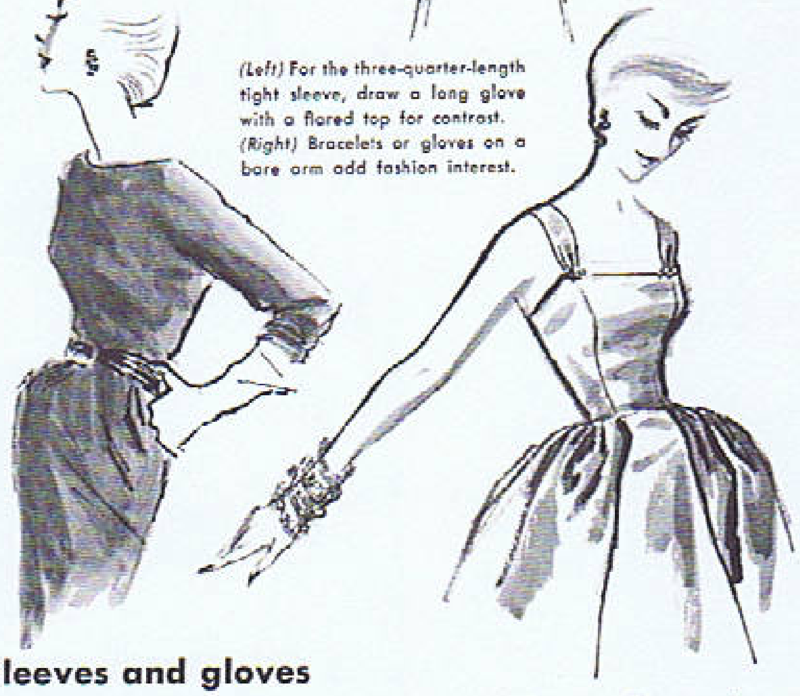
A deep neckline can use lots of jewelry that echoes the angle or curve of the neckline.



With a deep neckline and bare-shoulder look the "bareness" can be reduced by large earrings.



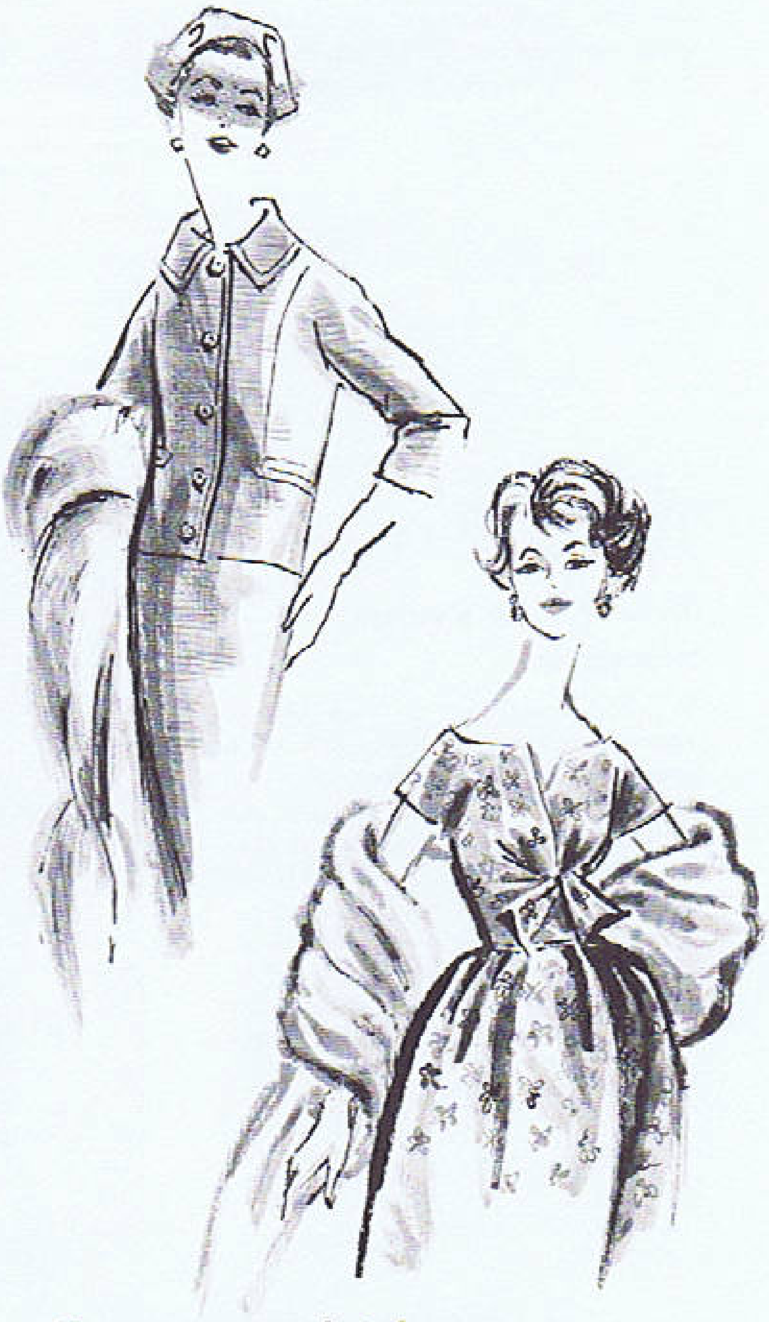
(Left) For a wide three-quarter sleeve, show a long narrow glove. *(Right)* For sportswear, use a "shortie" glove.



(Left) For the three-quarter-length tight sleeve, draw a long glove with a flared top for contrast. *(Right)* Bracelets or gloves on a bare arm add fashion interest.

Sleeves and gloves

The kind of sleeve determines the kind of glove – a longer glove goes well with a shorter sleeve. The sleeve width is also a factor – narrow gloves go well with wide sleeves, and vice versa. Sleeveless fashions can show either gloved arms or bracelets.

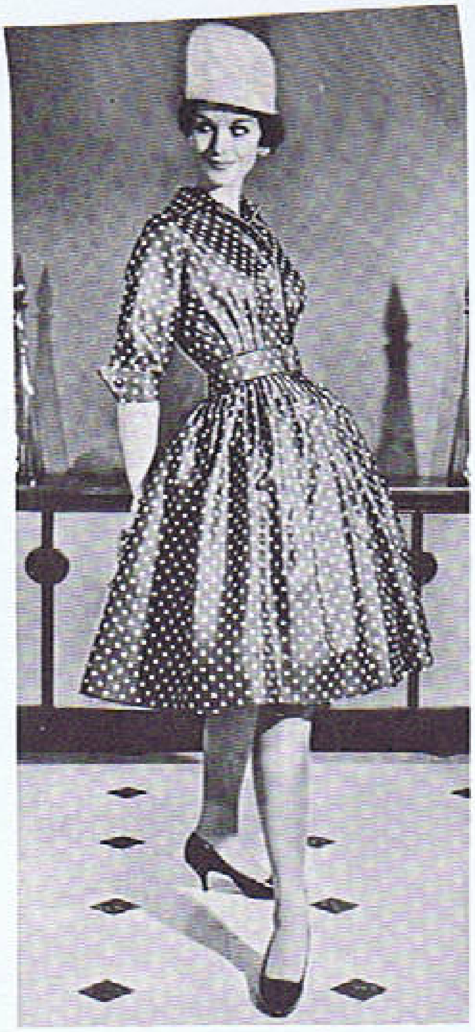


Fur scarves and stoles

Fur scarves or stoles are smart with a suit or a cocktail dress. They can be posed very gracefully and serve as an elegant background to a "dressy" fashion, as in these illustrations.

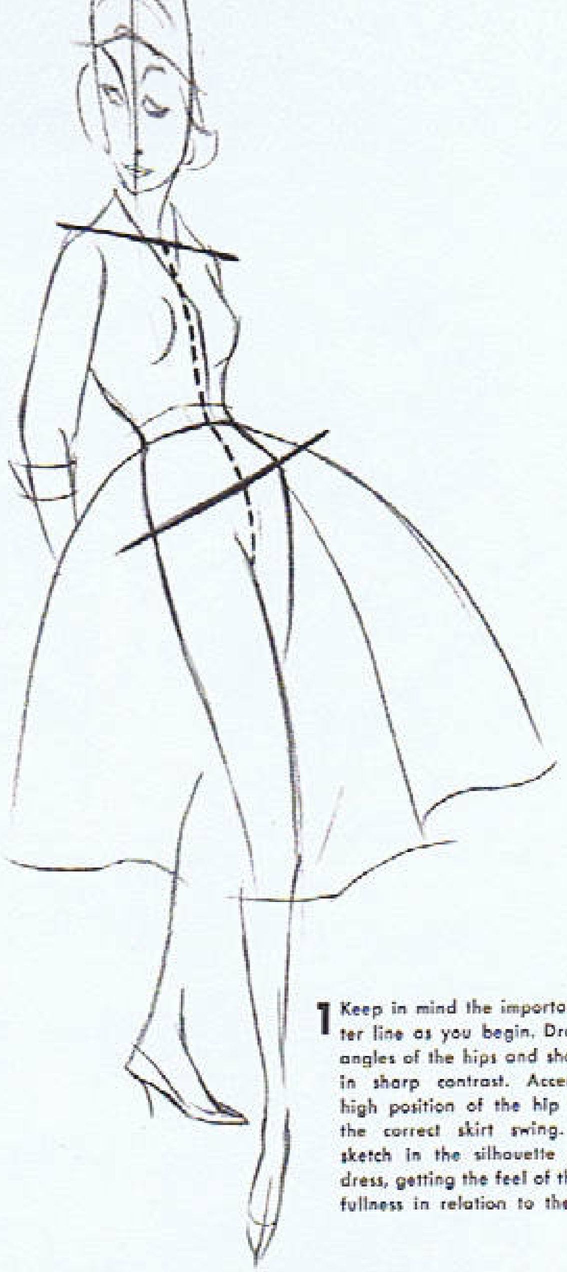
Drawing the fashion figure from the model

Here we demonstrate how to draw the fashion figure step by step, from the posing of the model to the final rendering. The photographs on this page represent the actual model. It is important to remember, whether you use a photo or a model, that the fashion figure is usually one and one-half to two heads taller than the normal figure, and that it must be elongated to the correct fashion proportions. Be sure to emphasize the graceful, flowing lines of the figure in your drawing. And don't forget that the accessories must go well with the garment. In the demonstration at the right, we substitute a more appropriate hat for the one that the model is wearing in the photo.



Courtesy Macy's, New York

Pose the model to bring out the very narrow waist and the exaggerated flare below it. A three-quarter view emphasizes the slimness of the waist and also brings out the fullness of the back. This pose allows you to show the interesting cuff detail.

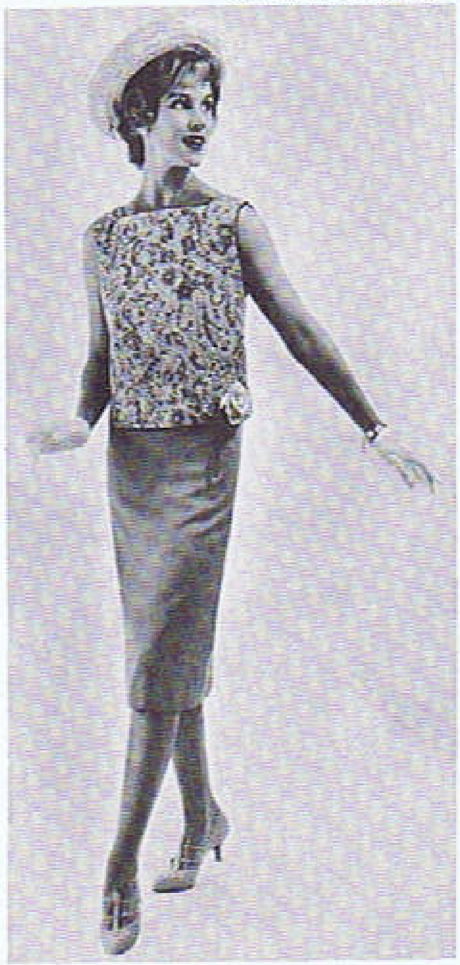


1 Keep in mind the important center line as you begin. Draw the angles of the hips and shoulders in sharp contrast. Accent the high position of the hip to get the correct skirt swing. Then, sketch in the silhouette of the dress, getting the feel of the skirt fullness in relation to the pose.

Drawing the straight silhouette

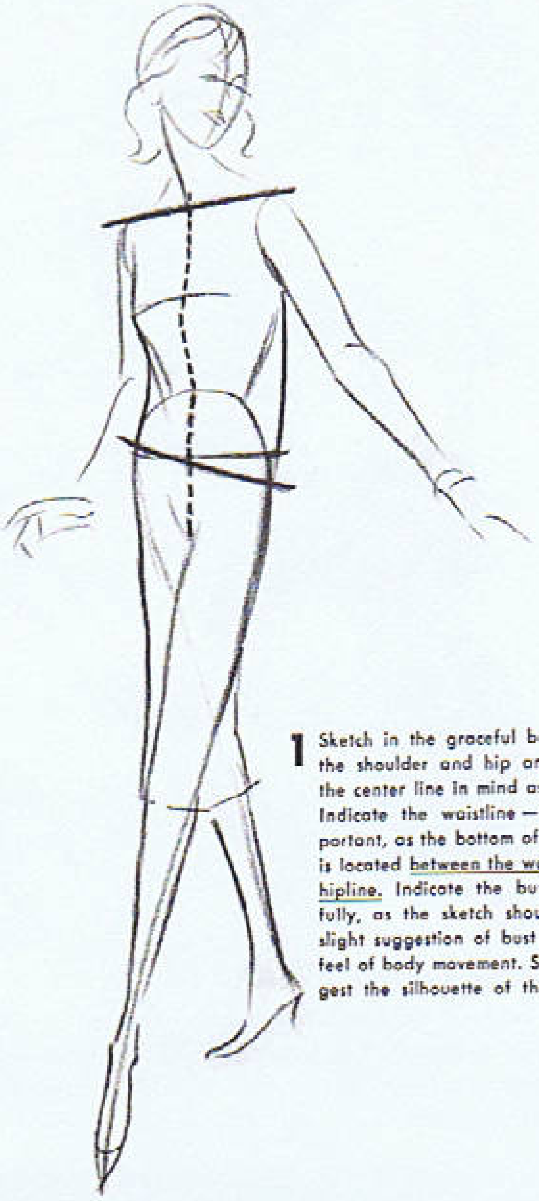
In this demonstration we show how to draw a garment with a straight-line silhouette. The important consideration here is to be aware of the waistline and the action at the hips, even though they are not visible. This action affects the drape of the garment as the body moves.

When you draw this kind of garment, sketch enough of the basic structure of the waist and hips to be able to develop the correct body movement in your drawing.

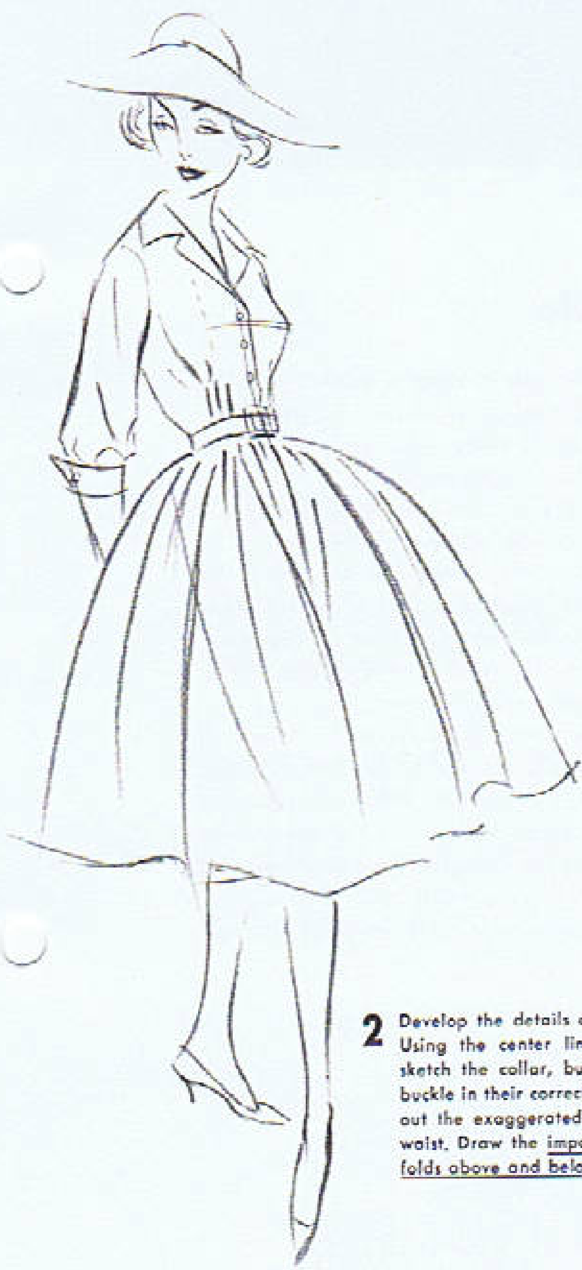


Courtesy Macy's, New York

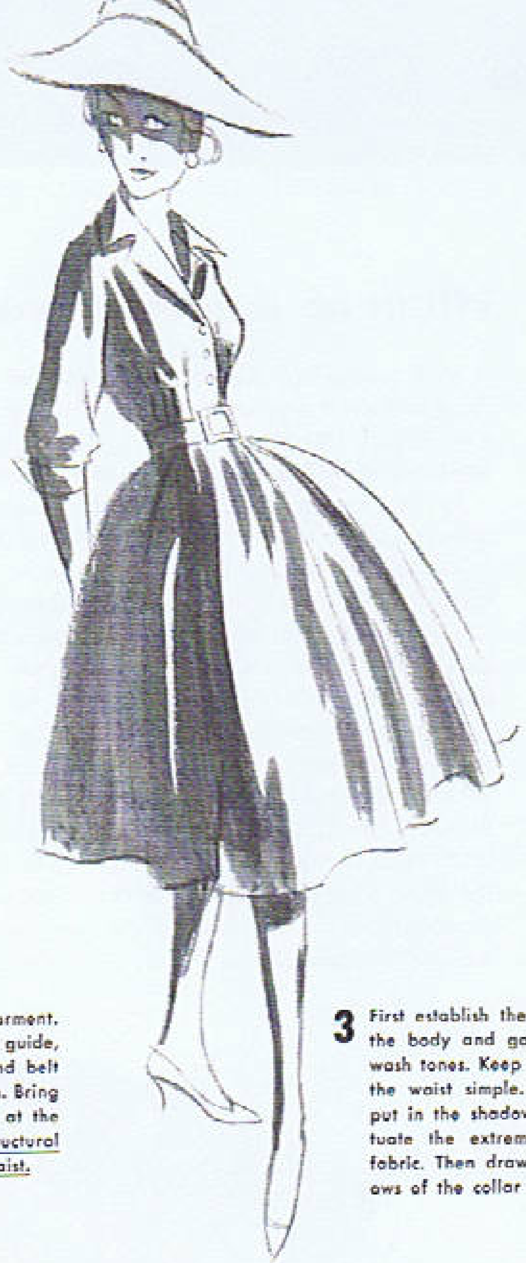
A walking pose is good for a Junior fashion like this. It expresses the youthful character of the merchandise and Helps to bring out the important fashion points. Having one arm swing away from the body highlights the straight line of the blouse. The leg position creates action without affecting the narrow look of the skirt.



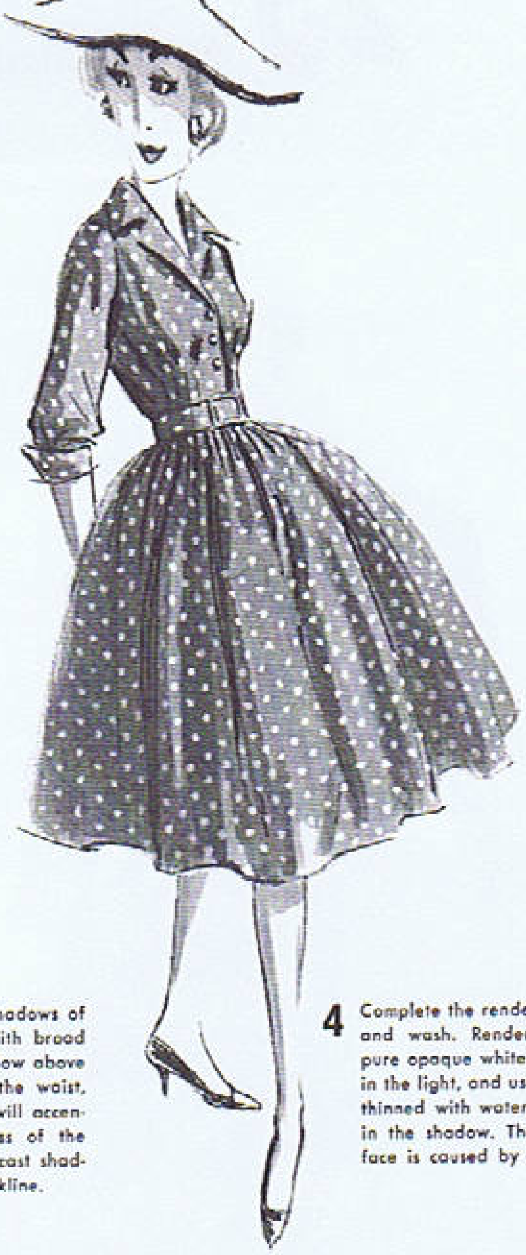
1 Sketch in the graceful body curves, the shoulder and hip angles. Keep the center line in mind as you work. Indicate the waistline — this is important, as the bottom of the blouse is located between the waistline and hipline. Indicate the bustline carefully, as the sketch should show a slight suggestion of bust to get the feel of body movement. Start to suggest the silhouette of the garment.



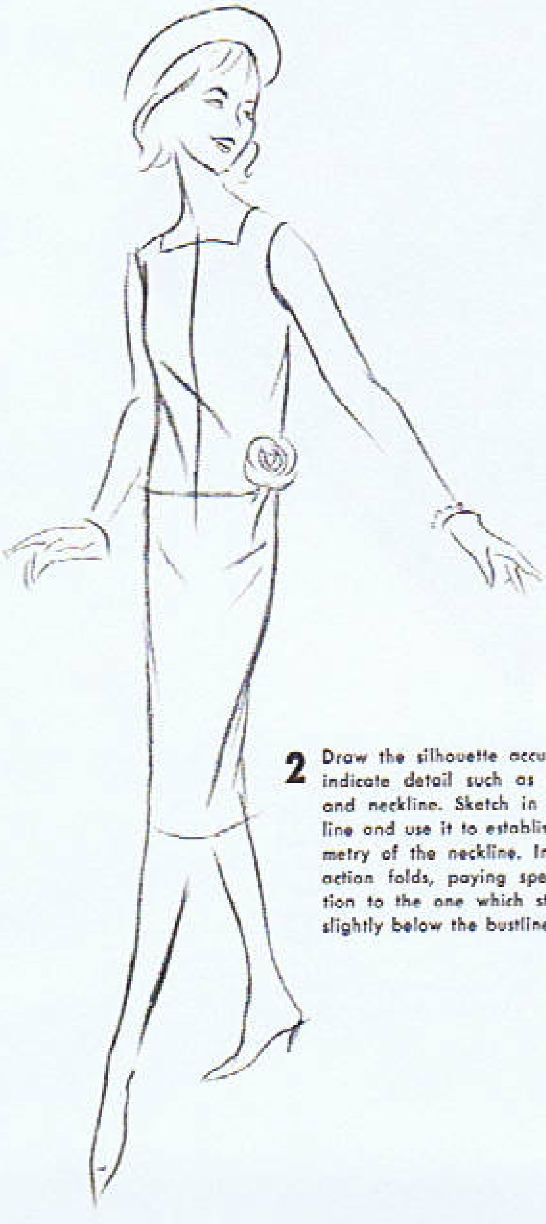
2 Develop the details of the garment. Using the center line as a guide, sketch the collar, buttons, and belt buckle in their correct position. Bring out the exaggerated fullness at the waist. Draw the important structural folds above and below the waist.



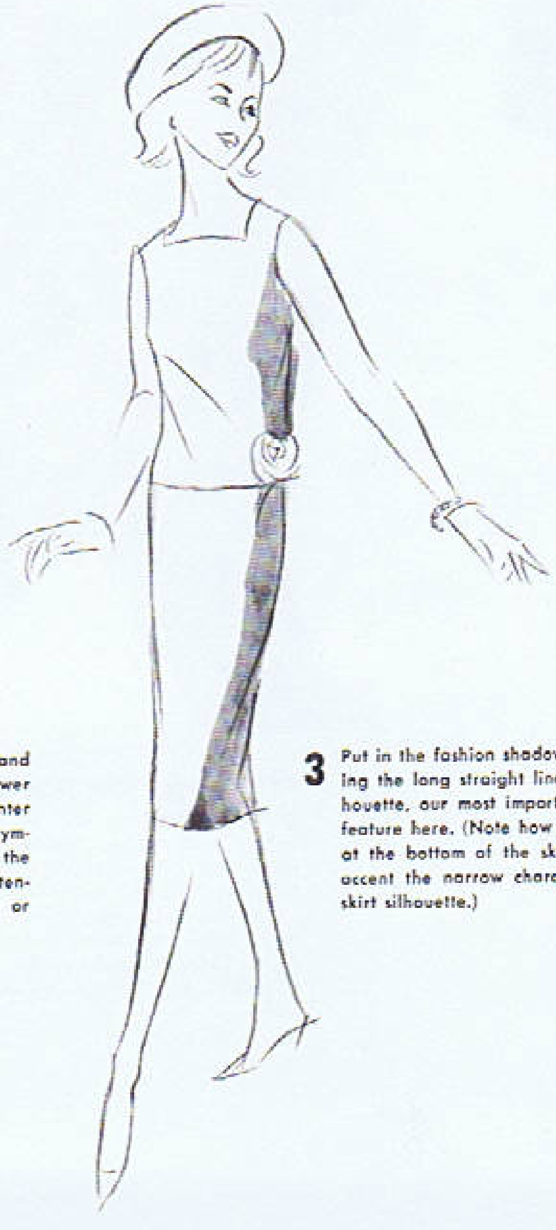
3 First establish the basic shadows of the body and garment with broad wash tones. Keep the shadow above the waist simple. Below the waist, put in the shadows that will accentuate the extreme fullness of the fabric. Then draw in the cast shadows of the collar and neckline.



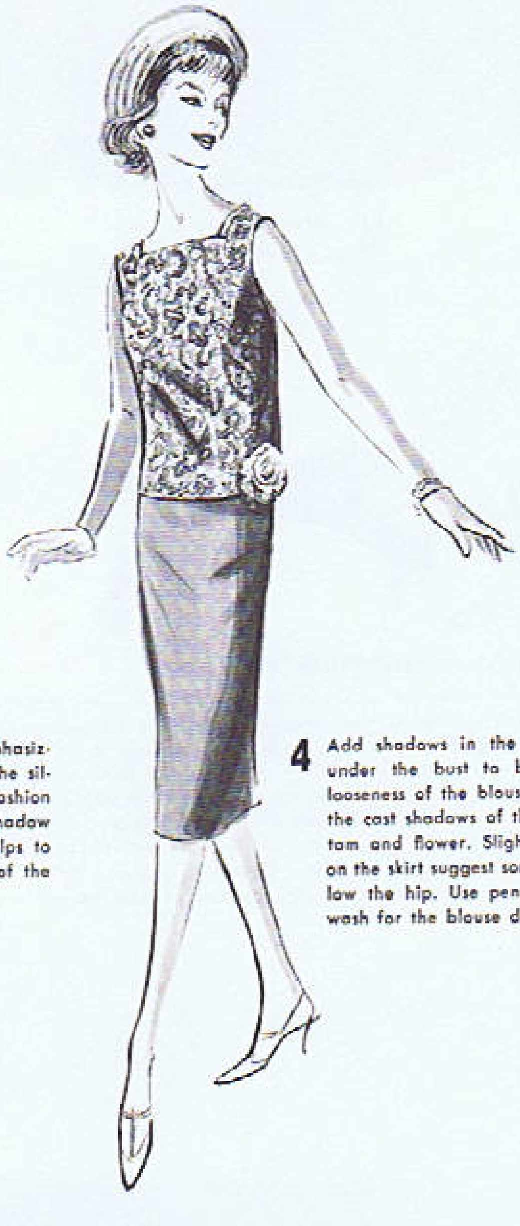
4 Complete the rendering with ink line and wash. Render the print with pure opaque white for dots that are in the light, and use this same paint, thinned with water, for darker dots in the shadow. The shadow on the face is caused by the hat brim.



2 Draw the silhouette accurately and indicate detail such as the flower and neckline. Sketch in the center line and use it to establish the symmetry of the neckline. Indicate the action folds, paying special attention to the one which starts at or slightly below the bustline.



3 Put in the fashion shadow emphasizing the long straight line of the silhouette, our most important fashion feature here. (Note how the shadow at the bottom of the skirt helps to accent the narrow character of the skirt silhouette.)



4 Add shadows in the fashion folds under the bust to bring out the looseness of the blouse here. Put in the cast shadows of the blouse bottom and flower. Slight action folds on the skirt suggest some fullness below the hip. Use pen and ink and wash for the blouse detail.

When no model is available

It isn't always possible to make your fashion illustration from a model wearing the garment. If you work in a small studio or in the ad department of a store, you may find it difficult to have a fashion model at hand when you need her. That, however, should not keep you from completing your assignment.

Learn to work from the garment placed on a dressmaker's dummy. You get a quite accurate idea of what the merchandise looks like and how it fits.

All fashion apparel has form and must be seen on the body or a dummy to be understood. Never try to make your drawing from a garment that is on a hanger – the merchandise will be distorted and the silhouette story hidden. Folds made by the design or structure of the garment are not presented truly. The three-dimensional quality you need to draw your fashion shadows is lost.

Of course, putting the suit or dress on a mannequin is not enough. You will still need to "pose the figure" to get the graceful character a good fashion drawing demands. This is where a good reference file is so useful. This reference material becomes, in effect, your collection of model poses. From one or more of the photos or sketches in your file you can select the best pose for the garment you've put on the form. Very often, the apparel in your reference clipping will be similar to your merchandise. Using this reference as a basis, you do your illustration as if you had a model in front of you.

The dressmaker's dummy

This mannequin comes in various sizes to fit all kinds of merchandise. For your purposes, make sure the dummy you use is the *Misses'* size, as this size will also accommodate almost every other kind of clothing you'll have to draw – Teen and Junior garments as well as most Women's sizes.

Put the merchandise on the dummy very carefully. Make sure that the garment fits well, without any sagging or excessive wrinkles or creases. Often it is necessary to pin the garment in the back to eliminate these creases and wrinkles.

Working from photos

Photographed figures don't have the elongated proportions that the fashion figure requires. Therefore, it is necessary for you to adjust the proportions. First, sketch the pose as it is in the photograph. Place a tissue over this sketch and change the figure to the required proportions.

Since you are working from a photograph, the figure may be posed rather stiffly and lack the graceful lines you want for a smart sketch. At this point, adjust the position of the figure, applying the principles of model posing demonstrated earlier in this lesson and using material from your reference file as a guide. Then sketch the garment over this pose and proceed to finish the illustration.

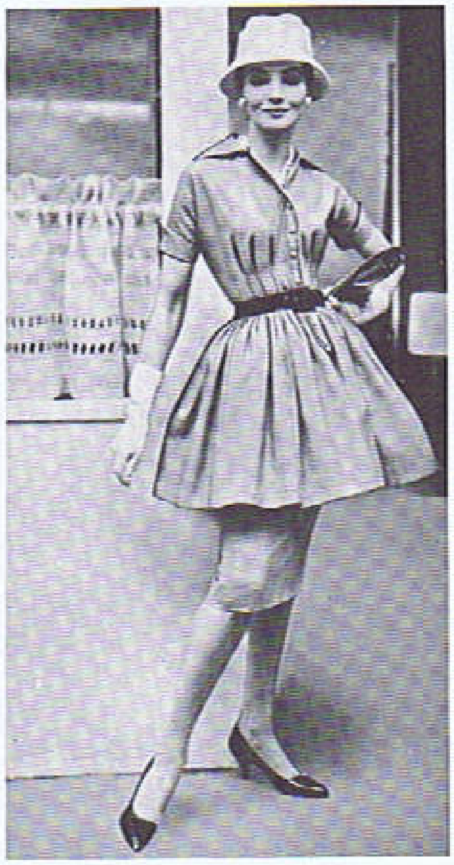
The croquis

There are times when it is not possible to have the merchandise for the length of time you will need it to prepare your illustration. Sometimes the garment is the manufacturer's one and only sample and can be left with you just for an hour or so. At other times, especially at the start of each fashion season, this sample can be seen only at the maker's shop. In either case, you have to be prepared to make a "croquis" – a quick but comprehensive pencil sketch in which you note all the important details in pictures and words for reference when you can do the finished art.

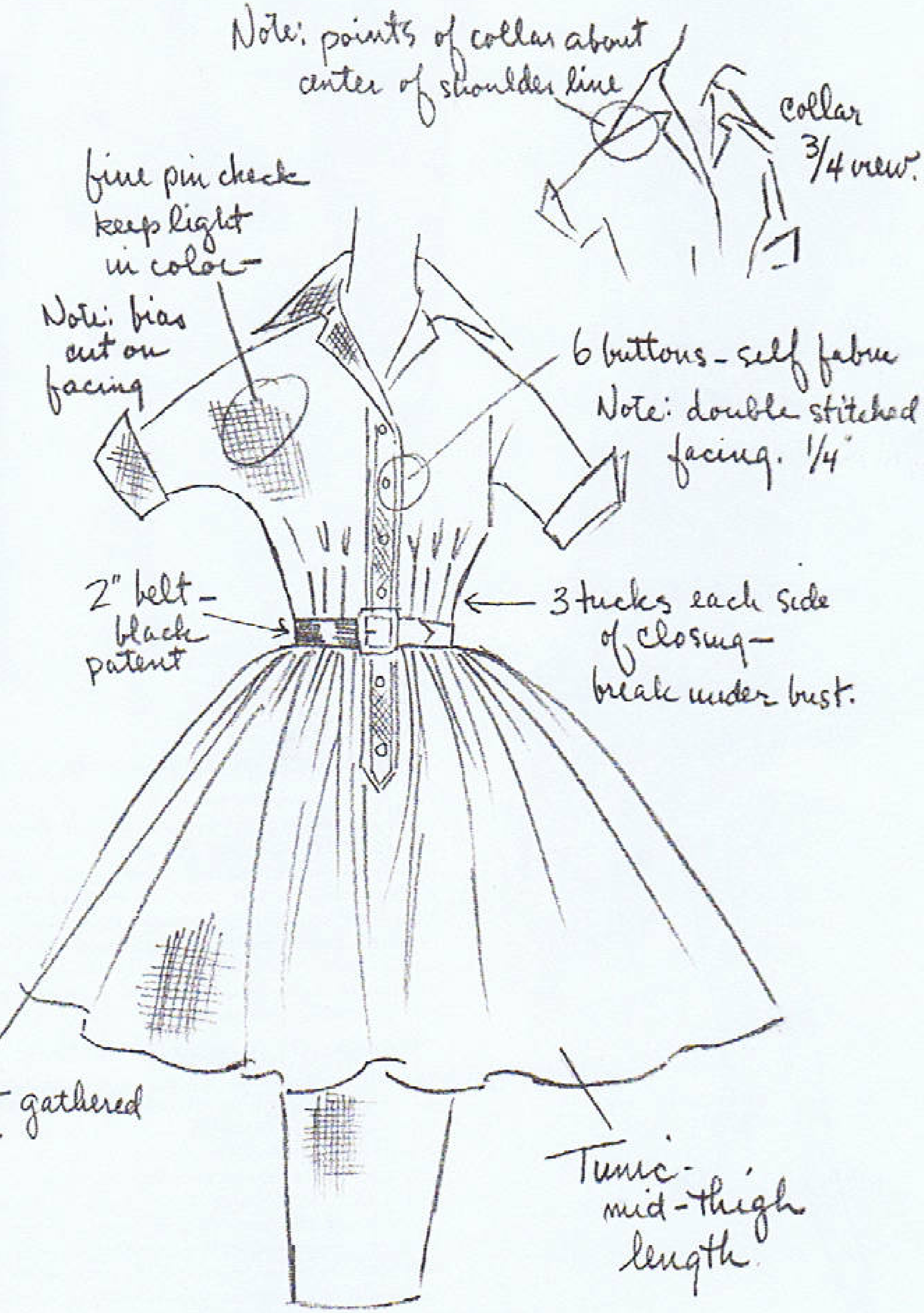
On this page we demonstrate the proper way to make the croquis. Remember that you should not try to make it a finished drawing. A croquis is a fashion notation sketch. In it you must show the silhouette and garment details clearly and accurately.

Incidentally, many top fashion artists got their start by doing croquis work for busy fashion illustrators or designers. Doing this type of sketch may be your opportunity to get started, too.

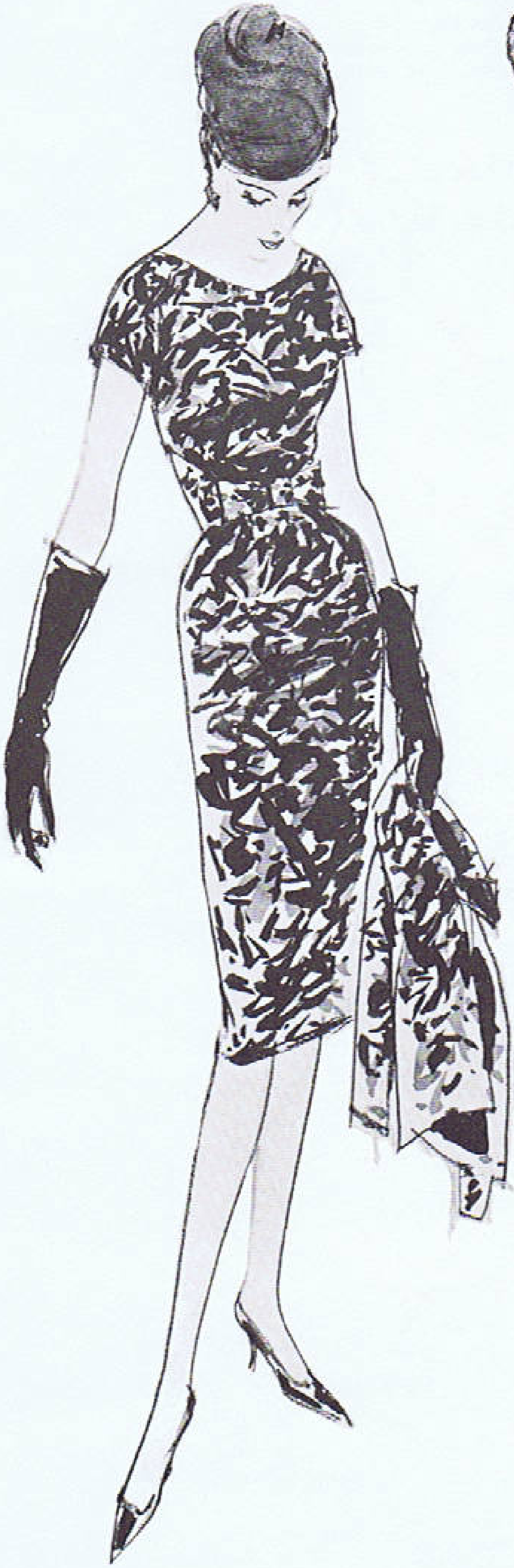
Courtesy Macy's, New York



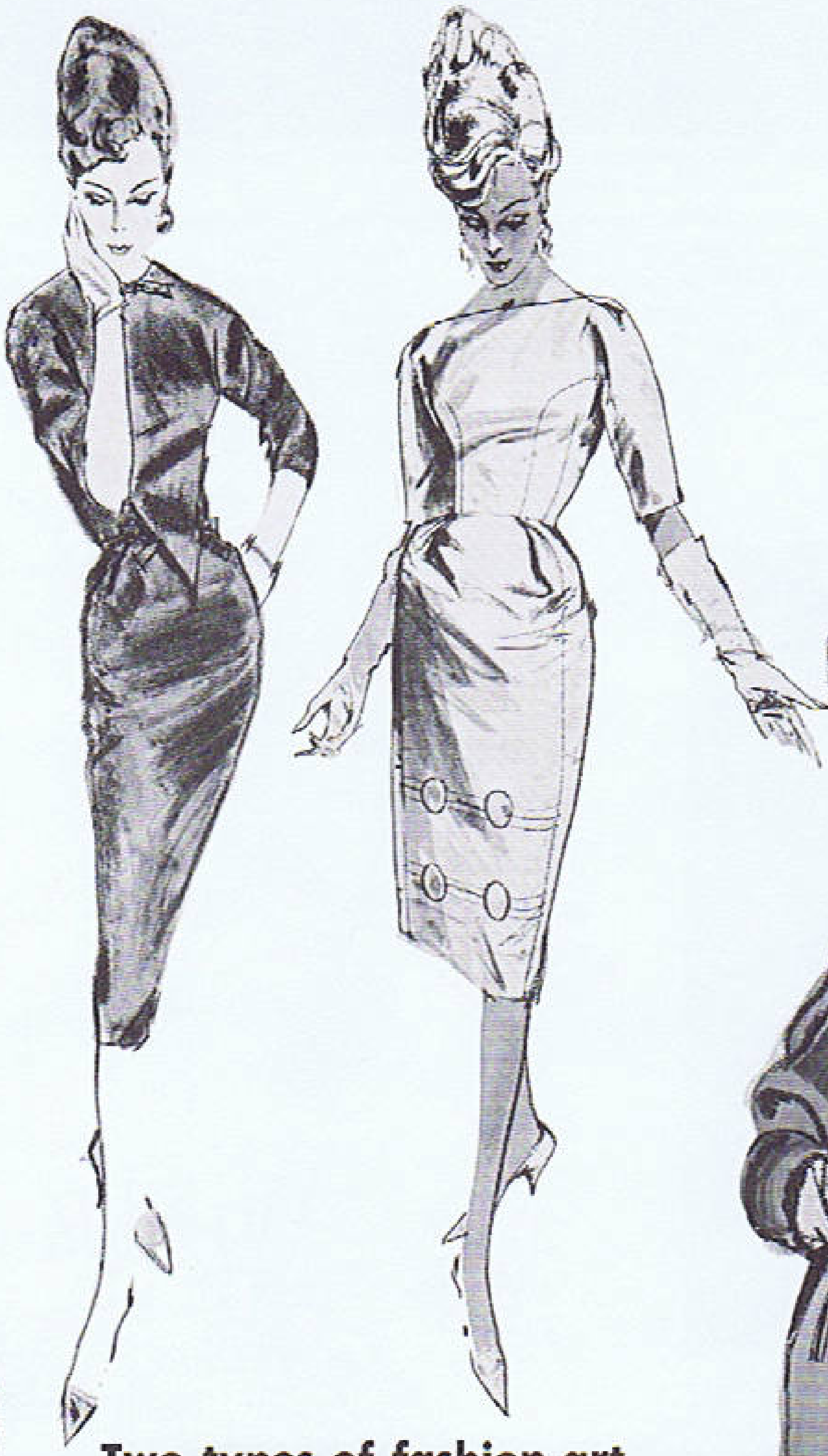
Here is a typical situation in which you make a croquis. The manufacturer has just one sample and he calls you to his showroom to sketch it. His model wears the garment and you are allowed fifteen to twenty minutes to make the necessary sketches and notes. In such a case it is not important that the model take a fashion pose like the one shown here. But make sure that her pose reveals every essential detail.

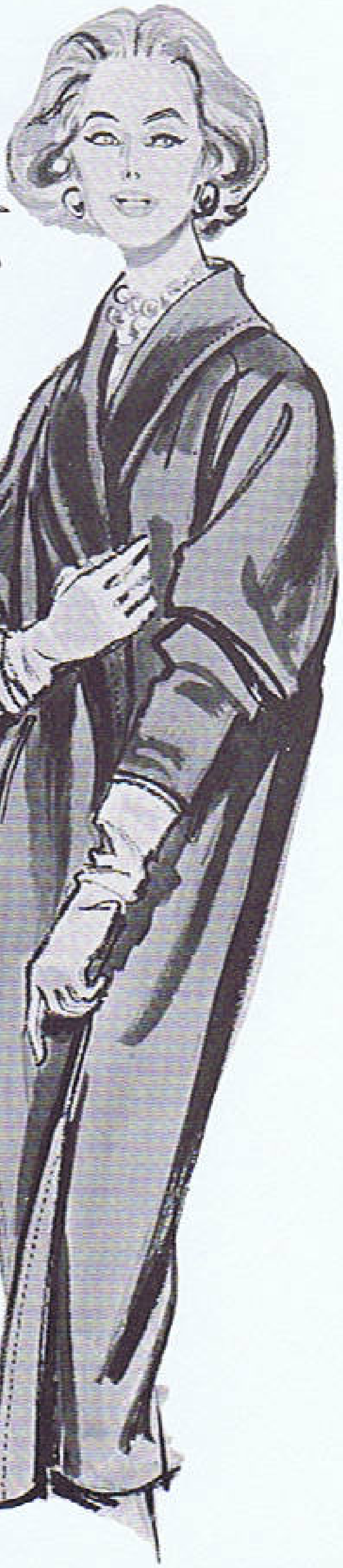

Note: points of collar about
center of shoulder line
Collar
3/4 view.
fine pin check
keep light
in color—
Note: bias
cut on
facing
6 buttons – self fabric
Note: double stitched
facing. 1/4"
2" belt –
black
patent
3 tucks each side
of closing –
break under bust.
Overskirt gathered
very full –
Tunic –
mid-thigh
length

Your croquis should look like this. First establish the silhouette very accurately. Put in the detailing in its correct location on the garment. Don't try to show the details on the figure or garment. Instead, use the area around the garment to draw, as large as possible, every detail of trim, decoration, etc. Keep your lines firm and clear. Describe in simple terms any details you cannot show in the sketch.



Courtesy Stern's





Two types of fashion art

Usually it is the market you want to reach that determines the kind of art treatment you use in the illustration. Merchandise that will appeal to the price-conscious consumer demands a conservative, realistic type of illustration that "sells" the details of the garment. This we call the "strong-sell" illustration.

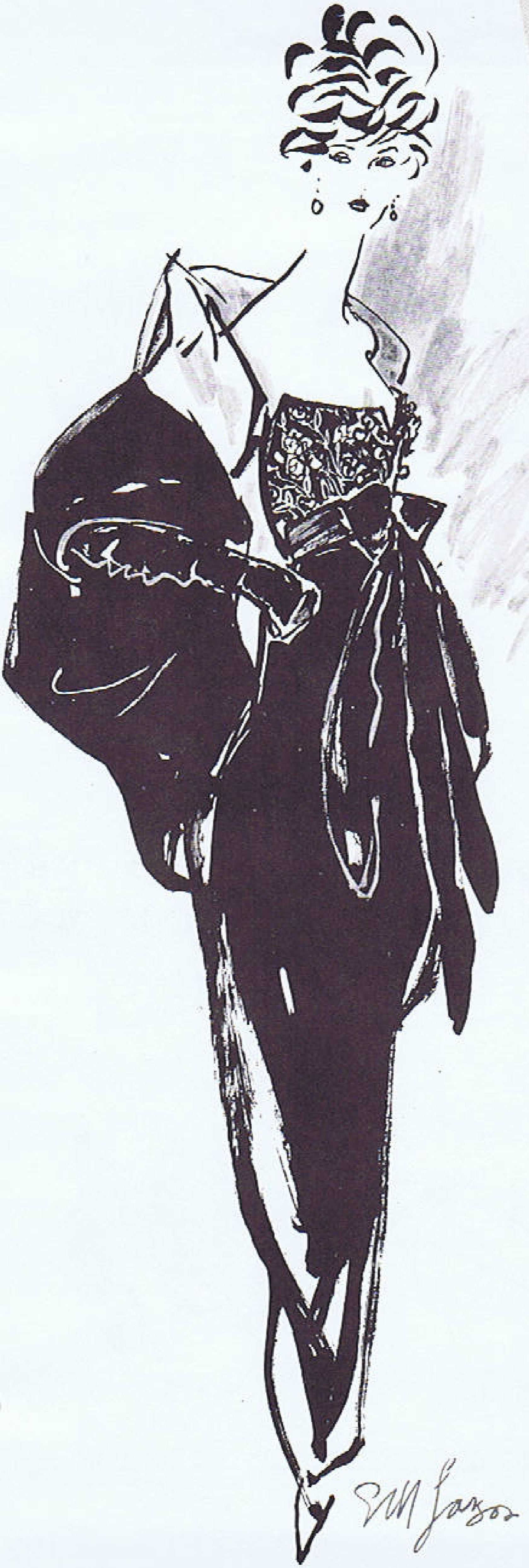
For the highly fashion-conscious reader you use a more distinctive art style and create a more personal, sophisticated impression of the garment. This is called the "high-fashion" illustration.

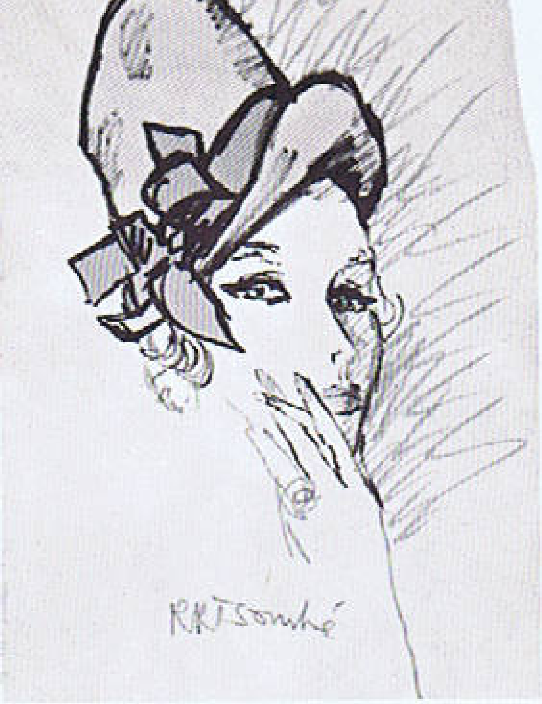
"Strong-sell" fashion illustration

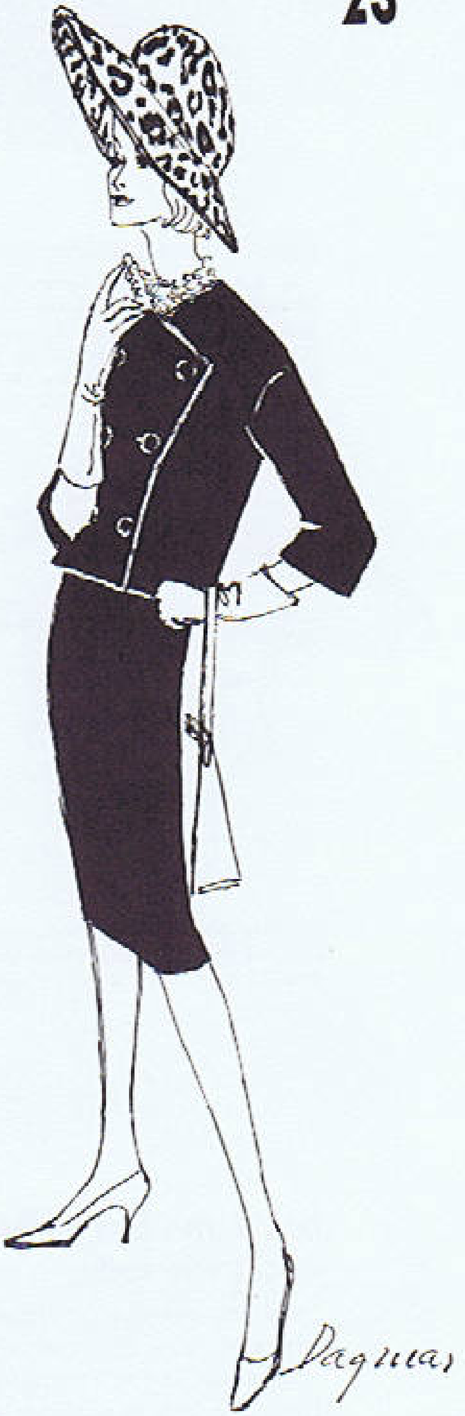
This type of illustration makes sure the prospective customer sees exactly what the merchandise looks like. Great care is given to the drawing of details, textures, or prints and patterns. The poses are rather conservative, and very simple, so as not to hide any detail of the styling. Extreme, "fashiony" attitudes must be avoided.

The people who are sketched in "strong-sell" apparel represent general types of women, rather than distinct, individual characters. In other words, you never let the personality of the figure dominate the basic merchandise story in this type of fashion illustration.

When using accessories, keep the art treatment subdued and be sure the articles do not represent extreme fashions or they will interfere with your message.





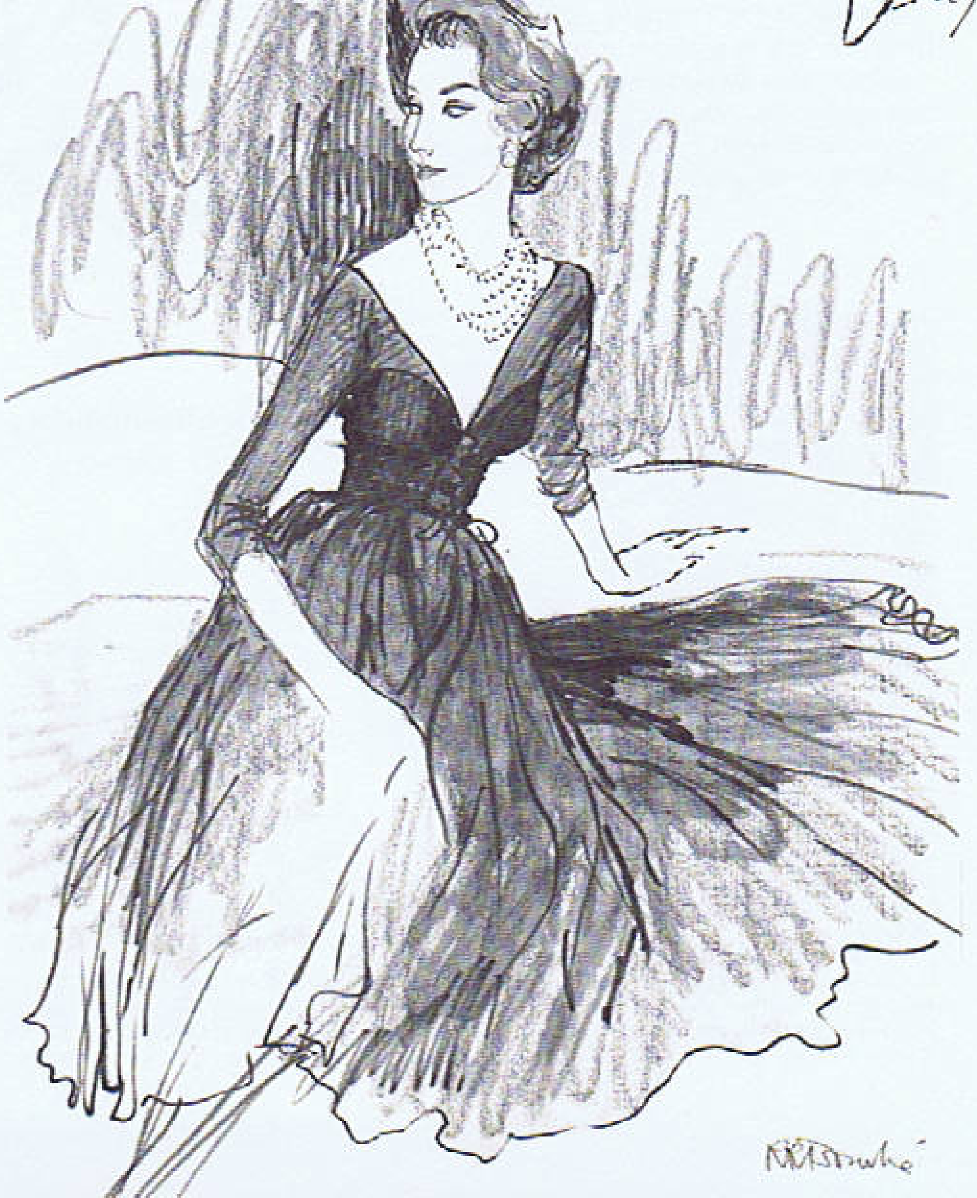


High-fashion illustration

Here the personality of the figure in the sketch is given considerable development. In fact, there is a strong suggestion of individuality in good high-fashion figures.

In showing the apparel, you aim at creating the spirit of the fashion rather than the details of its styling. The poses are sophisticated and often extreme, if they emphasize the silhouette of the garment. You can often use techniques that are loose and have considerable freedom.

Important, too, are the accessories of the high-fashion figure. You must be constantly aware of current trends, as the fashion-alert customer quickly detects a dated hat or bag, no matter how smartly it may be presented.

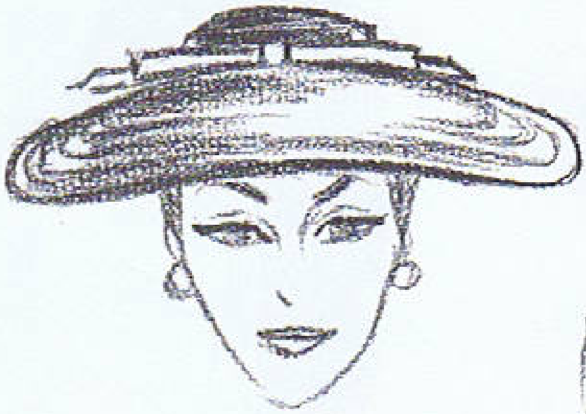


Drawing hats and heads

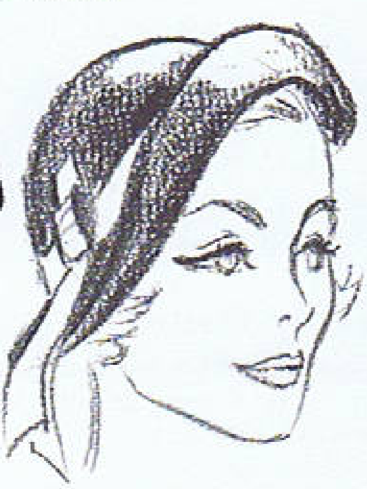
On a previous page we demonstrated how to draw the head as part of the fashion figure. The same principles apply when you draw the head for millinery illustration. The information we give you on this page and the next will help prepare you for the drawing of women's hats. Although styles in millinery change, these rules will prove useful in picturing any type of hat.

Basic head positions

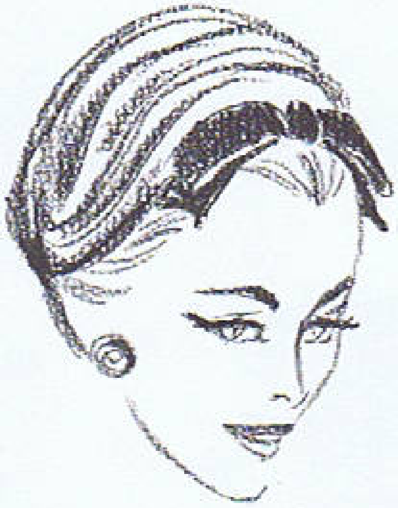
Each hat has a special feature, either a detail of trim or a silhouette, that must be presented clearly. You will find that most of these features can be shown with the head in one of these four positions. Study the hat you are to draw, and determine its fashion points. These illustrations will guide you in selecting the head position that will tell your fashion story best.



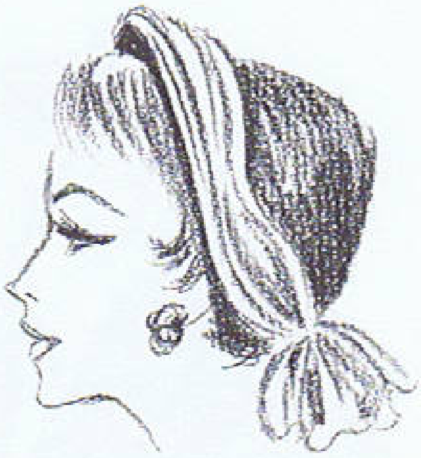
Full face: Use this view for wide-brimmed hats and those with symmetrical trim or detail in front of the brim or crown.



Three-quarter view: This is used most, as it shows both front and side features. It is good for off-the-face styles.



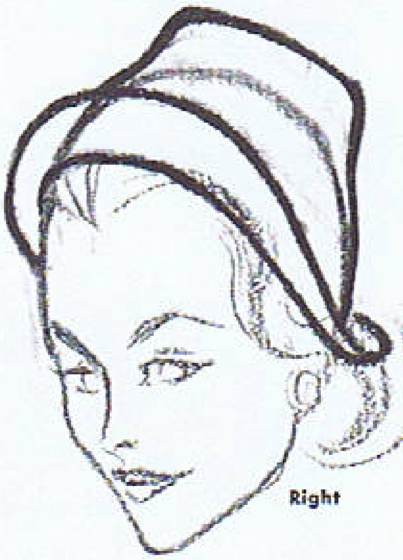
Three-quarter view, down: Use this when there is important trim or detail on top. It is best with off-the-face styles.



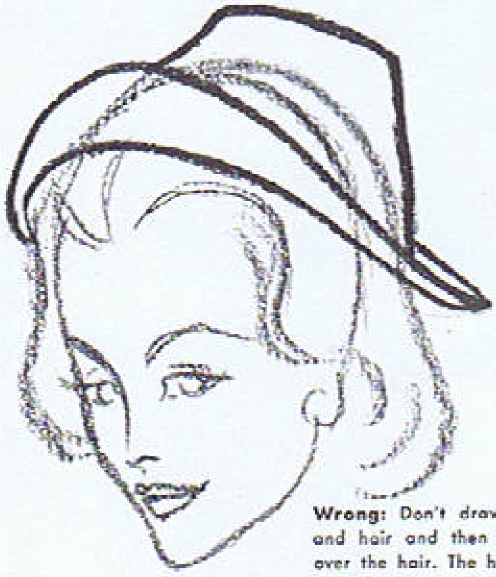
Profile: Use this when the side silhouette is the main fashion point, or when only side detail should be emphasized.

Draw the hat to fit the skull — not the hair

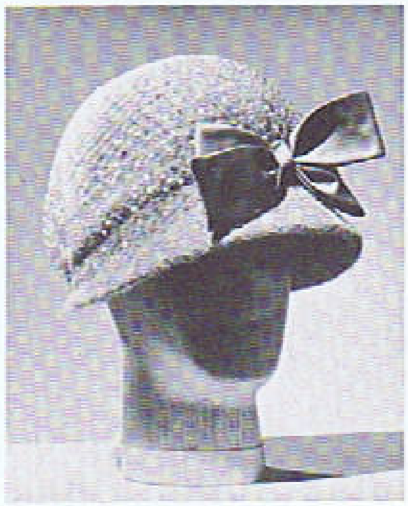
Draw the hat and the head at the same time. Actually, draw the head without hair, so you can get the hat to fit snugly against the skull. Draw the hair only where it shows outside of the hat. This fundamental rule applies to most millinery, whether with high or low crowns. Both types touch the skull at several places, depending on the design of the hat.



Right



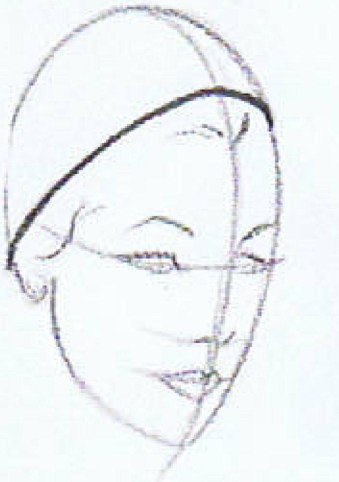
Wrong: Don't draw the head and hair and then fit the hat over the hair. The hat seems to rest on the top of the head and looks too small for it.



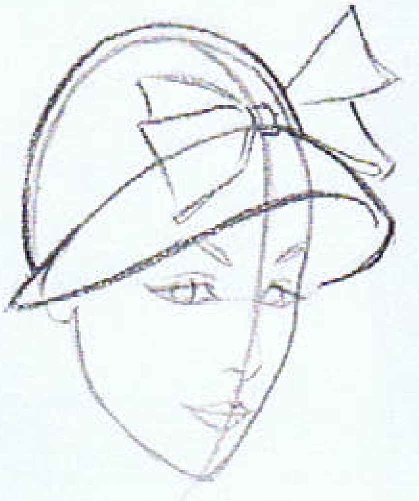
Always draw the hat posed on a model, or on a display form if you can't get a model. Resting the hat on a table or having it held in the hand will distort the shape.

This hat looks best in the three-quarter view, which brings out the round silhouette of the crown as well as the smart curve of the brim. This position also makes the important bow stand out, and at the same time displays the shape of the back of the hat.

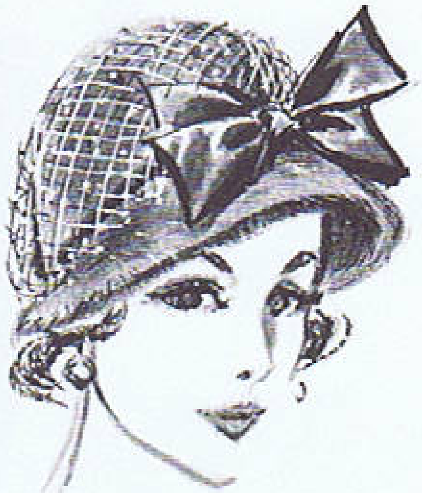
Basic steps for drawing millinery



On the skull, determine the line where the crown meets the brim. This also establishes the angle of the hat. In brimless hats this line is the bottom of the hat.



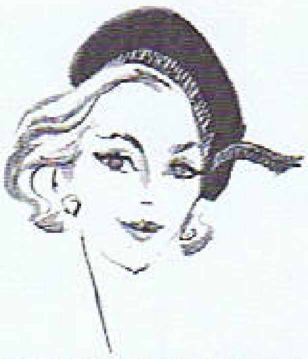
Depending on whether it is a high- or low-crowned hat, draw the crown to fit on the skull or close to it. This hat touches the skull at the brim line only.



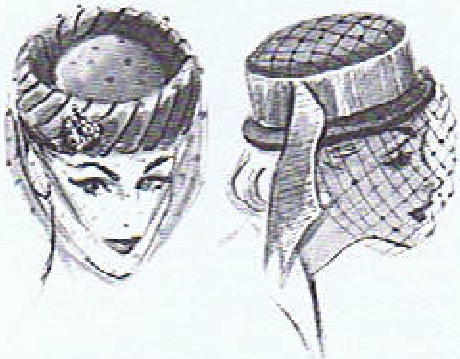
In your rendering, use light and shadow to emphasize the fashion silhouette. In this hat the high round crown, soft texture, and bow are the fashion story.

Achieving the smart look in millinery drawings

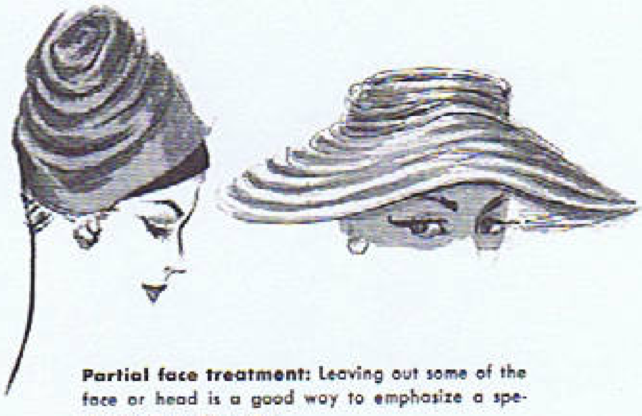
Contrast in the values of hat and hair, the proper handling of veils, and omitting part of the face are all useful devices for giving added smartness or emphasis to your hat illustrations. Here we show you examples of how to achieve these effects. Study fashion advertisements for other treatments.



Contrasting the hat with the hair: To display a dark hat effectively, show it with light hair. With a light hat, make the hair dark.



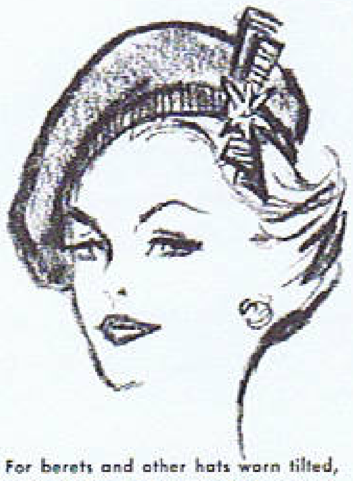
Veils: Just suggest light veils—don't draw the netting in detail. Draw a heavy veil more completely and show more of its shape.



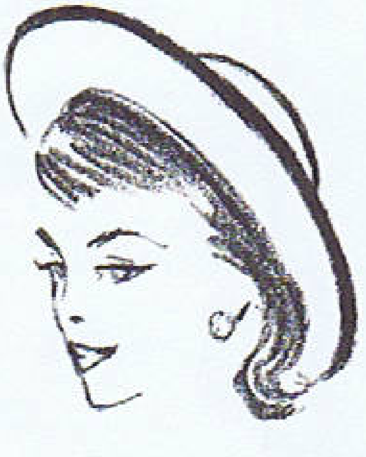
Partial face treatment: Leaving out some of the face or head is a good way to emphasize a special fashion silhouette.

The hairdo must fit the hat

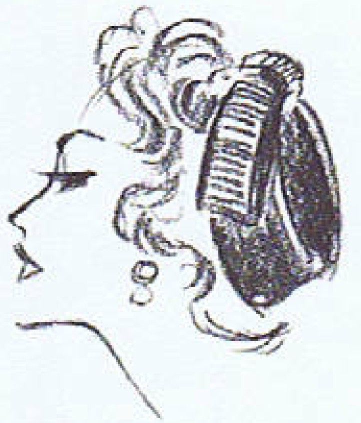
The hat usually needs framing by an attractive arrangement of the hair. In every case, the style of the hat determines the type of hairdo – you must choose one that is in keeping with the hat and permits you to bring out its style features. Draw the hair simply or else it will interfere with the line of the hat. Here we give you some basic guides for selecting the right hairdo and show you how to draw it with a minimum of detail. Study the other illustrations in this lesson and the fashion ads for more ideas on good hair arrangements to show with different hat styles.



For berets and other hats worn tilted, a simple brushed-away effect is good. Keep the hair area small to emphasize the tilt of the hat.



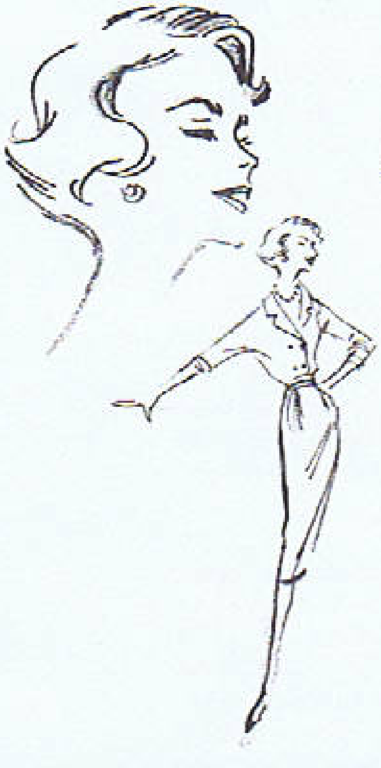
For off-the-face hats, with or without brims, show enough hair to cover the top of the forehead. Otherwise, the head may look somewhat bald.



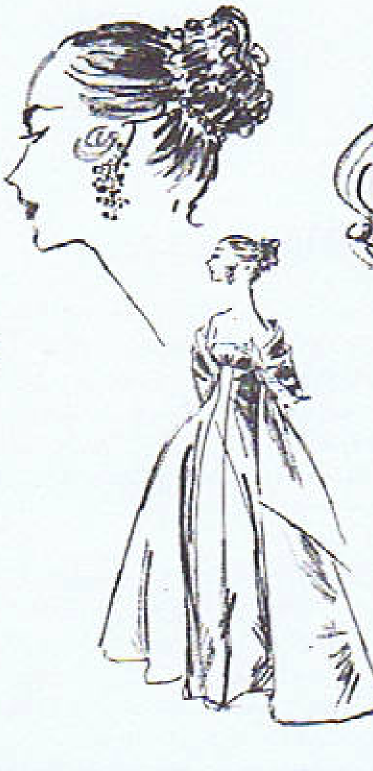
The simple pillbox, worn on the top or back of the head, looks attractive with a soft, curled hairdo that contrasts with the severe form of the hat.

The hairdo is important in styling the fashion figure

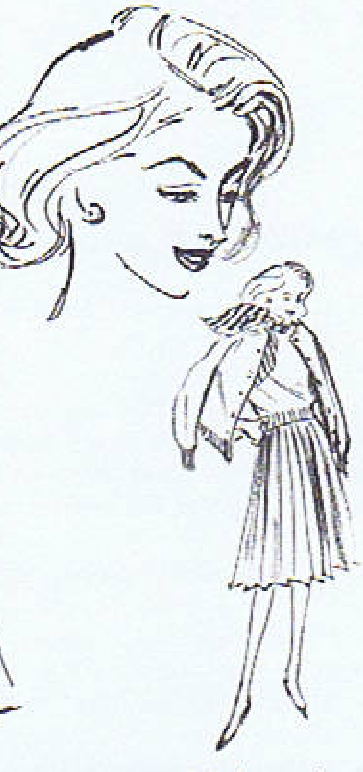
The correct hairdo is just as basic a part of a good fashion figure as it is of a good millinery illustration. These sketches suggest how you can select the best hair style for the fundamental types of fashions you will illustrate.



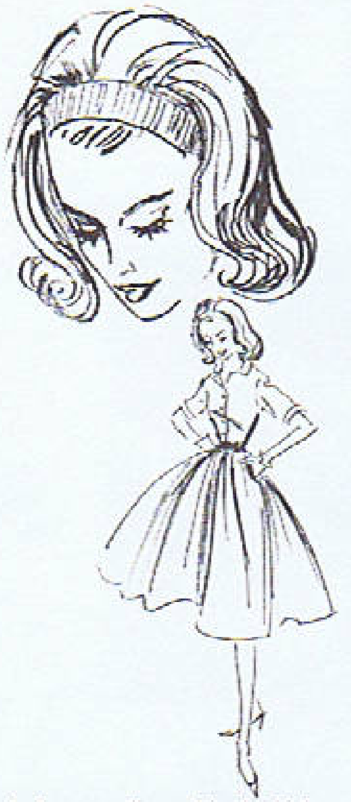
For a Misses' or Women's afternoon dress, draw a simple short hairdo.



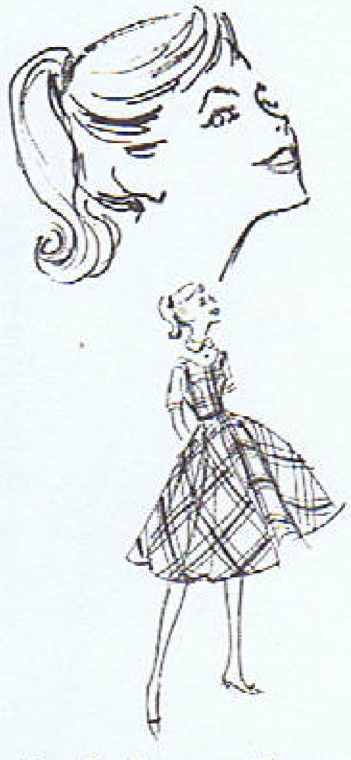
With a cocktail or evening dress, a glamorous upsweep is very smart.



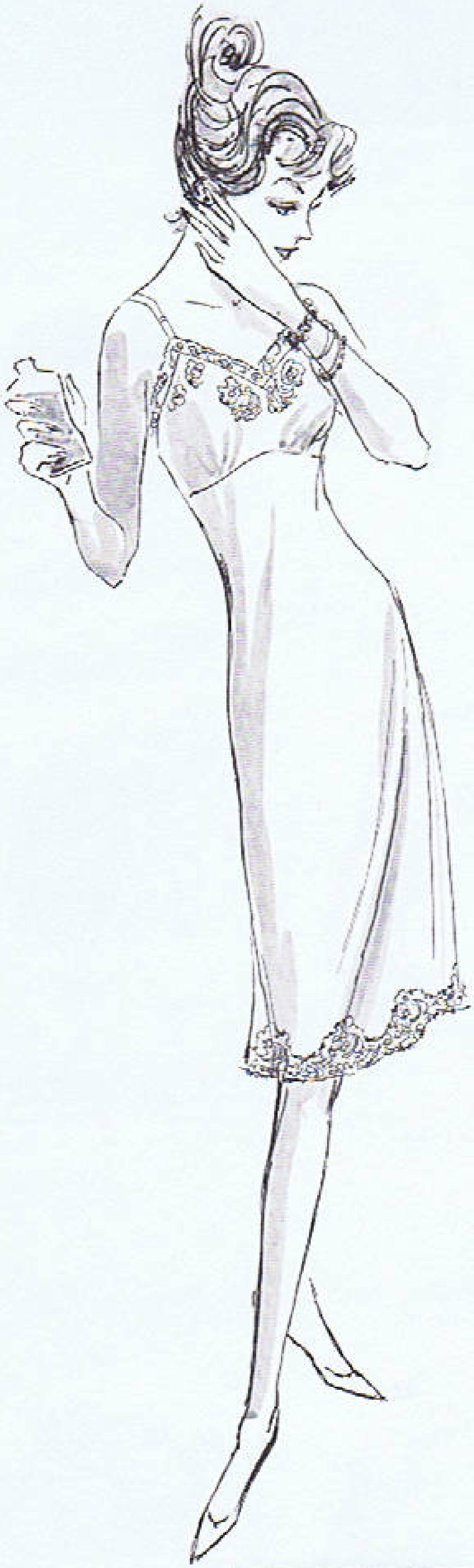
For sportswear, it is best to keep the hairdo loose and casual.



Juniors or college girls should be shown with longer hair, usually with a ribbon or flower.



The Teen often has a pony-tail—this identifies her age group, whether she wears a dress or slacks.



The hairdo: Draw the hair simply. Suggest that it is soft, and that it has not been combed or set. Some artists tie the hair with a ribbon to capture an intimate, boudoir effect.

The face: Draw the face with little or no expression, except to suggest repose. Keep the look "sweet."

Bone structure: Simplify your rendering of bone structure. Do not omit the collarbone, but avoid any excess detail that will draw attention to this area.

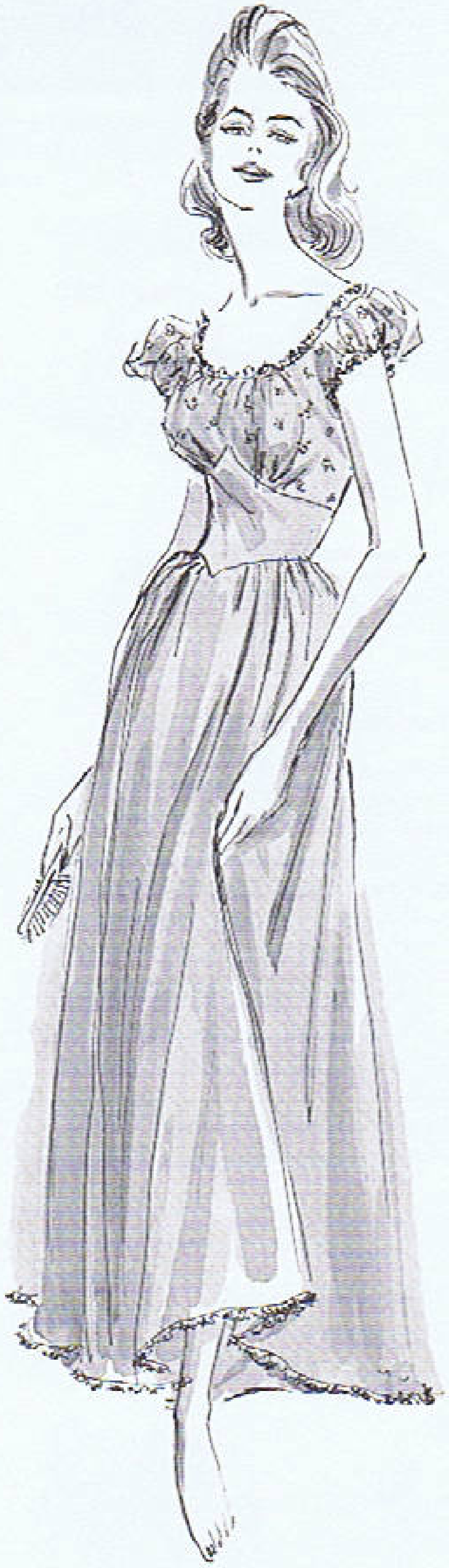
Construction of merchandise: At the bust and waist you'll find special construction features that are an important part of the fashion story of the garment you are sketching. Pay careful attention to these areas.

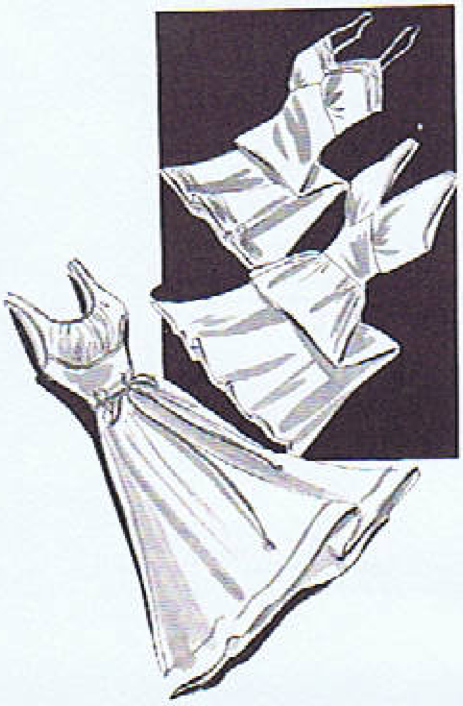
Watch the front of the slip: Keep the front clear of unnecessary tones, wrinkles, shadows, and anatomical detail. Much of the crisp, dainty quality will depend on how simple and clean this area is.

Fullness in the gown: Most gowns have considerable fullness below the waistline. Suggest this fullness simply and avoid shadows and tones that will destroy the light, airy character of the garment.

Be careful with lace detail: Each garment has its special lace treatment. Study the lace and draw it daintily. Much of the femininity of your drawing depends on how you represent the lace trim.

Drawing the feet: They should not be wearing shoes or pumps. For either slips or gowns, add to the intimate look by showing mules or slippers, very simply drawn. You can, in gown drawings, show your figure in bare feet. Never do this in a slip illustration.





Lingerie and other intimate wear

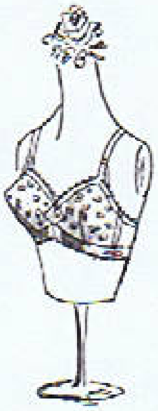
As a fashion artist, you must be prepared to draw not only outer apparel, but also the intimate garments worn by women. Delicacy is the keynote here; a dainty, airy touch is called for. There are also special requirements for posing the figures.

Slips and gowns. These are the most important types of lingerie. They are drawn with delicate, airy pen lines and thin, transparent washes. Study the various points involving specific areas in the drawings above. They will guide you in developing the delicate qualities required for lingerie illustration.

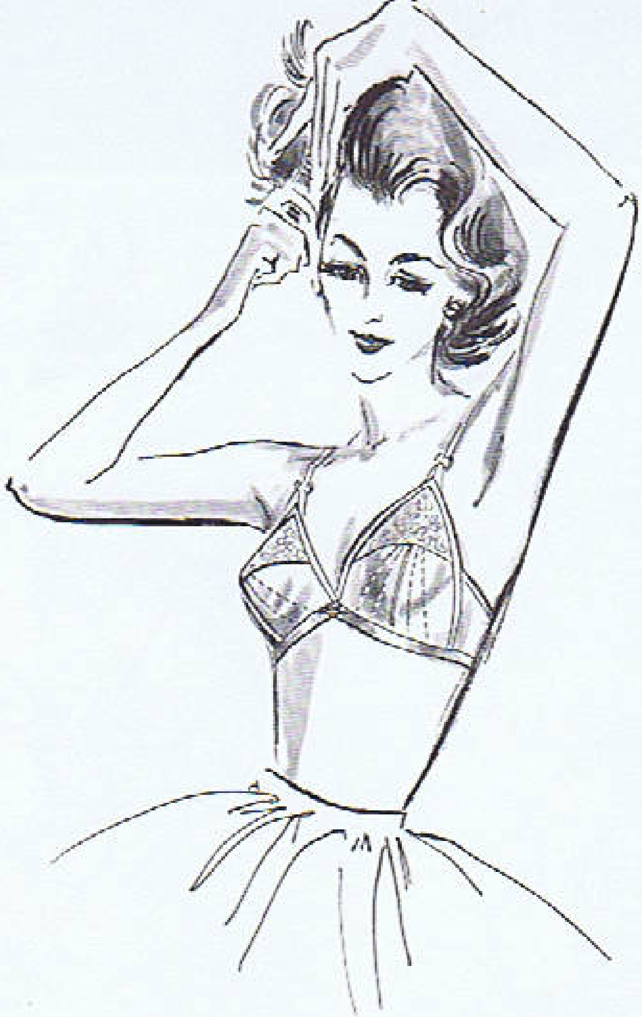
"Floating" the slip or gown. Because of space limitations this merchandise is often shown folded or "floating," as at the left. When you draw your slip or gown this way, follow these principles: (1) Although you draw the items flat, keep the bust detail "in the round," as if it were on the figure. (2) When you show the garment folded, draw the fold where it will not hide any detail. Usually this is at a point below the waistline. (3) Shoulder straps or ribbons should be drawn straight, not drooping or sagging. (4) In "floating" lingerie, avoid a two-dimensional look – always show some of the ellipse at the bottom. (5) Emphasize the flare at the bottom.

Drawing the brassiere

When you draw the brassiere, you must make the pose feminine and dainty and, at the same time, use it to highlight the construction features of the item. As in drawing gowns or slips, the construction details must be very carefully studied. Each brassiere has its own distinctive structure and this must be rendered accurately.



In many communities it is necessary to avoid showing the brassiere on the figure in advertising. Here is one attractive way to present this intimate merchandise and still emphasize its structure.



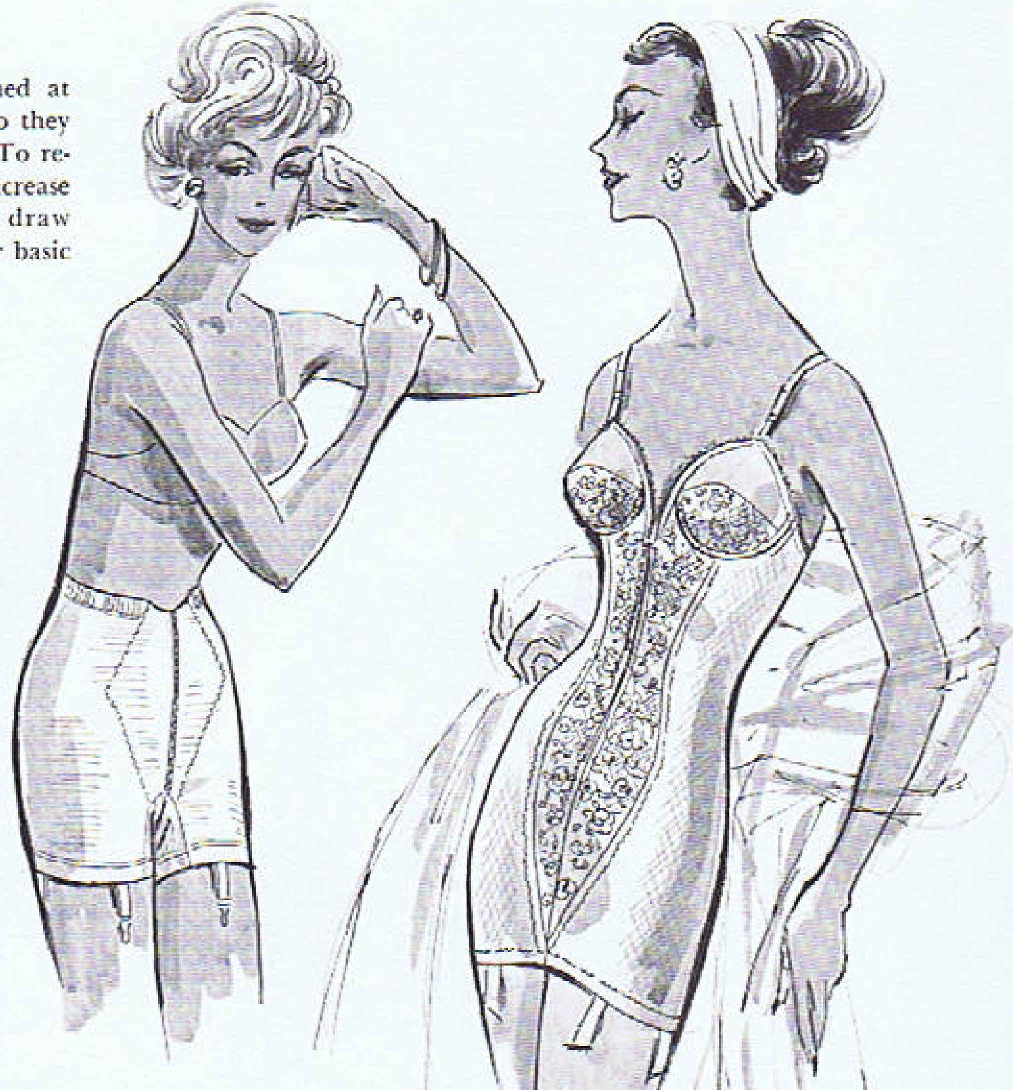
The pose: To show the important front and side feature of the brassiere, a pose with the arms raised is best. This pose can also draw attention to the uplift quality of the bra.

Construction features: Use pen and ink carefully to indicate the construction details. Remember, each bra has its own special features built into the garment.

The area below the brassiere: Don't draw the waist area running into empty space. Rather, suggest a half-slip or petticoat with a few light lines or tones.

Girdles and corsets require special attention

Girdles and corsets are aimed at controlling the figure, and so they are usually severe in shape. To relieve this severity, you must increase their daintiness when you draw them — and still suggest their basic purpose of figure control.



The panty girdle is usually shown on a casually posed figure. Select a pose that will hide much of the area above the girdle.

In this type of girdle, pose the model to show a slight separation at the legs. Bring out the perspective of leg and garment, and show the garment going around each thigh. Keep the torso line long and sleek. Carefully indicate the specific construction features of the girdle. Pen and ink are best for this.

As on all figures in intimate apparel, the hair should be shown in an informal arrangement.

Keep the body line smooth and sleek. Avoid emphasis on bone structure. Use a dignified pose.

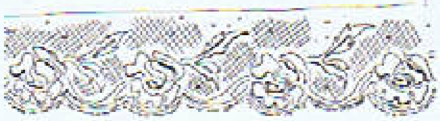
Show the corset construction carefully. Emphasize those details of the garment that control the figure of the woman. These details, as well as the lace, should be drawn with a pen.

Keep the contour lines smooth and curving to exaggerate the long, sleek look of the corset. Use light and shadow to emphasize this effect.

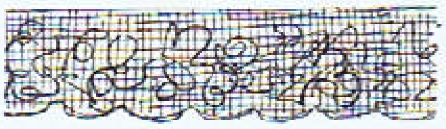
Subtly suggest the soft drapery of a robe or peignoir to offset the severe lines of a corset.

In corset art, show the thighs close together to add to the impression of tapering narrowness below the hips. Note that the bottom of the corset goes straight across the front of the thighs. Don't draw too much of the thighs. End them just below the garters or above the knee.

Drawing lace: Lace has a definite pattern, floral or geometric, which must be clear in your drawing. The drawing at right shows how this pattern can be suggested.

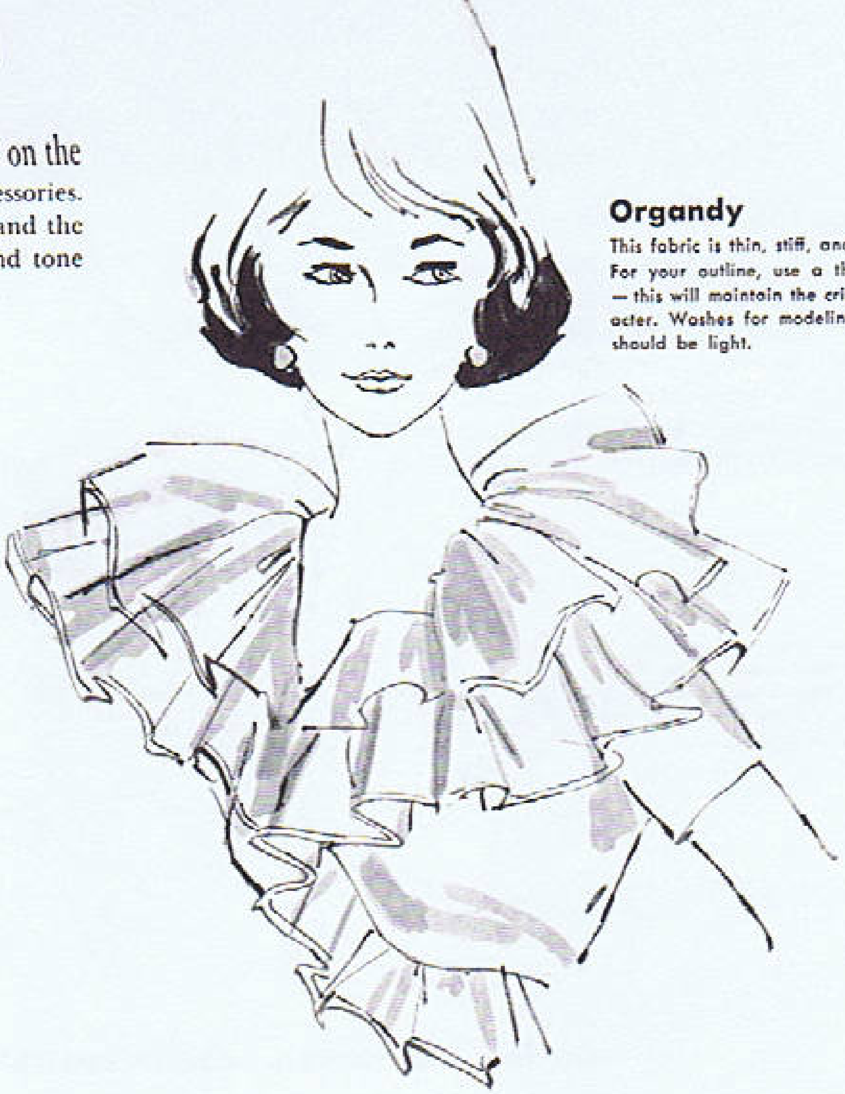


Don't draw lace carelessly, with a mass of scribbled lines, as in the illustration at right. It does not suggest a definite pattern.



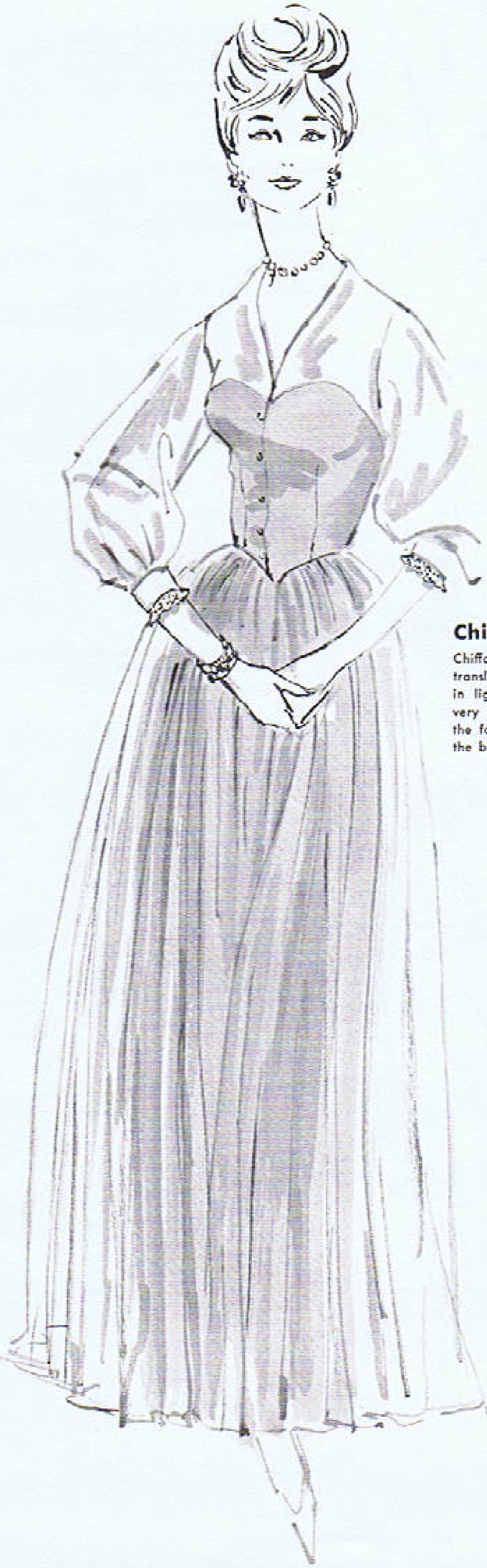
Textures in fashion illustration

Much of the success of your fashion drawings will depend on the way you put in the textures of the garments and accessories. This section of the lesson covers the important textures and the methods of drawing them. It is largely details of line and tone that distinguish one fabric, fur, or leather from another.



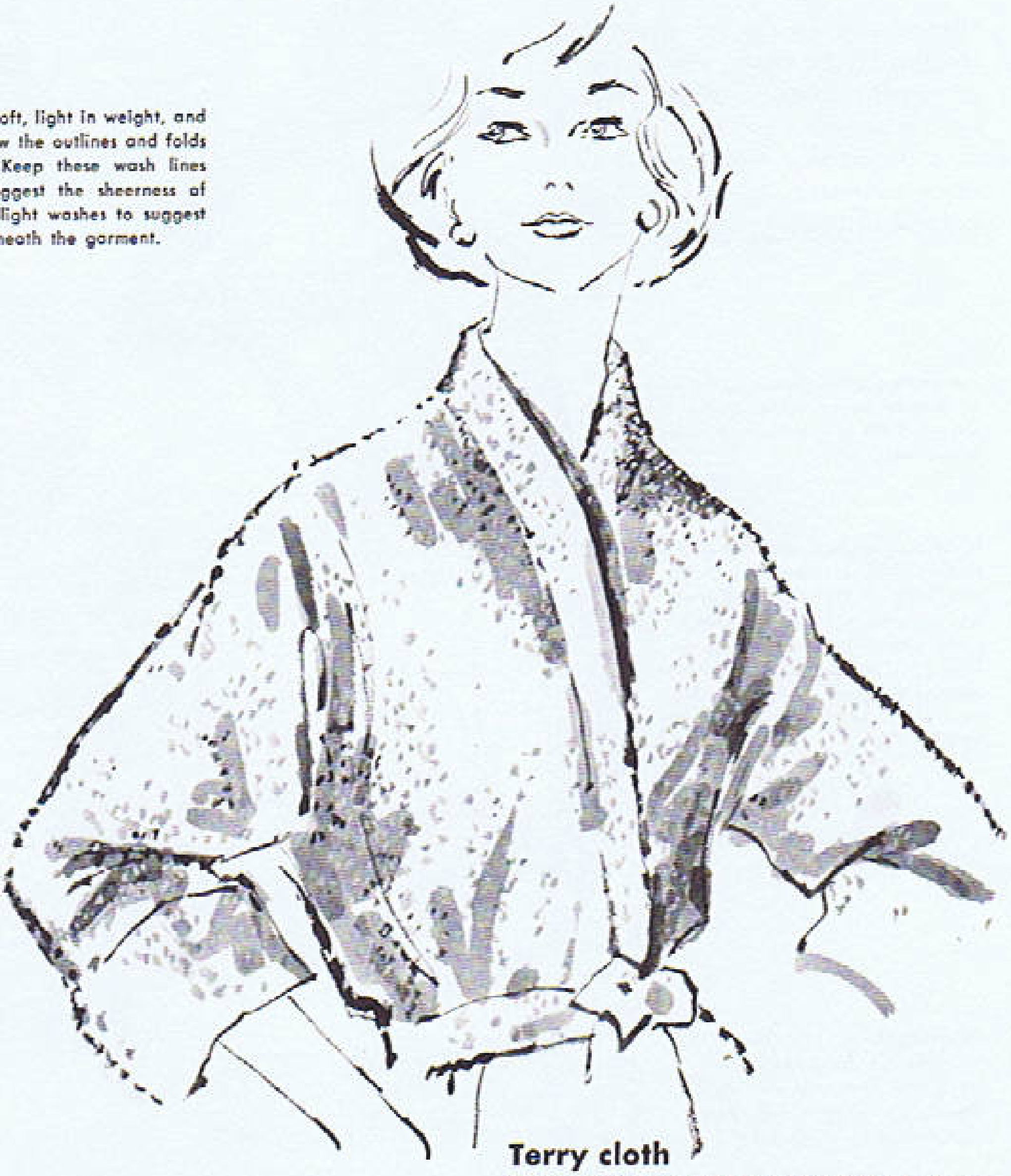
Organdy

This fabric is thin, stiff, and translucent. For your outline, use a thin wash line — this will maintain the crisp, airy character. Washes for modeling or shadow should be light.



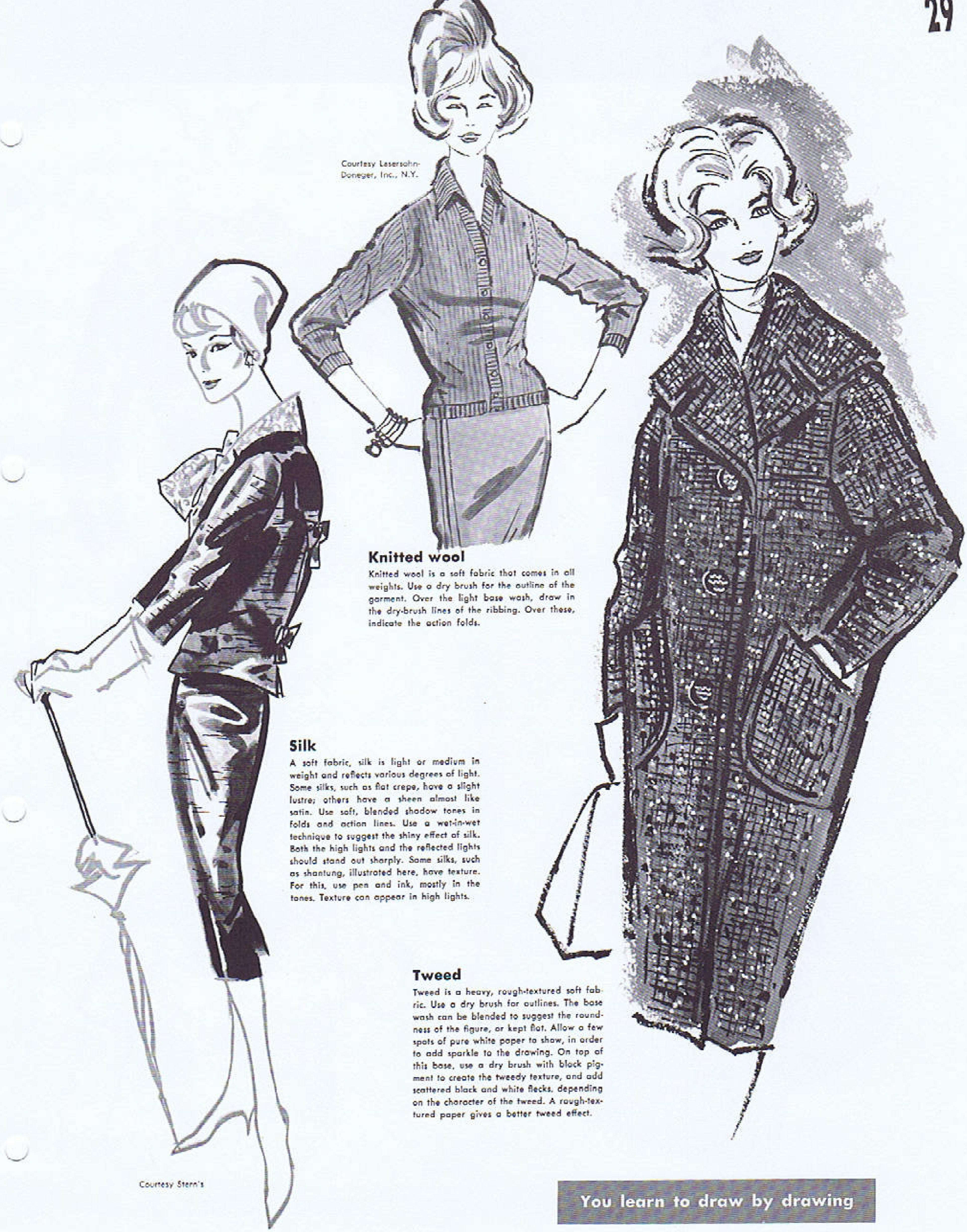
Chiffon

Chiffon is very soft, light in weight, and translucent. Draw the outlines and folds in light wash. Keep these wash lines very thin to suggest the sheerness of the fabric. Use light washes to suggest the body underneath the garment.



Terry cloth

This is a soft fabric that comes in medium or heavy weights. Use a textured, slightly stippled effect for the outline. Put in shadows in flat washes that can have a textured edge. On top of the shadows, indicate the terry-cloth texture with flecks of white and dark tones. Draw these texture flecks in nonshadow areas, also. Group them and don't use too many in white areas.



Courtesy Lasersohn-Doneger, Inc., N.Y.

Knitted wool

Knitted wool is a soft fabric that comes in all weights. Use a dry brush for the outline of the garment. Over the light base wash, draw in the dry-brush lines of the ribbing. Over these, indicate the action folds.

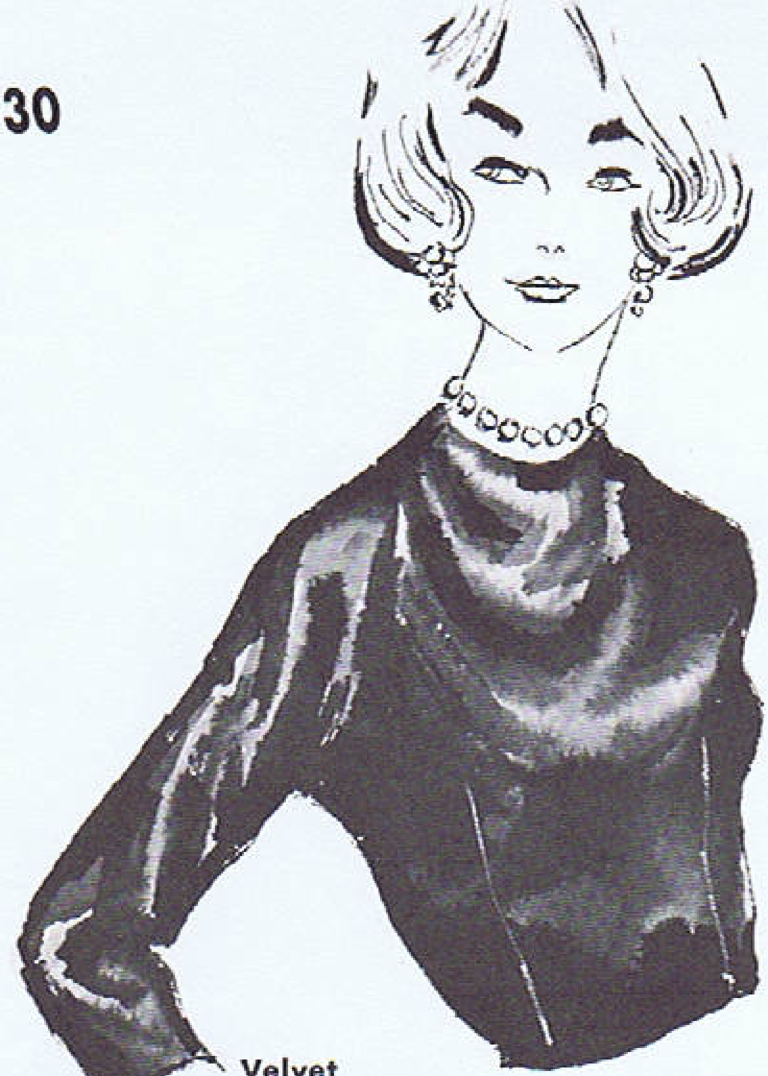
Silk

A soft fabric, silk is light or medium in weight and reflects various degrees of light. Some silks, such as flat crepe, have a slight lustre; others have a sheen almost like satin. Use soft, blended shadow tones in folds and action lines. Use a wet-in-wet technique to suggest the shiny effect of silk. Both the high lights and the reflected lights should stand out sharply. Some silks, such as shantung, illustrated here, have texture. For this, use pen and ink, mostly in the tones. Texture can appear in high lights.

Tweed

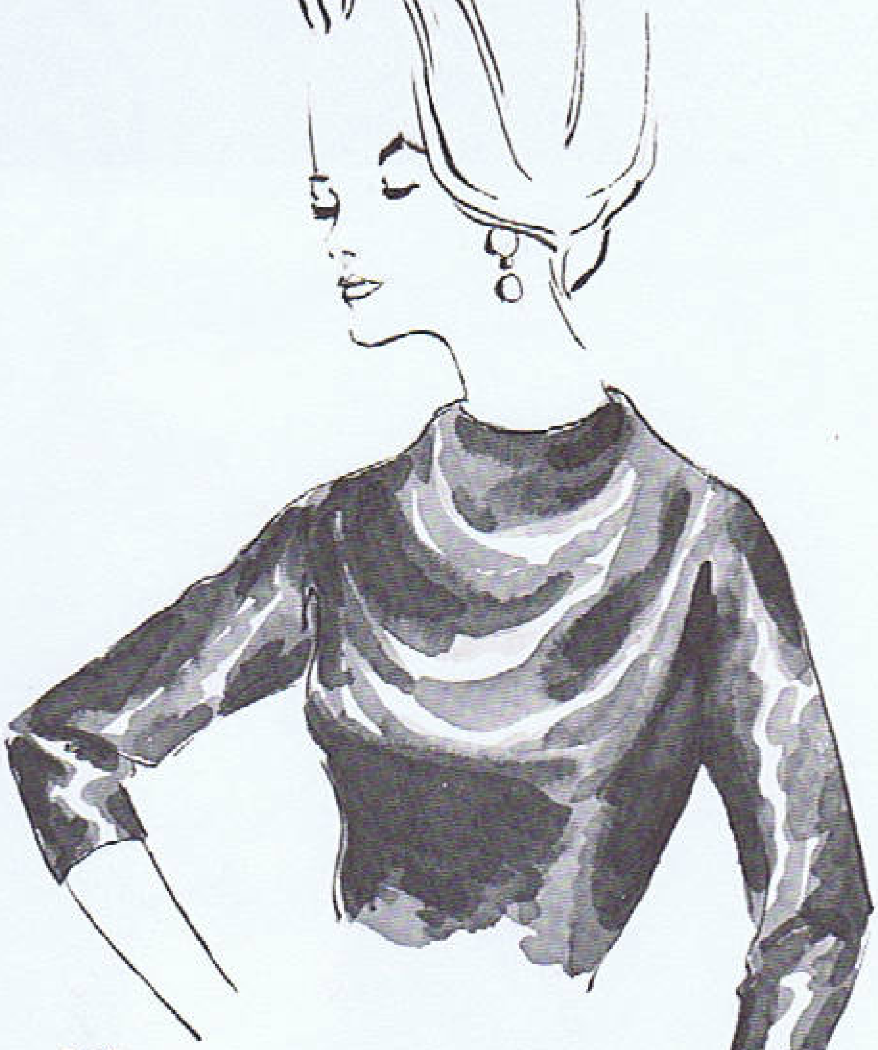
Tweed is a heavy, rough-textured soft fabric. Use a dry brush for outlines. The base wash can be blended to suggest the roundness of the figure, or kept flat. Allow a few spots of pure white paper to show, in order to add sparkle to the drawing. On top of this base, use a dry brush with black pigment to create the tweedy texture, and add scattered black and white flecks, depending on the character of the tweed. A rough-textured paper gives a better tweed effect.

Courtesy Stern's



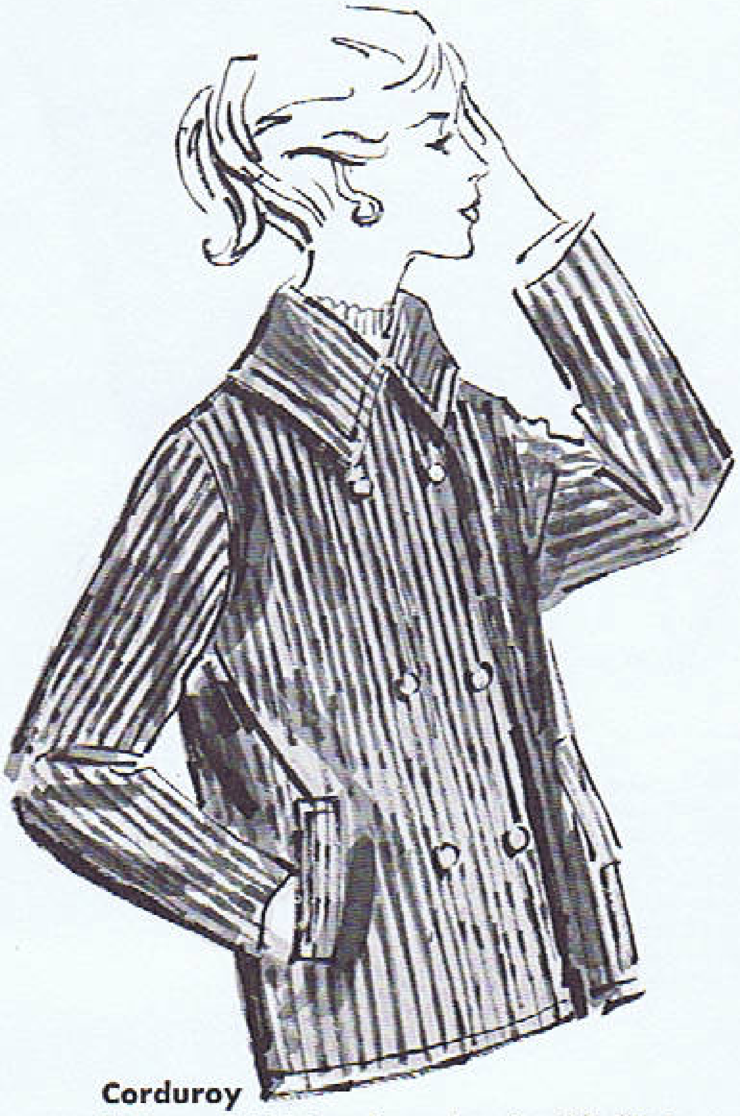
Velvet

Velvet is a soft, mediumweight fabric that reflects very little light. Blend your tones while the wash is wet. Next to the lightest tones (where the light strikes), put in the darkest values. A slightly blurred edge should be shown in some of the tones.



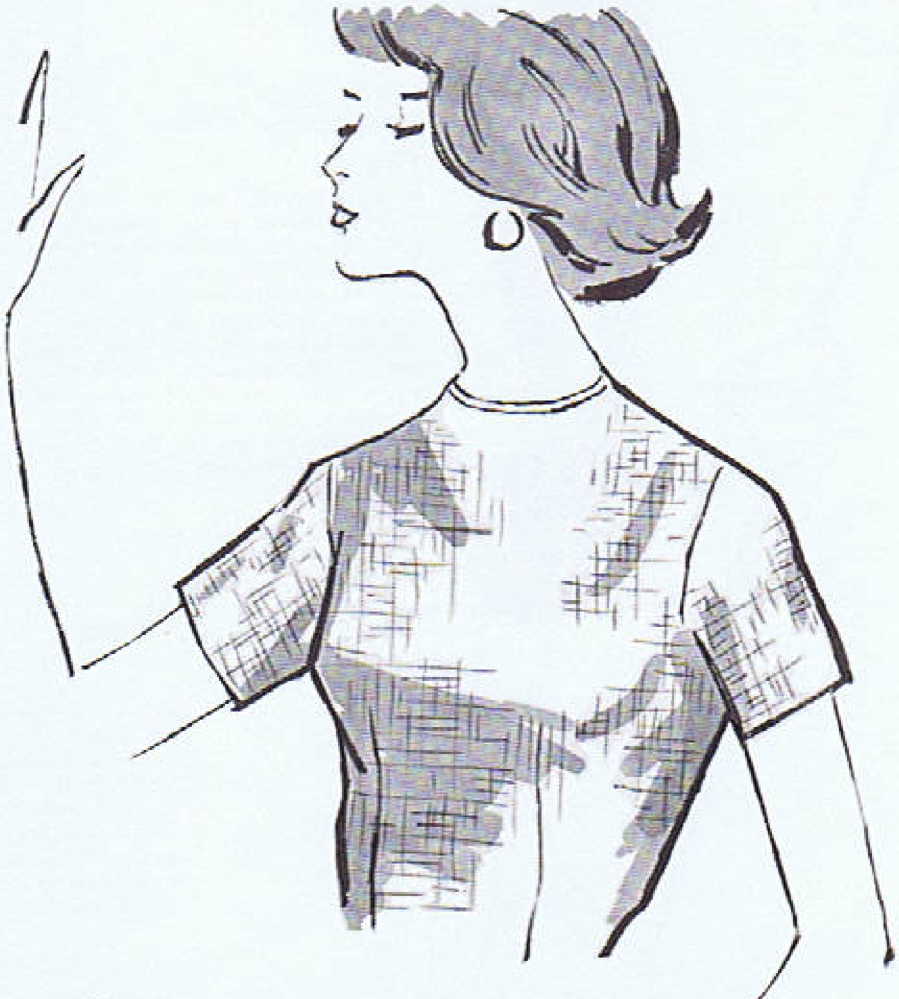
Satin

A soft, glistening fabric, satin comes in all weights. Use a wash with soft, blended edges. High lights should have a fluid character and must be very white. Accent the brightness of the high lights by putting the darker shadow tones next to them.



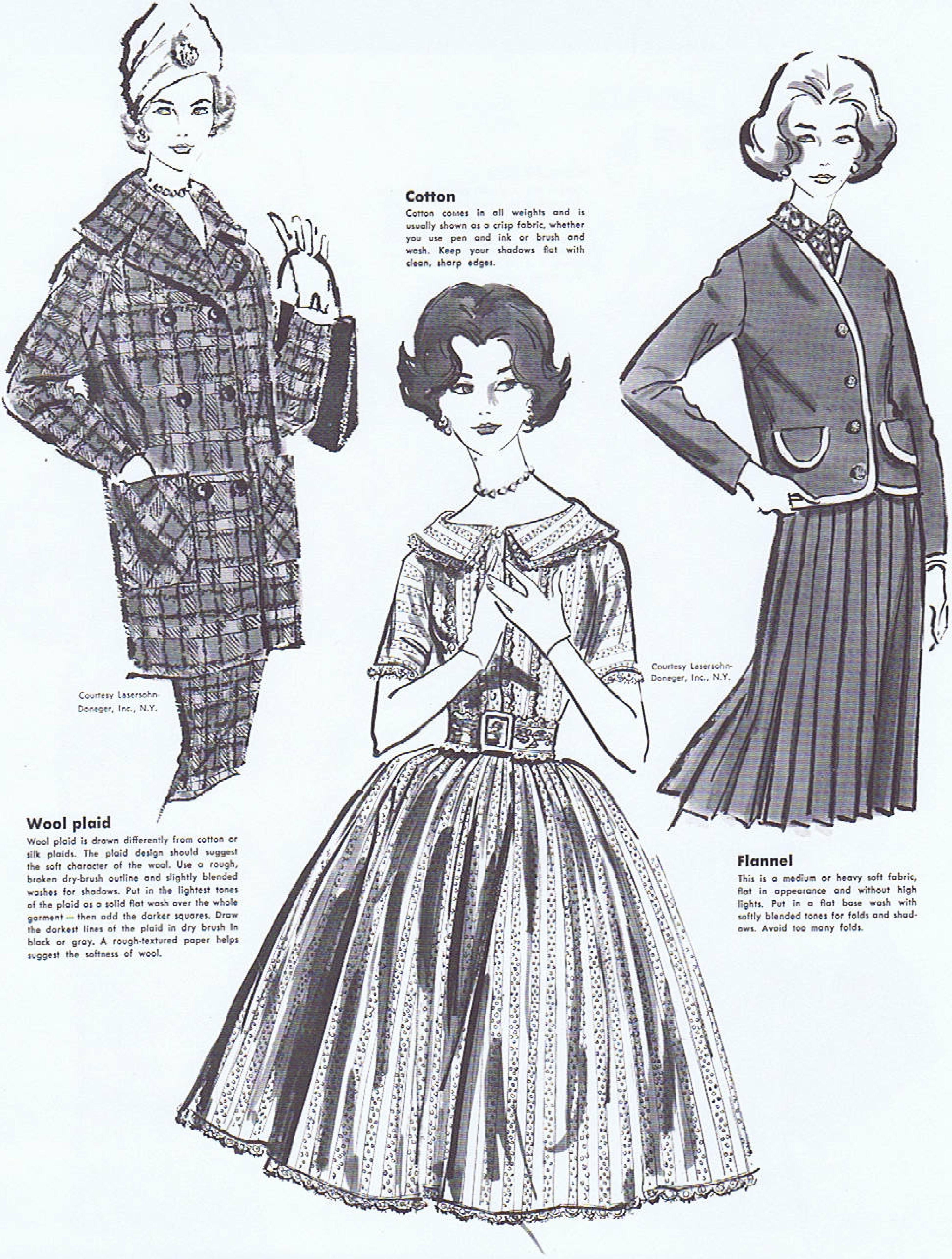
Corduroy

This is a corded fabric, medium or heavy in weight. Use a slightly blended wash tone for the base color. On top of this, draw in the cords, using a thin wash line with a slightly textured edge. Do not darken the stripes where they pass through shadow areas. The cord thickness depends on the type of corduroy.



Linen

Linen is a mediumweight fabric, without high lights. Put in flat wash shadows with clean outlines and keep the folds crisp. Texture is drawn in pencil or wash. Note how effectively the thin, broken horizontal and vertical lines suggest this texture.



Courtesy Lasersohn-Doneger, Inc., N.Y.

Courtesy Lasersohn-Doneger, Inc., N.Y.

Wool plaid

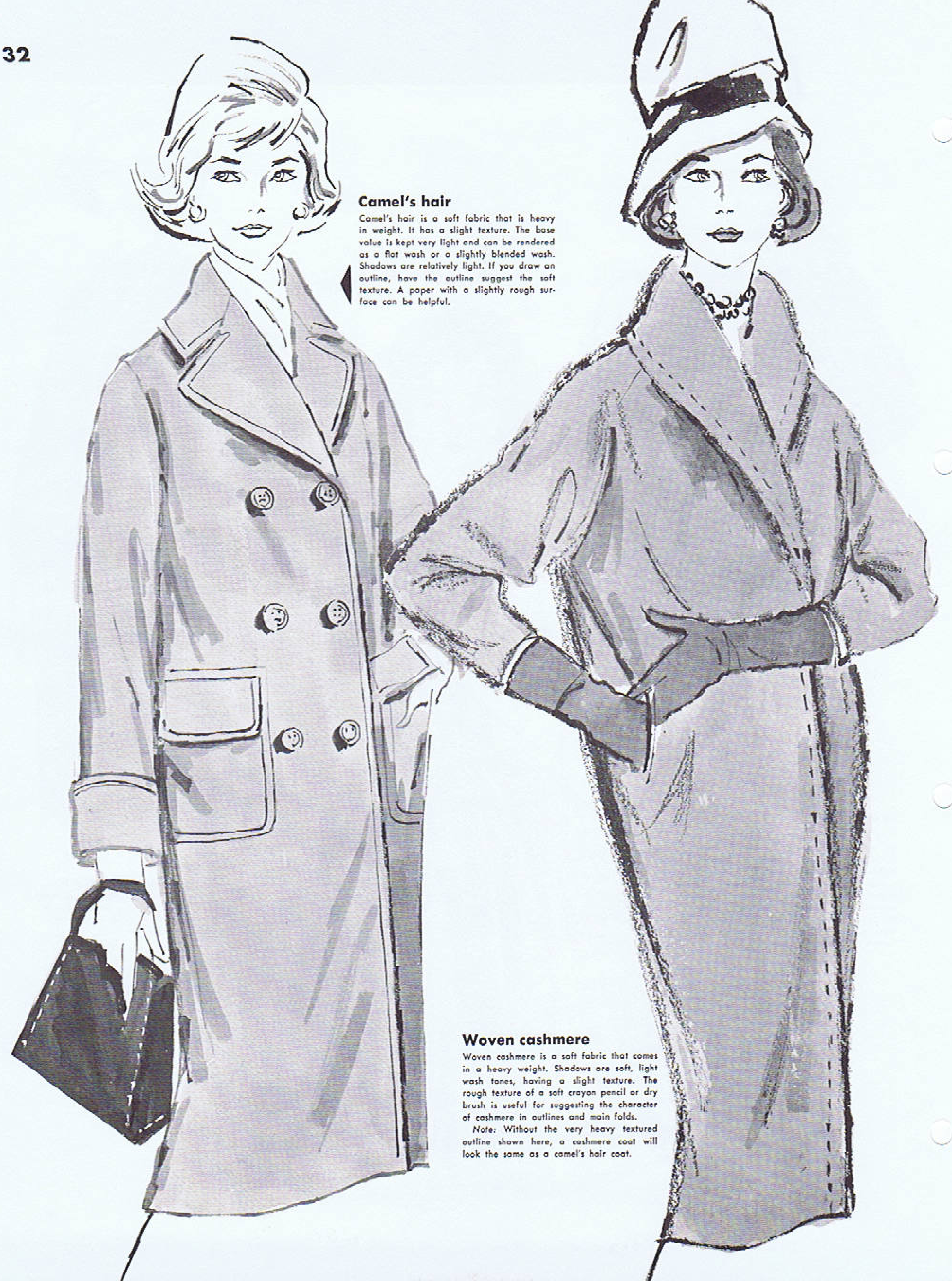
Wool plaid is drawn differently from cotton or silk plaids. The plaid design should suggest the soft character of the wool. Use a rough, broken dry-brush outline and slightly blended washes for shadows. Put in the lightest tones of the plaid as a solid flat wash over the whole garment — then add the darker squares. Draw the darkest lines of the plaid in dry brush in black or gray. A rough-textured paper helps suggest the softness of wool.

Cotton

Cotton comes in all weights and is usually shown as a crisp fabric, whether you use pen and ink or brush and wash. Keep your shadows flat with clean, sharp edges.

Flannel

This is a medium or heavy soft fabric, flat in appearance and without high lights. Put in a flat base wash with softly blended tones for folds and shadows. Avoid too many folds.



Camel's hair

Camel's hair is a soft fabric that is heavy in weight. It has a slight texture. The base value is kept very light and can be rendered as a flat wash or a slightly blended wash. Shadows are relatively light. If you draw an outline, have the outline suggest the soft texture. A paper with a slightly rough surface can be helpful.

Woven cashmere

Woven cashmere is a soft fabric that comes in a heavy weight. Shadows are soft, light wash tones, having a slight texture. The rough texture of a soft crayon pencil or dry brush is useful for suggesting the character of cashmere in outlines and main folds.

Note: Without the very heavy textured outline shown here, a cashmere coat will look the same as a camel's hair coat.

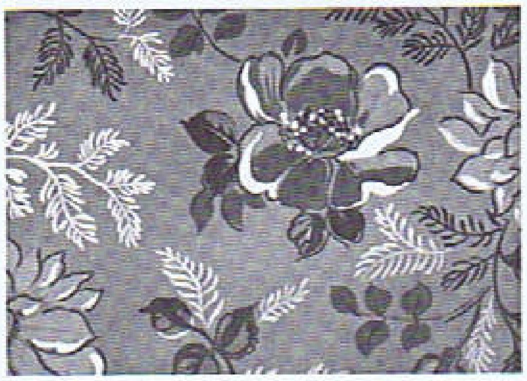
How to render print fabrics

Skillful rendering of print fabrics is a basic part of fashion illustration, as the print is often a fashion feature of a garment.

The chief consideration in drawing the print is to make sure the pattern does not overpower the form of the figure and garment. You must be able to render enough of the important elements of the design without having the print hide essential details of shadows, wrinkles, or folds. Otherwise, your fashion drawing will be all pattern without any form.

Here we demonstrate the proper way to render a print. We use as our example the floral design below. Note how this design is simplified on the figure at the right. The minor details of the print are played down, while the flower units are enlarged and emphasized. This process of simplification and exaggeration is often necessary to get across the character of the print.

Study our figure illustration from the bottom up, following the numbers. It gives you a complete demonstration, step by step, of how to render the print. The upper part of the illustration shows the finished rendering.



Steps in rendering print fabrics

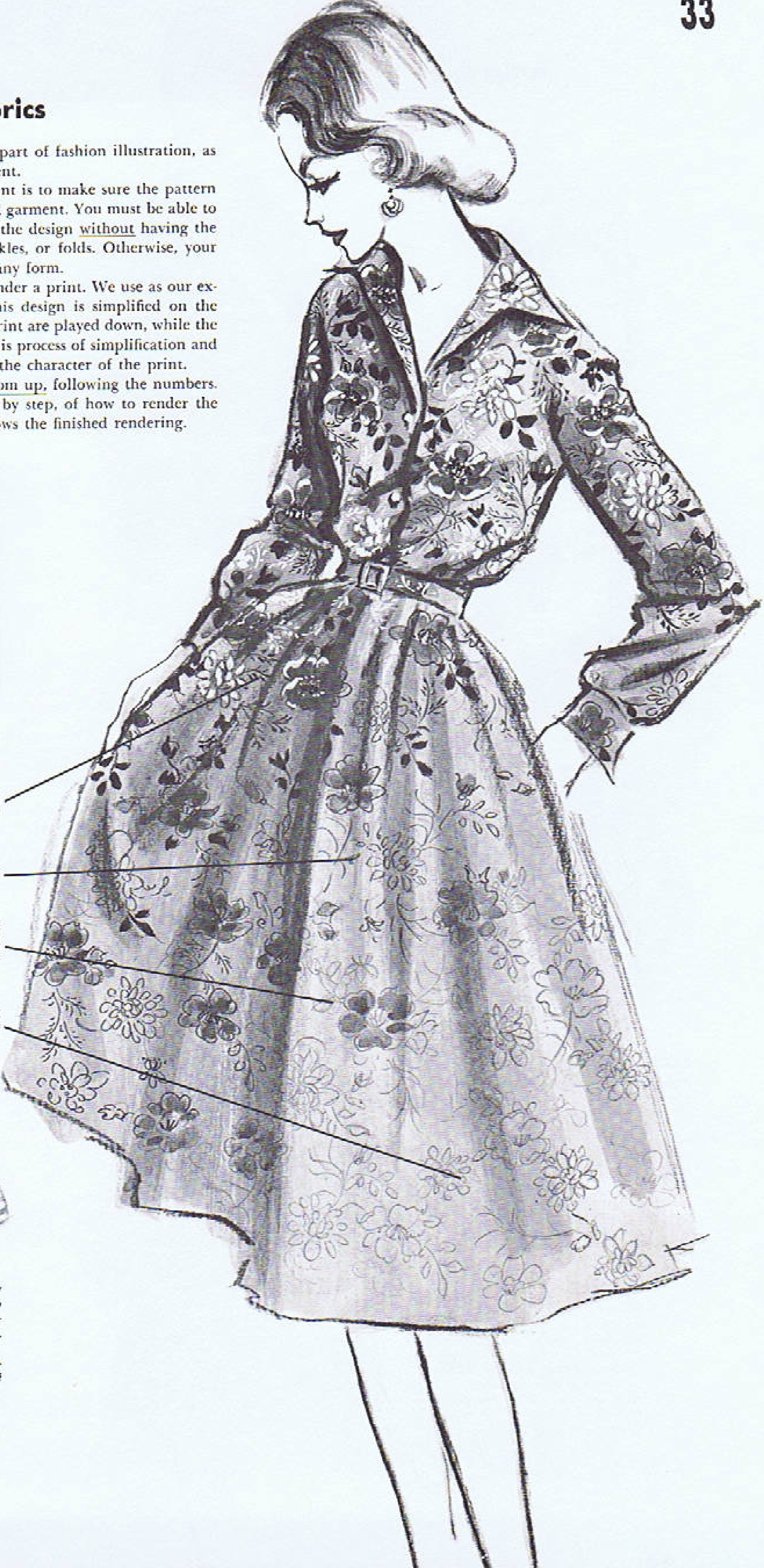
(Read up from Step 1)

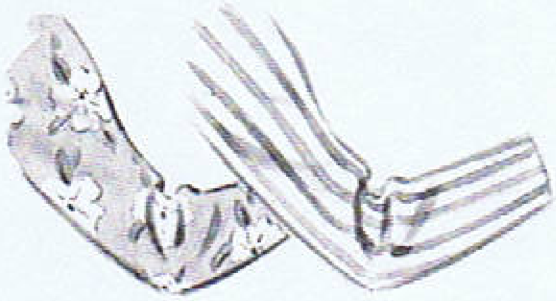
4 With brush and opaque white, add the light areas of the pattern, such as the high lights on the dark flower, the white leaves, and the light flower.

3 Using pen and ink, as well as brush and ink, draw the outlines of the flowers and the various leaves and stems.

2 Note that there are both dark and light flowers and leaves in the design. With a medium wash tone, establish the forms of the dark flowers and leaves. Keep these forms simple. Don't attempt any detail at this stage.

1 On the base wash, sketch the print design lightly in pencil so you can erase it later. Don't sketch all the details of the pattern. Draw just enough to guide you.





Floral and geometric prints: Floral prints do not follow the form of the figure. They are drawn flat. Make sure your shadows and folds are strong enough to be seen—they have to bring out the form of the figure and garment. The flower shapes should never appear "pasted on."

Stripes and geometric patterns are handled quite differently. With these, the design always follows the form of the figure and the garment.

Fur textures

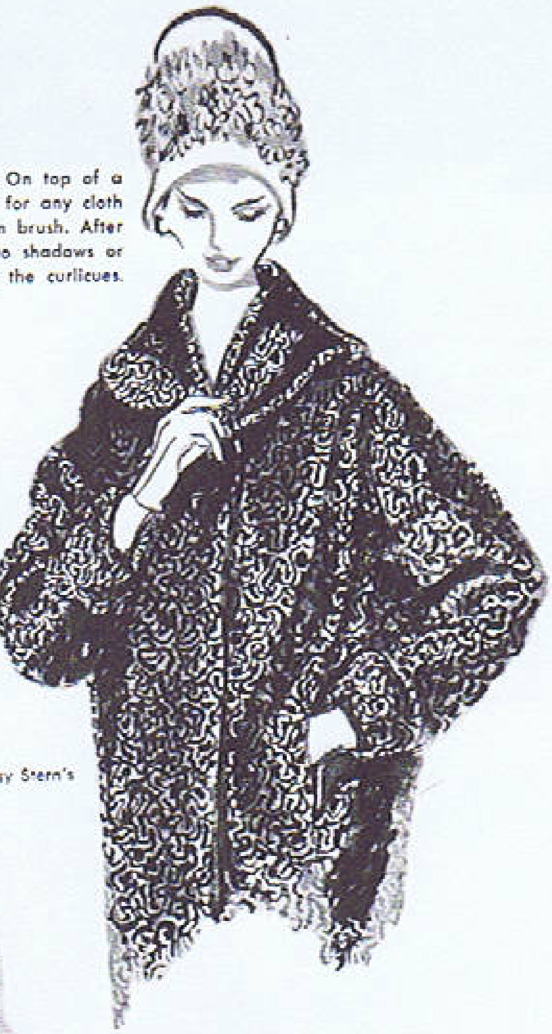
The illustrations here demonstrate how leading fashion artists render the most important types of furs and capture the beauty and style of fur coats, jackets, and scarves.

When drawing furs, keep in mind this very important point: Although fur is composed of fine hairs, either long, short, or curled, it drapes very much like any heavy, soft-textured fabric. Therefore, the basic shadow and fold tones you use for cloth garments apply in drawing furs as well.

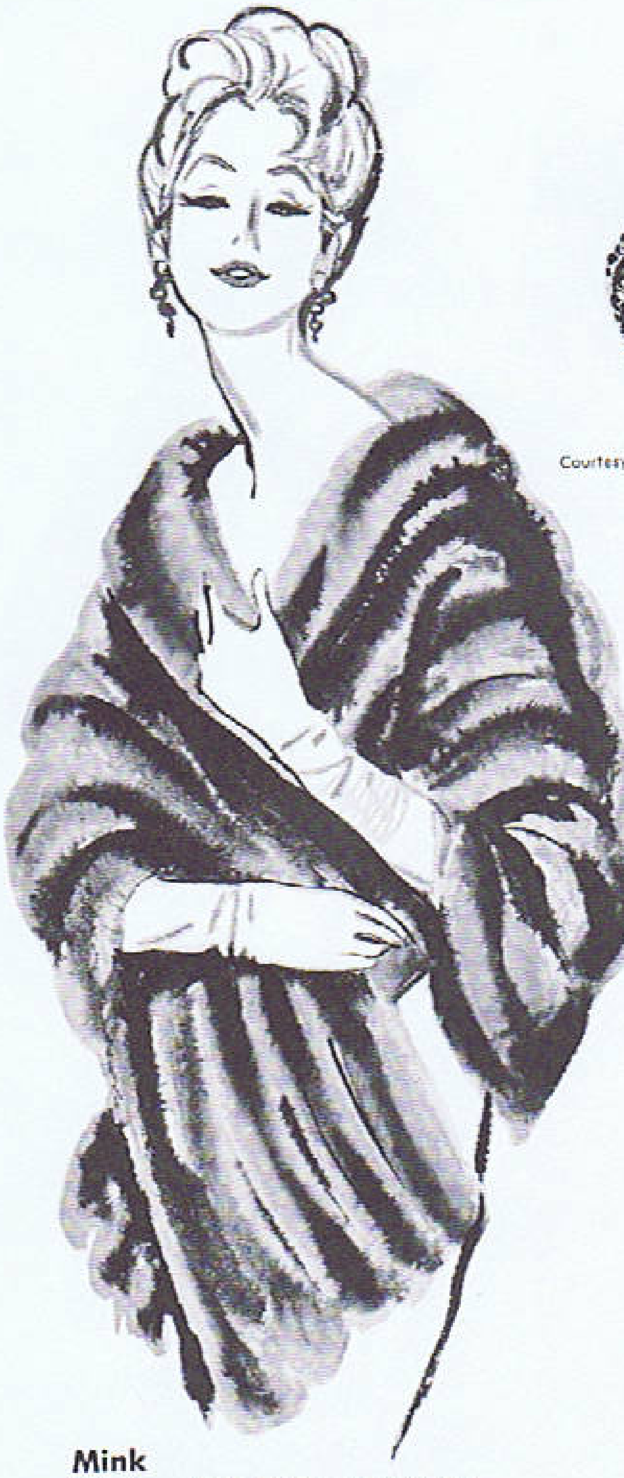
Furs, like clothing, follow a fashion cycle. The furs we show you here may not always be in style, but the principles of rendering that are demonstrated on these pages are timeless. They will guide you in depicting furs of every variety and description.

Persian lamb

Persian lamb is a tightly curled fur. On top of a flat or blended wash (similar to that for any cloth coat), draw the curlicues in pen or in brush. After this has dried, you can add depth to shadows or folds by putting darker washes over the curlicues.



Courtesy Stern's



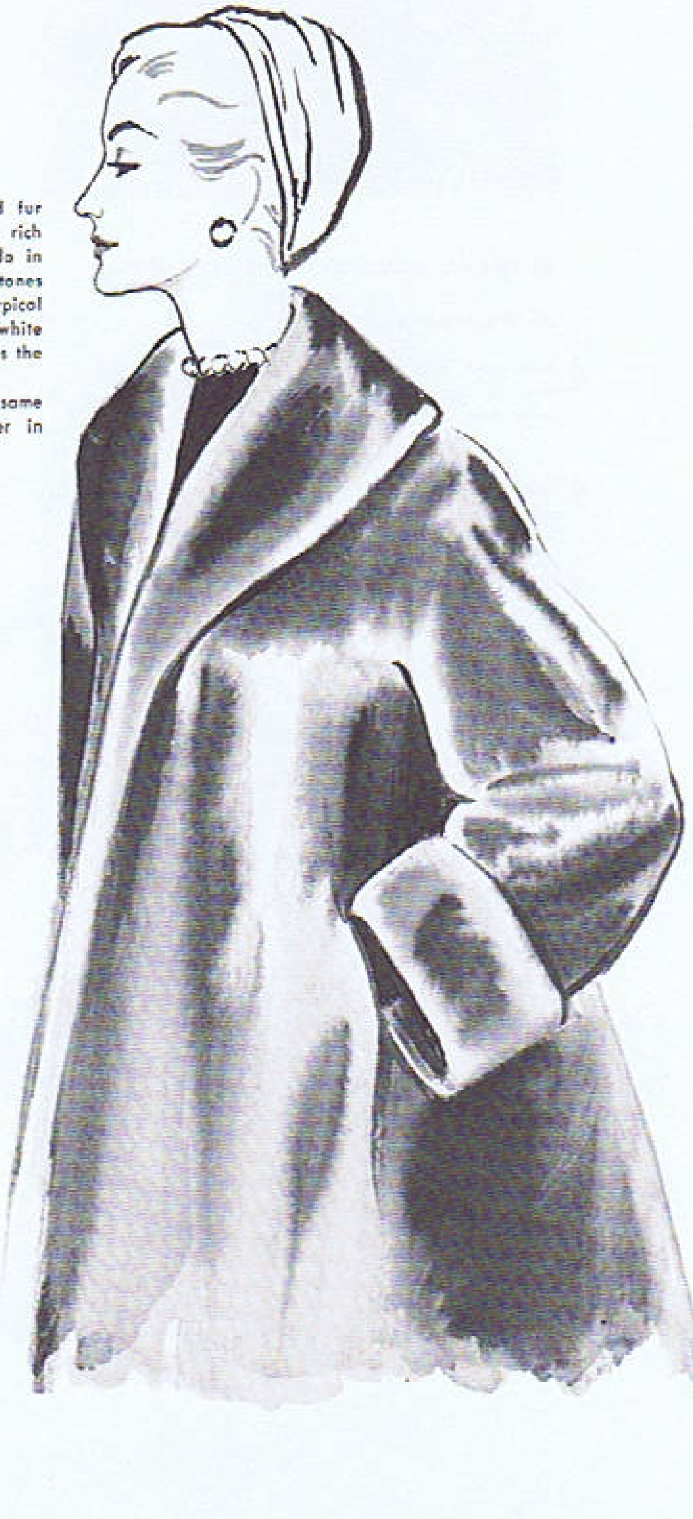
Mink

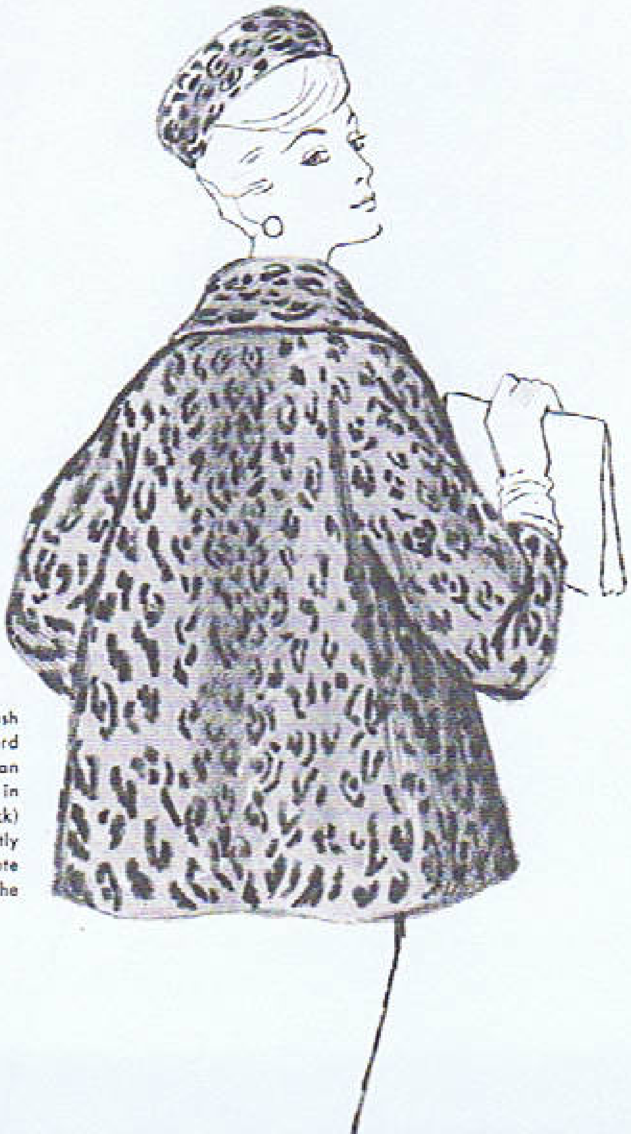
Mink is a short-haired fur. It is rendered with soft wet-in-wet washes. The characteristic pattern of light and dark tones of the fur is created by putting darker strokes of wash over the base tone while it is slightly moist. These strokes of wet wash also suggest the folds of the fur draped around the figure. For more fur detail, some artists add delicate dry-brush hair lines over the wash.

Beaver

Beaver is a lustrous, soft, short-haired fur that has a deep pile effect. Use soft, rich wet-in-wet washes very much as you do in rendering velvet. Be sure to keep your tones wet as you work — this creates the typical rich, piled impression of these furs. The white paper showing through the wash creates the soft lustrous high lights.

Seal and nutria are rendered in the same basic way. Nutria is somewhat lighter in tone, seal darker.



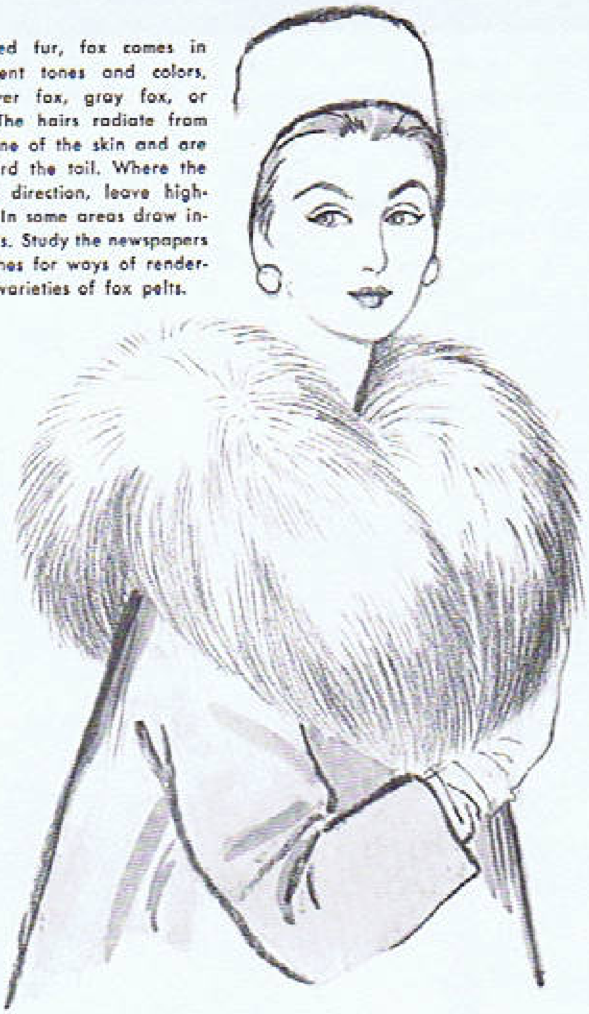


Leopard

This is a flat fur. On a light flat base wash you draw groups of the characteristic leopard spots, which resemble the footprints of an animal. At the center of the skin (shown in this garment along the center of the back) the pattern is closer and there is a slightly darker background tone. You can indicate this tone, as well as the soft edges of the garment, with a soft pencil.

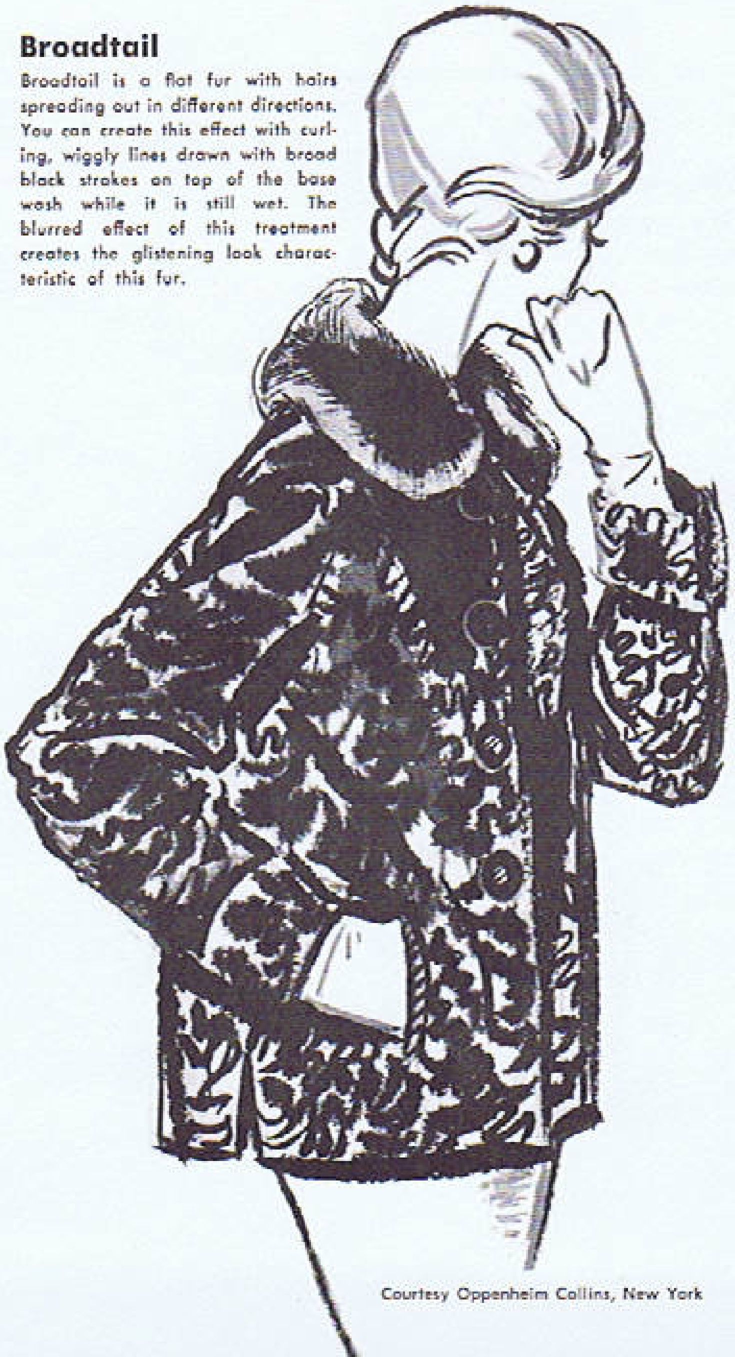
Fox

A long-haired fur, fox comes in many different tones and colors, such as silver fox, gray fox, or white fox. The hairs radiate from the center line of the skin and are thicker toward the tail. Where the fur changes direction, leave high-light areas. In some areas draw individual hairs. Study the newspapers and magazines for ways of rendering specific varieties of fox pelts.



Broadtail

Broadtail is a flat fur with hairs spreading out in different directions. You can create this effect with curling, wiggly lines drawn with broad black strokes on top of the base wash while it is still wet. The blurred effect of this treatment creates the glistening look characteristic of this fur.



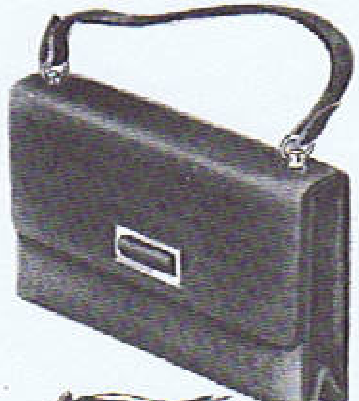
Courtesy Oppenheim Collins, New York

Leather textures

Leather objects, such as handbags, shoes, gloves, and belts, are another kind of merchandise you will often be asked to draw in fashion illustrations. These pictures show you the most effective techniques for rendering the major types of leathers. Although handbags are shown in our examples, the same principles apply in rendering belts, shoes, and other leather articles.

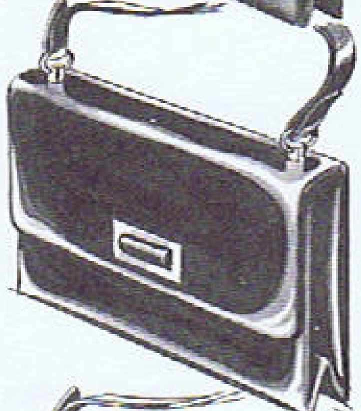
Suede

Suede is a soft material with a dull, nonreflective surface, so render it without high lights and avoid a hard, precise outline. Make the light and shadow tones close in value. Dry-brush blending will help you to suggest the texture of suede.



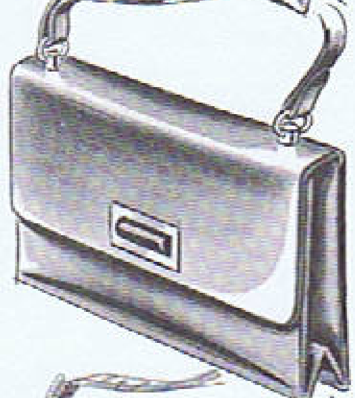
Patent leather

The characteristic quality of patent leather is best shown by bright high lights standing out against a jet-black background, with virtually no half-tones. The high lights form small or narrow shapes that follow along the crisp, sharp edges of the article.



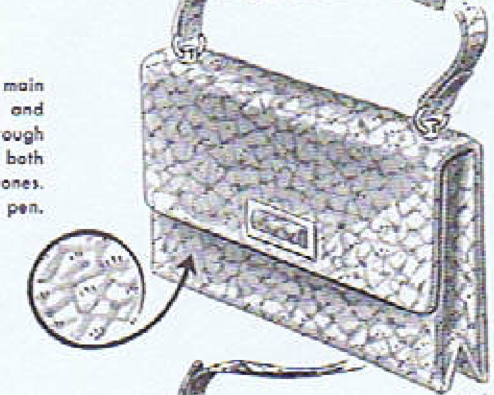
Calf

Unlike patent leather, calf has a semi-gloss surface. This means that lighter halftone areas predominate and the high lights are less prominent. Lights and halftones blend together softly.



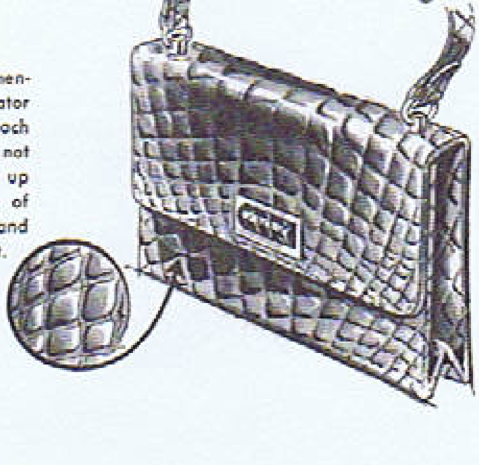
Pigskin

Here the surface texture is the main feature, rather than a light and shadow pattern. Draw the rough grain with a small brush over both the basic light and shadow tones. Put the dotted marks in with a pen.



Alligator

Emphasize the raised three-dimensional scales on the shiny alligator hide with definite modeling on each scale. Note that the scales are not equal in size and that they line up in a curved pattern. Allow some of the scales to be lost in shadow and light areas for a convincing effect.



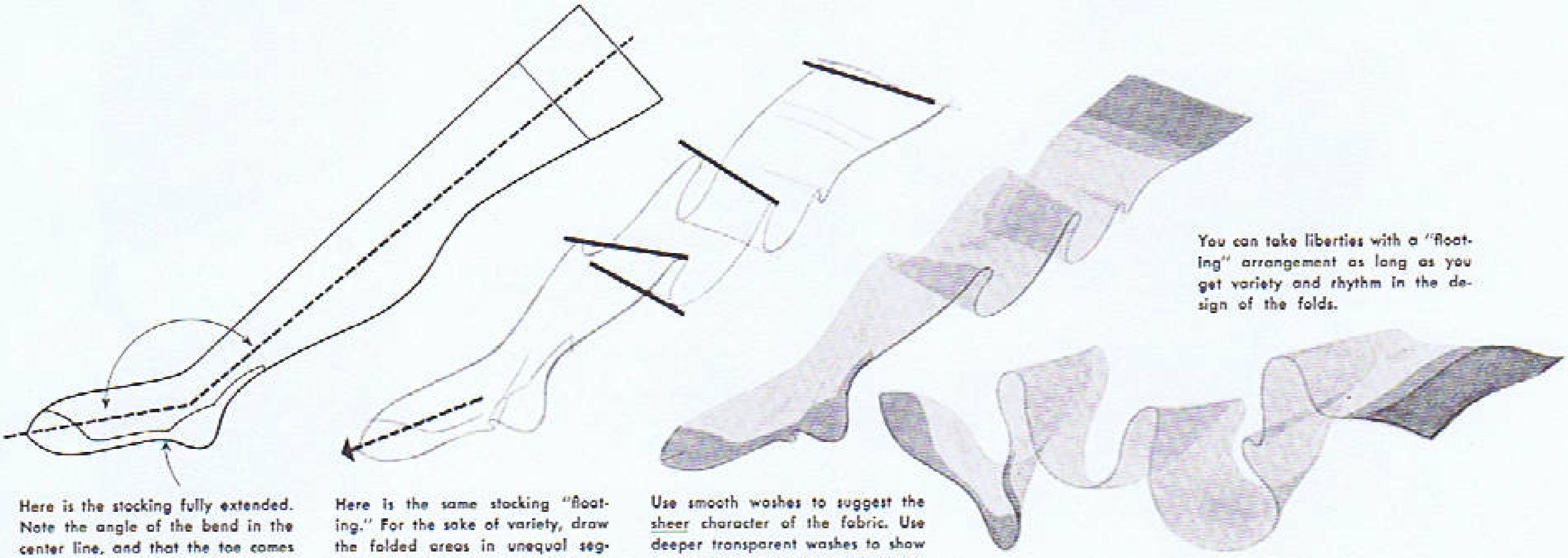
Drawing accessories

Accessory illustration is one of the major areas of fashion art. It requires considerable care and precision, both in the preliminary pencil drawing as well as the final rendering.

The illustrations on these two pages show the fundamentals of drawing the important types of fashion accessories. In your newspapers, you will see many other ways of drawing this merchandise, based on these principles. Much of the quality of your accessory illustration depends on your skill in rendering textures.

Hosiery

Hosiery is often drawn "floating" instead of on the leg. Therefore, it is important to show it as sheer and as dainty as possible. Too many folds and poor treatment of washes can make the stocking look like twisted metal. These sketches show you how to arrange the fold and put in the tones in order to achieve the effect of sheerness and the "floating" quality.



You can take liberties with a "floating" arrangement as long as you get variety and rhythm in the design of the folds.

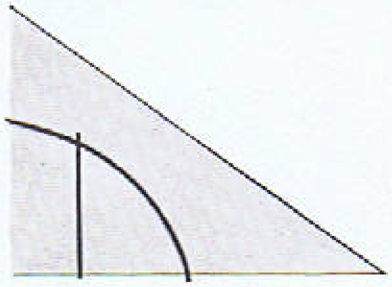
Here is the stocking fully extended. Note the angle of the bend in the center line, and that the toe comes to a point at the end of this line. Draw the reinforced areas at the sole and heel carefully.

Here is the same stocking "floating." For the sake of variety, draw the folded areas in unequal segments and arrange the folds at different angles. Keep the toe pointed down for a smart effect.

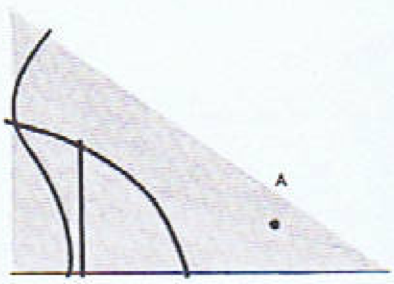
Use smooth washes to suggest the sheer character of the fabric. Use deeper transparent washes to show one layer of fabric on top of another. Shadow tones showing folds should be thin and delicate.

Women's shoes

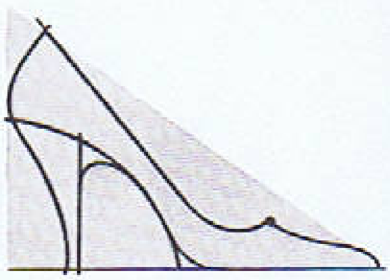
Here we explain the principles of drawing women's shoes. The basic outlines should be penciled carefully, using the diagrams below as a guide. These diagrams picture the most important shoe type, and you can adapt them to show the varying details of styling, which change from season to season.



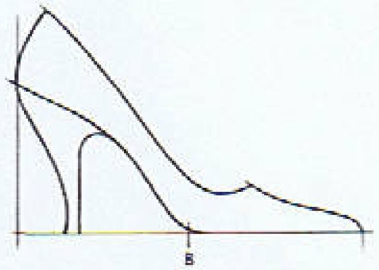
The basic profile of the shoe is a triangle. From the center of the base, draw the arch. Indicate the vertical inside line of the heel.



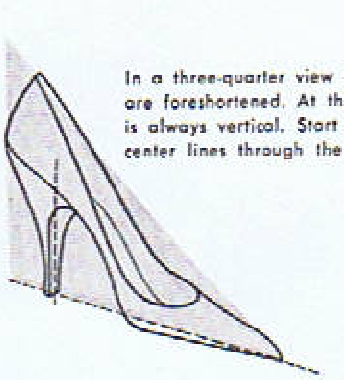
From the top of the shoe, draw the graceful curve of the back of the heel. Then locate point A, where the vamp or upper front part joins the opening.



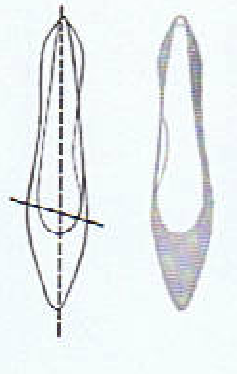
Draw the curves that form the opening and vamp of the shoe and the connecting curves at the heel and sole.



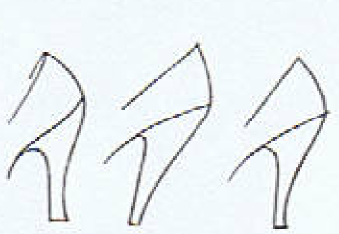
The point where the arch meets the sole (B) is at the center of the shoe. The inside line of the heel is always vertical.



In a three-quarter view all the dimensions are foreshortened. At this angle, the heel is always vertical. Start by indicating the center lines through the heel and sole.



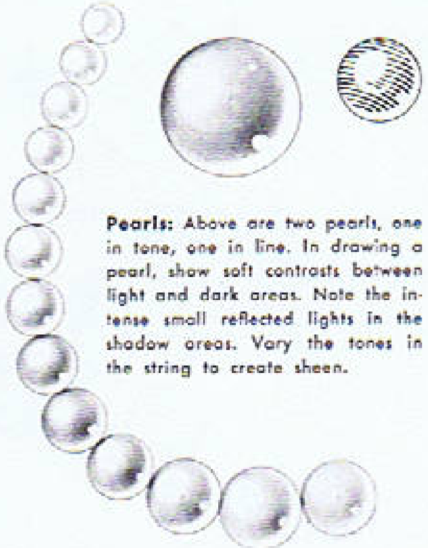
In this view, the center line is important. The outside half of the shoe is always wider. The diagonal line shows the relative positions of the widest parts of the shoe.



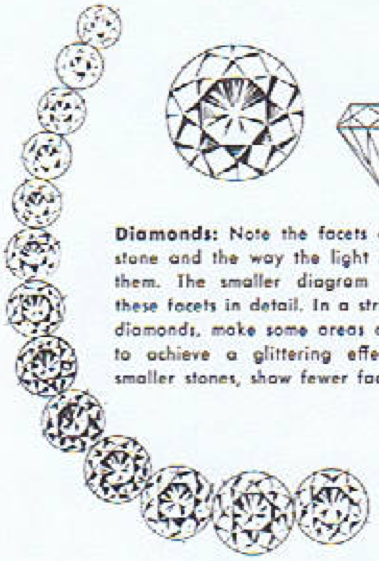
The first two diagrams show what happens when you fail to use a vertical line in drawing the heel. The third heel has been drawn correctly.

Jewelry

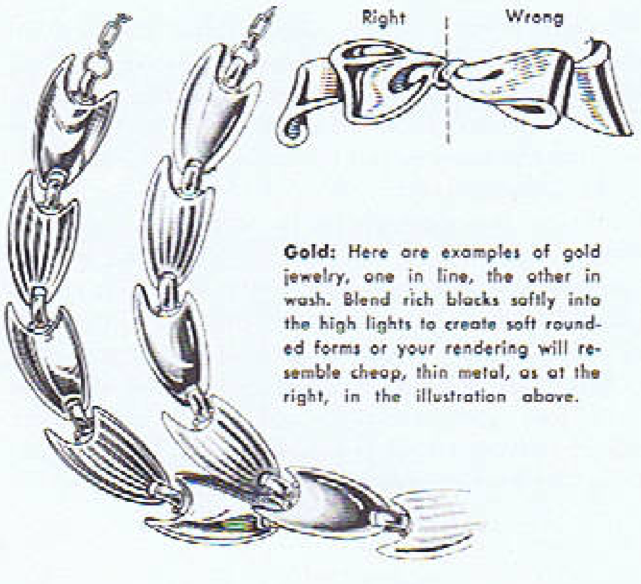
Jewelry illustration requires considerable precision. The pencil drawing is made very accurately, with all details carefully indicated. With this drawing as a basis, your rendering can be realistic or free, depending on the assignment.



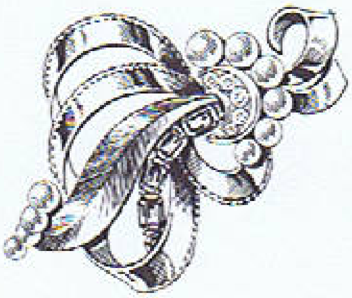
Pearls: Above are two pearls, one in tone, one in line. In drawing a pearl, show soft contrasts between light and dark areas. Note the intense small reflected lights in the shadow areas. Vary the tones in the string to create sheen.



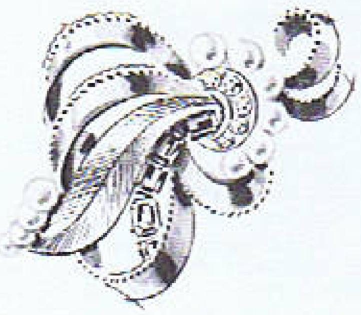
Diamonds: Note the facets of the stone and the way the light strikes them. The smaller diagram shows these facets in detail. In a string of diamonds, make some areas darker to achieve a glittering effect. In smaller stones, show fewer facets.



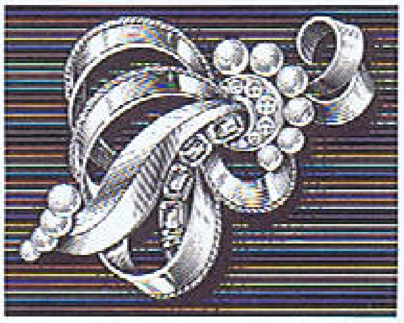
Gold: Here are examples of gold jewelry, one in line, the other in wash. Blend rich blacks softly into the high lights to create soft rounded forms or your rendering will resemble cheap, thin metal, as at the right, in the illustration above.



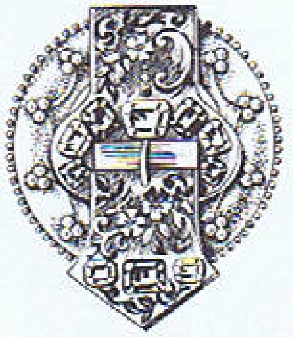
A free pen and ink drawing of jewelry uses crisp blocks to bring out the luster. Although the technique is far from literal, the gems are accurately drawn.



Here is the same jewelry, rendered in a pen and wash treatment. Metallic areas are drawn in wash, but the gems are in pen and ink for richer contrast.



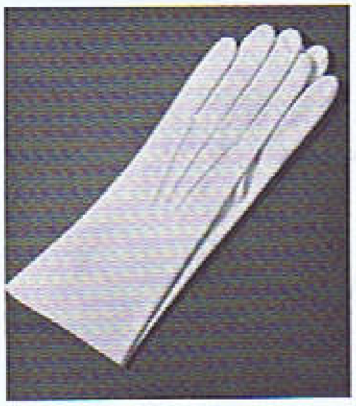
Here is a scratchboard drawing. The lines accentuate the curved forms, and suggest the luster of the gold and the gems.



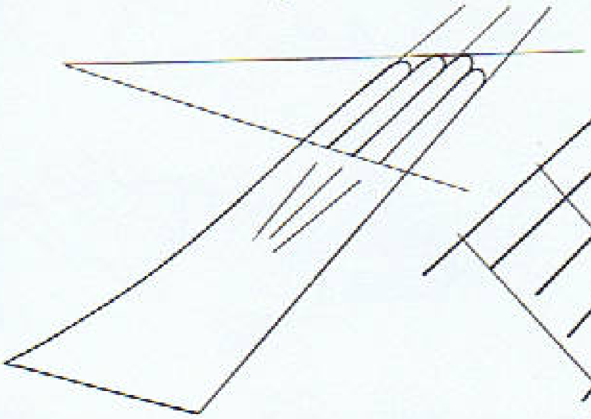
Antique jewelry requires a special technique. On top of a precise rendering, a stipple treatment creates the antique look.

Gloves

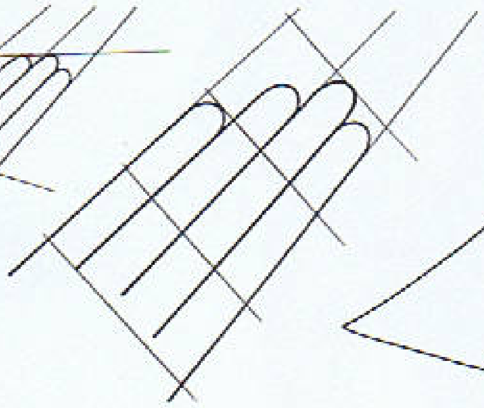
Gloves, like jewelry, demand precise drawing in the pencil stage. The diagrams below explain the basic principles that apply to all gloves. Notice that the elongation of the fashion figure is reflected in the lengthening of the glove proportions.



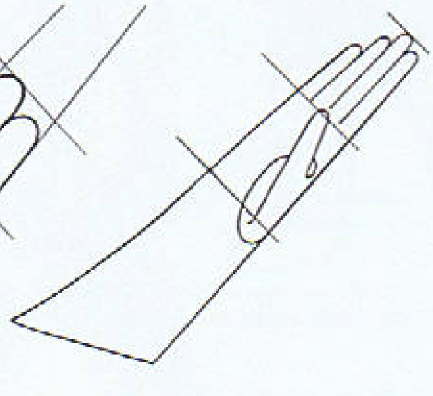
This photo shows the normal proportions of a medium-length glove. At the right is the same glove drawn in fashion proportions. Note how the fingers have become longer.



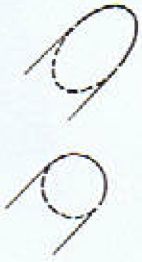
The inside line of a glove is always straight. Exaggerate the flare at the cuff. Lines drawn along the fingertips and base of fingers converge. Gloves taper toward fingertips.



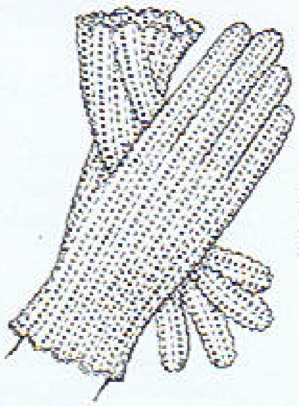
The left line of the middle finger is the center of the glove. The little finger is two-thirds the length of the middle finger. Study the relative lengths of the other fingers.



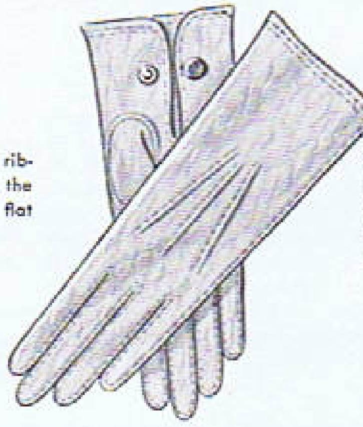
The thumb is approximately the same length as the middle finger. When you draw the inner side of gloves, show the construction of the thumb inset.



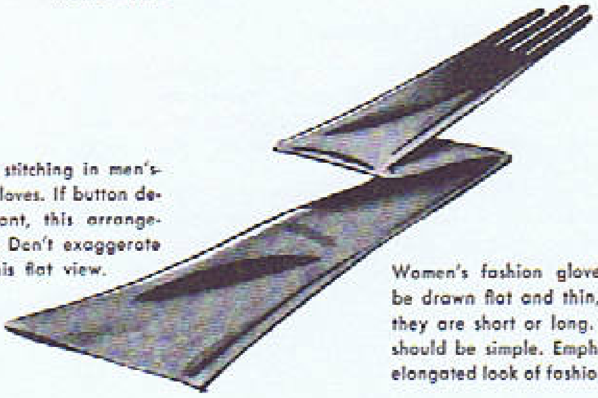
Fingertips in gloves vary. In fashion gloves, draw the tip as part of an oval. In knitted or sport-type gloves, show it as part of a circle.



In knitted gloves, draw the ribbing to follow the form of the glove, whether it is shown flat or on the hand.



Bring out the stitching in men's-type leather gloves. If button detail is important, this arrangement is good. Don't exaggerate shadows in this flat view.



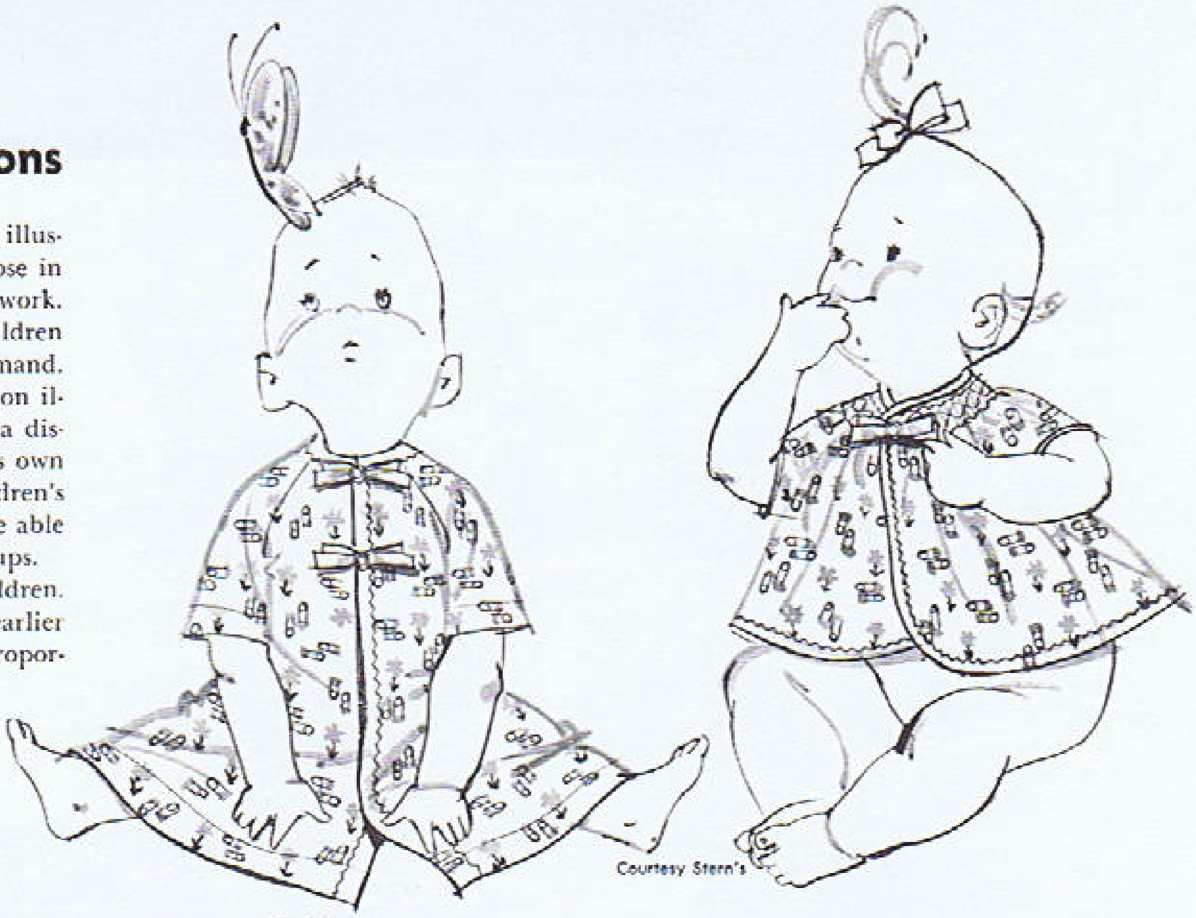
Women's fashion gloves should be drawn flat and thin, whether they are short or long. Shadows should be simple. Emphasize the elongated look of fashion gloves.

Children's and girls' fashions

This field offers wonderful opportunities for the illustrator. Much of children's fashion art is very close in character to the best in book and magazine art work. Artists who can draw merchandise skillfully on children who project cuteness and charm are in great demand.

On this page and the next are children's fashion illustrations that demonstrate the importance of a distinctive style. Notice that each age group has its own characteristic animated poses. To create good children's fashion drawings you must study children and be able to draw the poses typical of the various age groups.

Be careful in drawing the proportions of children. Avoid making them look too old. Review your earlier lessons to refresh your knowledge of the basic proportions and anatomy of children.

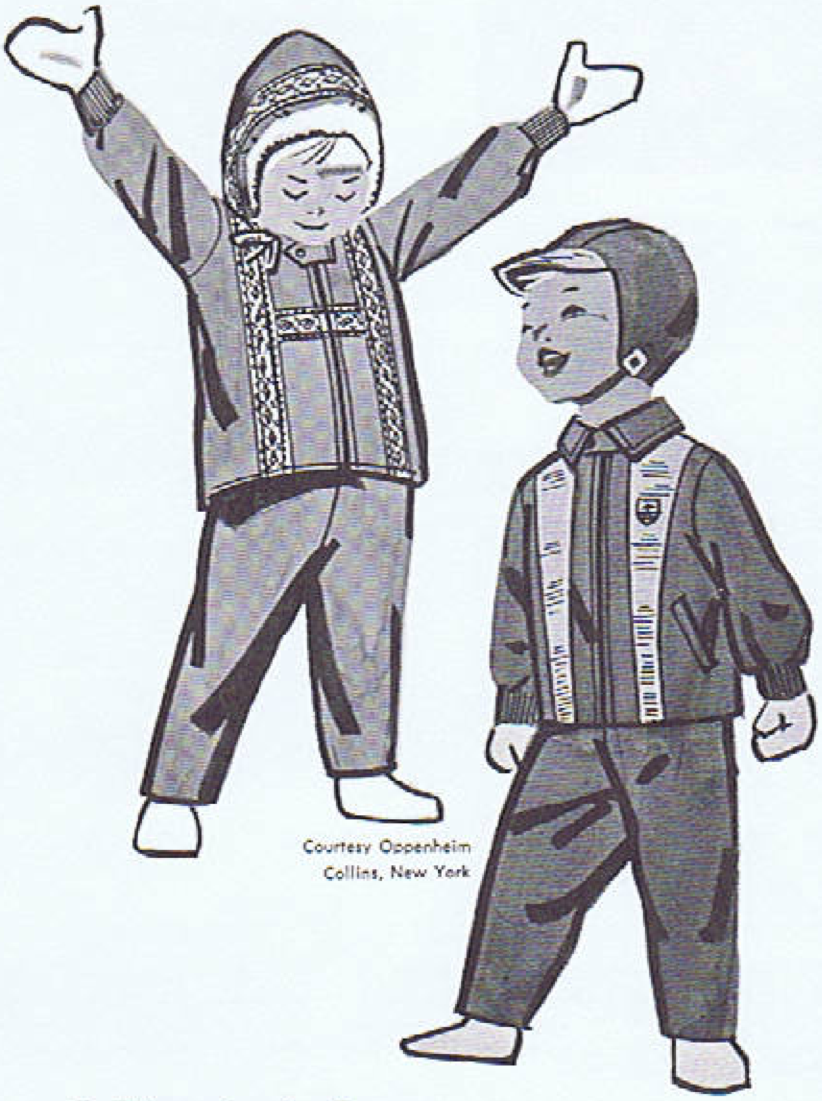


Courtesy Stern's

Infants

Infants are chubby little people. Their faces have plump, rounded cheeks and small, sometimes dimpled chins. Characteristic is the high rounded forehead. Baby eyes are little buttons. The nose is hardly indicated. The mouth is just a small line or shape. The body is very round, with a large, plump abdomen. Arms and legs are soft and pudgy, and so are the feet and hands.

Study these illustrations demonstrating the pudgy, round character of the infant. Note the little touches of posing that help to create the charm of the figures. There is very little difference between boys and girls, except that you can show a little more hair on the girl.



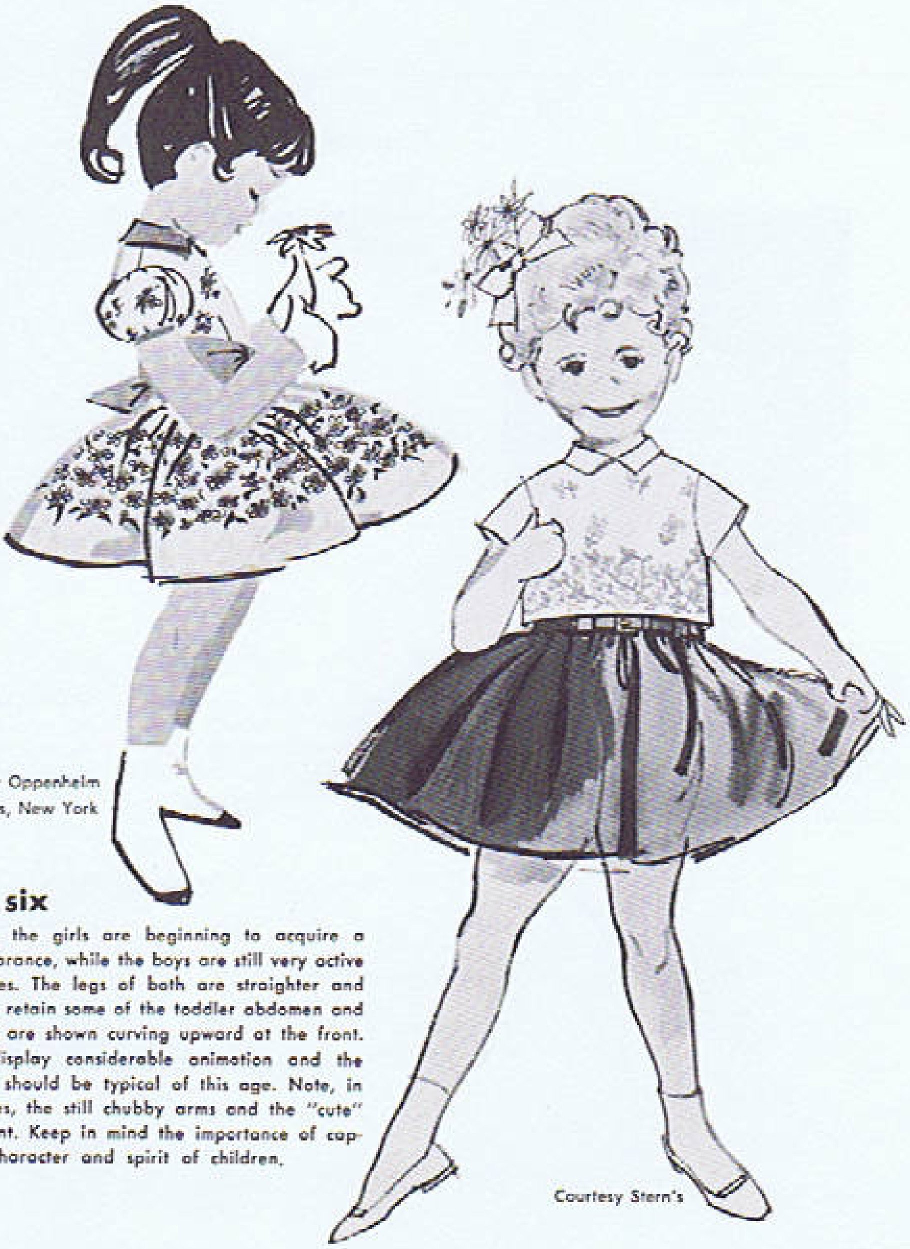
Courtesy Oppenheim
Collins, New York

Toddlers: two to three

This group retains some of the baby roundness. Although toddlers' legs are longer, they are still plump. Faces are chubby, the cheeks rounded. The features are very animated and you can show much expression with the eyes. Toddlers' poses should show lots of action.

There are differences between boys and girls. The legs and arms of boys are straighter. You draw the hair differently, too. Boys' hair is close cut, while girls' hair is longer.

These illustrations are typical of this age group. Study the facial expressions and the vivacious hand and arm poses.

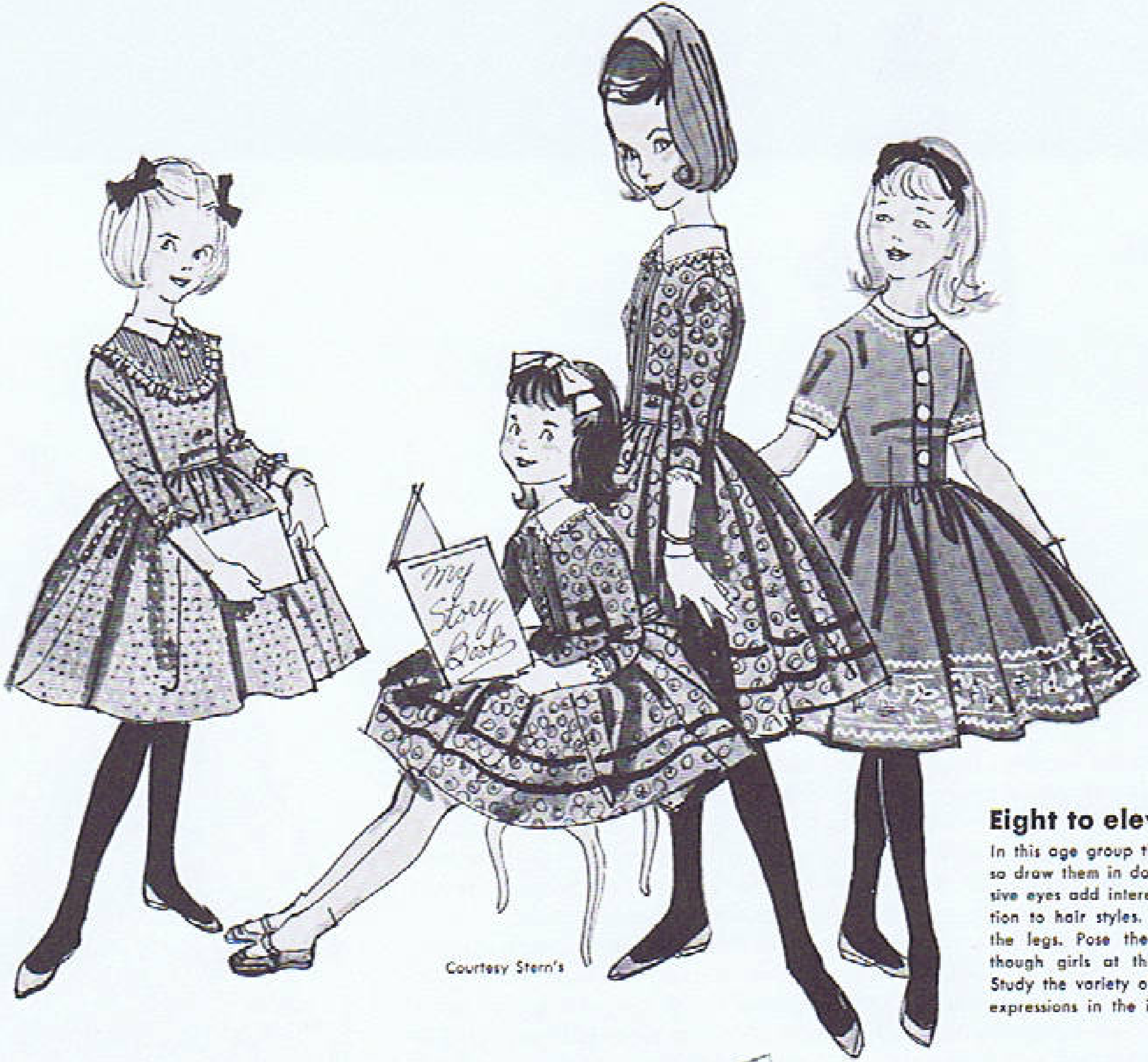


Courtesy Oppenheim
Collins, New York

Courtesy Stern's

Four to six

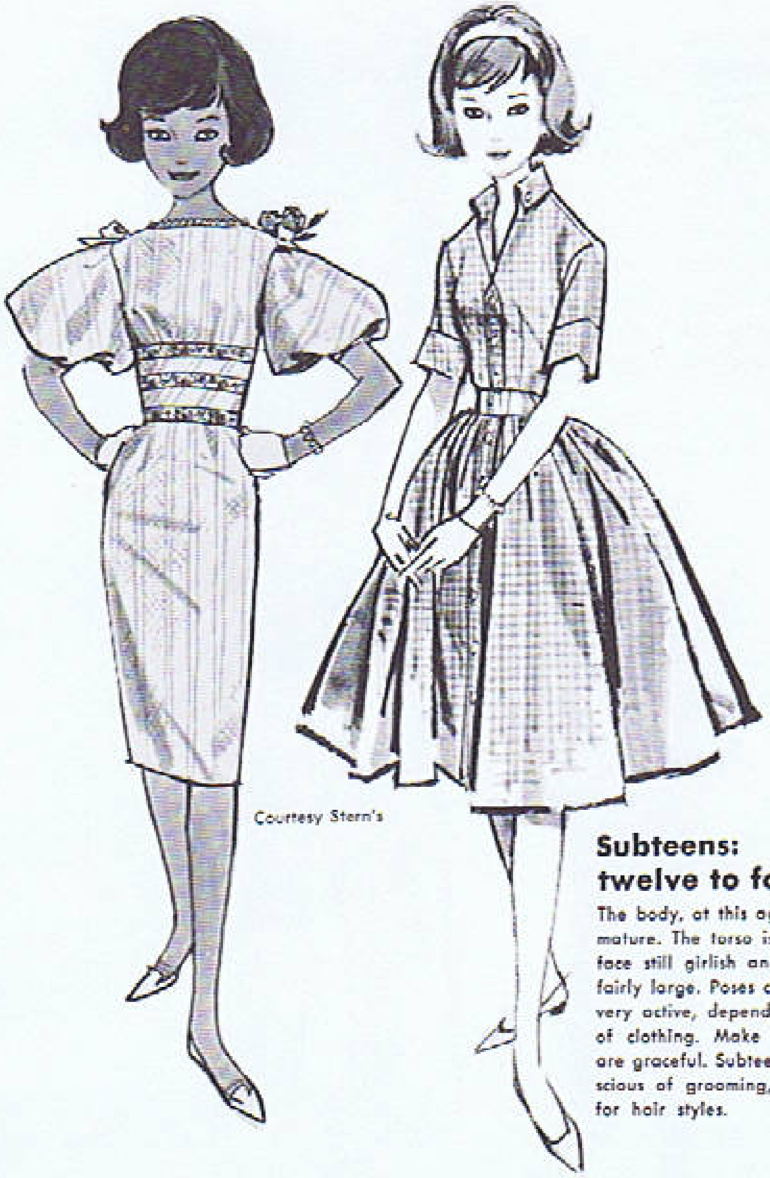
At this age the girls are beginning to acquire a dainty appearance, while the boys are still very active in their poses. The legs of both are straighter and longer. Girls retain some of the toddler abdomen and their dresses are shown curving upward at the front. The faces display considerable animation and the body action should be typical of this age. Note, in these sketches, the still chubby arms and the "cute" hair treatment. Keep in mind the importance of capturing the character and spirit of children.



Courtesy Stern's

Eight to eleven

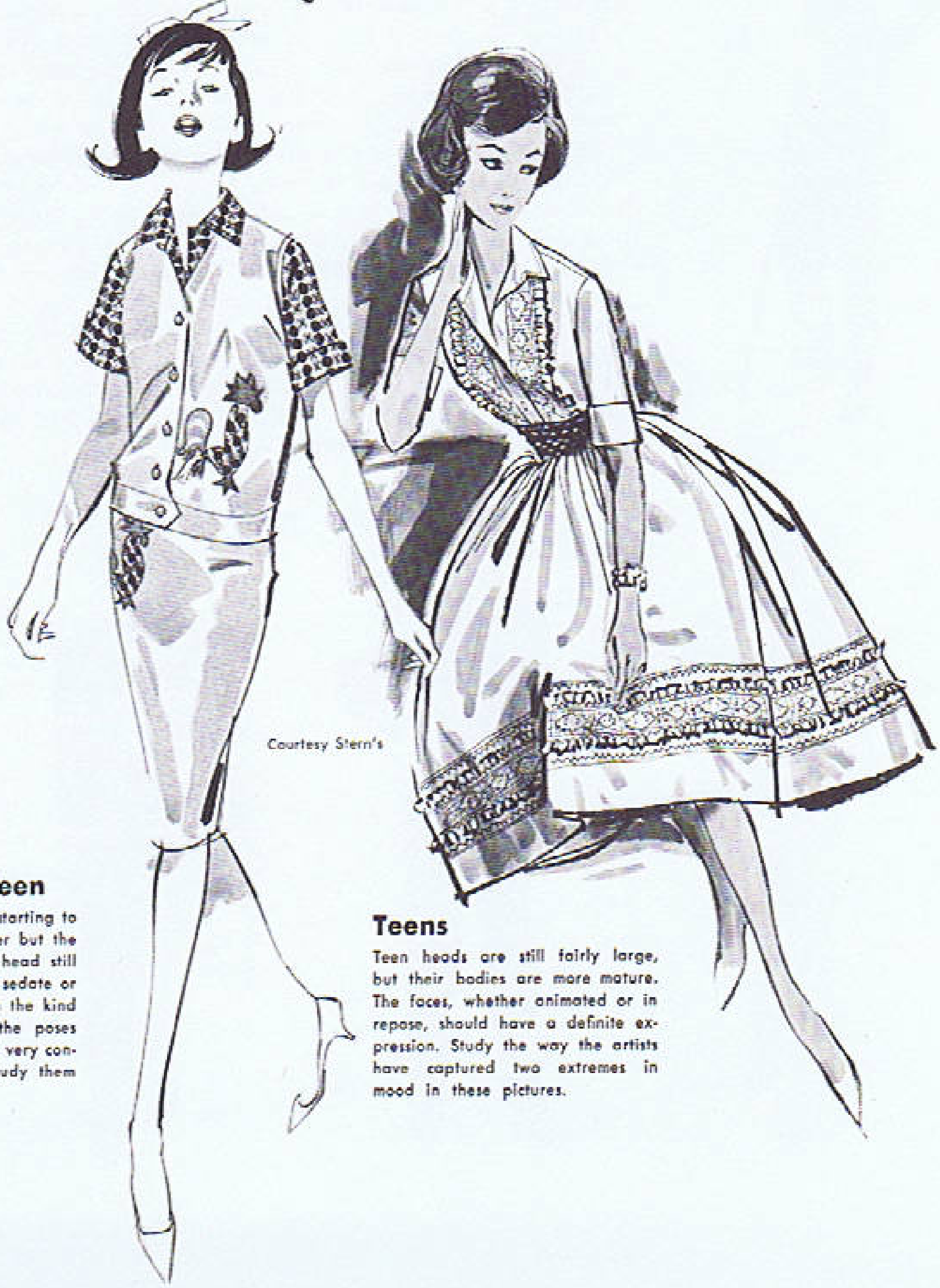
In this age group the little girls are becoming ladies, so draw them in dainty, ladylike poses. Large expressive eyes add interest to the faces. Pay special attention to hair styles. The bodies are longer, especially the legs. Pose the legs and feet gracefully, even though girls at this age can be rather awkward. Study the variety of poses and the captivating facial expressions in the illustrations.



Courtesy Stern's

Subteens: twelve to fourteen

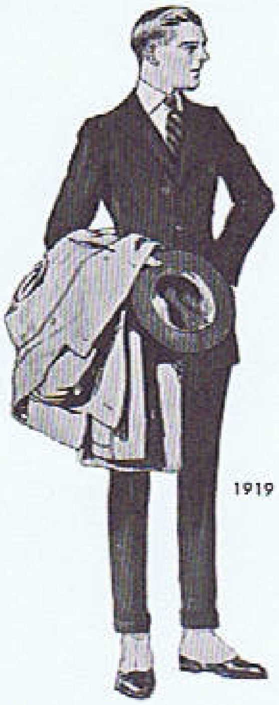
The body, at this age, is starting to mature. The torso is longer but the face still girlish and the head still fairly large. Poses can be sedate or very active, depending on the kind of clothing. Make sure the poses are graceful. Subteens are very conscious of grooming, so study them for hair styles.



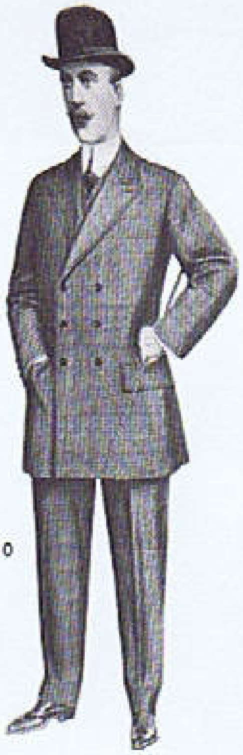
Courtesy Stern's

Teens

Teen heads are still fairly large, but their bodies are more mature. The faces, whether animated or in repose, should have a definite expression. Study the way the artists have captured two extremes in mood in these pictures.

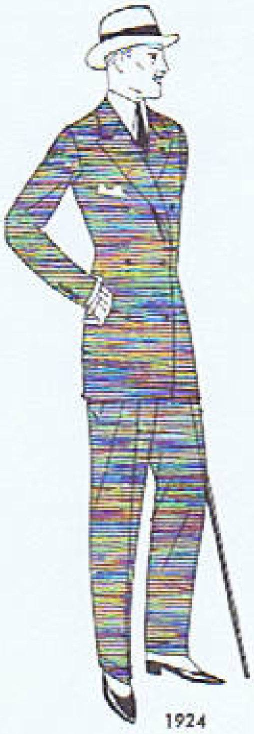


1919



1910

Men's fashions



1924

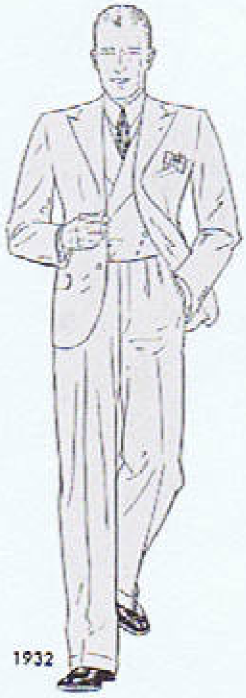
Unlike women's fashions, men's clothing styles do not change rapidly. The design of men's clothing varies only a little from year to year, often too subtly to affect the look of the garment. The illustrations on this page show the slow but important changes in men's clothing fashion over the past fifty years. By contrast, in this period women's fashions have been completely revolutionized many times.

However, there have been considerable changes in men's clothing fabrics during this time. Many new weaves and synthetic fabrics have entered the men's fashion picture. New textile patterns appear often.

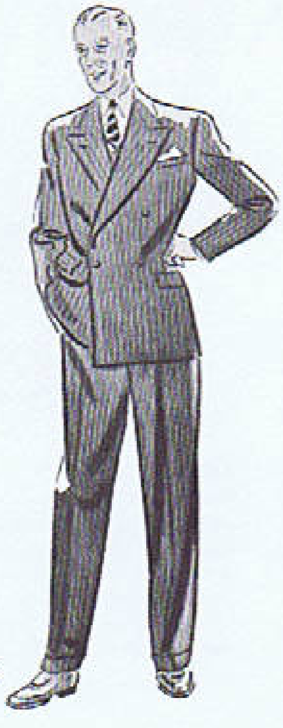
The really big developments in men's fashions have occurred in sportswear and accessories. The expanding trend towards more casual clothing has created fairly rapid changes in their design.

It is important that you be constantly on the alert for these new fashion developments. You also must be aware of the more subtle variations that occur in men's clothing, such as suits, jackets, and coats. And you must at all times keep in touch with the more frequent changes that take place in accessories and sportswear.

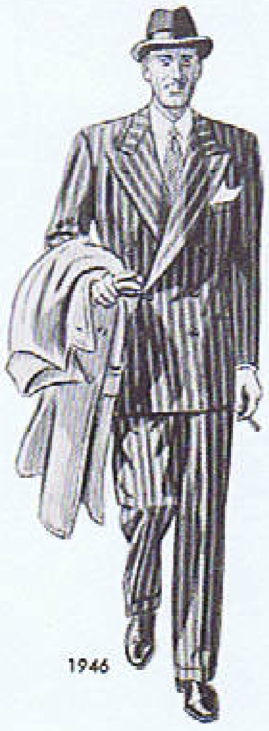
Also important to you as an illustrator is the changing style in the drawing techniques of men's fashion. As our pictures show, men's fashion drawing has reflected the typical illustration styles of the period. In these pictures you can trace the trend toward the contemporary casual treatment of men's figures. Today the male fashion figure is much closer to the work done by magazine illustrators than ever before. Poses, in particular, reflect this illustration quality. So study the men's figures in magazine art – you'll find in them good ideas for your fashion drawings.



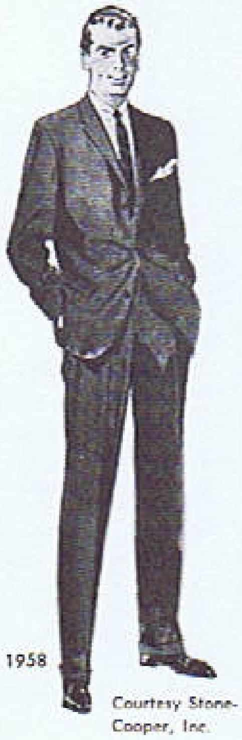
1932



1940

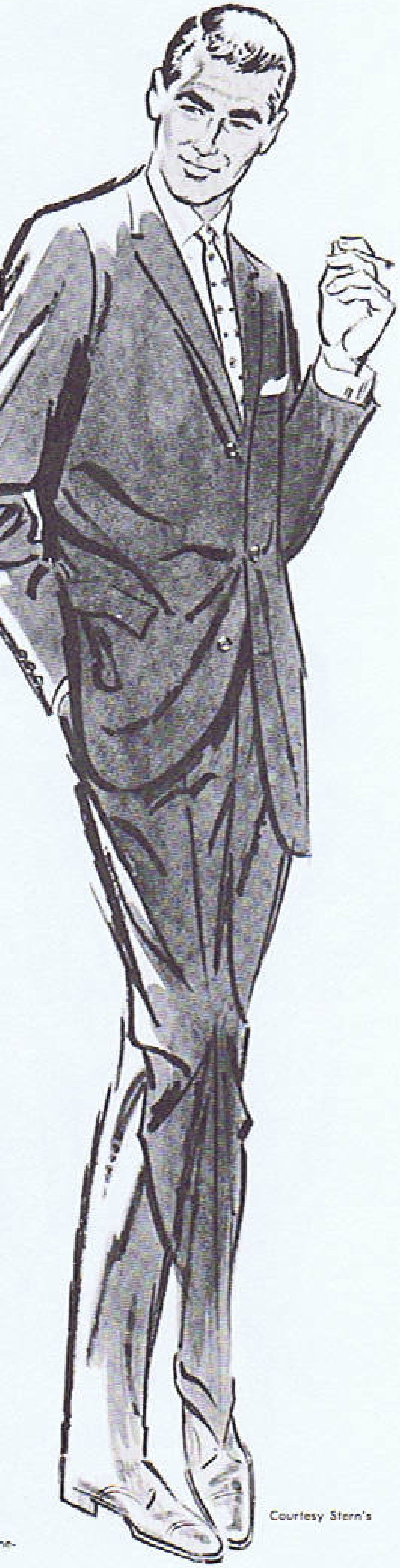


1946



1958

Courtesy Stone-Cooper, Inc.

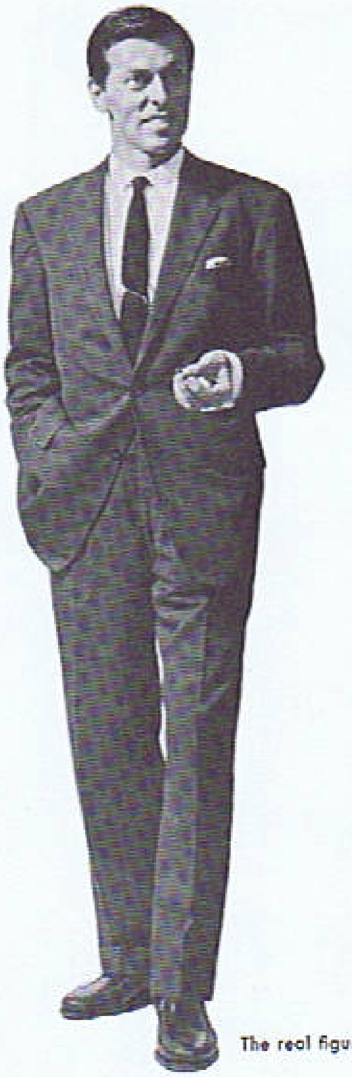


Courtesy Stern's

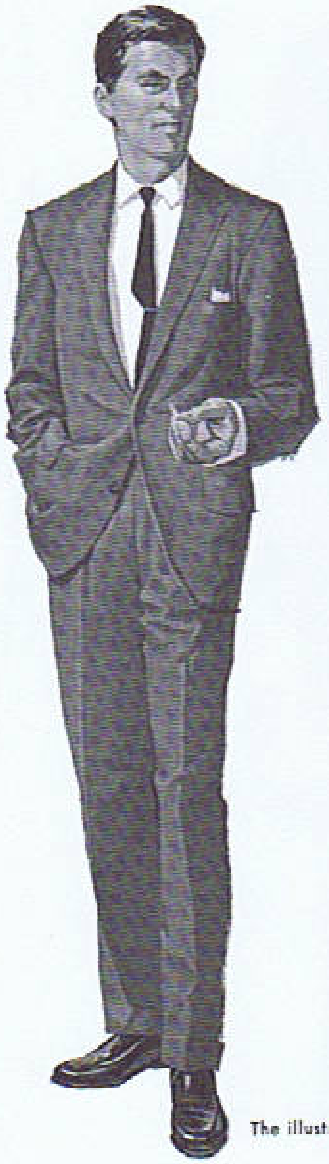
Proportions of the man's fashion figure

When you draw the male fashion figure, you lengthen it much as you do the female. Make the man eight heads high or taller. Some fashion illustrators extend the figure to nine heads to get a slim, graceful look.

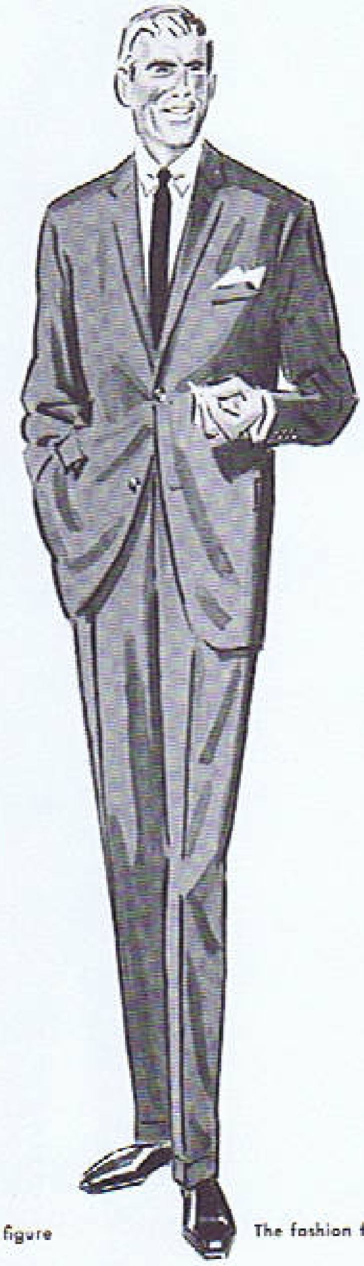
There are other proportion changes in certain parts of the figure. The head is narrower and slightly elongated. The shoulders are broad and the hips slimmer, for a trim masculine appearance. However, the neck remains normal.



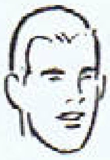
The real figure



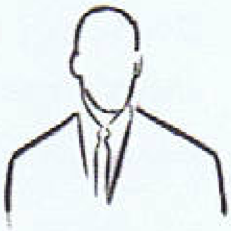
The illustration figure



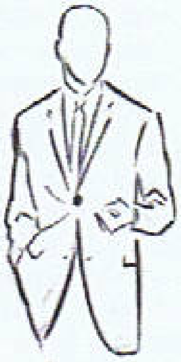
The fashion figure



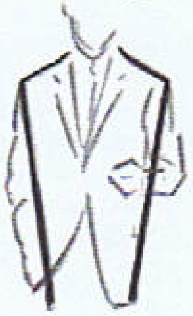
The head is longer and narrower, the chin larger.



The head is smaller in relation to the shoulders.



The waistline is higher. Locate the center button at or slightly above the waist.



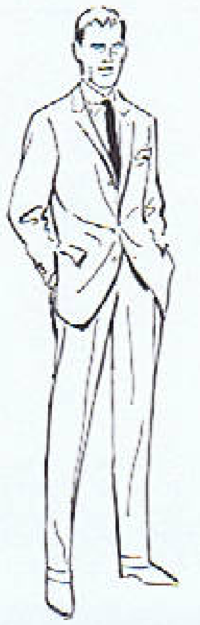
The shoulders are wide and the hips are narrow. Note the tapering from the shoulders to the hips.

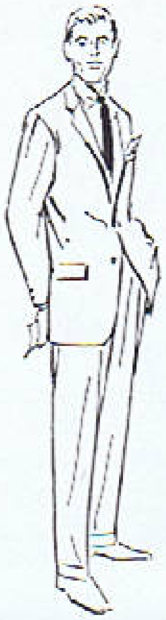
Posing the man's figure

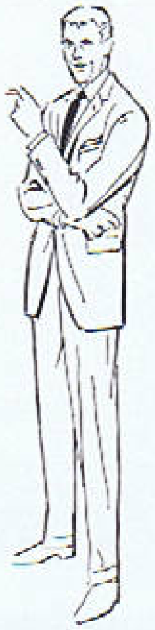
The most important point in posing the man is to select an attitude that is definitely masculine. Unlike a woman's pose, which can be artificial, the man's action must be typical of how men stand or walk. Avoid any poses that will appear self-conscious.

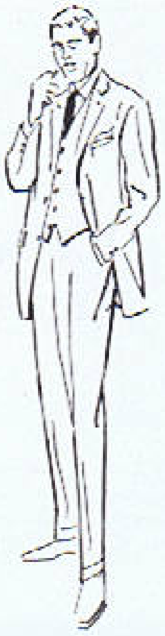
There is little opportunity for showing any extreme action in the upper body. Such poses interfere with the proper display of the lines of a suit or coat. You can get whatever action your figure needs by having the man do things with his hands, after establishing a natural, lifelike pose in the lower body.

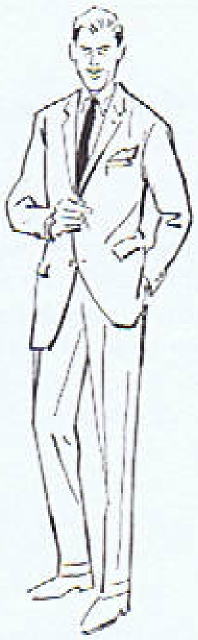
These sketches show action poses using the hands. Study how they get across a feeling of masculinity and at the same time bring out the style features of the garments.









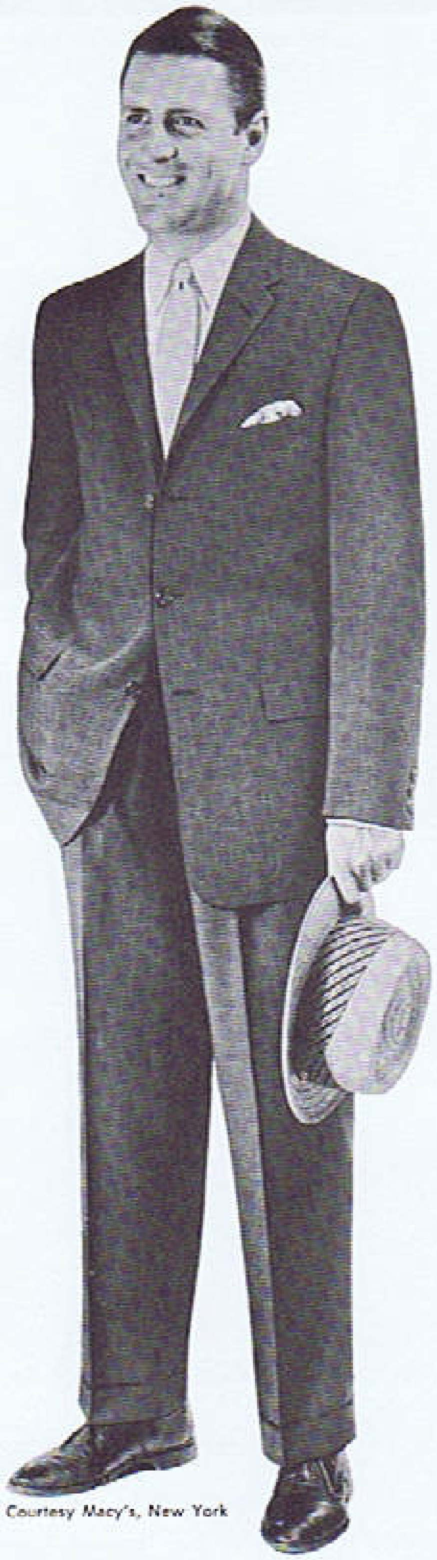


Drawing the man's fashion figure

Here we show you in detail how to develop the fashion figure from a model. Whether you are drawing from an actual model or using a photograph as reference, always elongate your figure to the correct fashion proportions you studied previously.

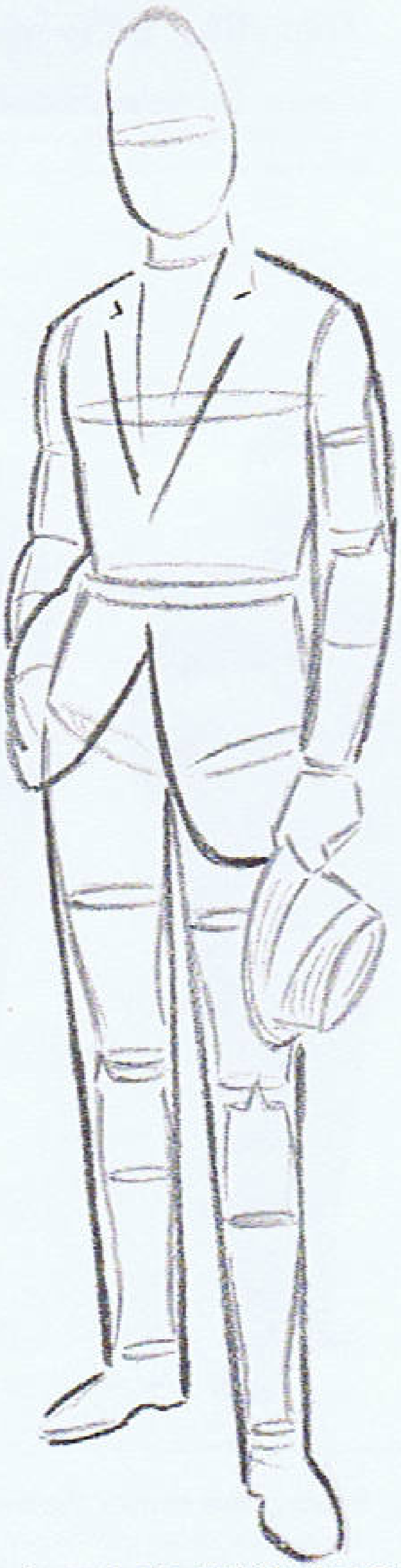
Other changes must be made in drawing the fashion figure from a model or photograph. The tonal values and the shadow pattern you find on the figure must be simplified in a man's fashion drawing. (The basic principles of drawing shadows on the woman's fashion figure apply to some degree in men's fashion illustration.)

In posing the male model or drawing from photos, remember the poses may not be as relaxed as you require. You may often have to adjust the pose slightly as you make your preliminary sketch, to get a casual masculine attitude. Study the illustrations at the right and see how the artist adjusted the pose to make it more relaxed.



Courtesy Macy's, New York

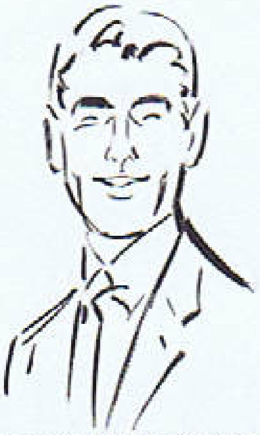
1 This pose brings out the straight line of the jacket. The soft drape of the fabric is highlighted by placing the right hand in the trouser pocket. However, the pose is not relaxed enough.



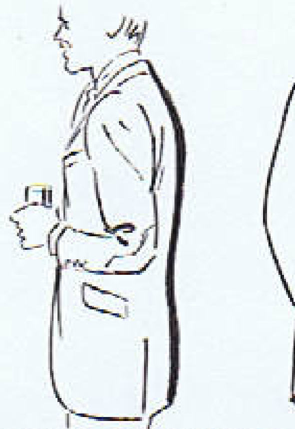
2 Change the pose to get a casual, interesting attitude. The figure is sketched with more weight on the rear leg. The front foot is thrust forward to get a longer, narrower trouser line, which shows the higher crotch. The head position is also more graceful.

Posing the figure

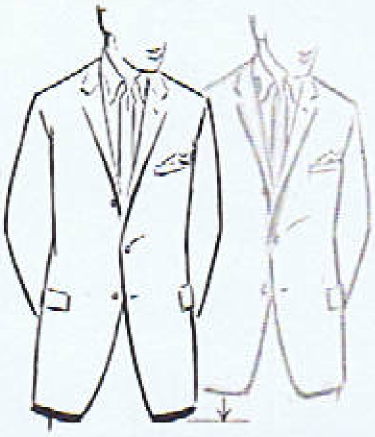
You must always be aware of the many features of men's clothing that require special attention in your drawing. Here we show you a few of the ways men's fashion artists bring out these features. Study these sketches to be able to plan the poses that will best accent the details of the fashion



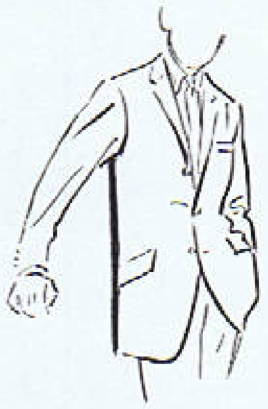
Good fit at the neck: Always show some of the shirt collar. The jacket will then seem to fit well at the neck.



Back and side interest: This pose brings out the important back and side features. Note that the back line of the jacket has a slight curve.



Sport jackets: Draw these slightly longer when you don't show the rest of the figure. Otherwise the jacket will appear shorter than it actually is.



Keep the jacket line straight: When you pose the arm away from the figure, keep the jacket line straight—don't show any wrinkles or pull.

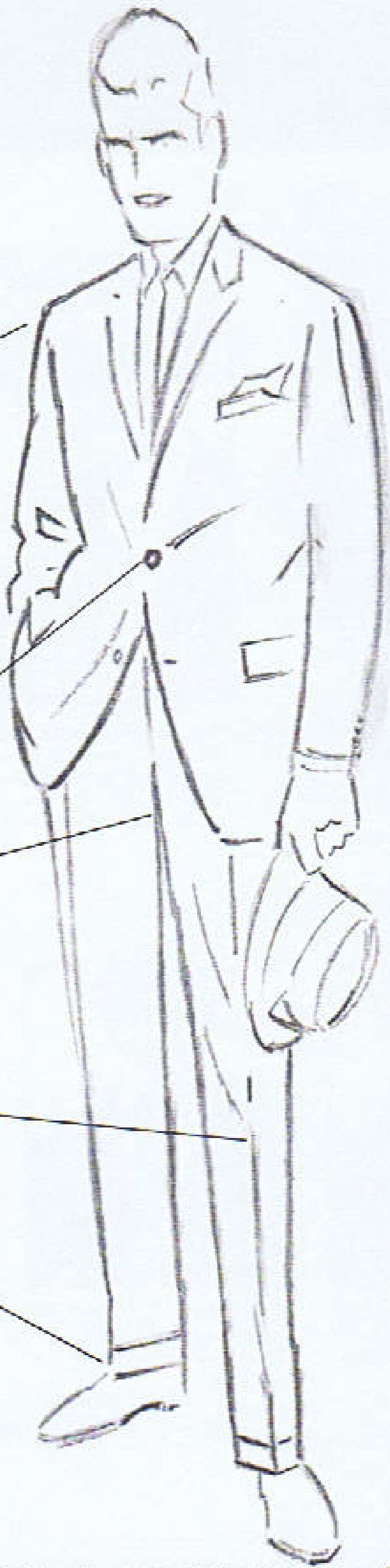
Don't bring the line of the jacket body up to the line of the shoulder, even though these lines meet on the actual jacket.

The center button is placed at or slightly above the waistline of the figure.

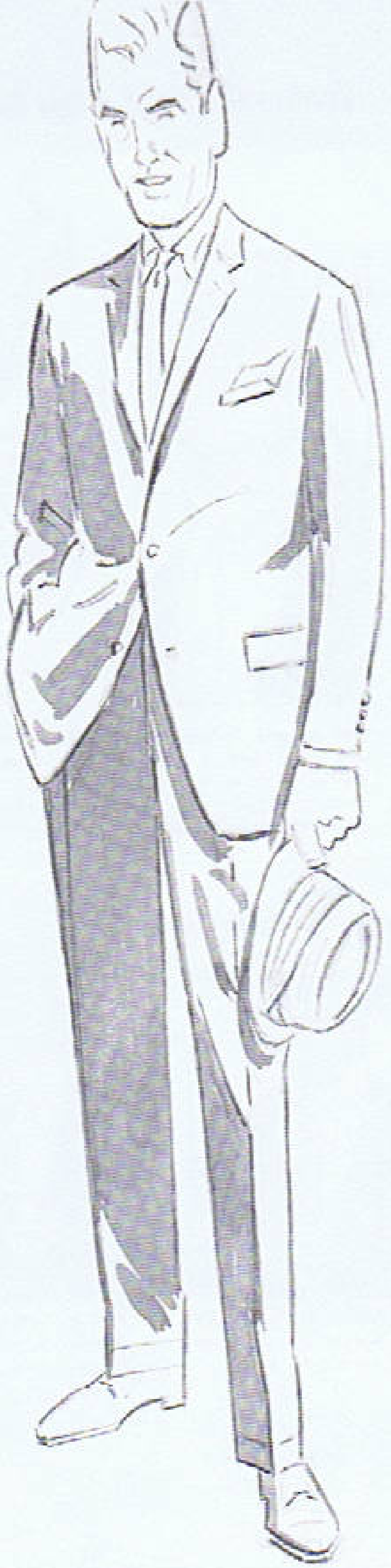
Draw the crotch high.

Draw a "break" in the trouser crease to establish knee action.

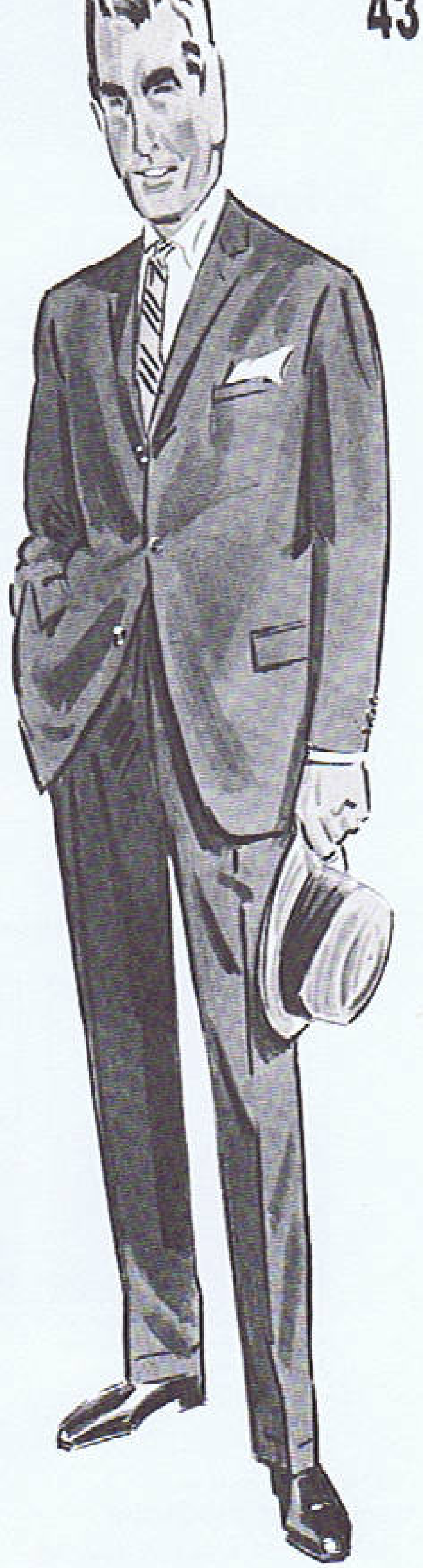
Keep the cuff line simple and clean. Don't draw the line of the cuff outside the trouser silhouette. Draw the cuffs high on the shoe for a smart effect.



3 Refine the silhouette, paying attention to styling details. Locate the center button accurately — the drape of the jacket depends on this button. Draw folds that give your figure movement. Indicate details such as the tie, cuffs, handkerchief, and hat.



4 Start rendering by establishing the basic shadows. Note how these indicate the fullness of the jacket above the waist, an important feature. The shadow treatment of the trousers is concentrated on their tapered silhouette.

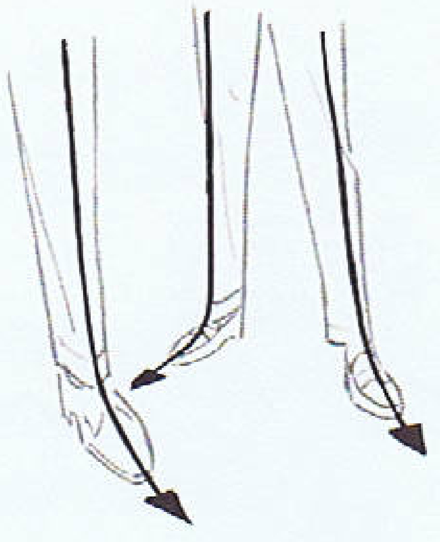


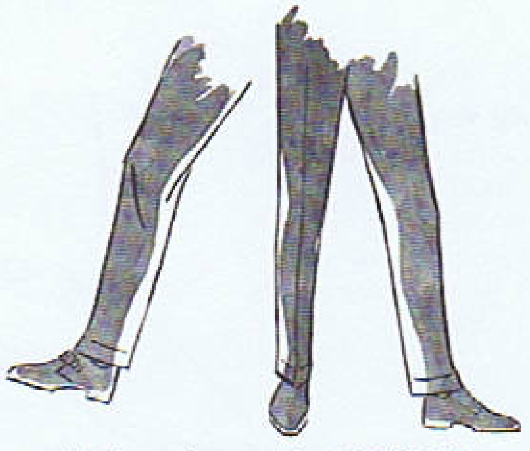
5 Keep your washes simple and flat. Add the cast shadows to bring out important details like the soft roll of the lapel. Then add accent detail such as buttons, pockets, accessories. The shirt, tie, hat, and shoes are rendered simply.

The trousers

How the trousers hang or drape has much to do with the smart fashion character of your illustration. Trousers are drawn slim and tapered toward the cuff. You can show a slight break in the crease above the cuff when the figure has its weight on one foot.

Much of the neat appearance of the trousers depends on the crease line. The trouser crease takes the same direction as the foot. The line of the trouser crease usually runs through the center of the shoe, as in the diagrams.





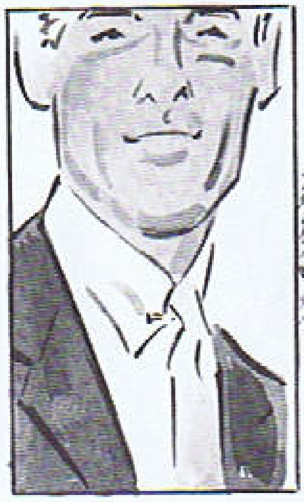
Whether you draw a walking or standing pose, make sure the trouser touches the leg. The leg is never centered within the trouser.

Styling the illustration

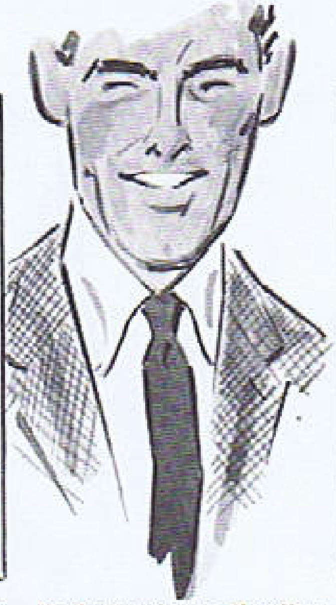
Although displaying the suit or other garment attractively on the figure is the major part of your job, there is more to it than that. You must be able to "dress" the entire figure tastefully. The accessories you choose and how you draw them will determine much of the smartness of your illustration.

Selecting appropriate accessories for the man's figure is not complicated. On this page we give you basic suggestions that will help you in adding those style details that make for a smart fashion drawing.

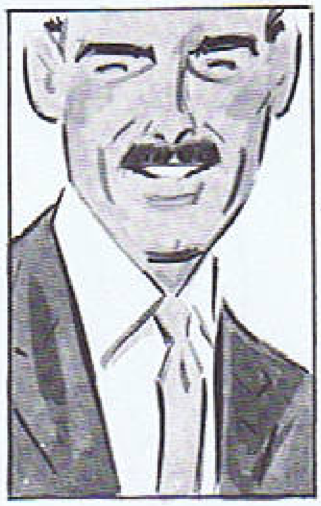
Choose the right collar for the suit



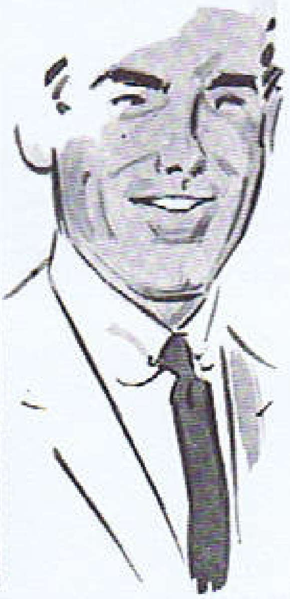
The pinned collar: This is very smart with a solid-color business suit worn by a younger man. Suggest a slight crease or wrinkle made by the pin.



The button-down collar: Show this type of collar with tweeds or sport jackets on younger men. Suggest the slight roll of the collar.

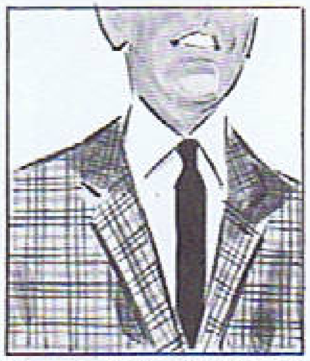


The straight collar: Use this with business suits for any age, but particularly for older men. Also, use the modified wide-spread collar with these suits.

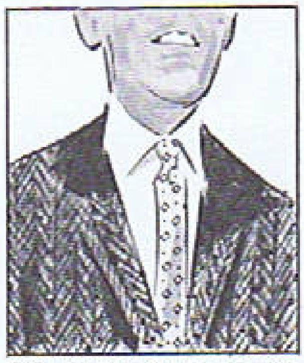


The short round collar: This is used with business suits, for "executive type" men. It can be a soft collar with a pin or a starched collar without a pin.

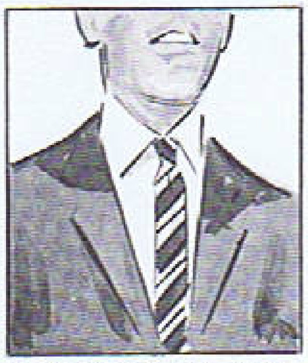
Draw a tie that contrasts with the suit fabric



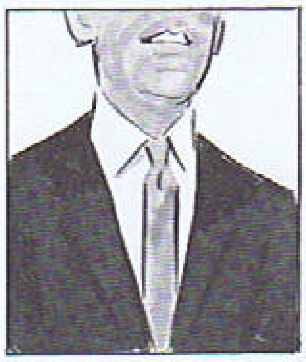
Draw a dark, solid-color tie with any patterned fabric that is light or medium in tone.



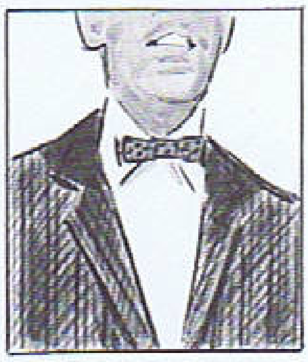
With tweeds, draw a tie with a small pattern, such as a foulard tie, for a good effect.



A tie with stripes on a dark background contrasts nicely with solid-color light or medium suits.



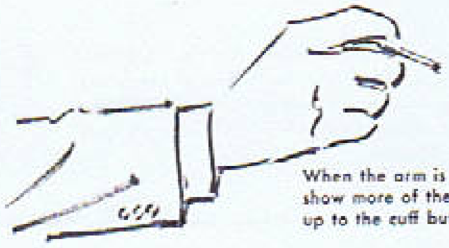
With a dark suit, show a medium-gray tie. A lightly patterned foulard tie is good, too.



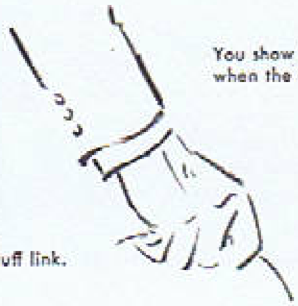
Bow ties go well with casual clothes such as sport jackets.

The shirt cuff — small but significant

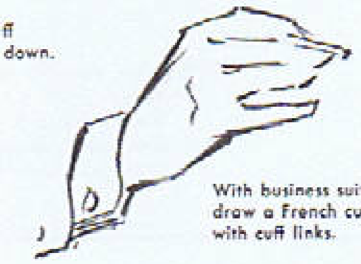
Much of the action of your figure depends on what you do with the hands, so the shirt cuff, though small, can be quite a significant part of the drawing. You can add just the right touch to your illustration by applying the simple principles shown here.



When the arm is raised, show more of the cuff — up to the cuff button or cuff link.



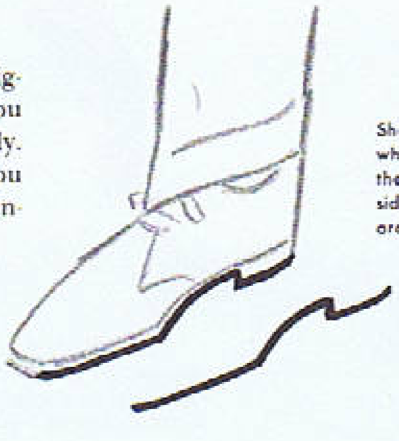
You show less cuff when the arm is down.



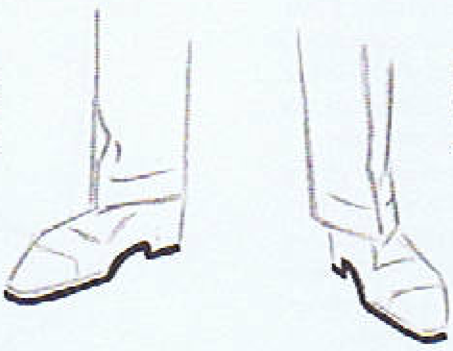
With business suits, draw a French cuff with cuff links.

Drawing the shoes

The feet of the man's fashion figure are small. Therefore, you must draw the shoe very simply. Merely suggest the detail — if you overwork it, you'll draw attention to the feet.



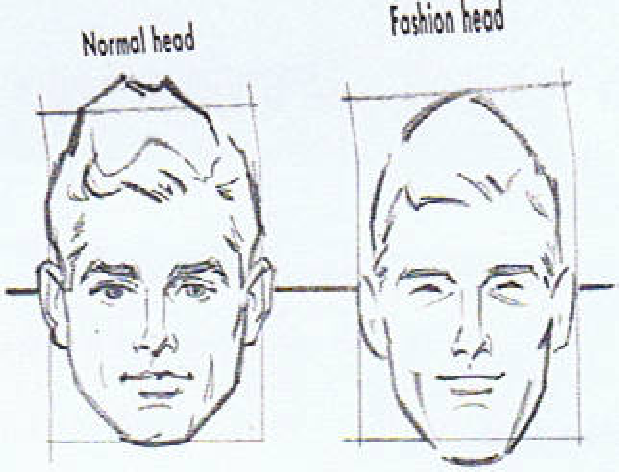
Show a high-arched instep when you draw the inside of the foot. Don't show the inside of the heel under the arch — it won't look right.



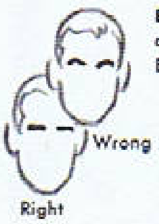
Draw the sole of the shoe flat on the ground. Avoid any suggestion that the sole curves upward at the toe.

Proportions of the man's head

When you lengthen the male figure you also lengthen the head. The chin is made quite prominent and the ears are set close to the fashion head, emphasizing the long, narrow look. Study the diagrams at the right to understand these basic changes in the proportions of the face.



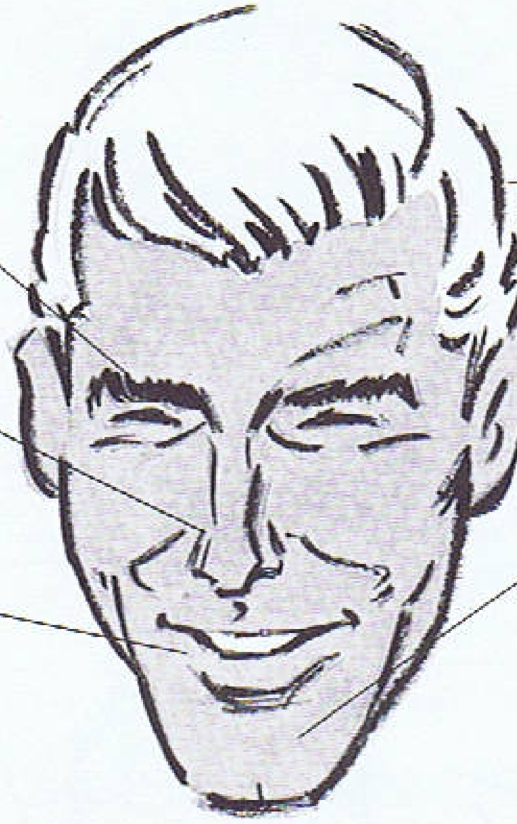
Study these important points in the features



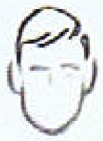
Eyes and eyebrows: Eyebrows are straight rather than arched. Eyes are small — merely suggested.

Nose: Draw the nose straight. Don't emphasize the nostrils.

Lips and mouth: Draw the mouth large. Exaggerate the fullness of the lower lip. Keep the upper lip thin — often just a line will do.



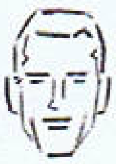
Hair: Draw the hair close to the head. It should be neat and trim. Break the outline to avoid a wig-like impression.



Ears: Draw the ears small and close to the head. Keep the detail very simple.

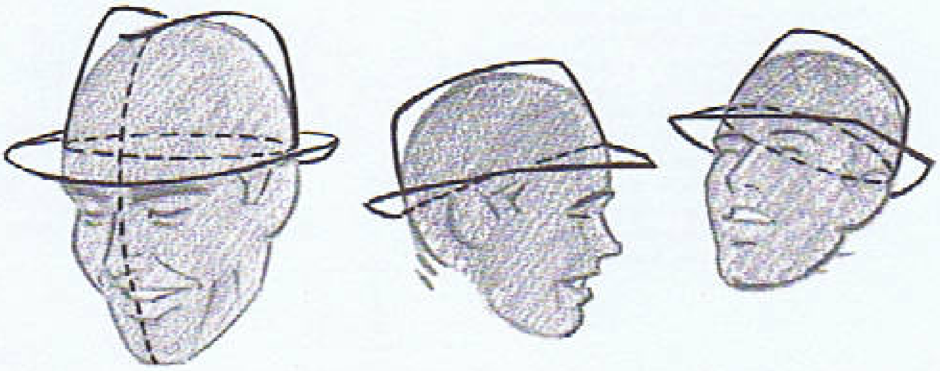
Chin: Draw the chin strong and prominent. Keep it square.

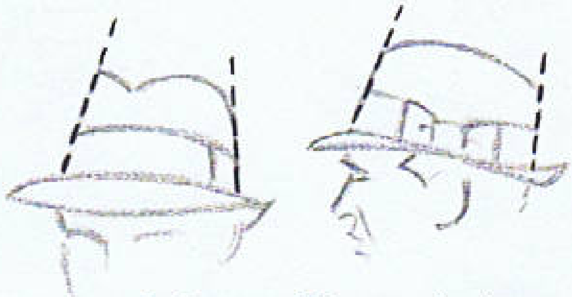
Think in terms of straight lines: When sketching your first rough of the head, if you use straight lines and avoid rounded or curved ones you can quickly get the square, masculine character you need for a good male head.



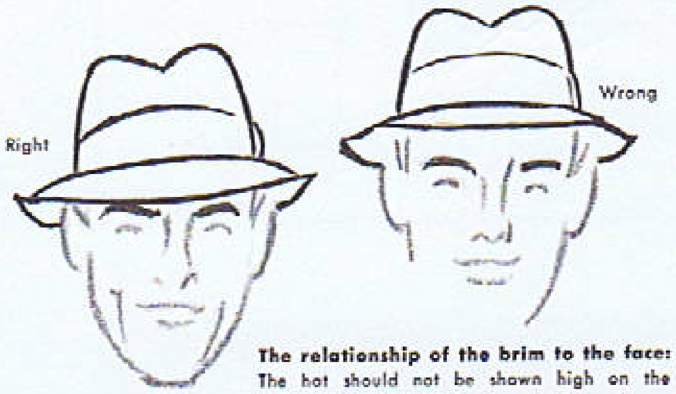
Drawing the hat in men's fashion illustration

Whether you are drawing the hat for a complete figure or for a hat illustration, the same principles apply. Draw the crown as if it fits directly over the skull, not the hair, no matter what angle is used for the hat. Some of the crown will not touch the skull because of the shape of the hat. Center the hat on the face, using as your guide an imaginary line running from the center of the crown down to the chin.





Study the taper of the crown: Pay close attention to the correct angle of the taper of the crown as this is a style feature. Also, tapering the crown correctly adds to the elongated impression necessary for a smart fashion head. The taper may vary with style changes.

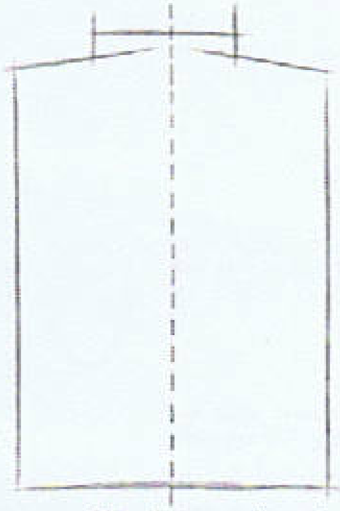


The relationship of the brim to the face: The hat should not be shown high on the forehead. Draw the brim close to the eyebrows — almost touching one of them.

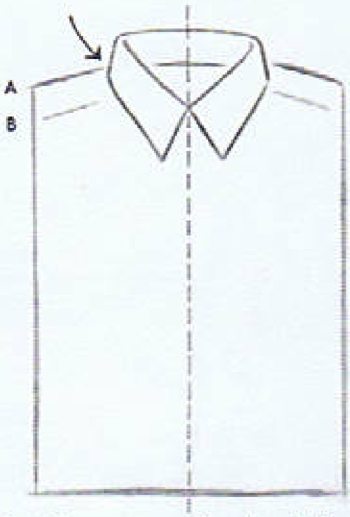
Drawing men's furnishings

As a men's fashion artist you will frequently be called on to draw men's furnishings by themselves. To present the merchandise attractively, you must have a good understanding of the basic structure, shape, and form of men's accessories. Study these illustrations, which show the fundamentals of drawing some of the important types of men's furnishings. Your rendering techniques can vary as long as your basic drawing is accurate.

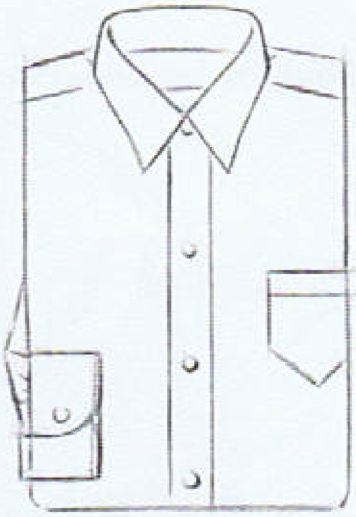
Drawing the shirt



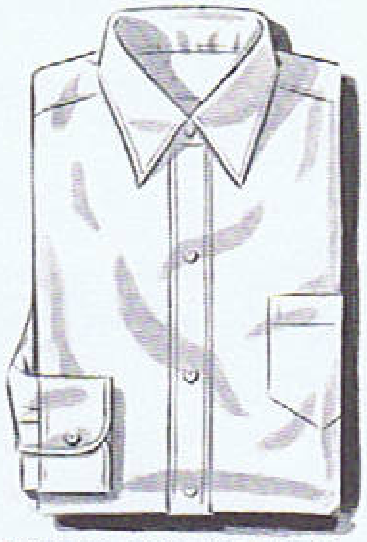
1 First establish the center line and draw the shirt body about one-half longer than it is wide. The shoulders taper toward the neck. Place the collar top above the shirt. The collar is half the width of the shirt.



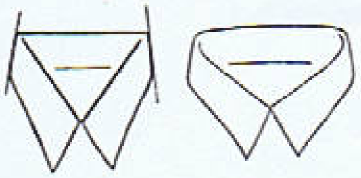
2 Make sure you set the collar slightly inside the top line of the shirt. Collar height is determined by the style of the merchandise. The lines of the yoke (B) are parallel to the shoulder line (A).

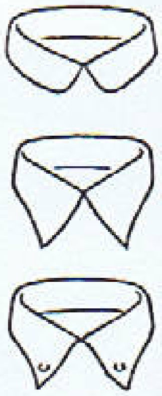


3 Buttons are always placed on the center line. Always draw four buttons, including the collar button. When you draw the cuff, place it lower than the pocket, and the pocket just below the second button.



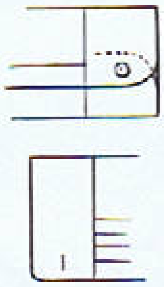
4 When you render the illustration, design your shadows carefully. Don't put in any that will keep you from getting a crisp, flat effect. With a rounded collar (but not a flat one), always draw cast shadows.





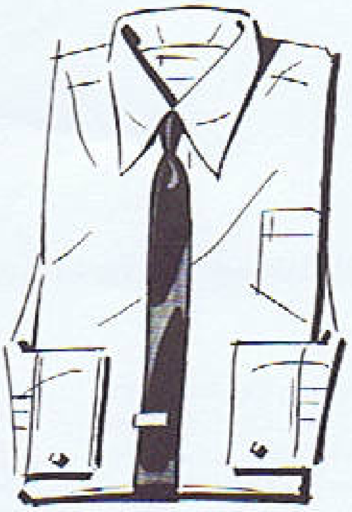
Collars: The collar can be shown two ways — flat or rounded. In the flat collar, note the angle of the sides — don't draw them vertical. The neck opening is a triangle with equal sides. In the rounded collar the curves are at the back.

There are many kinds of collars. The important details are in the front. Depending on the length of the points, the curves of the front of collar can vary — the longer the point the more curve you draw. Note the reverse curves at the front of the button-down collar. This is an important style feature.

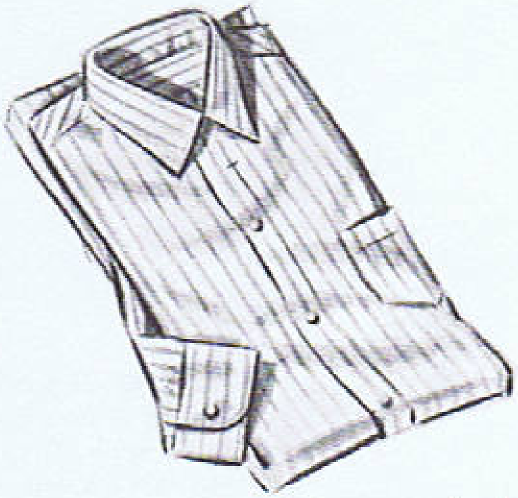


Cuffs: In the barrel or button cuff the corners are more rounded than in the French cuff. The French cuff is narrower and longer.

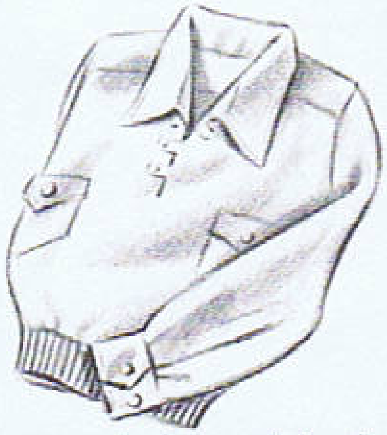
You learn to draw by drawing



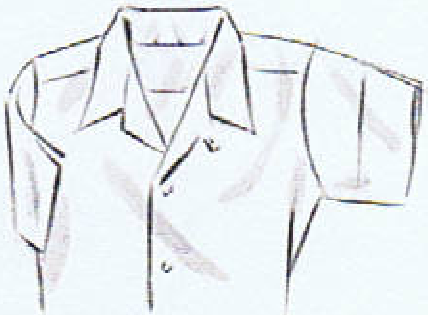
A good way to draw shirts is with a tie. Show the tie, or any other accessories, in a simple treatment.



In a perspective view, it is important to show the thickness of the shirt at the side, as well as how the shirt is folded. The collar is always shown standing up from the shirt body, and the cuff can be pulled away from the shirt. To give the feeling of softness, more folds or wrinkles should be shown at this perspective than in a front view. Note the varying direction of the stripes on different parts of the shirt.



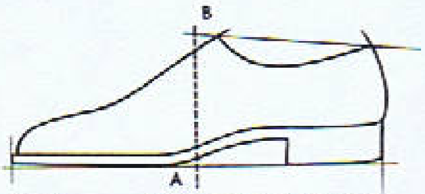
Pose novelty shirts to emphasize style details. Note how the distinctive sleeve and cuff design is brought out. Also note the way the collar is drawn to suggest the casual character of the shirt.



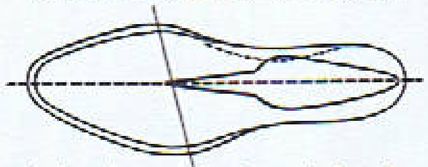
In drawing short-sleeve sport shirts, show the open collar and emphasize the short sleeves.

Men's shoes

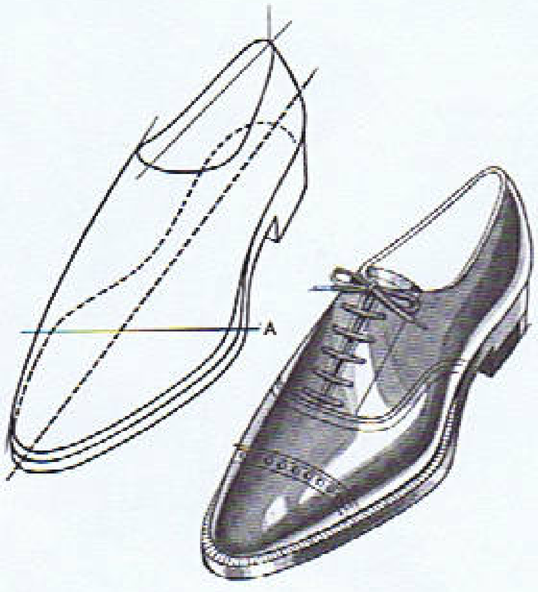
Men's shoes, like women's, have a specific structure that you must study and understand in order to draw them correctly. The principles we demonstrate apply to most shoes, but not novelty sandals or slippers.



Note the curve of the opening of the shoe. It is higher and more abrupt at the front than at the back. The center line is important. The sole touches the floor (A) in front of the center line. The top of the upper (B) is back of the center line.



Looking down on the shoe, note how the center line divides it. The outside half of the shoe is always wider. The diagonal line shows the relative positions of the widest parts of the shoe.



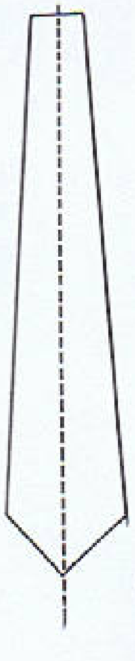
When drawing the shoe in the three-quarter view — the one most often used — first establish your center line as the angle of the shoe, then indicate the sole. Draw your shoe outline, making sure that the wide part of the sole (A) is sufficiently away from the center line.

Most shoes show reflected light. The brightest high light is at the toe. The shape of all high lights should be graceful and continuous. Notice the continuous reflected light that starts at the back of the heel and goes along the edge practically around the shoe.

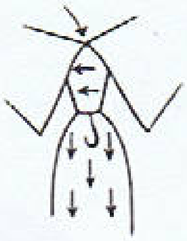
Important: Draw high lights and shadows to express the form of the shoe, as in the drawing.

Ties

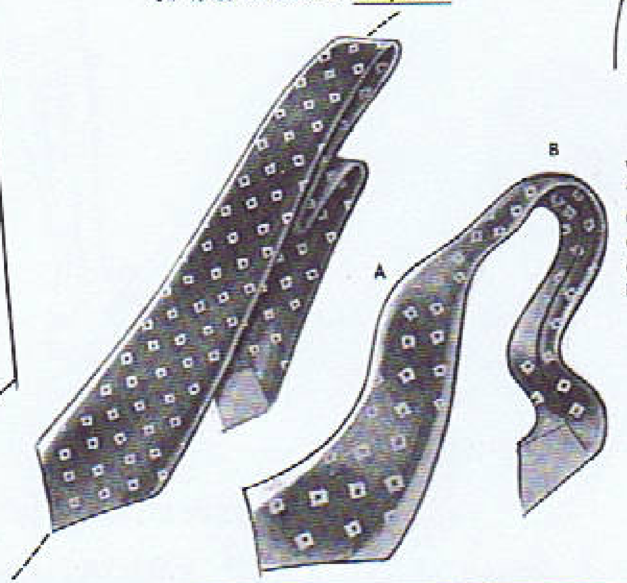
The symmetry of a tie is very important. Whether you draw the tie straight or draped, make sure you start with a center line and always draw a right angle at the bottom.



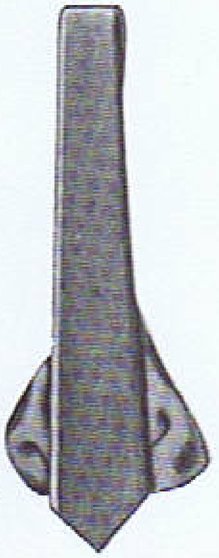
In drawing a print tie, use the center line as a guide for locating the pattern. Don't exaggerate the pattern. Draw the design as though the tie were lying flat. Use simple shadow tones to avoid a bulky look.



In drawing a knotted tie, keep the knot symmetrical and show the change in the direction of the pattern on it. Always indicate the "dimple" underneath the knot. Never show space between the knot and the top of the collar line.



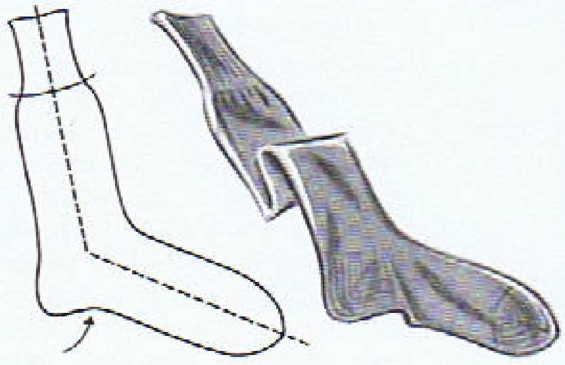
Wrong: No center line was used, so this "floating" tie looks lopsided and the print is not uniform. The shadows are too deep, creating a bulky look; the bulges (A and B) destroy the flat impression. The total draping is unattractive.

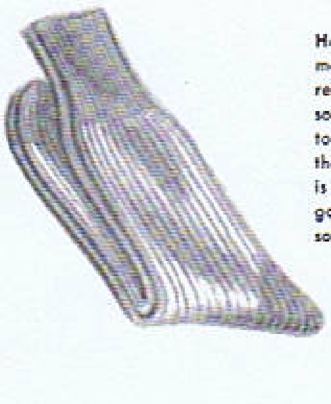


A good way to show the ample material of a luxury tie is to flare the folds at the bottom. Make sure you draw the right angle at the end. When you render the flared areas, suggest the fabric's fullness and sheen.

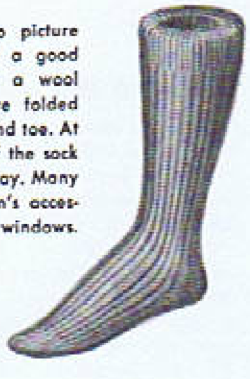
Men's hosiery

Note the angle formed by the center line and that the toe curves to a point at the end of this line. Important, too, is the angle under the heel. Also, note the curve where the top meets the body of the sock. When rendering the sock, suggest a slight fold at the bottom of the heel, as in the drawing at the far right. Men's hosiery, in a "floating" sketch, should appear to be flat.



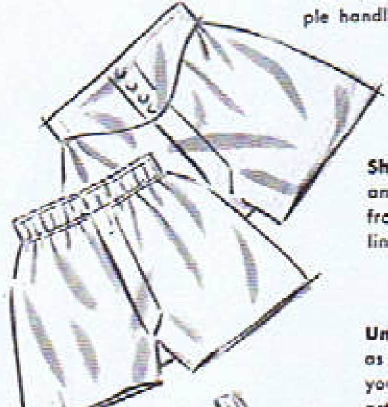


Here are two good ways to picture men's hosiery. At the left is a good rendering of the softness of a wool sock. Note how the socks are folded to show the detail of the heel and toe. At the right, study how the top of the sock is treated, as in a window display. Many good ideas for presenting men's accessories can be found in store windows.

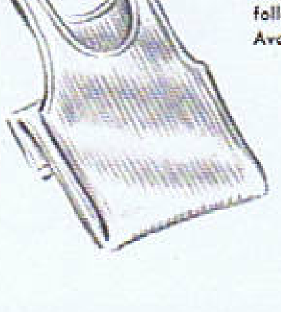


Men's underwear

When drawing this kind of merchandise, keep it neat, clean, and crisp. Note the direct, simple handling in the examples below.



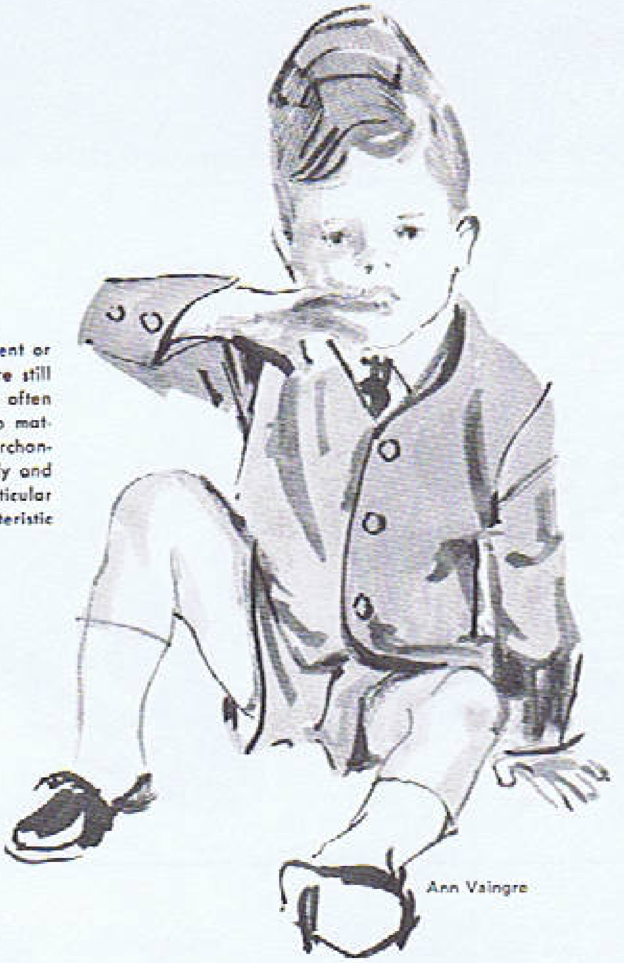
Shorts: Men's shorts are shown flat and crisp, as if they had just come from the laundry. Use sharp, clean lines, as well as light, flat shadows.

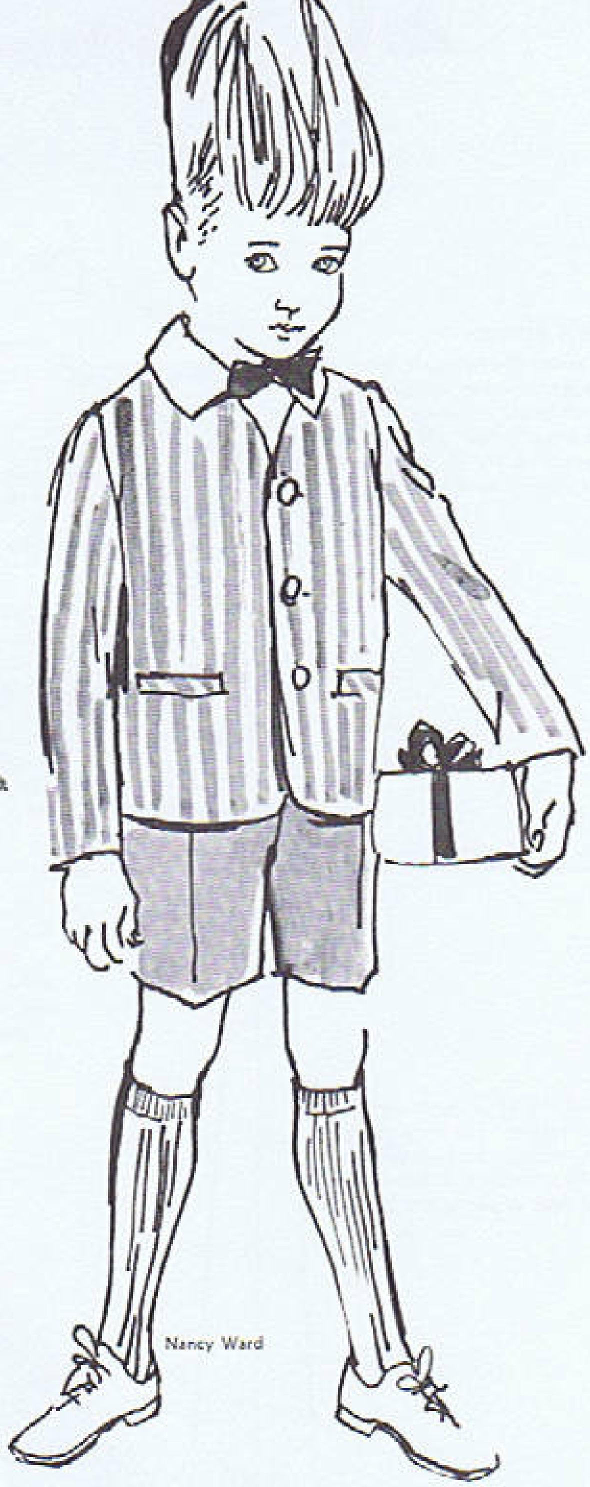


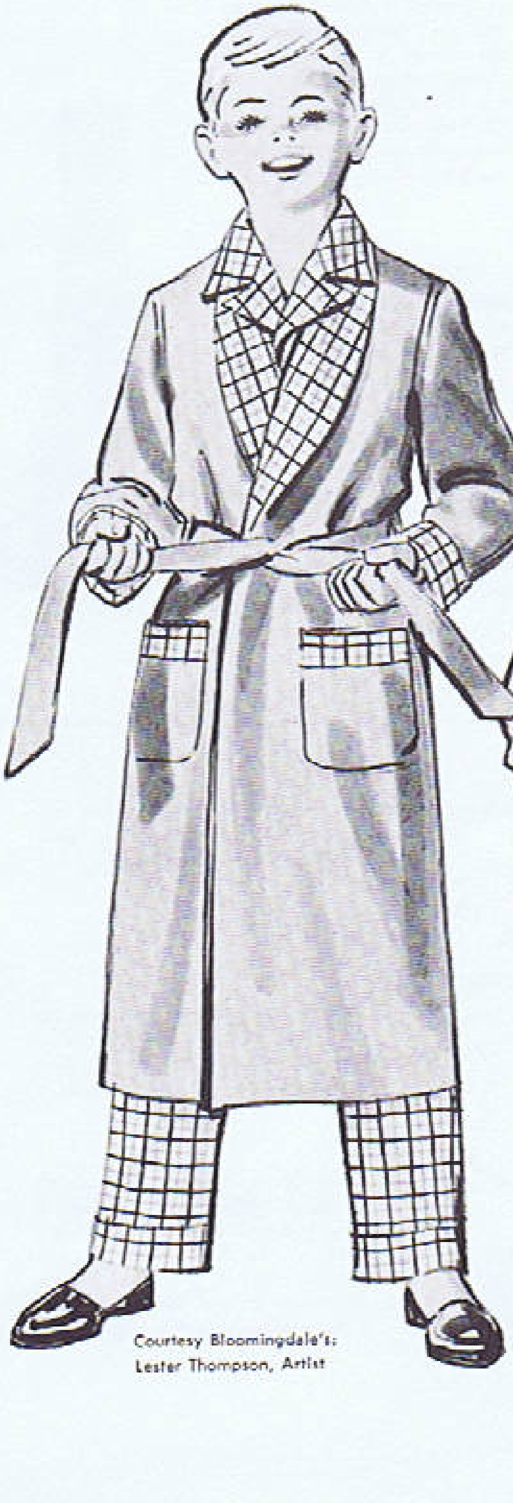
Undershirts: These are usually shown as folded, "floating" merchandise. In your rendering, suggest the soft character of the fabric. Shadows are blended and soft. The texture pattern follows the form of the merchandise. Avoid any exaggeration of texture.

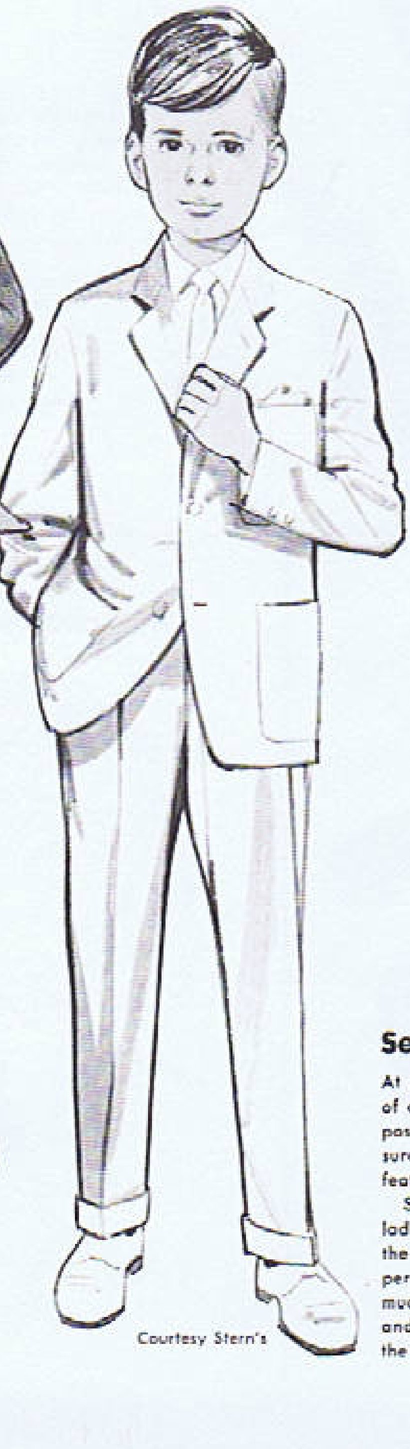
Three to six

For this group you can use a realistic treatment or a lighter interpretation. At this age, boys are still "cute" and a light style of drawing can often project their personality better. However, no matter how freely the figure is drawn, the merchandise should always be shown quite accurately and all of its style features brought out with particular care. Note the large heads that are characteristic of this age group.


Ann Vaingre


Nancy Ward


Courtesy Bloomingdale's:
Lester Thompson, Artist


Courtesy Stern's

Illustrating boys' and young men's fashions

To illustrate boys' fashions successfully, you should combine a keen sense of style with the ability to capture the typical animation and action of the boy. As in small children's and girls' illustration, the personality of the figure has much to do with the character of the art work. Besides being familiar with personality types, you must understand how the proportions of the boy change at different ages. Otherwise, you may make him look older than he should. Since merchandise is directed toward specific age groups, you must clearly establish the age of the boy in your drawing. The major age groups are illustrated on these pages. Study the important differences in the proportions, expressions, and poses at various ages.

Seven to ten

At this age, boys are capable of an extensive range of animation. Depending on the merchandise, you can pose these boys in almost any action — but make sure your pose does not conceal any of the important features of the garment.

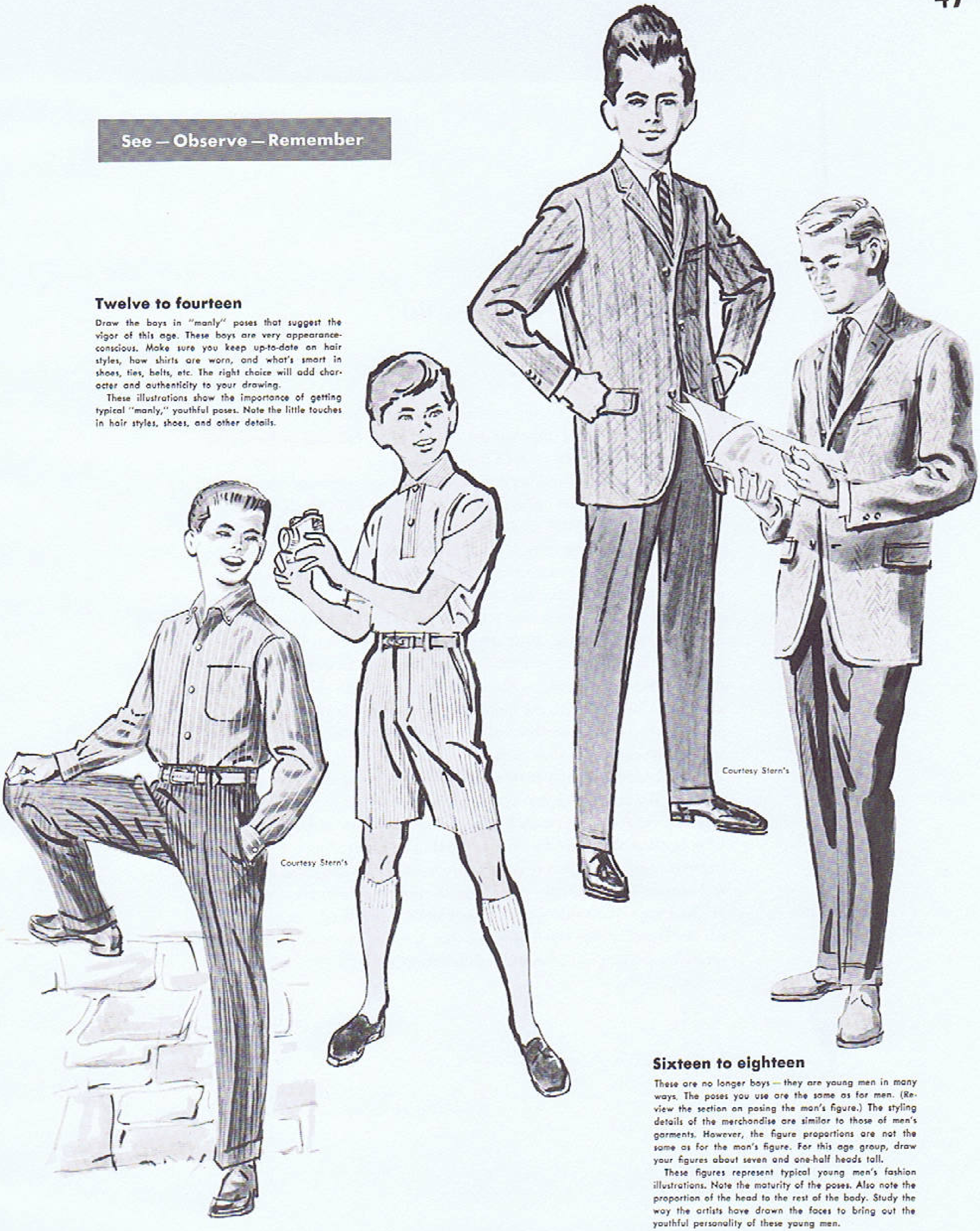
Study the bright, alert expression and pose of the lad in the robe. The free, loose technique with which the face is drawn helps to express his spirit and personality. By contrast, the boy in the suit is drawn much more realistically. Note his serious expression and how appropriate it is to the merchandise and the "little gentleman" quality of the pose.

See — Observe — Remember

Twelve to fourteen

Draw the boys in "manly" poses that suggest the vigor of this age. These boys are very appearance-conscious. Make sure you keep up-to-date on hair styles, how shirts are worn, and what's smart in shoes, ties, belts, etc. The right choice will add character and authenticity to your drawing.

These illustrations show the importance of getting typical "manly," youthful poses. Note the little touches in hair styles, shoes, and other details.



Courtesy Stern's

Courtesy Stern's

Sixteen to eighteen

These are no longer boys — they are young men in many ways. The poses you use are the same as for men. (Review the section on posing the man's figure.) The styling details of the merchandise are similar to those of men's garments. However, the figure proportions are not the same as for the man's figure. For this age group, draw your figures about seven and one-half heads tall.

These figures represent typical young men's fashion illustrations. Note the maturity of the poses. Also note the proportion of the head to the rest of the body. Study the way the artists have drawn the faces to bring out the youthful personality of these young men.

The successful fashion artist is a creative artist

In this lesson we have taught you the fundamental principles of fashion illustration. Styles will come and go – some of the fashions we have shown you may look dated one year, be back in vogue the next – but the principles of fashion thinking and drawing we have demonstrated here remain constant. If you understand them and can apply them, you are equipped to meet all the challenges of the ever-changing fashion cycle.

The good fashion artist is a creative artist. If you want success as a fashion illustrator, you must work to develop the qualities that are the mark of the creative artist in every field. The foremost of these qualities is awareness. You must be sensitive to fashion and to all the details of the changes in style that are constantly taking place. You must be intensely interested in styles . . . new ideas . . . new directions in fashion. You must make it your business to see, observe, remember. Read the fashion magazines, keep up with the fashion news, observe the apparel of fashionable people, study the fashion windows of stores. These are sure, sound ways to build a sense of fashion awareness.

Awareness has another side. In addition to being alert to styles in clothing and accessories, you must be keenly sensitive to ways of representing them. You must follow editorial and advertising art and see what the best artists are doing. You should be quick to observe what is new in trends and techniques of fashion illustration. Explore these new techniques – experiment – see if you can interpret fashions in new, original ways. With this approach your work will take on a unique personal quality that will help you to win the tangible rewards and rich creative satisfactions of the successful fashion artist.

FAMOUS ARTISTS COURSE
Student work
Lesson 23
Fashion illustration

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

This lesson was designed to show you the special requirements for drawing fashions -- the most effective ways to handle proportions, poses, details, accessories and textures.

Here are some study and practice suggestions that will help you prepare for your assignments.

1. Keep a sketch pad alongside as you study, and make many sketches and diagrams similar to those in the lesson. Actually drawing the right proportion, the right pose, the right light and shadow pattern will impress the important points of fashion illustration much more firmly on your mind than simply reading about them.

2. Make every effort to work from actual merchandise on a model. If models are not available, draw from fashion photos of men, women or children. Follow the step-by-step demonstrations on pages 6, 7, 18, 19, 42 and 43. Be sure to emphasize the grace of the pose, as well as the fashion features of the garment. Make as many of these drawings as you possibly can and try out different mediums, keeping in mind the different requirements for reproducing work on coarse news stock as opposed to the smoother surface of magazine or brochure paper.

3. Practice rendering various textures and prints (pages 28 through 35). Compare them to each other and try to sharpen up the individual characteristics so that each one is quickly identifiable.

4. Make drawings of accessories which present the merchandise in a crisp, attractive manner.

5. As we have said so often in the lesson, anyone who wants to be a good fashion artist must be aware of current trends in both fashion and fashion illustration. You should regularly study the fashion magazines, look at fashion ads in newspapers and carefully notice what smartly dressed people are wearing. Styles change rapidly in this field, and this awareness of what is latest in fashion should become a habit.

Most women's fashion illustration is done by women -- most men's fashion art by men. With this in mind, do either Assignment 1A and 1B or 2A and 2B.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

ASSIGNMENT 1A. Select a photo of a model wearing a current dress fashion. The dress may be of any type -- casual or formal. Using this photo as reference, make a fashion drawing in line or line and wash for newspaper reproduction. Restudy pages 4, 6, 7, 18 and 19 and be sure to make the necessary changes in proportion and action to emphasize the smartness of the pose and fashion characteristics of the clothing. Make this drawing about 10 inches high on an 11 x 14-inch illustration board. Be sure to send in the photo you used as reference along with your drawing.

Mark this drawing and the photo -- ASSIGNMENT 1A.

ASSIGNMENT 1B. Draw TWO of the following women's accessories. Make these drawings in line or line and wash on an 11 x 14-inch illustration board. The drawings should be about 4 or 5 inches in their longest dimension and spaced neatly on the board. If you draw a handbag, print the name of the leather beneath the drawing.

Hosiery
Suede shoes
Patent leather, calf
or alligator handbag
Gloves

Mark these drawings -- ASSIGNMENT 1B.

(over, please)

Do not copy any of the drawings in the lesson for this or the following assignments. Use the principles described and demonstrated, but work from the real object or a photo of it. Select up-to-date accessories.

ASSIGNMENT 2A. Choose a photo of a male model wearing a current suit style and make a fashion drawing of this subject. Indicate by your rendering what type of material the suit is made of. Be sure to restudy pages 41 through 43 before you begin. Make the drawing about 10 inches high in line, wash, or line and wash on an 11 x 14-inch illustration board. Send in the photo you used as reference along with your drawing.

Mark this drawing and photo -- ASSIGNMENT 2A.

ASSIGNMENT 2B. Working in line or line and wash, draw TWO of the following men's fashion accessories:

Striped shirt with button-down collar
Pair of shoes
Four-in-hand silk tie
Pair of woolen socks

Make these drawings about 4 or 5 inches in their longest dimension on an 11 x 14-inch illustration board.

Mark these drawings -- ASSIGNMENT 2B.

In criticizing your work we will be chiefly interested in:

--The proportions of the figure.
--The correctness of the pose for the type of garment displayed.
--The quality of your renderings.

IMPORTANT: Be sure to letter your name, address and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

✓ Check before mailing

Your lesson carton should contain:

Assignments 1A and 1B
Reference photo for Assignment 1A
OR
Assignments 2A and 2B
Reference photo for Assignment 2A
AND
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.

Famous Artists Course

Famous Artists Schools, Inc., Westport, Connecticut

Television art

Lesson 24

Albert Dorne

Fred Ludekens

Norman Rockwell

Al Parker

Ben Stahl

Stevan Dohanos

Jon Whitcomb

Robert Fawcett

Peter Helck

George Giusti

Austin Briggs

Harold Von Schmidt

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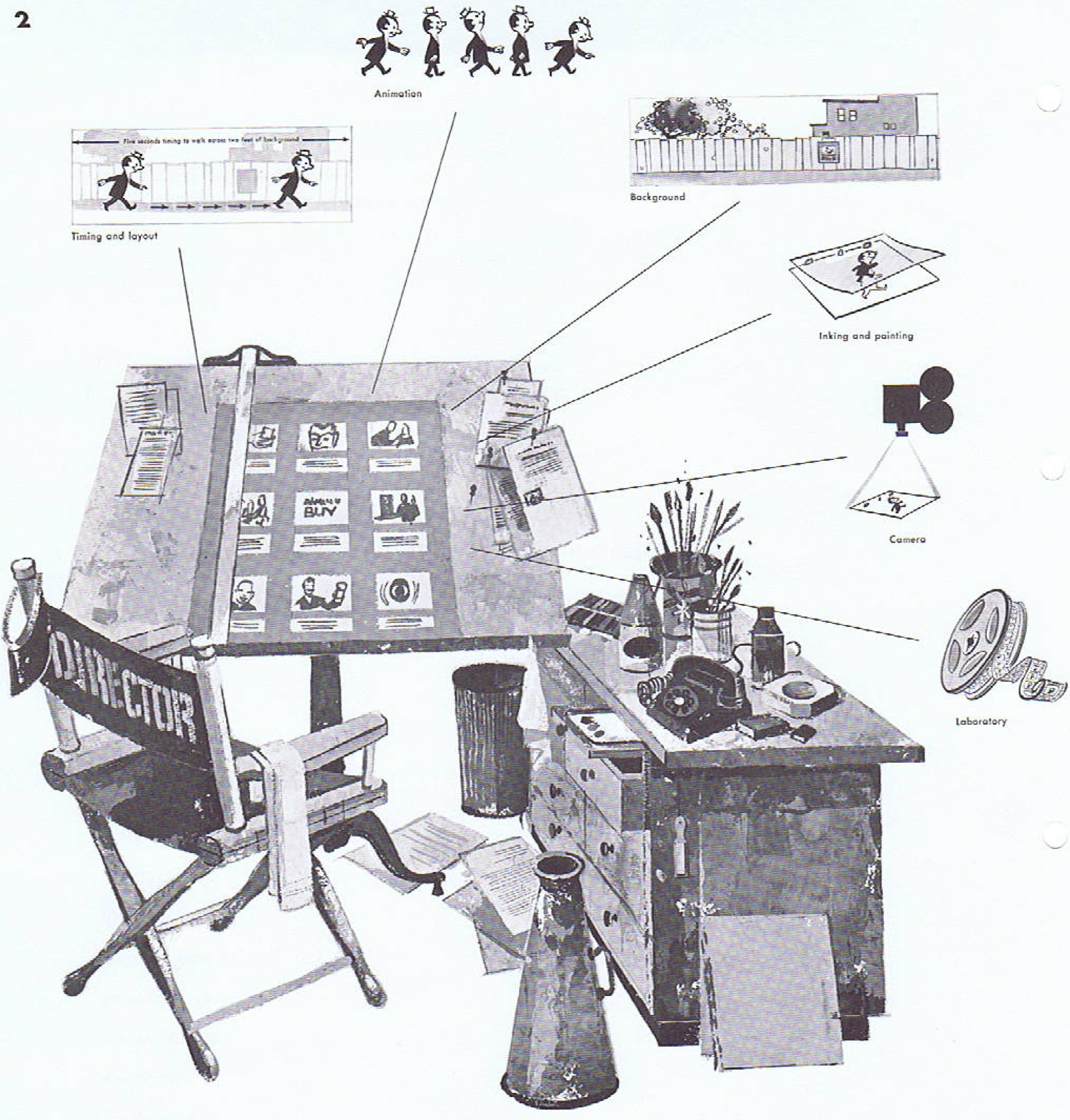
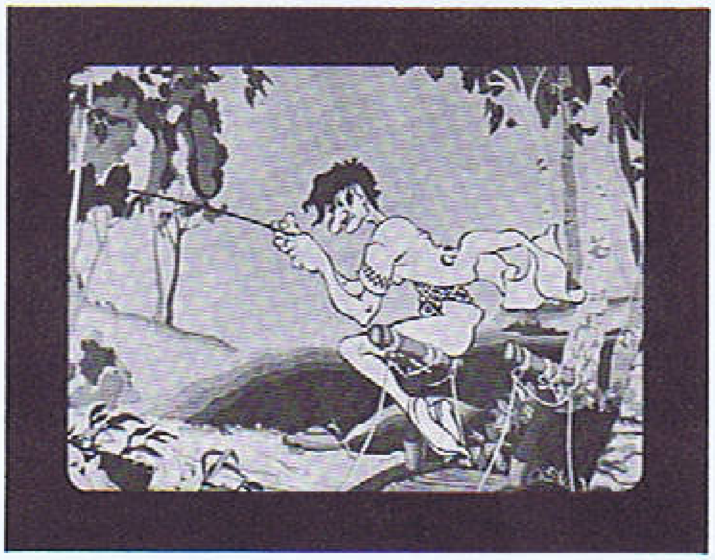

Animation
Five seconds timing to walk across two feet of background
Timing and layout
Background
Inking and painting
Camera
Laboratory
BUY
DIRECTOR

The artist's place in television today is in the Director's Chair. The success of everything that will finally appear on the screen depends on what he creates on his drawing board. All the complicated mechanics of TV production depend on the original creation of the artist. The timing and layout specialists, who control the timing of the action — the animators, who handle the movement — the specialists who do the backgrounds over which the animators work — the inking and painting crew, who do the final rendering — the camera and laboratory departments, who photograph and make the prints — all work from the artist's original concept, from which he produces the working storyboard.



This is a single frame from the first animated cartoon made for television. It was created by Chad Grothkopf in 1938, when there were approximately fifty television sets in the United States.

The artist in television – Chad (Chad Grothkopf)

The artist has come into his own in the exciting world of television. In this highly creative visual field there are wonderful opportunities for you, the artist, to use your talent in original, imaginative ways and make a good living while you do so.

Television is such an enormous medium that it is difficult to comprehend its almost unlimited possibilities. But to get an idea of its incredible growth we have only to realize that the very first animated cartoon made specifically for television was created in 1938 and seen on only about fifty TV sets. Today there are not fifty, but there is a television set in virtually every home in America – and an enormous number of homes have two or even more sets. This doesn't include TV sets in public places – hotels, motels, and restaurants. And the portable set has become a member of the family when it travels.

Television influences our habits, our manners, our likes and dislikes, our educational system, our opinions, our politics, our deepest hopes and dreams – our very lives. It will continue to do so – double strength – as it continues to grow.

What has happened in America in the distribution of TV sets is happening all over the world. The effect of television, both present and future, is incalculable. Pictures have been a universal language since the times of the cave men. We understand and believe what we see, no matter who we are or where we live. The visual image can be more effective in establishing communication between peoples of different nationalities and different countries than any soapbox speeches ever written or shouted. There is no doubt that television is a major influence in the world today.

And where does the artist fit into this picture? Right in the middle – in the heart of it.

Television is growing so fast that it is like a creative monster that gobbles up talent and incessantly demands more. And one of the most exciting things about the demand in this country is that the opportunities are definitely not limited to big cities or the top stations. You don't have to feel that you must work for Walt Disney or the big networks. There is a great need for new talent in small cities and towns everywhere, on your local stations.

The artist who creates for the TV screen is very much like an architect. The architect consults with his client, learns his requirements, and then makes a blueprint. The blueprint is a detailed plan from which the carpenters, electricians, and plumbers will build the house. Everything that happens from then on depends on that blueprint. The best carpenters in the world cannot build a sound, satisfying house if they are working from bad, thoughtless plans.

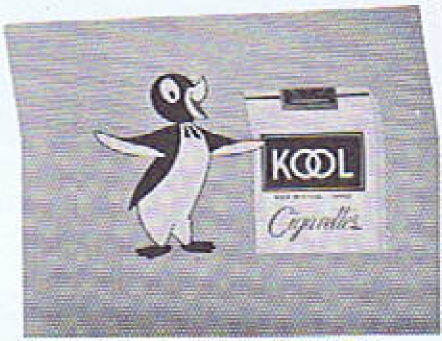
The TV artist makes a kind of blueprint, too – only in his case it is called a "storyboard." In this lesson we will show you how to create a good storyboard. Once you are able to do this, the "carpenters" in Animation, Timing and Layout, Camera and Laboratory, Inking and Painting can all take over with a reasonable assurance of a successful individual contribution to the over-all plan.

The fundamental principles that make a good storyboard apply with equal force whether your work will be shown by large or small television stations. We feel that you, the student, can learn the basic architecture – the principles and techniques of television art – in this lesson. Then you can aim your talent and know-how at the big studios, the small studios, the advertising agencies big and small, your local businessmen, or your local stations – with equal confidence.

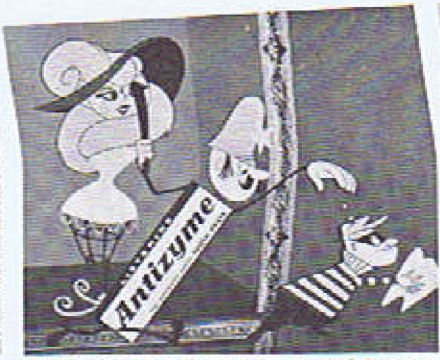
We will give you the fundamentals and techniques of drawing for television. Of course, there are many mechanical and production aspects of television that can only be learned on the actual job – in a studio or in a television environment. TV is such a new medium that all the people involved in it – including the pros – are learning new technical and creative things virtually every day. As time goes on, constant experiments will develop still more new ideas and directions.

One of the best teachers you will have is your own television set. So it is important for you to watch television – learn what is going on. Every time you turn on your set you may see something exciting. Learn to incorporate what we are teaching you – the basic principles – with the creative new things you see on television, the new techniques and imaginative approaches. Always be inquisitive, be willing to learn.

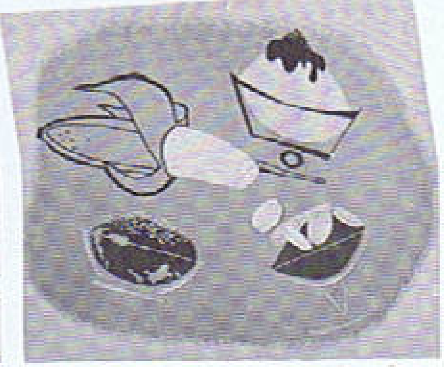
In this ever-growing field of television, the visual image is supreme, and the artist is the king. So far, there are no famous artists in this young medium. Maybe you will be one of them.



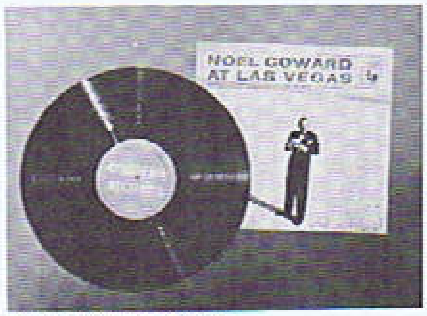
Courtesy Brown & Williamson Tobacco Corp.



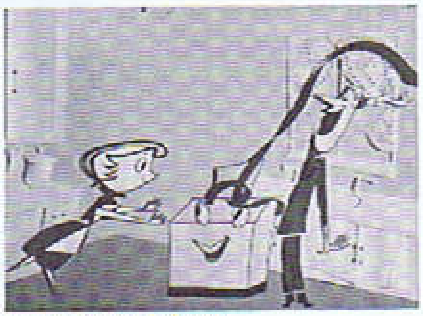
Courtesy Warner-Lambert Pharmaceutical Company



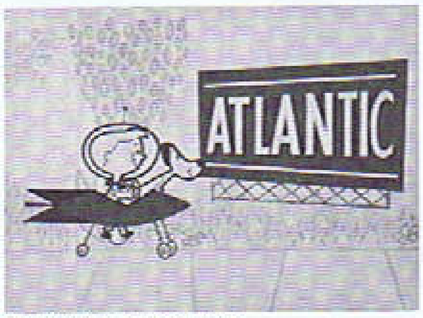
By permission of the Jell-O Division; General Foods Corp.


NOEL COWARD AT LAS VEGAS

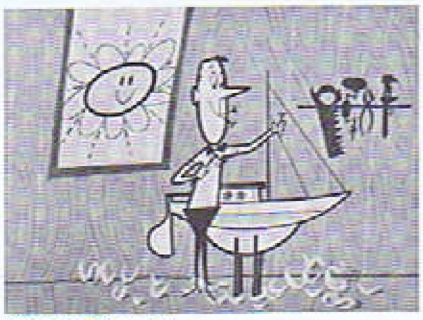
Courtesy Columbia Records



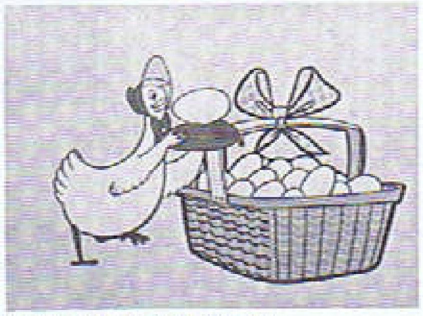
Courtesy Procter & Gamble



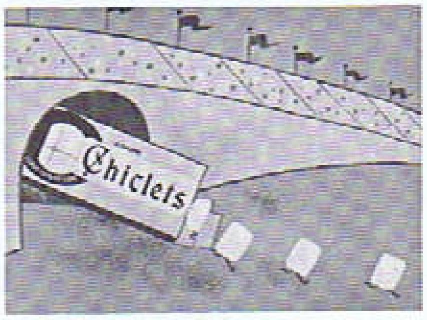
Courtesy Atlantic Refining Co.



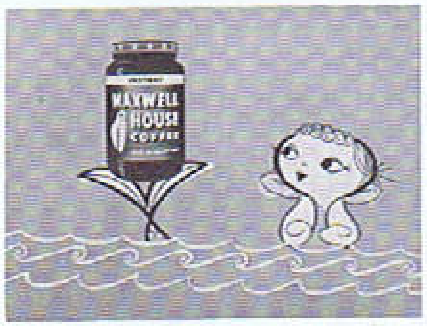
Courtesy Ex-Lax, Inc.



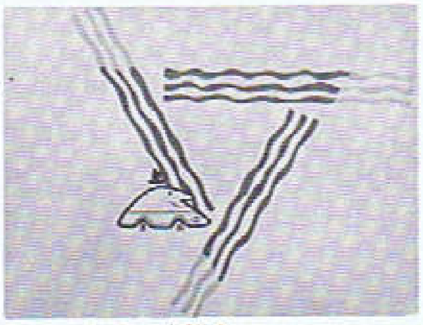
Courtesy Hellmann's Mayonnaise



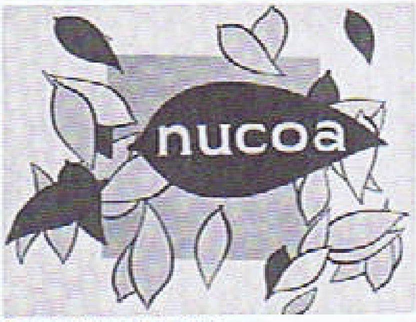
Courtesy American Chicle Co.



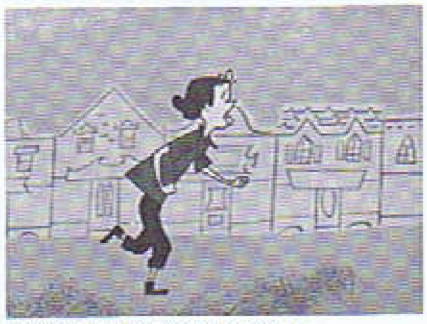
Courtesy Maxwell House; Division of General Foods Corp.



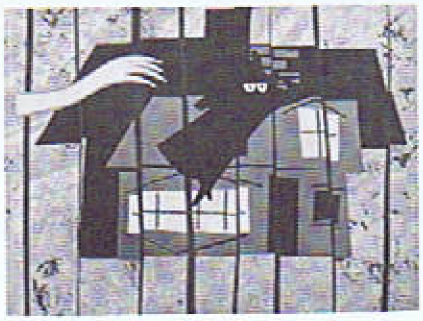
Courtesy Continental Oil Co.



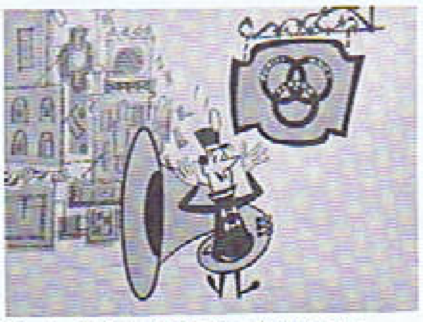
Courtesy Nucoa Margarine



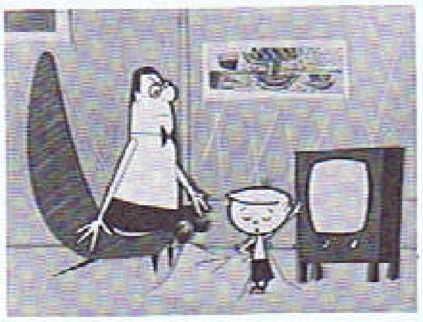
Courtesy The Continental Baking Co.

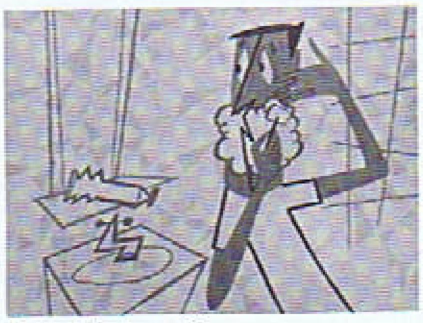


Courtesy Waterman-Bic Pen Corp.

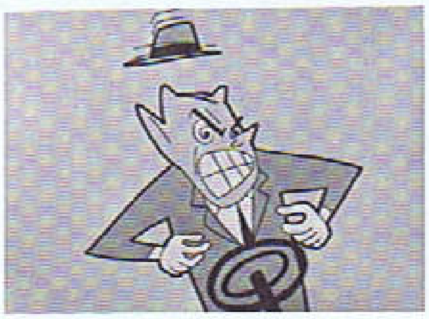


Courtesy P. Ballantine & Sons, Newark, N. J.

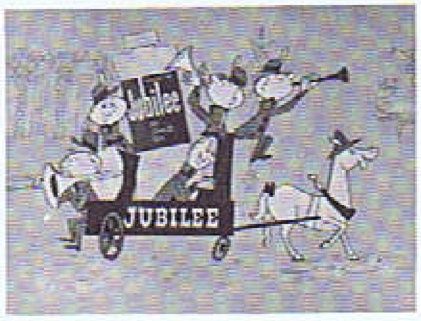




Courtesy The Mennen Co.



Courtesy Esso Standard; Div. of Humble Oil & Refining Co.



Courtesy S. C. Johnson & Son, Inc.

The experience of Chad Grothkopf, who joined the Famous Artists Schools to produce this exciting lesson, goes back to the very beginning of television. Because of his rich experience in the field of Animation and Television Art, he is eminently qualified to teach you the principles of this great medium. On this page are just a few film clips from commercials for which Mr. Grothkopf has created and produced TV art during the past few years.

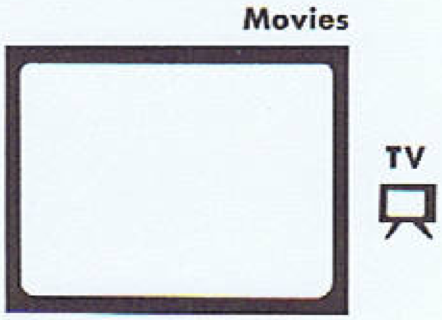
KEEP IT SIMPLE!

In television, not only is simplicity the keynote of the medium – it is its most essential element. As you follow the various steps in this lesson, you will discover the many reasons why simplicity is so important. For a start, we suggest that you make a sign – KEEP IT SIMPLE – and hang it in a prominent place in your working area.

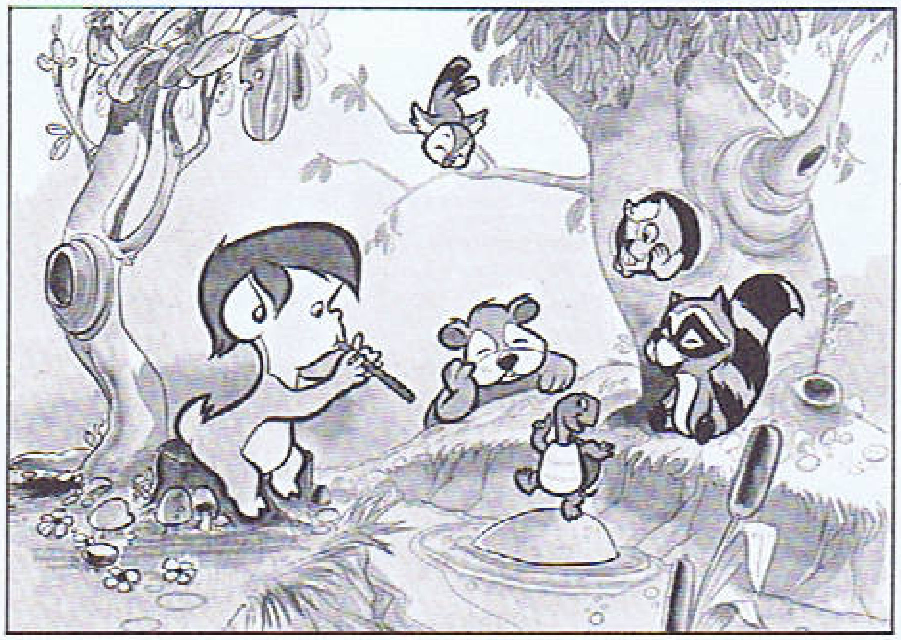
Now let's see one very basic reason why simplicity is so important in TV art. Look at the motion picture screen and the television screen at the right and compare the two. The great difference between them is in the matter of size. Actually, we haven't reduced the TV screen to its proper proportion – if we had, you would hardly be able to see it.

Because the TV screen is so small, the pictures you draw for it must be quite simple. There should be a minimum of detail – no more than you need to express the picture idea clearly. Otherwise, when your pictures are shown on the television screen, the forms may be hard to recognize and the action may not be clear.

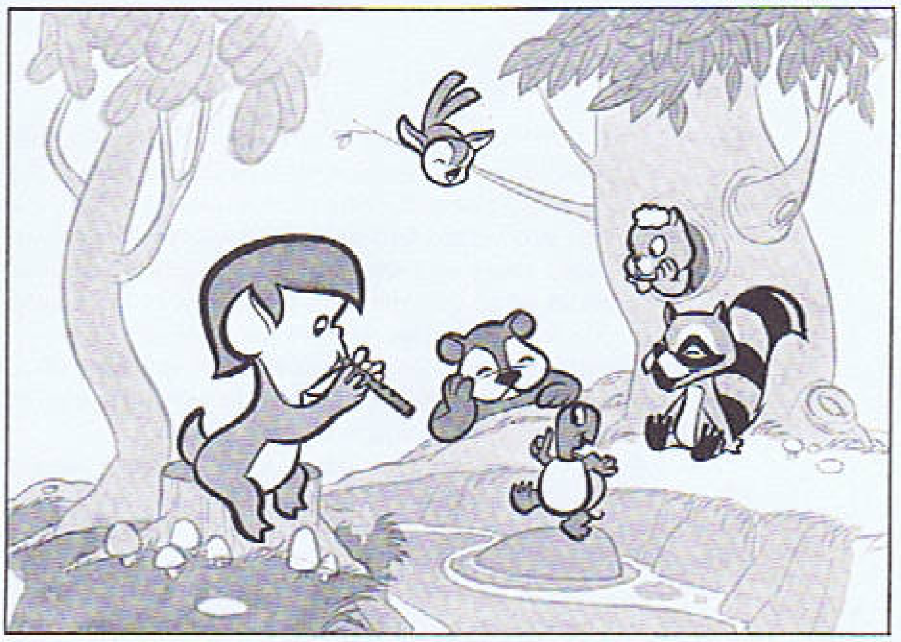
Look at your sign – KEEP IT SIMPLE – often.

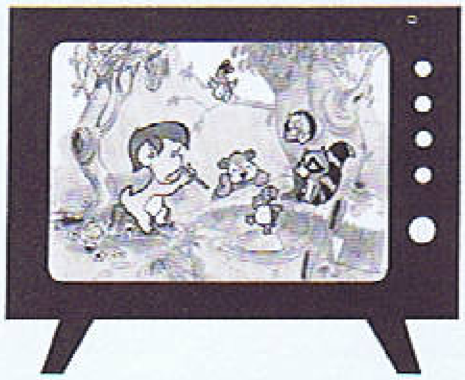


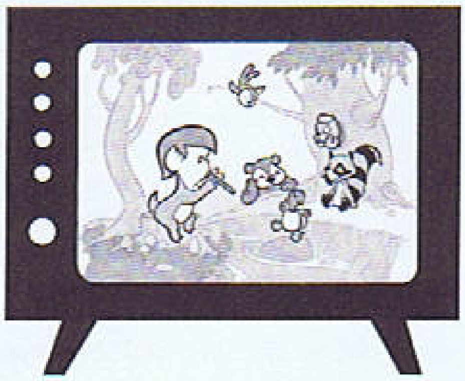
For movies



For television







At the top we show you a scene from an animated cartoon as it would appear on a movie screen. Below this you see the same scene on a TV screen. Note how the details which show up so well on the large screen become confused and hard to make out. Actually, a TV screen would be proportionately much smaller than the one you see here.

The large picture above shows how the scene at the left should be drawn for television. The tones are fewer and many minor details have been omitted. The scene has been simplified throughout. When it is shown on the television screen, everything in the picture is clear and understandable.

What is a storyboard?

You might describe a storyboard as a comic strip without dialogue "balloons." But it is a great deal more than that. It is the basis of all TV production – the blueprint from which everyone involved in that production will work. It is also the first visual concept that your client will see. It is similar to the rough or comprehensive for an ad that you show your client or advertising agency for approval before you produce the finished art.

There are different types of storyboards to fit different situations – animated storyboards, live storyboards, and abstract storyboards. Let's consider these various types one by one.

The animated storyboard is similar to a comic strip. It generally has entertainment value and broad human appeal. It tells the story in a humorous way. Properly done, it starts by entertaining and winds up doing a selling job for the advertiser. It is very much like a side show – it beats the drums to get the audience to view the product. When done creatively and in good taste, the animated storyboard is one of the most effective means of advertising communication used today.

The live storyboard shows real people and objects and is designed to do a realistic job of communication. From this storyboard, actors will be cast who will have to get the message across to the TV audience. As opposed to the entertainment quality of the animated board, the live board has great believability because the audience can identify themselves more easily with live people. When the artist can take live people and put them into an advertising storyboard in a believable situation that communicates the advertiser's message convincingly and forcefully, he has accomplished what is known in advertising as the "hard sell." If a TV artist can design a storyboard with entertainment value that lasts long enough to deliver the "hard sell" message, he usually has a successful commercial.

There is also the combination live and animated storyboard. In this type the animation is generally used to introduce the commercial in an entertaining way, in an effort to hold the interest of the audience until a human being is introduced who will deliver the advertising message. This results in an entertaining storyboard plus "hard sell."

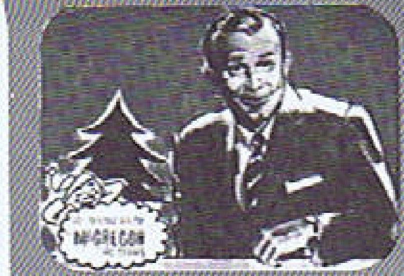
Next we have the abstract storyboard. Don't be frightened by the word "abstract." Abstract storyboards are not wildly modernistic or obscure. Instead of using cartoons or realistic illustrations we use simple shapes and symbols, often similar in form and size to the figures or objects they represent. A good abstract storyboard utilizes shapes with such simple strength that it is often easier to understand than the more detailed presentation of cartoons or realistic illustrations.

One very important thing that is vital in designing any storyboard is to create an interesting pictorial story line. The time-honored formula for stories of young love, either in magazines or the movies, goes like this: boy meets girl, a problem arises, boy loses girl, a solution to the problem is found, boy gets girl – and everybody is happy. Very much the same formula usually fits a TV story or commercial. A problem is stated, a method of solving the problem is found, and there is our happy ending – business for the advertiser. If this formula sounds routine, remember that it is the creative manner in which the story is told and visually presented that makes the big difference. If it is original and entertaining, the viewer will believe in the happy ending, and consequently believe in the product advertised.

But even though the story line is important, never forget that this is a visual medium. The pictures should tell the story. The sound track is secondary.

The best way to tell how well a commercial has been designed pictorially is to turn off the sound of your TV set and see if you get the message from the picture alone. If the over-all message is communicated to you without the help of the words and music, then you are watching a good commercial – one whose storyboard was conceived on the logical basic principles of television storyboard art. Naturally the sound will make it even better. When picture and sound work perfectly together, television becomes the most marvelous means of communication yet created!

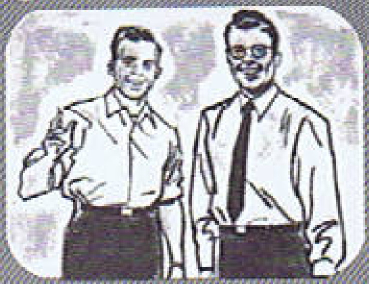
1



ANNOUNCER: THAT MAN'S DREAMING AGAIN... WHAT'S UP TONIGHT, HUGH?

Open on announcer at desk. He indicates Christmas display, then turns to look offstage.

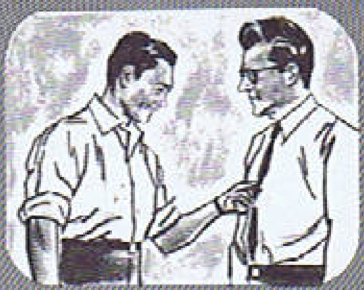
2



HUGH: HE'S DREAMING OF THE MCGREGOR WEEKENDER SHIRT... WE BOTH HAVE OURS ALREADY... AND BELIEVE ME, THEY'RE GREAT!

Cut to medium close-up of two actors, Hugh and Joe. Both wear McGregor Weekenders.

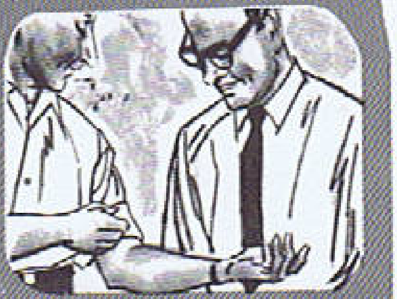
3



YOU CAN WEAR THE WEEKENDER ANYWHERE... ANY DAY OF THE WEEK... WITH TIE OR WITHOUT...

Hugh points to Joe's tie.

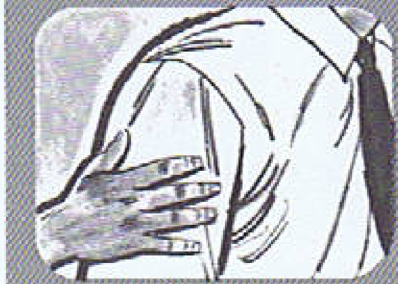
4



...WITH SLEEVES UP OR DOWN.

Hugh points to his and Joe's sleeves.

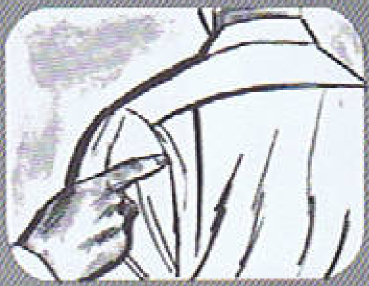
5



IT'S BUILT FOR COMFORT. MADE OF SOFT, WASHABLE RAYON AND GABARDINE IN THE NEWEST IRIDESCENT COLORS.

Hugh smooths the material on Joe's shirt... then turns him around...

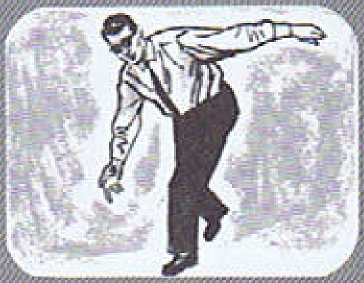
6



AND THIS BACK PLEAT GIVES YOU PLENTY OF ROOM TO MOVE AROUND IN. SOMETHING ELSE... NO MATTER WHAT THE ACTION...

...to show back pleat.

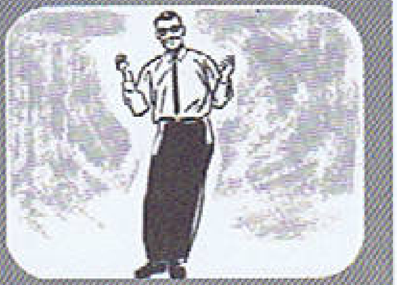
7



...WHETHER YOU'RE BOWLING...

Joe makes bowling motion on cue "you're bowling."

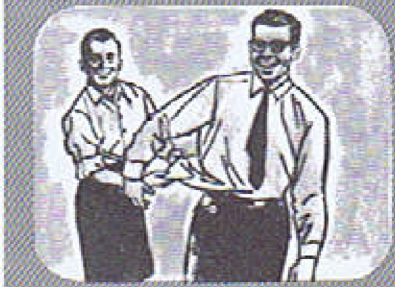
8



...OR DOING A CHA-CHA... THE TAIL ALWAYS STAYS PUT.

He makes cha-cha motion on cue "doing a cha-cha."

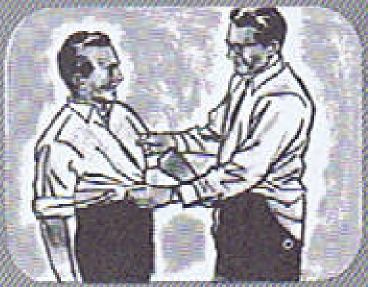
9



LOOK! IT'S EXTRA LONG! (TO AUDIENCE) WHY NOT MAKE YOUR...

Hugh yanks on Joe's tail and pulls it out to show length.

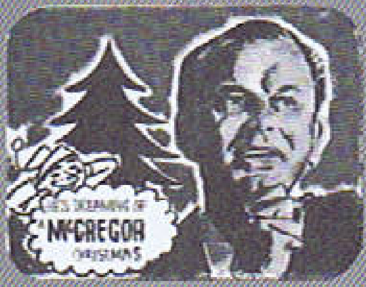
10



HEY! WATCH THAT!

Joe reaches for Hugh's shirttail and they grapple playfully.

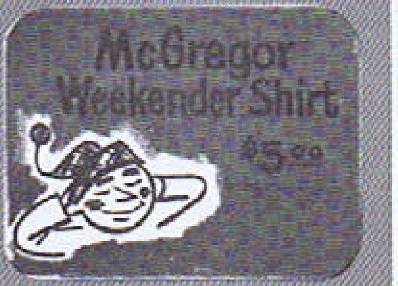
11



ANNOUNCER: OK, YOU TWO! (TO AUDIENCE) WHY NOT MAKE YOUR GUY'S DREAM COME TRUE?...

Cut to announcer at desk. He laughs.

12



...GET THE MCGREGOR WEEKENDER SHIRT... ONLY $5 AT YOUR FAVORITE STORE!

Cut to card reading "McGregor Weekender Shirt...$5."

Courtesy The McGregor Co.

A live storyboard for a shirt company

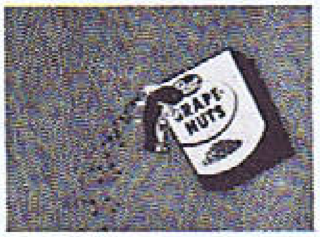
This is an example of a live storyboard prepared for McGregor Shirts. The art work was done in an illustrative, traditional manner, and then the situations shown were portrayed with live actors. Under each frame you see the words spoken and a description of the action. Notice how close-ups and long shots are used to demonstrate the shirt, and audience appeal is strengthened by touches of humor.

8 The animated commercial

This is an example of a successful animated commercial for Grape-Nuts. It is digested from the actual film as it was used on television. Many intermediate pictures have been omitted but there are enough here to give you an excellent idea of the sequence and flow of the story and the commercial itself. Keep in mind that the actual one-minute film consisted of 1,440 frames like those you see below.

Under each picture we give you the words of the sound track and below these a description of the action. Some of the terms used are technical. You can find out what they mean by consulting pages 13-15.

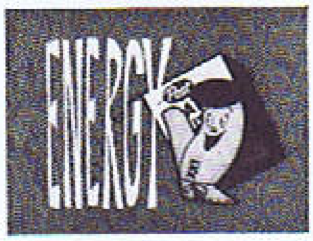
Courtesy General Foods Corp.



1

(SOUND EFFECT) BOINGGG!

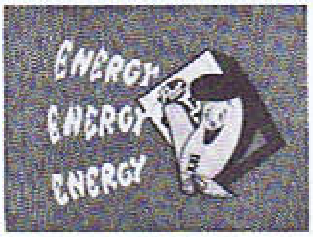
Open on Grape-Nuts box. Boxing glove (symbol of energy) spins to foreground from behind box.



2

(JINGLE) EVERY LITTLE GRAPE-NUT...

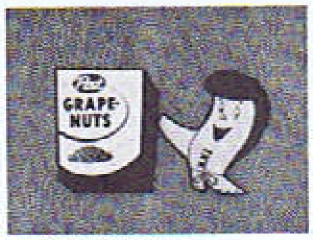
Pop on word "Energy."



3

...HAS A FLAVOR...

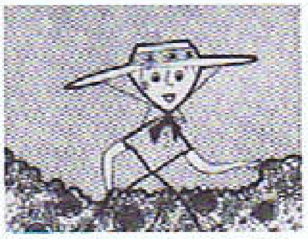
Word splits into three separate words.



4

...OF ITS OWN!

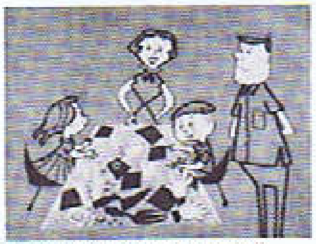
Package moves left, eliminating words.



5

(WOMAN'S VOICE) ISN'T THIS A LOVELY GARDEN? BUT IT WASN'T ALWAYS LIKE THIS.

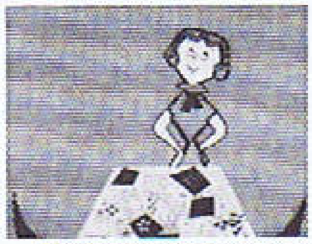
Cut to woman in flower garden. She reminisces.



6

I TRIED TO GET MY FAMILY TO HELP ME TO DIG AND PLANT AND SEED.

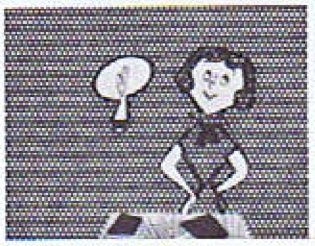
Remembers scene with family around table covered with gardening equipment.



7

...BUT THEY HAD NO INTEREST. NO ENERGY.

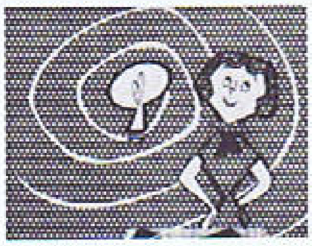
Family leaves -- too tired and listless to help with gardening.



8

THEN I HAD AN IDEA!

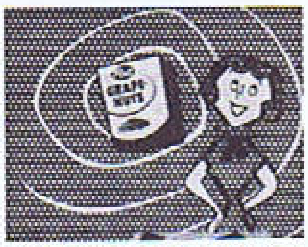
Disappointed mother gets idea...



9

A WONDERFUL IDEA OF SERVING AN ENERGY-GIVING BREAKFAST,

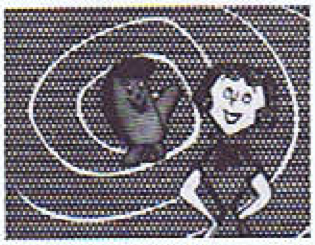
...to solve problem of providing family with energy.



10

A BREAKFAST OF GRAPE-NUTS!

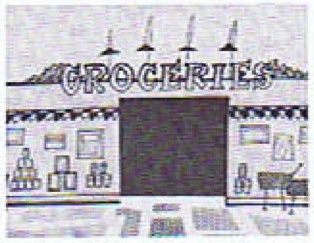
Her solution -- Grape-Nuts.



11

...THE ENERGY-GIVING CEREAL.

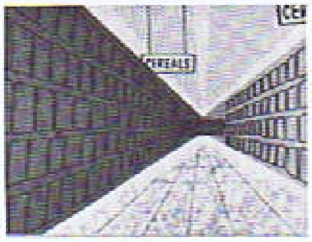
Package is replaced by boxing glove.



12

SO I RUSHED TO THE GROCERY...

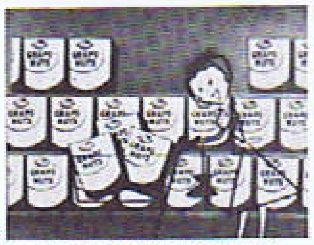
Cut to exterior of grocery store.



13

...AND DOWN THE AISLE...

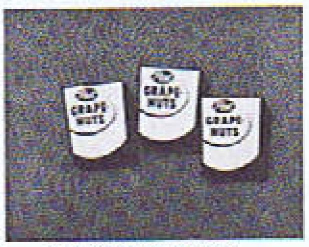
Truck into store and down aisle.



14

...TILL I FOUND WHAT I WAS LOOKING FOR...

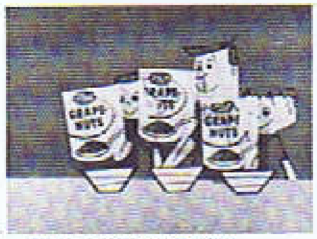
Stop at shelf containing Grape-Nuts.



15

...POST'S GRAPE-NUTS!...

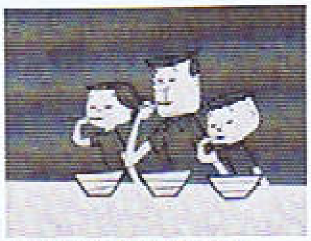
Hold on three packages -- fade out store background.



16

...THAT ENERGY-GIVING CEREAL FOR MY FAMILY.

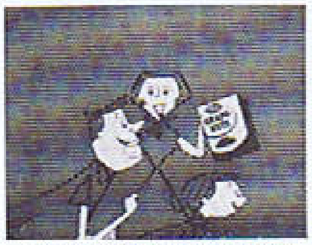
Fade in family at table.



17

AFTER A BOWL OF THESE DELICIOUS GOODIES...

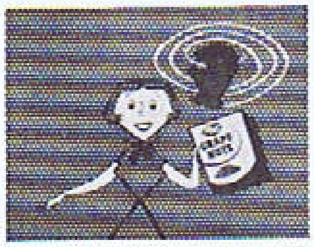
Family eats heartily.



18

...THEY RUSHED OUT TO HELP IN THE GARDEN.

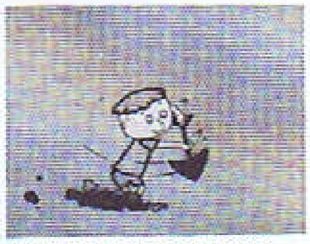
Pan right as they run in front of mother holding package.



19

(JINGLE) EVERY LITTLE GRAPE-NUT HAS A FLAVOR OF ITS OWN.

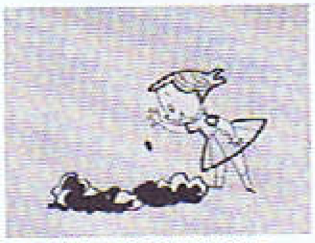
Hold on mother and pop on boxing glove.



20

(ANNOUNCER'S VOICE OVER) WATCH BROTHER DIG!

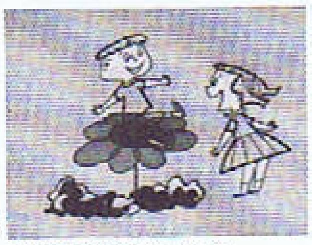
Cut to little boy digging.



21

WATCH SISTER PLANT THAT SEED!

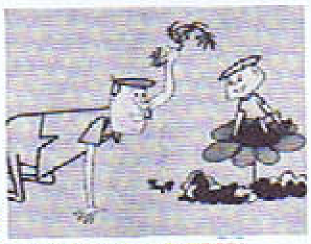
He digs himself out of view. Sister drops seed into hole.



22

(SOUND EFFECT) PING!

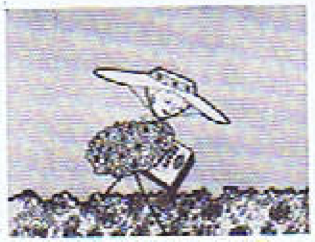
Little brother pops out of hole riding on immense flower.



23

AND LOOK AT DAD WEED!

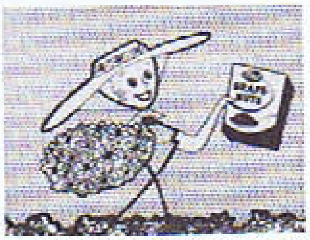
Pan left to pick up husband weeding garden.



24

(WOMAN'S VOICE) AS I SAID, ISN'T THIS A LOVELY GARDEN?

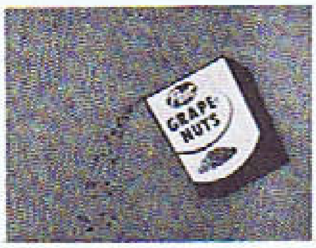
Mother's reminiscence ends as we cut back to her in garden...



25

...THANKS TO ENERGY-GIVING GRAPE-NUTS!

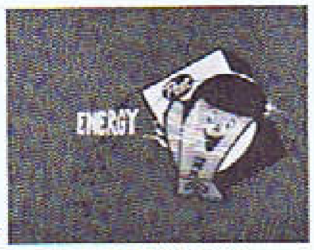
...holding up Grape-Nuts package.



26

(SOUND EFFECT) BOINGGG!

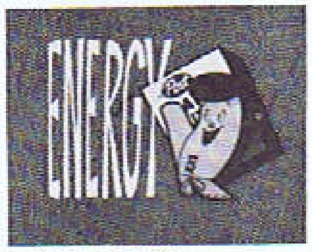
Fade out mother in garden -- hold on package. It tilts.



27

(JINGLE) EVERY LITTLE GRAPE-NUT...

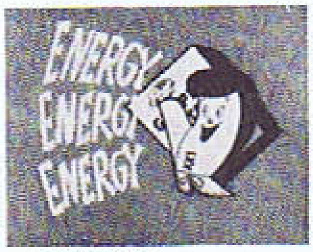
Boxing glove spins to foreground, revealing word "Energy."



28

...HAS A FLAVOR...

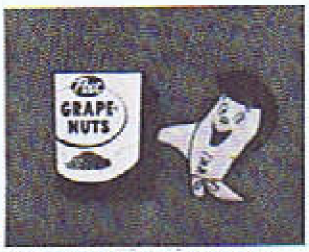
Word grows larger.



29

...OF ITS OWN!

It splits into three separate words.



30

(SOUND EFFECT) BOINGGG!

Package moves left, wiping out words.

The abstract commercial

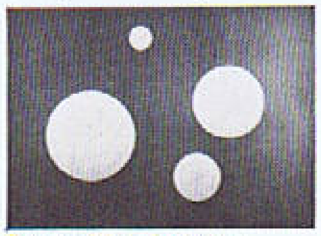
We now show you film clips from a 20-second abstract commercial — just as we did for the animated commercial on the preceding page. Although this is a digest — only 30 of the 480 frames of the complete commercial are shown — you can still see how smoothly one shape flows or develops into another and the interest of the story is maintained.

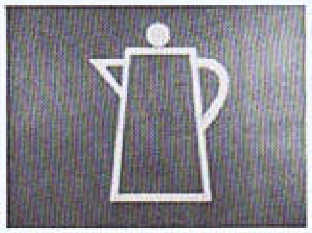
The narration for this film was a "singing commercial" with music. The words, and even the syllables of the words, were synchronized with the action on the screen. Here are the "lyrics":

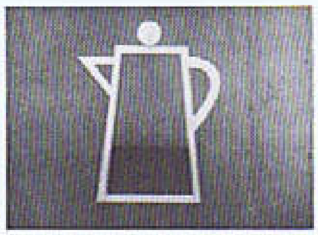
Perkle-de-perc-perc,
It's the percolatin' flavor,
Nestl'-lé Nestlé's,
It's the coffee makes you say
Deedle-dee-licious,
Any strength you make it.
Perkle-de-perc-perc,
Nestl'-lé Nestlé's,
Serve it today.

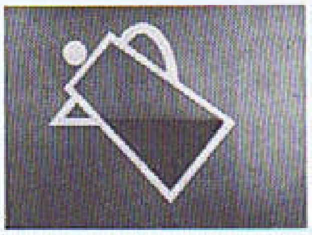
The commercial ended on a realistic note. As the actual jar and the cup and saucer appeared in the closing shot, the announcer recommended: "Enjoy Nestlé's Instant Coffee."

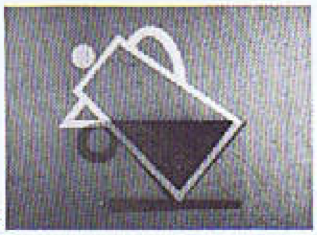
Courtesy The Nestle Co., Inc.

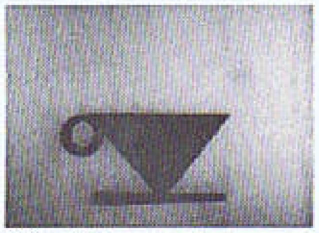

1 Pop on solid circles in size.

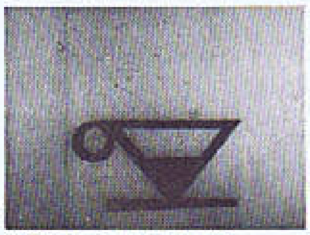

2 Circles disappear. Hold top circle and pop on coffeepot.

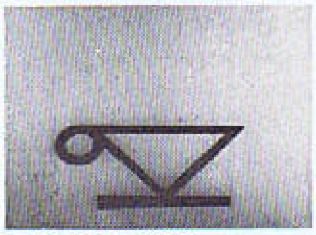

3 Coffee appears.

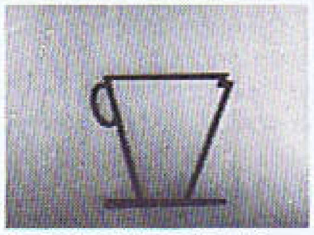

4 Tilt coffeepot.

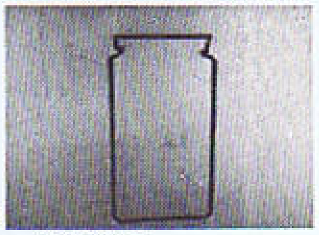

5 Coffee starts to form shape of cup and saucer.

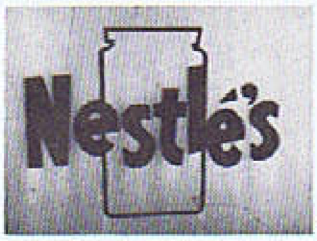

6 Coffeepot disappears, leaving cup and saucer.


7 Coffee begins to disappear...

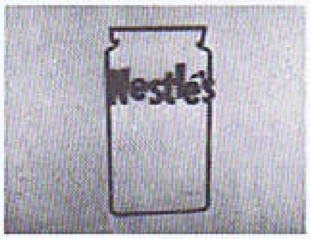

8 ...leaving cup empty.


9 Cup begins to take on shape of...

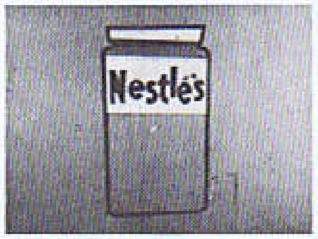

10 ...outline of jar.



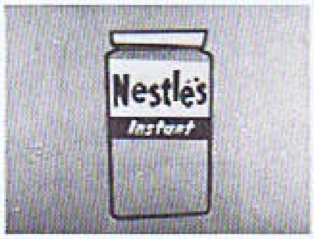
11 Sponsor's name appears on screen.



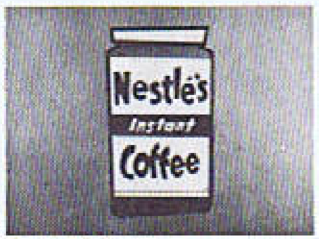
12 Sponsor's name moves back and fits on jar.



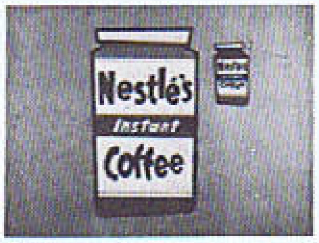
13 Pop on bands.



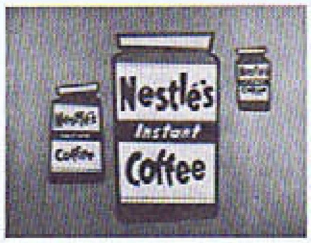
14 Pop on "Instant."



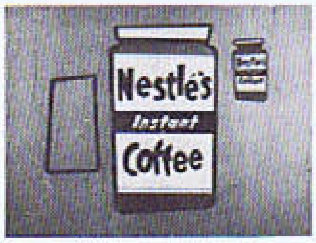
15 Pop on "Coffee."



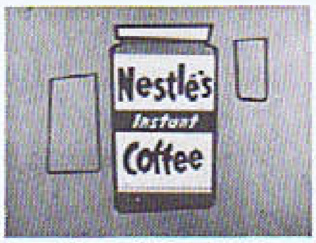
16 Pop on extra jar.



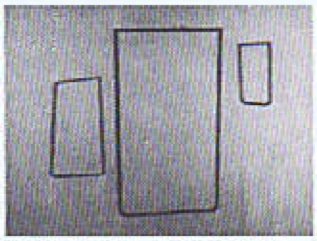
17 Pop on another jar.

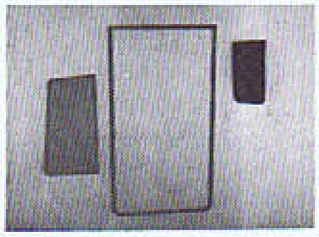


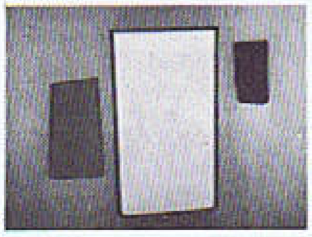
18 Lose small jar -- retain outline.

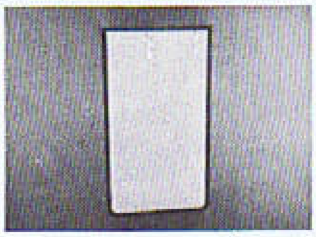


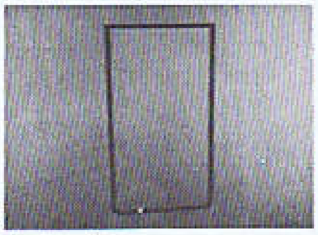
19 Lose other small jar -- retain outline.

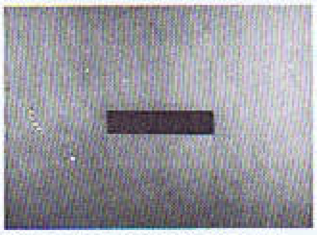

20 Lose large jar -- retain outline.

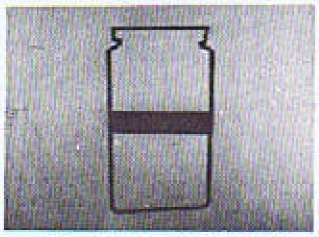

21 Gray and black appear in small outlines.

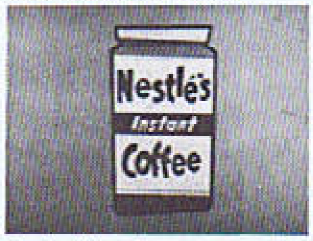

22 White appears in large outline. Three different values indicate different strengths of coffee -- medium, light, and strong.


23 Hold center shape -- smaller symbols disappear.


24 Retain outline.

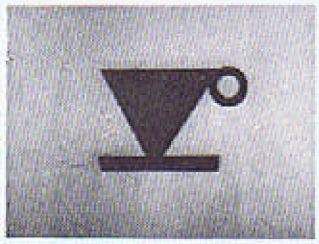

25 Outline of jar contracts to single band...


26 ...which, in turn, again becomes part of jar.



27 Pop back lettering.

28 Contract again.

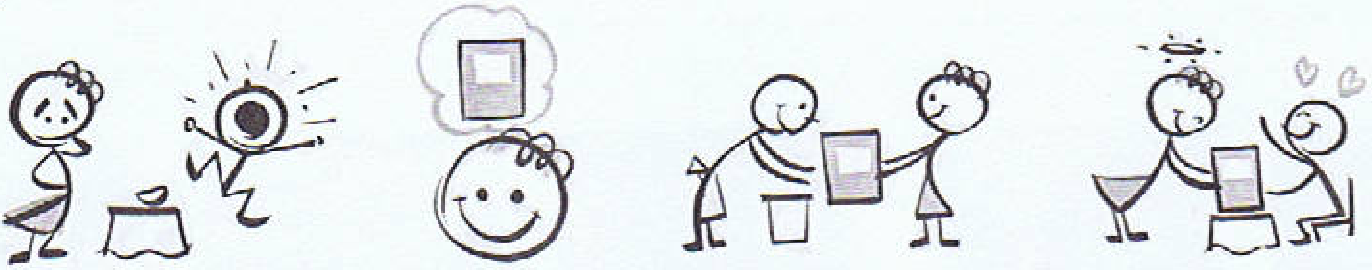

29 Original cup and saucer.

Nestlé's
Instant
Coffee
30 Cup and saucer dissolve to live objects. Jar appears.

How to develop a "talking" storyboard

1 Here we will follow the development of a storyboard, step by step. It will be the first, rough storyboard, known as a "talking" board because it will be "talked over" with the client before the artist goes ahead. It will be submitted to the client for his initial approval of the over-all concept. Once the talking board has been approved, a final, detailed board will be made. This final board is called a "working" board and the entire production will be made from it. But the talking board is the essential first step.

Our assignment is to create an animated commercial for a breakfast cereal we will call Pops. The first four panels below indicate only the outline of the plot. They are not to be shown to the client. They could be called our "thinking" board.



The irate husband dislikes what is in his cereal bowl.

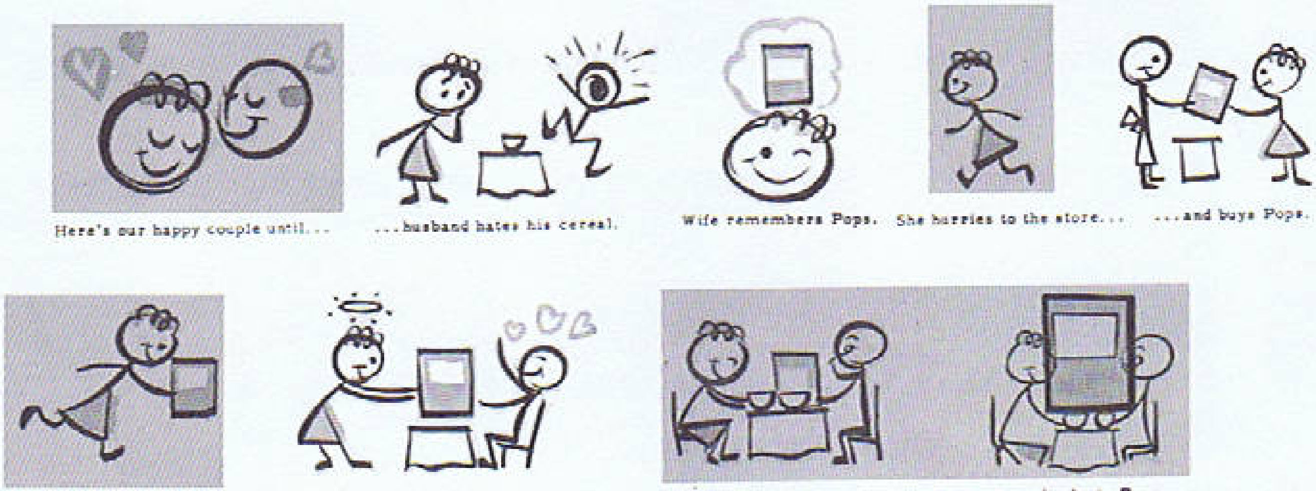
The wife remembers Pops.

She rushes out and buys a box of Pops.

She serves it -- husband is happy -- all ends well.

2 Now let's fill in the gaps in our story and add more action. The gray patches indicate the additional action we need. We'll add a panel at the beginning to show how happy this couple was before the problem of the bad breakfast came up. We'll add more action by showing the wife's trip to the store in greater detail. And we'll add another panel to show the couple eating and a last panel to display the product.

It doesn't pay to spend too much time on rendering your first talking board. The client may not like the basic idea at all and you will have wasted a lot of time and effort. Or, if he does like the concept, there may be a lot of changes suggested. But, although you shouldn't do too finished a job of rendering, your talking board must tell its story very clearly. It will be passed around much more than the average comprehensive.



Here's our happy couple until...

...husband hates his cereal.

Wife remembers Pops.

She hurries to the store...

...and buys Pops.

She hurries home...

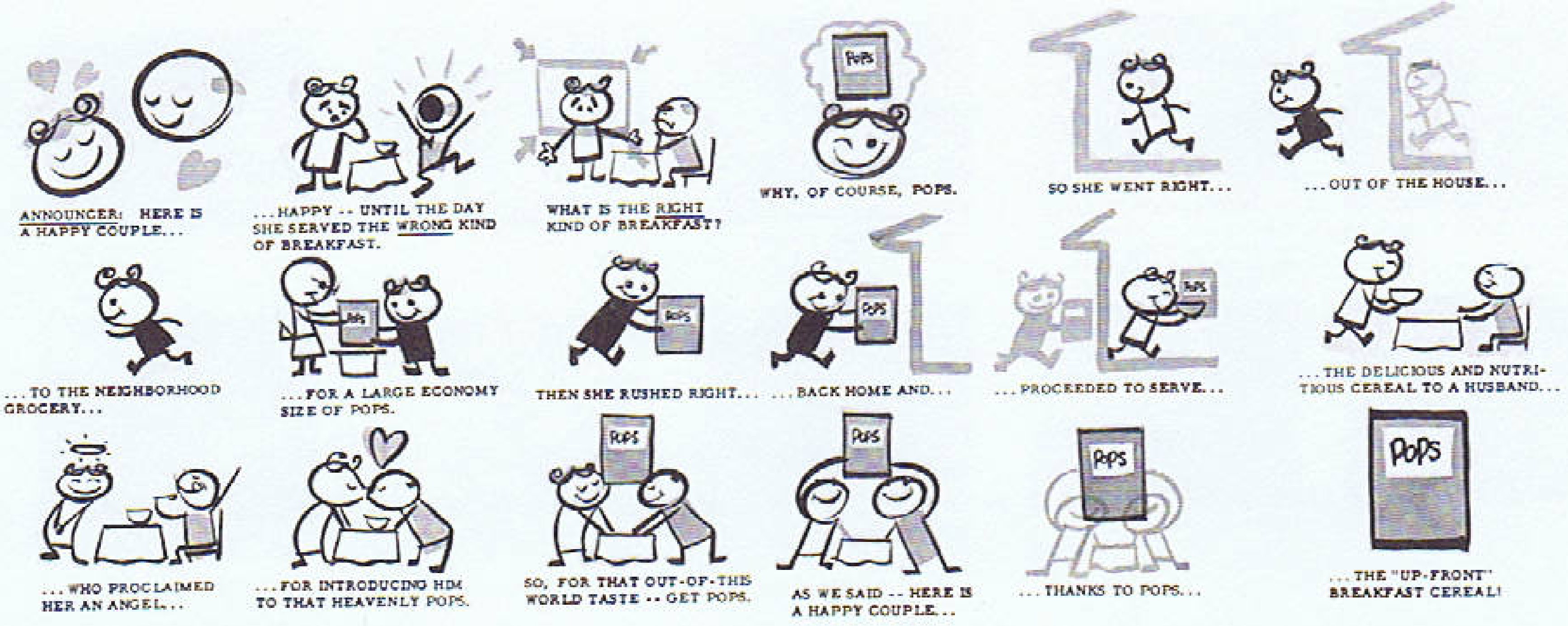
...to serve Pop -- Pops.

Everything is now sweetness and light...

...thanks to Pops.

3 This is it

Having returned from the client with an okay on the concept of our talking storyboard, we go back to work. We want to have our story really complete before we start our actual working board. So we add a close-up of the wife's unhappy face when her husband is ranting about the cereal, we extend her trip to the store, we change her dress to street clothes when she leaves the house and then change them back to a dress when she returns. And we've added three panels at the very end in order to increase the number of times the product is displayed in the important final section. Note that we are using a more finished style in our art. These pictures represent the full number of panels we will use in our final working storyboard.



ANNOUNCER: HERE IS A HAPPY COUPLE...

...HAPPY -- UNTIL THE DAY SHE SERVED THE WRONG KIND OF BREAKFAST.

WHAT IS THE RIGHT KIND OF BREAKFAST?

WHY, OF COURSE, POPS.

SO SHE WENT RIGHT...

...OUT OF THE HOUSE...

...TO THE NEIGHBORHOOD GROCERY...

...FOR A LARGE ECONOMY SIZE OF POPS.

THEN SHE RUSHED RIGHT...

...BACK HOME AND...

...PROCEEDED TO SERVE...

...THE DELICIOUS AND NUTRITIOUS CEREAL TO A HUSBAND...

...WHO PROCLAIMED HER AN ANGEL...

...FOR INTRODUCING HIM TO THAT HEAVENLY POPS.

SO, FOR THAT OUT-OF-THIS WORLD TASTE -- GET POPS.

AS WE SAID -- HERE IS A HAPPY COUPLE...

...THANKS TO POPS...

...THE "UP-FRONT" BREAKFAST CEREAL!

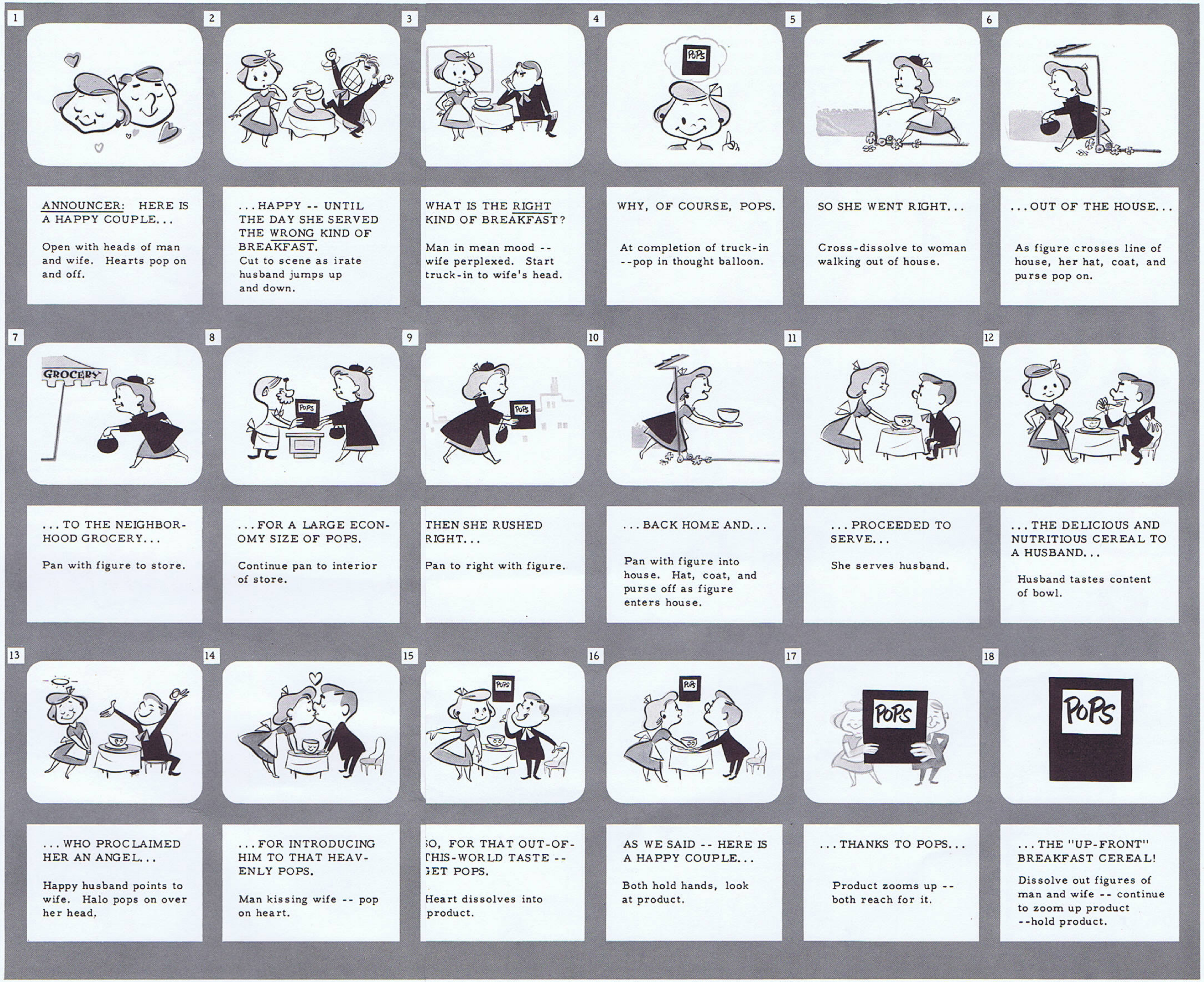
The finished storyboard

This is the complete storyboard for the Pops cereal commercial. It now includes the art, the announcer's narration, and the description of the action. It is done on storyboard paper and is shown here almost one-half actual size.

Storyboard paper comes in pads with panels for the illustrations, and other panels below them for the copy. Any narration accompanying a picture is entered in the panel below that picture. Copy needed to explain the action in the picture is entered under this, in the same panel. Above each picture panel there is a space for the panel to be numbered, so you can be sure your panels will be viewed in the correct order.

Storyboard pads are available with different numbers of panels. A pad with twelve panels for pictures and twelve for copy is the most popular. The panels are perforated so you can take out any panel and replace it with another. Sheets of panels may be taped together for presentation to the client.

On the next three pages you will find a glossary of terms and professional jargon used in television. Check these pages to find the meanings of all terms used in this storyboard with which you are not acquainted.



1
ANNOUNCER: HERE IS A HAPPY COUPLE...

Open with heads of man and wife. Hearts pop on and off.

2
...HAPPY -- UNTIL THE DAY SHE SERVED THE WRONG KIND OF BREAKFAST.
Cut to scene as irate husband jumps up and down.

3
WHAT IS THE RIGHT KIND OF BREAKFAST?

Man in mean mood -- wife perplexed. Start truck-in to wife's head.

4
WHY, OF COURSE, POPS.

At completion of truck-in --pop in thought balloon.

5
SO SHE WENT RIGHT...

Cross-dissolve to woman walking out of house.

6
...OUT OF THE HOUSE...

As figure crosses line of house, her hat, coat, and purse pop on.

7
...TO THE NEIGHBORHOOD GROCERY...

Pan with figure to store.

8
...FOR A LARGE ECONOMY SIZE OF POPS.

Continue pan to interior of store.

9
THEN SHE RUSHED RIGHT...

Pan to right with figure.

10
...BACK HOME AND...

Pan with figure into house. Hat, coat, and purse off as figure enters house.

11
...PROCEEDED TO SERVE...

She serves husband.

12
...THE DELICIOUS AND NUTRITIOUS CEREAL TO A HUSBAND...

Husband tastes content of bowl.

13
...WHO PROCLAIMED HER AN ANGEL...

Happy husband points to wife. Halo pops on over her head.

14
...FOR INTRODUCING HIM TO THAT HEAVENLY POPS.

Man kissing wife -- pop on heart.

15
O, FOR THAT OUT-OF-THIS-WORLD TASTE -- GET POPS.

Heart dissolves into product.

16
AS WE SAID -- HERE IS A HAPPY COUPLE...

Both hold hands, look at product.

17
...THANKS TO POPS...

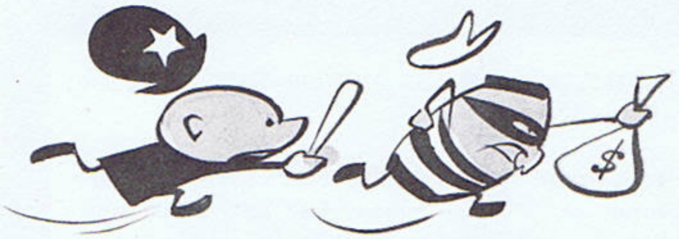
Product zooms up -- both reach for it.

18
...THE "UP-FRONT" BREAKFAST CEREAL!

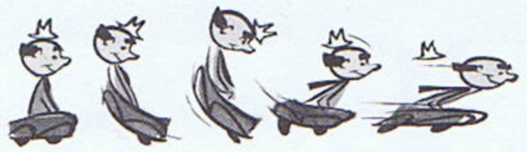
Dissolve out figures of man and wife -- continue to zoom up product --hold product.

TV terms

Television is a new medium and, like all new mediums, it has developed a language of its own. Some of its terms are borrowed from motion pictures and advertising, but many have been invented to describe the situations that are unique to television. The following definitions will help you both understand and talk this lively new TV lingo.

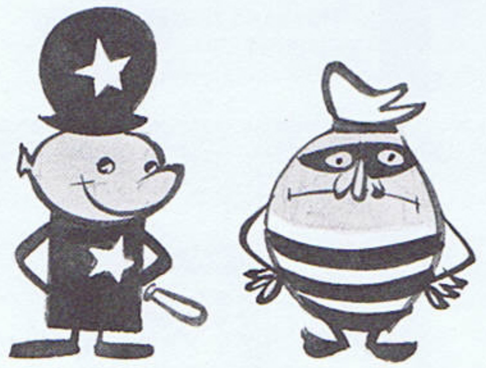


Action: The motion essential in portraying the story.

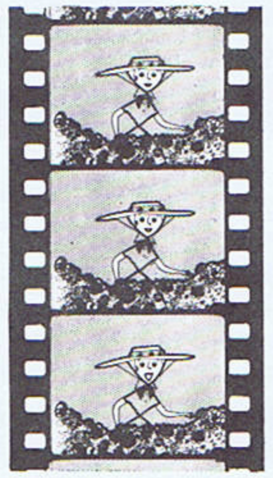


Animation: The action or motion of a picture element; also, the preparation of animated cartoons or drawings.

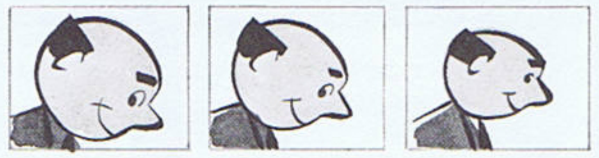
Audio: Sound — the part of television that you hear, as opposed to video, the part you see.



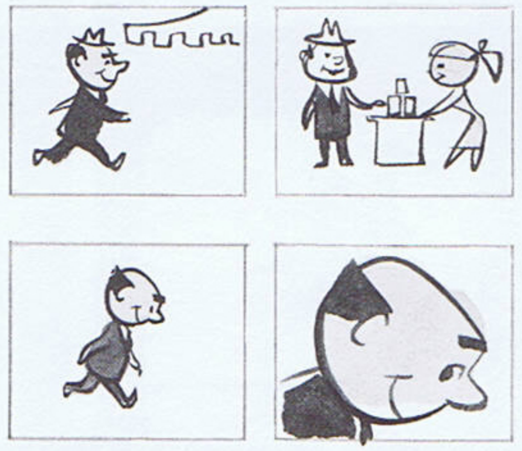
Characters: The actors in a story.



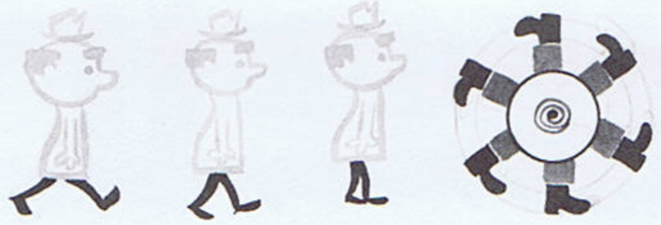
Clip: A section clipped from a film.



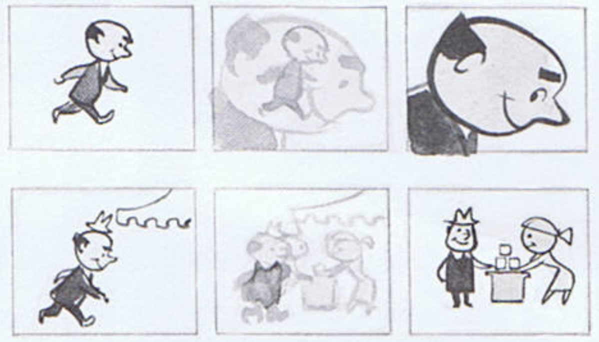
Close-up: A close view of the face — or of any subject. All of the above views are close-ups.



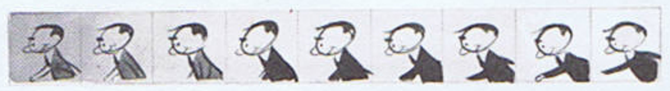
Cut: An abrupt stop of one scene or view, and the immediate introduction of another.



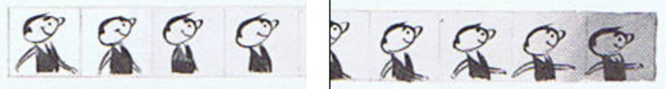
Cycle: Completion of one single action.



Dissolve: The fading of one scene as it is replaced by another. This is also called a "cross-dissolve."

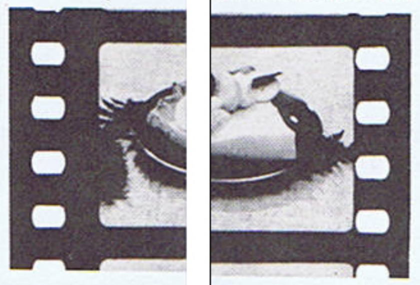


Fade in: To bring the picture gradually from dark into a full contrast of light and dark.

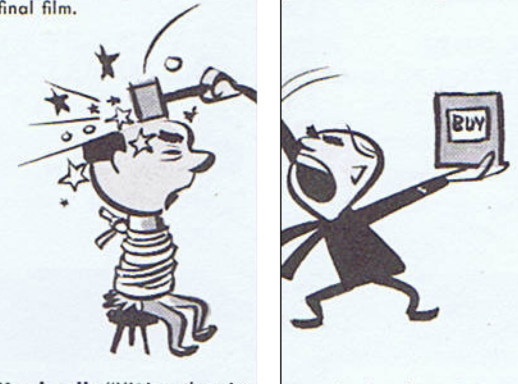


Fade out: The reverse of "fa in."

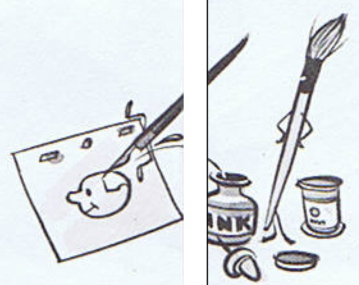
By permission Jell-O D ion; General Foods Corp.



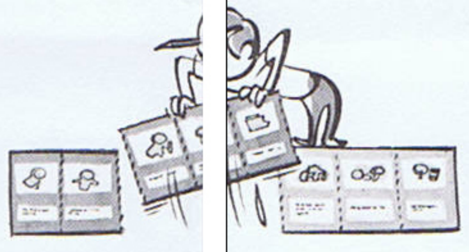
Frame: A single unit in the ryboard, or a single unit of the final film.



Hard sell: "Hitting the view over the head" with the advertiser's message — that is, reco ending the product or service to him directly and forcefully.

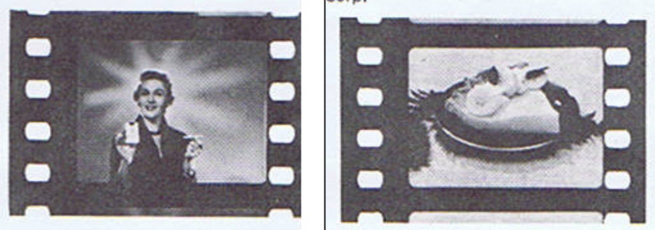


Inking and painting: Inki is the tracing of a drawing or design onto cellophane with n and ink. Painting is covering any specified areas with opaq paint.

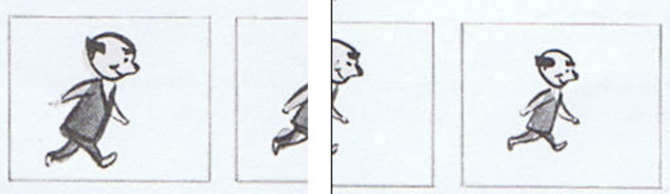


Lift: A segment of a comme l which can be taken out and used by itself as a complete sl er commercial.

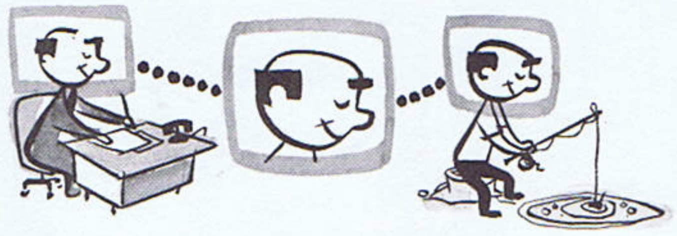
Courtesy Brown & Williamson Tobac Corp.



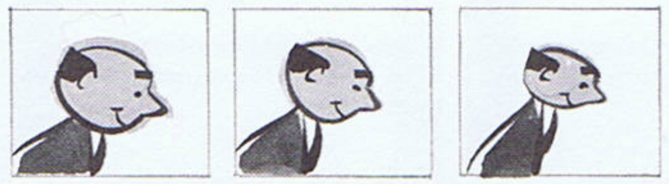
Live: Photographs of real pe e or things — either still pictures or movies.



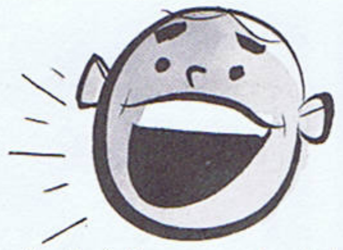
Long shot: A picture showing ull figure or a distant view. All of the above pictures are long ts.



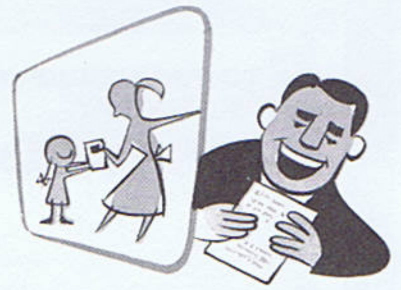
Match dissolve: Holding one element on the screen as we dissolve from one scene to another.



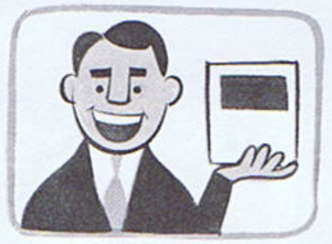
Medium shot: A picture in between a close-up and a long shot. All of the above pictures are medium shots.



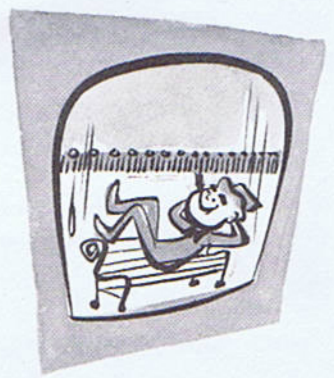
Narration: The description or commentary that accompanies the action. Sometimes called "voice over."



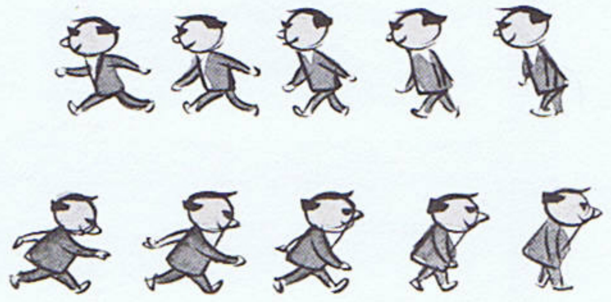
Off screen: When you do not see the subject that is the source of the sound.



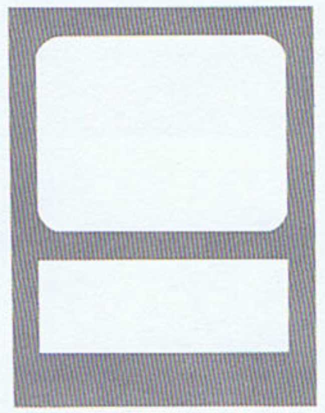
On screen: When you see the subject that is the source of the sound.



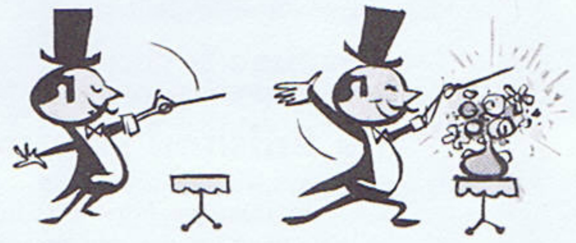
Open on: To show in the opening shot. If the picture above started a sequence we would say, "Open on a man lying on a bench."



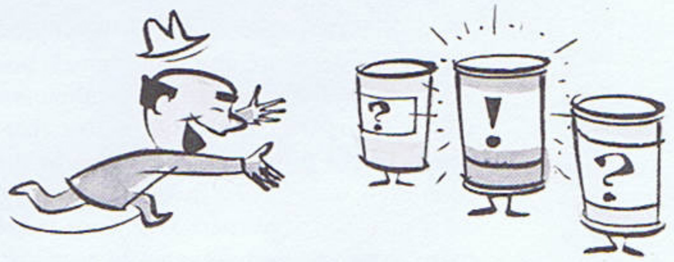
Pan: To follow the movement of a figure or element as it moves — or else to move the camera gradually so as to show a continuous scene or panoramic effect.



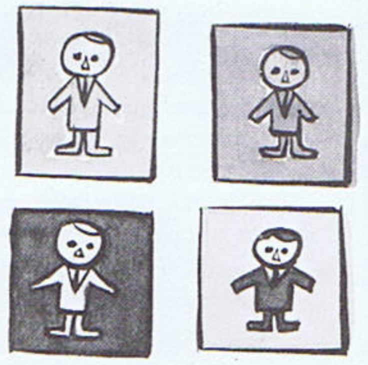
Panel: A section of the storyboard.



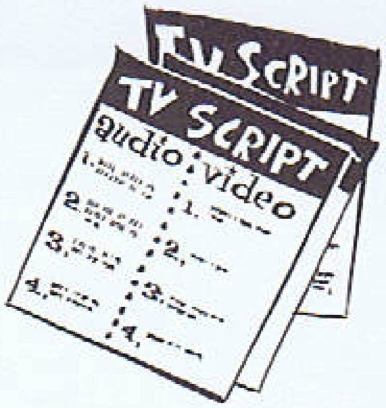
Pop on: To appear suddenly on the screen. "Pop off" is the reverse of "pop on."



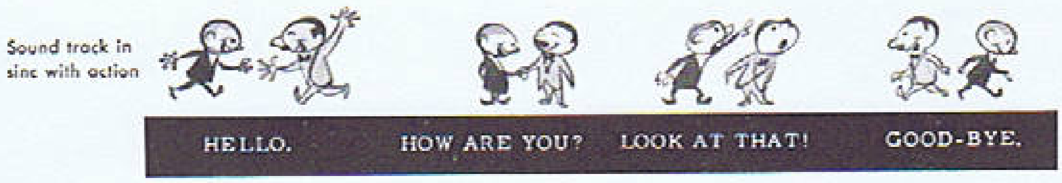
Product identification: Prominently displaying the product being advertised.

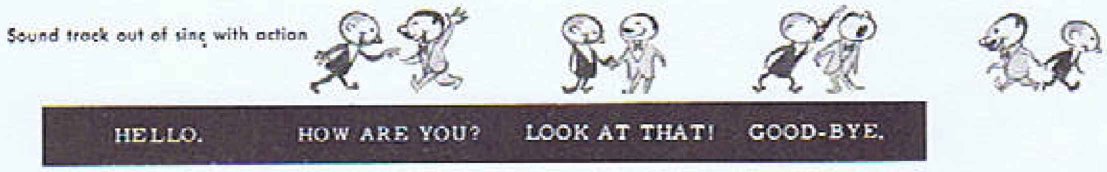


Read: To show up clearly. Here, the two bottom pictures, with stronger contrast, "read" better than the two at the top.


TV SCRIPT
TV SCRIPT
audio
video
1.
2.
3.
4.
1.
2.
3.
4.

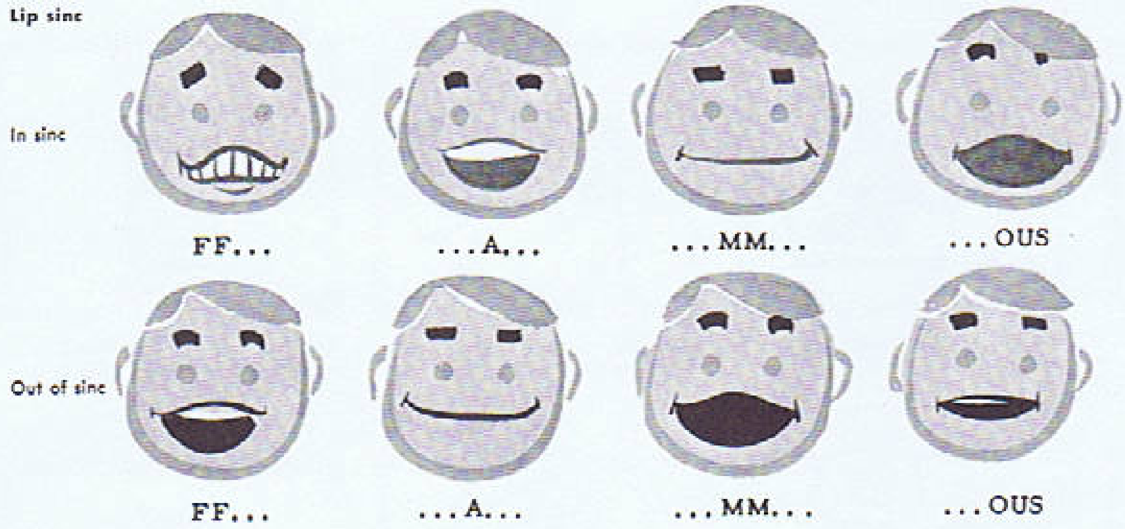
Script: A paper or papers on which all of the elements of the commercial or story are described in detail — the sound (including words and music) as well as the pictorial content of the story line. The audio and video sections are usually placed in separate columns, with the sound and the corresponding action side by side.


Sound track in sinc with action
HELLO.
HOW ARE YOU?
LOOK AT THAT!
GOOD-BYE.

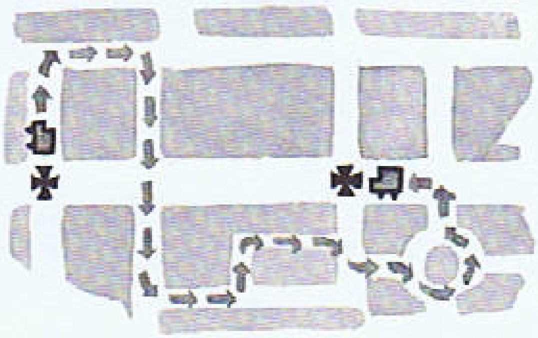

Sound track out of sinc with action
HELLO.
HOW ARE YOU?
LOOK AT THAT!
GOOD-BYE.

Sinc: Synchronization.

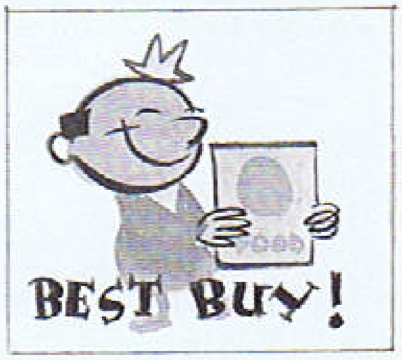
1. "Action in sinc" means that the action should be perfectly synchronized with the narration.


Lip sinc
In sinc
FF...
...A...
...MM...
...OUS
Out of sinc
FF...
...A...
...MM...
...OUS

2. "Lip sinc" means that the movement of the animated figure's mouth corresponds exactly with the dialogue.

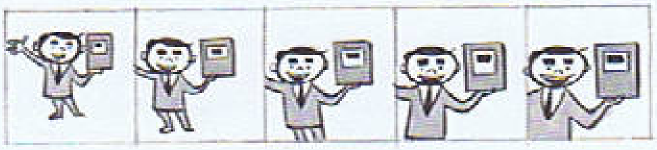


Soft sell: Delivering the advertiser's message in an indirect or roundabout way, without strong emphasis on buying the product.



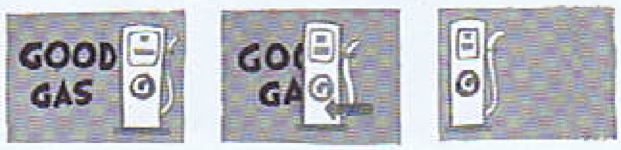
Super: Short for "superimposed" — copy which is superimposed over the picture.

Timing: The amount of time allowed for a specific action.

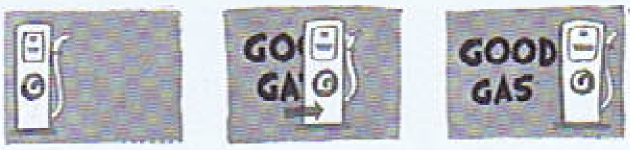


Truck in: To move gradually toward the picture — from a long shot to a medium shot or a close-up. "Truck out" means the reverse of this.

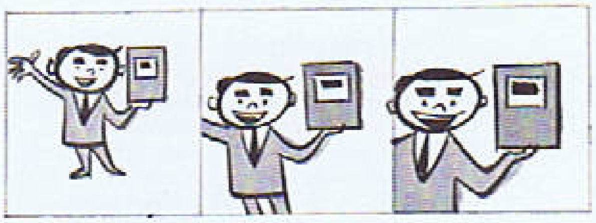
Video: The television picture or the visual part of television.


GOOD GAS
GO GA

Wipe off: An object moves across the screen and eliminates words or another object as it passes them.


GO GA
GOOD GAS

Wipe on: An object moves across the screen and another object or words appear where the first object has been.



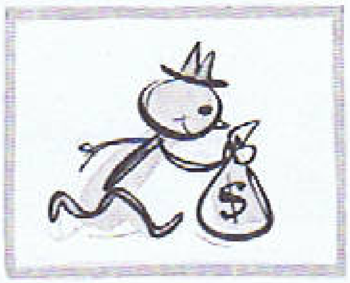
Zoom: A fast truck-in.

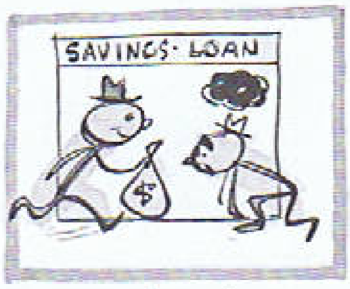
How many panels in a "talking" storyboard?

The decision on how many panels to use in a storyboard is an important one, if the board is going to tell its story clearly. There were eighteen panels in the Pops cereal storyboard. But that doesn't mean that eighteen panels will always be what is right. The correct number of panels is dictated both by the length of time the commercial will be on the screen and the action of the story line.

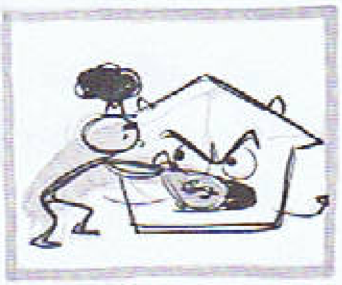
Suppose we have an assignment to create a storyboard for the new Hades Oil Heater. The story is fairly complicated, but it is a good one and we have a whole minute for the commercial. The script calls for two men who meet at a bank, one to deposit money, one to borrow money. The man who is borrowing money is very sad — he has to borrow to keep his house properly heated. His fuel bills are terrible. The saving fellow explains about the fine, new, economical Hades Oil Heater that he has installed in his home. They part. When they meet in the bank again, they are both depositing money. The once-sad man thinks happily of his house that no longer eats up his money because he has installed the new Hades heater.

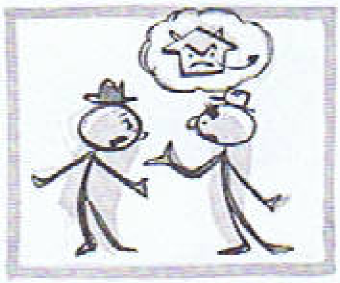
Now let's go to work and see how many panels we need to tell our story. This is our first attempt — our talking storyboard.

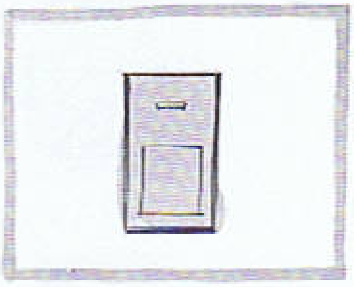

Happy guy running to bank...

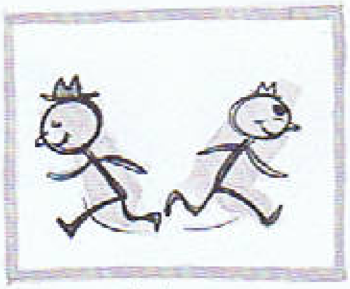


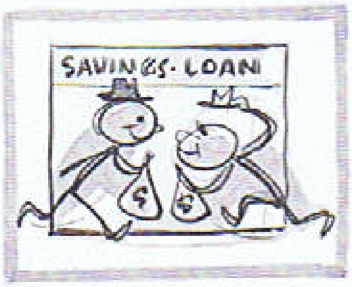
...meets sad guy who must borrow money.


Sad guy pours money into house.

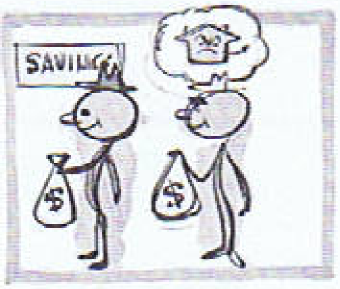

Sad guy complains about house.


Happy guy tells him about new Hades heater.

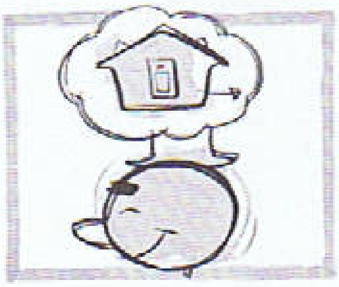

Both go on their way.

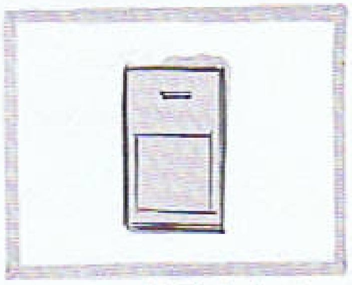


They meet again -- both to deposit money.



Sad guy thinks of bad house...


...which is now a good house...

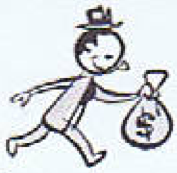

...thanks to his Hades heater.

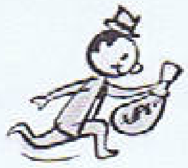
Too few panels

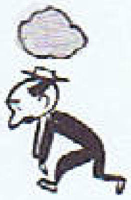
This storyboard is not detailed enough for the story we are trying to tell. It does not show enough of the intermediate action to get over several important basic points of the story, which are: the economy, the efficiency, and durability of the product. The whole thing is too jumpy and sketchy and the story line is unrelated as we move from picture to picture. It is essential that we expand the story and add more panels. So we try again.

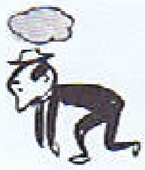
Too many panels

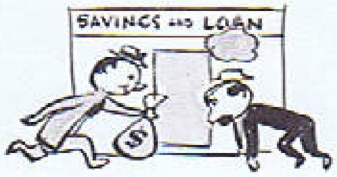
This is just the opposite of the skimpy storyboard. This one tries to say too much, and anyone looking at it could easily get lost in the maze of detail. It has too many panels. Somewhere between the extremes of the too-brief board that doesn't say enough and the over-elaborate board that repeats and confuses we can find a happy medium. Our next step must be to cut out the excess panels.


Open on happy man walking.

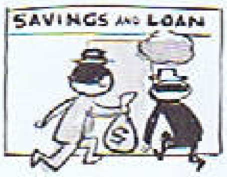

He breaks into a run.


Cut to unhappy man walking in opposite direction.

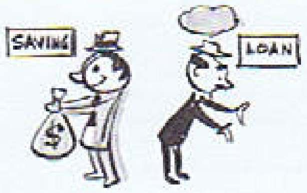

He is still walking.



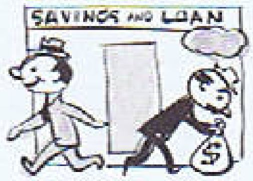
Both men meet at bank.



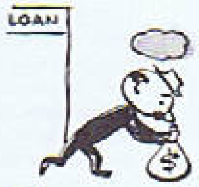
Both men walk into bank.



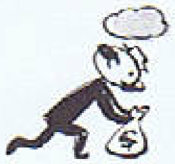
Happy man at savings counter...unhappy man at loan counter.

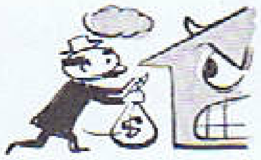


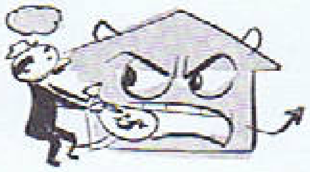
Men come out of bank.

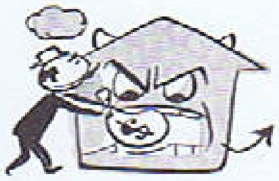


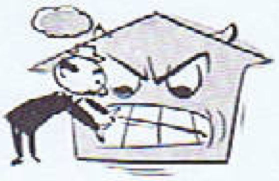
Unhappy man with borrowed money starts home.

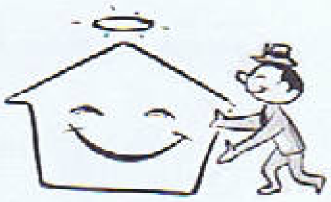

Still walking.

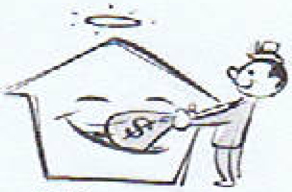

Arrives at house.

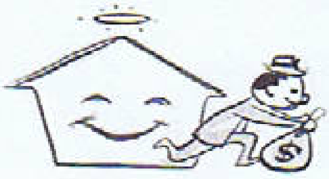

Offers money to house.

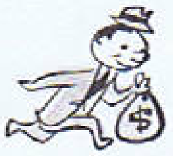

House grabs money.

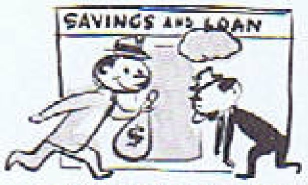

Eats money -- snarls for more.


Happy man greets his home.

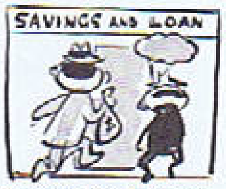

Withdraws money from home.


Leaves house -- starts running.

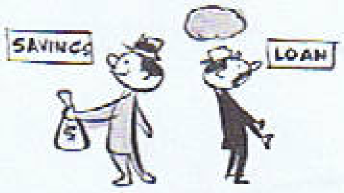

Still running.



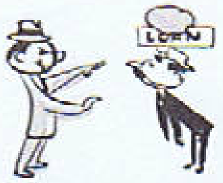
Arrives at bank -- meets unhappy man again.



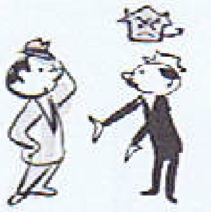
They walk into bank.

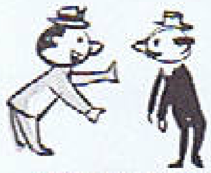


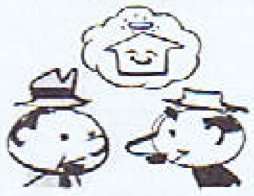
Happy man saving -- unhappy man borrowing again.

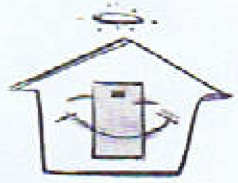


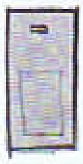
Happy man inquires why.

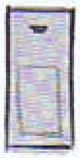

Unhappy man tells his story.

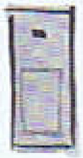

Happy man gives him advice.

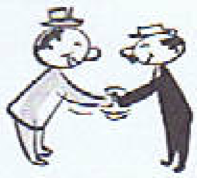

Tells him about happy house.

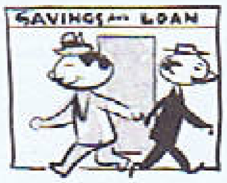

Hades heater makes a happy house.


It is economical.

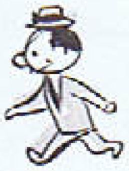

It is efficient.

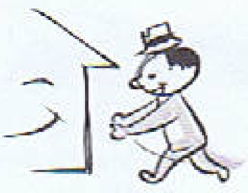

It has durability.

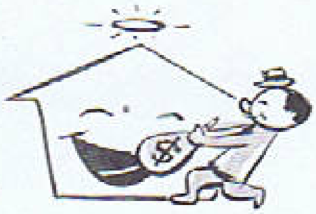

They shake hands.

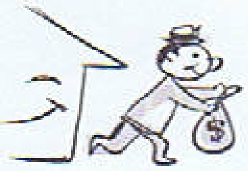


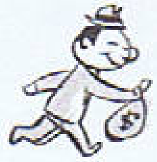
They leave bank.

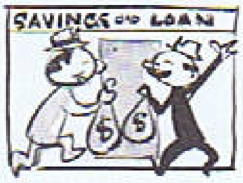

Happy man starts home again.


Arrives home.

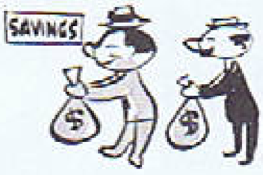

Takes more money from house.


Starts back to bank.

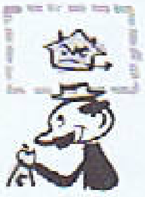

Still walking.

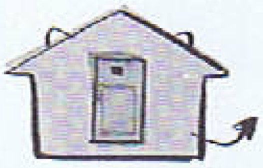


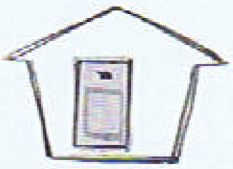
Meets unhappy man, who is now happy.

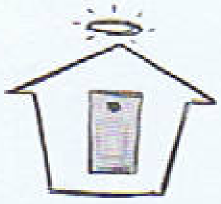


They are both depositing money.


Thinks of his enemy the house...

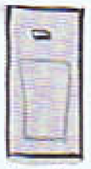

...in which he has installed a Hades heater.


Heater changes house...


...into happy home.

Heater is economical...

efficient...

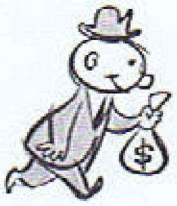

durable.

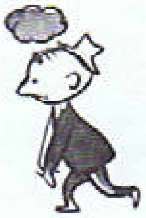
Here is our happy medium – the right number of panels

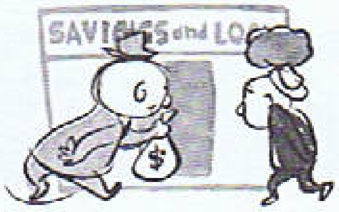
There are enough panels here to tell the story clearly, keep a crisp, interesting pace without being jumpy, and show the new heater a satisfactory number of times. Only the unnecessary and confusing panels have been eliminated.

You will notice that on this storyboard we now have only twenty-eight panels as against forty-five on the previous board. Check back on the preceding page and notice how many extroneous panels were taken out. However, we still show the client's product as many times as in the previous storyboard – since the product identification is the reason for producing the commercial in the first place.

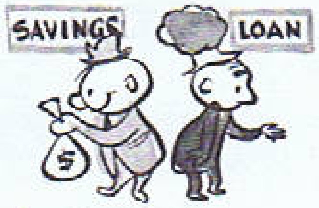
Read the captions. See how much faster this storyboard moves, and how much clearer it is than the preceding ones.


Happy man walking to bank.

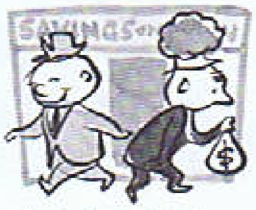

Unhappy man doing same.



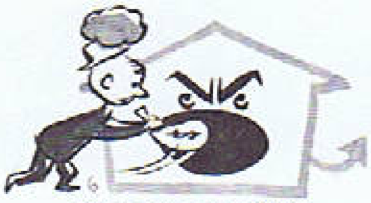
Both arrive at bank.

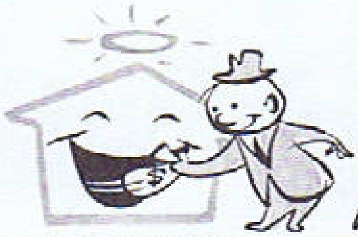


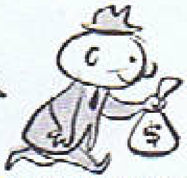
One deposits money, the other borrows.

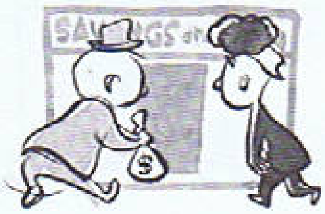


Both leave bank.

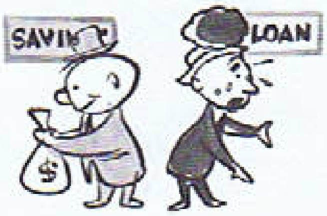

Unhappy man gives money to house.


Happy man takes money from house.

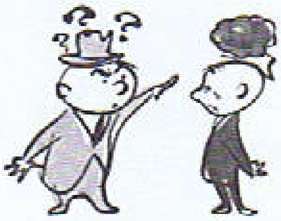

On way to bank again.

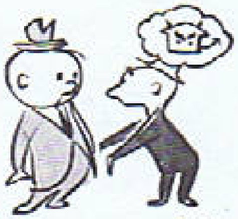


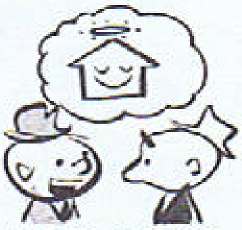
They meet again.

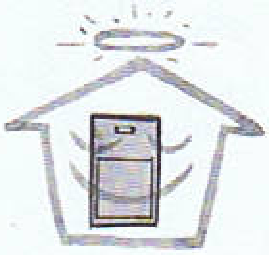


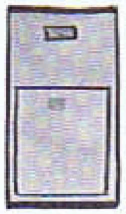
One deposits, one borrows more money.

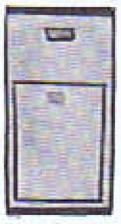

Happy man wonders about other's gloom.

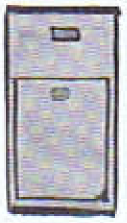

Unhappy man explains.

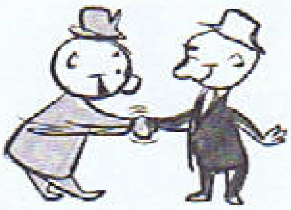

Happy man brags about his house.

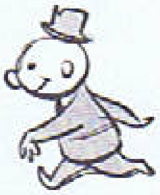

Thanks to his heater...

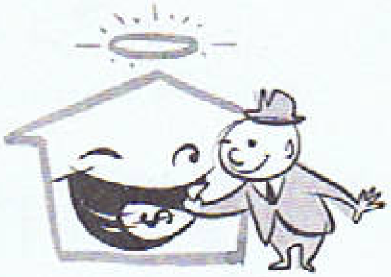

...there is low cost...

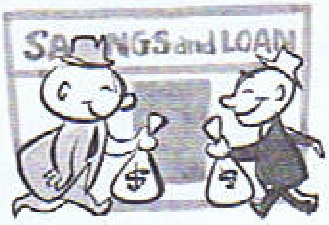

...efficiency...


...durability.

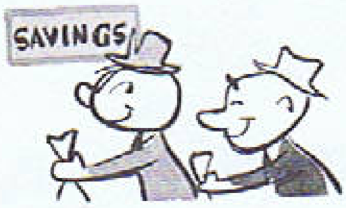

They shake hands.


Happy man goes home again.

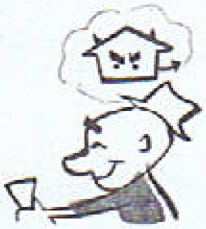

Withdraws more money from house.

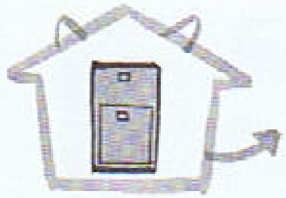


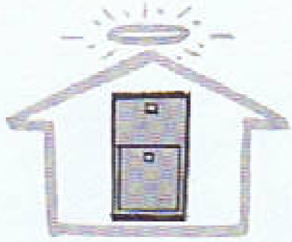
Meets his friend again at bank -- both now carry money.

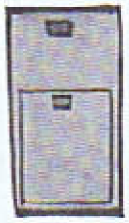


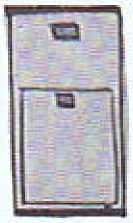
They both deposit money.

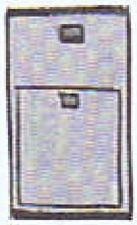

Unhappy man thinks of his money-eating house...


...which, after he installed a Hades heater...


...became an angel of a house because of Hades heater's...


...low cost...


...efficiency...


...durability.

The right number of panels in relation to timing

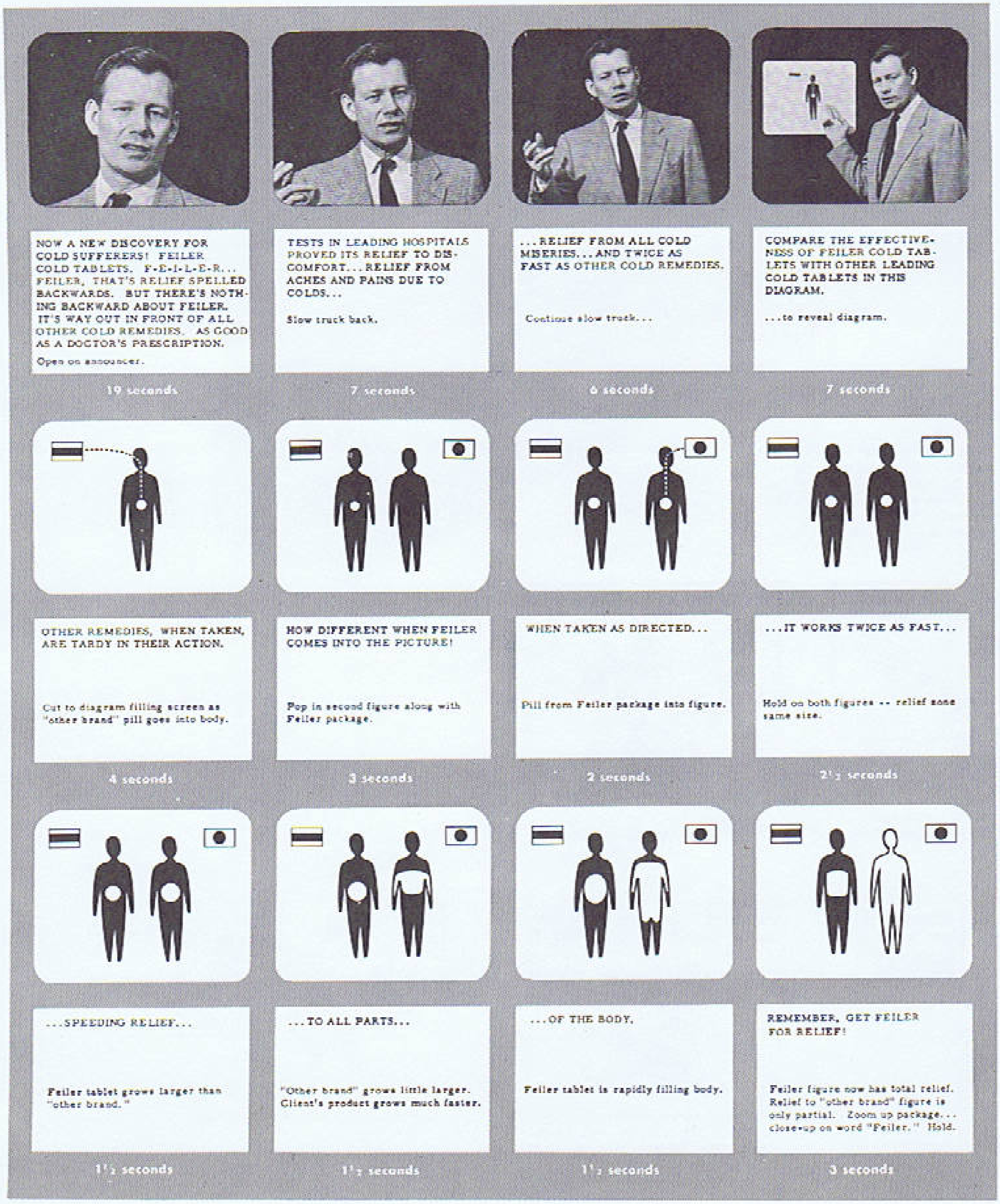
Here is a storyboard depicting a commercial for a new cold tablet. The announcer explains the virtues of the tablet. Diagrams of the human body demonstrate the tablet's quick action.

At first glance it looks as if the diagrammatic part of this storyboard is the major part of the whole commercial. But from the point of view of timing, this is deceiving. Look at the amount of narration in the first four panels, when the announcer is talking. Then look at the proportionately small amount of narration in the remaining eight diagrammatic panels.

The announcer has been given only four panels because he's only talking – there is little action to depict. Nevertheless, his narration takes up two-thirds of the time of the commercial.

Unless this is made clear, however, the prospective advertising client may object that, as far as he can see from this storyboard, the diagrammatic part is overemphasized and his announcer doesn't have enough time to put over his hard sell. The simplest way to show that this is not so is to indicate the amount of time each panel will take. Of course it is not possible to indicate the exact time in seconds, but we can give the approximate time.

We use the figure of sixty seconds in describing a commercial. This means in professional practice that sixty seconds is allowed for the pictures – but only fifty-eight seconds is allowed for the sound. One and one-half seconds of sound are taken off the beginning and one-half at the end.



NOW A NEW DISCOVERY FOR COLD SUFFERERS! FEILER COLD TABLETS. F-E-I-L-E-R... FEILER, THAT'S RELIEF SPELLED BACKWARDS. BUT THERE'S NOTHING BACKWARD ABOUT FEILER. IT'S WAY OUT IN FRONT OF ALL OTHER COLD REMEDIES. AS GOOD AS A DOCTOR'S PRESCRIPTION.

Open on announcer.

19 seconds

TESTS IN LEADING HOSPITALS PROVED ITS RELIEF TO DISCOMFORT... RELIEF FROM ACHES AND PAINS DUE TO COLDS...

Slow truck back.

7 seconds

...RELIEF FROM ALL COLD MISERIES... AND TWICE AS FAST AS OTHER COLD REMEDIES.

Continue slow truck...

6 seconds

COMPARE THE EFFECTIVENESS OF FEILER COLD TABLETS WITH OTHER LEADING COLD TABLETS IN THIS DIAGRAM.

...to reveal diagram.

7 seconds

OTHER REMEDIES, WHEN TAKEN, ARE TARDY IN THEIR ACTION.

Cut to diagram filling screen as "other brand" pill goes into body.

4 seconds

HOW DIFFERENT WHEN FEILER COMES INTO THE PICTURE!

Pop in second figure along with Feiler package.

3 seconds

WHEN TAKEN AS DIRECTED...

Pill from Feiler package into figure.

2 seconds

...IT WORKS TWICE AS FAST...

Hold on both figures -- relief zone same size.

2½ seconds

...SPEEDING RELIEF...

Feiler tablet grows larger than "other brand."

1½ seconds

...TO ALL PARTS...

"Other brand" grows little larger. Client's product grows much faster.

1½ seconds

...OF THE BODY.

Feiler tablet is rapidly filling body.

1½ seconds

REMEMBER, GET FEILER FOR RELIEF!

Feiler figure now has total relief. Relief to "other brand" figure is only partial. Zoom up package... close-up on word "Feiler." Hold.

3 seconds

While the announcer occupies only four panels, notice that the amount of narration accompanying them is double the amount for the remaining eight panels. To give you a better idea of the timing, we have indicated the number of seconds in the bottom bar of each panel.

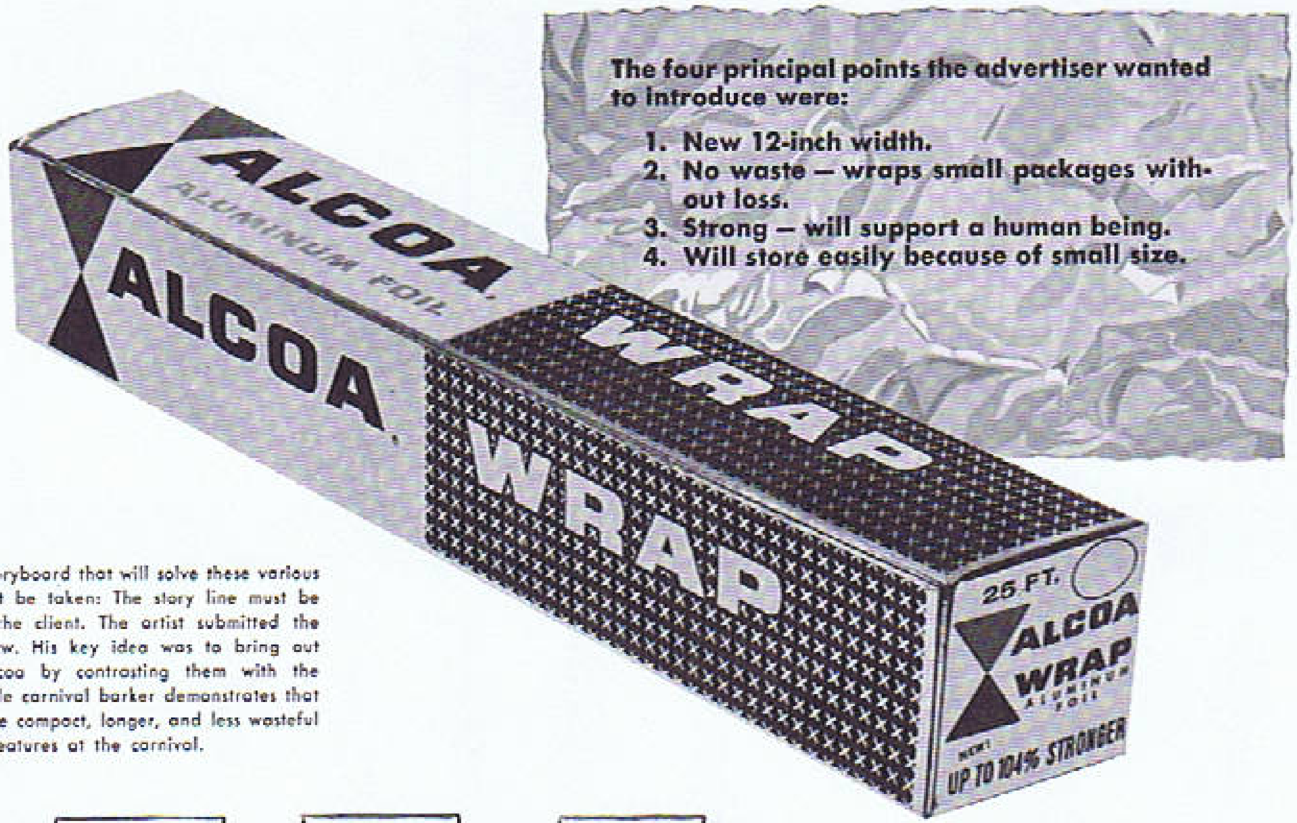
With these eight pictures, note that we have very little narration. Therefore, the rest of the storyboard moves much faster. Actually, while the narration in the top four panels required 39 seconds for the hard sell, the narration in the remaining eight panels of demonstration required only 19 seconds.

Timing—making three separate commercials from one

Timing does not always mean planning the number of seconds for each panel. You may be asked to design a TV commercial that can be used in three different time segments. If this sounds complicated, the study of a storyboard designed for Alcoa Wrap will give us a good example that will clarify the problem. Let's look at the assignment and then study the various steps taken in the execution of the storyboard.

Alcoa Wrap requested an 80-second commercial to introduce a new-size foil wrap. Foil wrap had always been 18 inches wide. This meant that there was considerable waste when wrapping small objects, so Alcoa was producing a new aluminum foil wrap that was only 12 inches wide. They asked for a commercial with an entertaining announcement of the new-size foil, as well as a demonstration of the "no waste" idea.

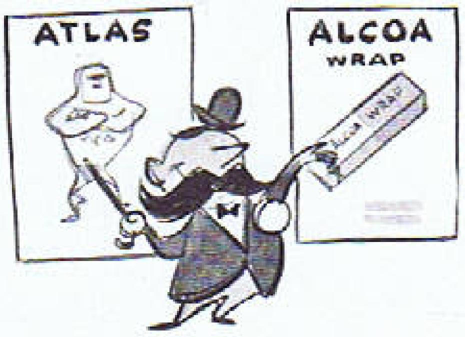
The problem was to design one commercial that could be broken up into three separate commercials – one of 80 seconds, one of 60 seconds, and one of 20 seconds. All versions included the "hard sell," which was 20 seconds long. The 20-second version was made up of only the "hard sell." The 60-second version had to be a complete commercial with entertainment and "hard sell." The 80-second commercial added further entertainment to the 60-second version – 10 seconds at the beginning and 10 seconds more at the end. Now let's examine the development of this commercial through all of its various stages.



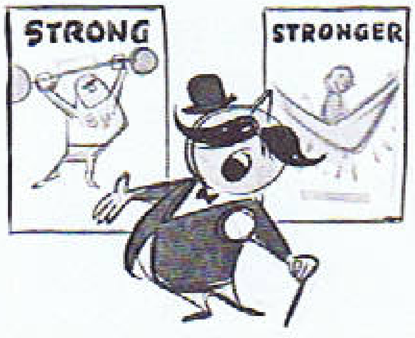
The four principal points the advertiser wanted to introduce were:

1. **New 12-inch width.**
2. **No waste – wraps small packages without loss.**
3. **Strong – will support a human being.**
4. **Will store easily because of small size.**

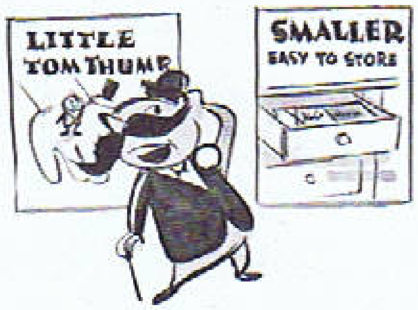
Before starting work on a storyboard that will solve these various problems, the first step must be taken: The story line must be created and approved by the client. The artist submitted the talking board you see below. His key idea was to bring out the special features of Alcoa by contrasting them with the features of a carnival. A little carnival barker demonstrates that Alcoa Wrap is stronger, more compact, longer, and less wasteful than any of the side-show features at the carnival.



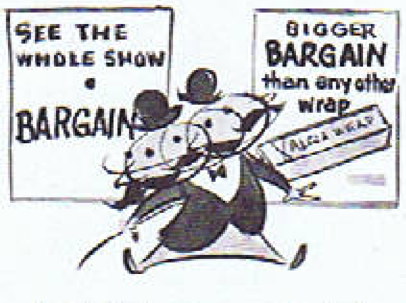
Open on carnival barker. One sign shows features of carnival, the other the features of Alcoa.



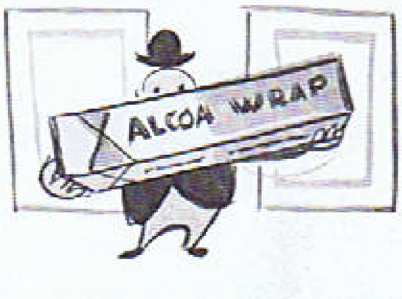
Carnival sign says "Strong" -- Alcoa sign says "Stronger."



Carnival sign says Tom Thumb is small, but the 12-inch Alcoa Wrap is smaller and easy to store.



Carnival sign says see the whole show, it's a bargain. But Alcoa is a bigger bargain than any other because there is no waste.



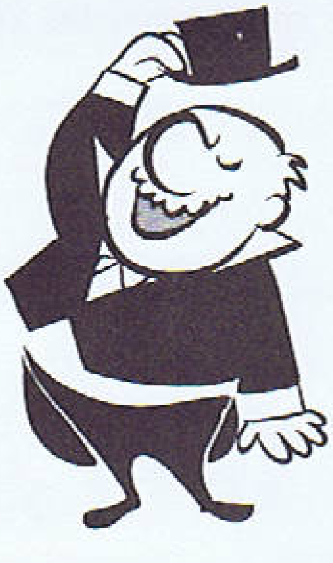
Wind up by zooming up package of Alcoa.

The 60-second version

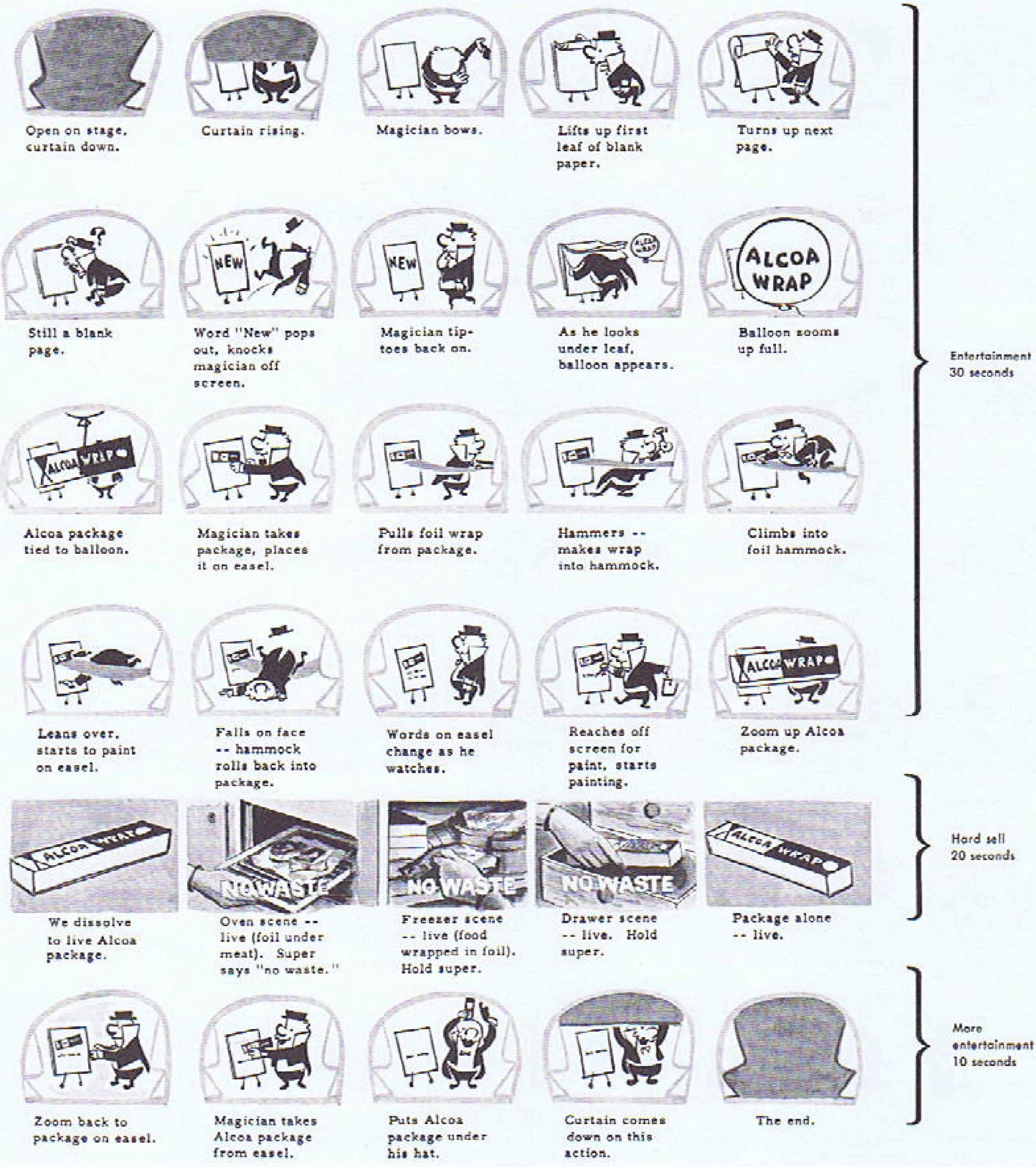
Alcoa liked the first, rough talking board, shown on the previous page, but only as far as the general approach was concerned. Instead of the carnival barker, they wanted to use a little magician figure that they had used before. So we eliminated the barker storyboard and started over, putting their little magician on a theater stage.

You remember that Alcoa had requested an entertaining announcement as well as a demonstration of the "No Waste" feature of the smaller-sized foil. The little magician would now supply the entertainment. A segment of live action would supply the demonstration and "hard sell" and a super would emphasize that there was no waste.

The 60-second storyboard shown below is the main part of the commercial and includes both the animated entertainment and the client's message.



Courtesy Aluminum Co. of America



Open on stage, curtain down.

Curtain rising.

Magician bows.

Lifts up first leaf of blank paper.

Turns up next page.

Still a blank page.

Word "New" pops out, knocks magician off screen.

Magician tiptoes back on.

As he looks under leaf, balloon appears.

Balloon zooms up full.

Alcoa package tied to balloon.

Magician takes package, places it on easel.

Pulls foil wrap from package.

Hammers -- makes wrap into hammock.

Climbs into foil hammock.

Leans over, starts to paint on easel.

Falls on face -- hammock rolls back into package.

Words on easel change as he watches.

Reaches off screen for paint, starts painting.

Zoom up Alcoa package.

Entertainment 30 seconds

We dissolve to live Alcoa package.

Oven scene -- live (foil under meat). Super says "no waste."

Freezer scene -- live (food wrapped in foil). Hold super.

Drawer scene -- live. Hold super.

Package alone -- live.

Hard sell 20 seconds

Zoom back to package on easel.

Magician takes Alcoa package from easel.

Puts Alcoa package under his hat.

Curtain comes down on this action.

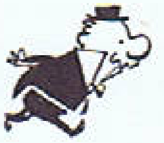
The end.

More entertainment 10 seconds

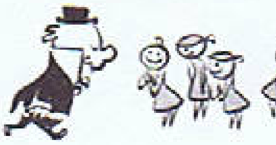
The 80-second version and the 20-second "lift"

In order to extend the 60-second storyboard to 80 seconds it was necessary to do a little padding. The simplest way to do this is to add 10 seconds to the beginning and 10 seconds to the end of the commercial. These additional 20 seconds of action contribute to the entertainment value, but they can be dropped without affecting the original 60-second section. The 10 seconds added to the beginning of the story show our little magician approaching and entering the theater. The 10 seconds added at the end show him leaving the theater. This gives us our 80-second version.

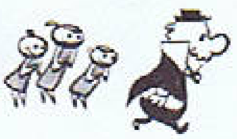
Now there was the 20-second "hard sell" lift to be considered. Twenty seconds is such a short time that it permits little or no entertainment – just a direct "hard sell" that gives the essential points with no frills. So for this 20-second lift, only the live demonstration section was used – the photographs of the package and of Alcoa Wrap being used and stored. These live panels tell the story – they can be shown alone at any time.



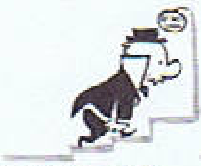
Magician on way to theater.



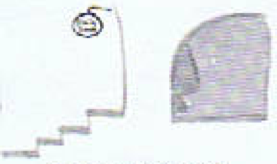
He passes some girls.



They admire him.

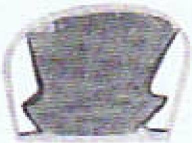


He climbs stairs to stage door.

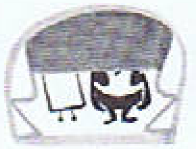


Pan to stage with curtain down.

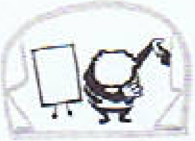
Ten seconds of extra entertainment



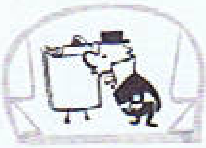
Open on stage, curtain down.



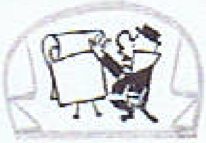
Curtain rising.



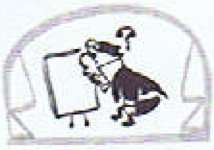
Magician bows.



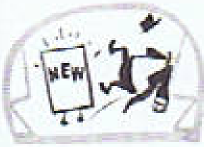
Lifts up first leaf of blank paper.



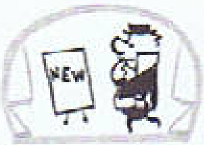
Turns up next page.



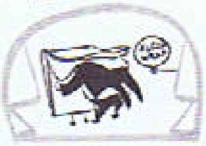
Still a blank page.



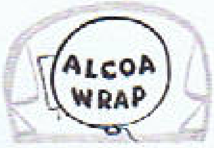
Word "New" pops out, knocks magician off screen.



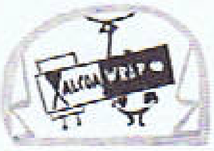
Magician tiptoes back on.



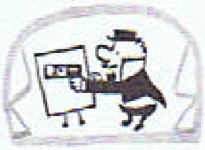
As he looks under leaf, balloon appears.



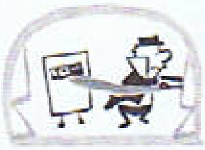
Balloon zooms up full.



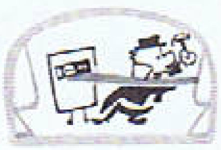
Alcoa package tied to balloon.



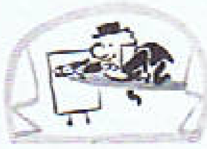
Magician takes package, places it on easel.



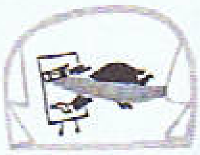
Pulls foil wrap from package.



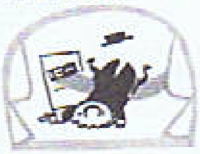
Hammers -- makes wrap into hammock.



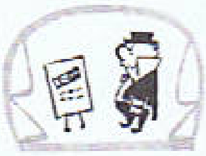
Climbs into foil hammock.



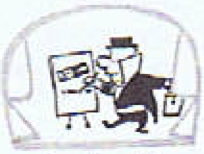
Leans over, starts to paint on easel.



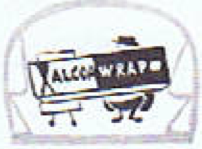
Falls on face -- hammock rolls back into package.



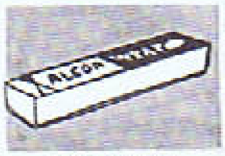
Words on easel change as he watches.



Reaches off screen for paint, starts painting.



Zoom up Alcoa package.

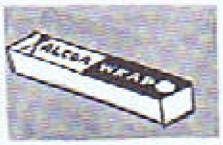


We dissolve to live Alcoa package.

Oven scene -- live (foil under meat). Super says "no waste."

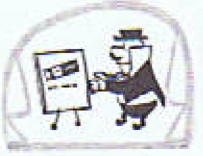
Freezer scene -- live (food wrapped in foil). Hold super.

Drawer scene -- live. Hold super.

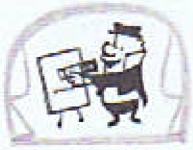


Package alone -- live.

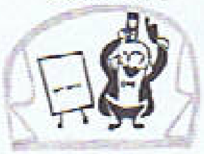
This is the 20-second lift that can be used by itself. In the initial planning of this storyboard, when we decided to use live action for this demonstration segment, we were planning ahead so that this live segment could be the 20-second lift – complete in itself. Whenever you are faced with this sort of timing lift problem, thinking and planning ahead will save you a great deal of work in the long run.



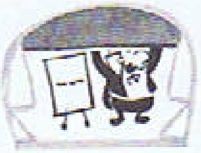
Zoom back to package on easel.



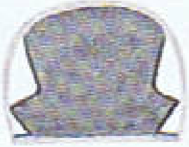
Magician takes Alcoa package from easel.



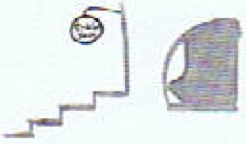
Puts Alcoa package under his hat.



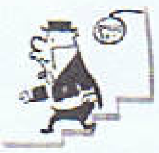
Curtain comes down on this action.



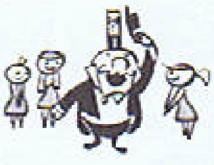
The end.



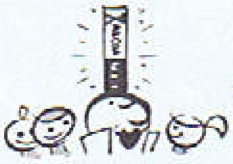
Open, panning from stage to stage door.



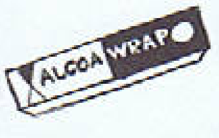
Magician exits and goes down stairs.



Tips his hat to girls.



This reveals package of Alcoa Wrap.

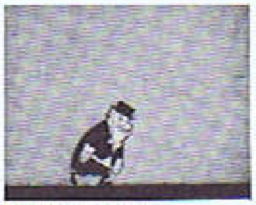


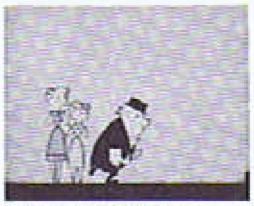
Zoom up package.

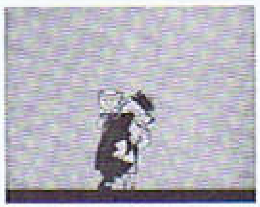
Ten seconds of extra entertainment

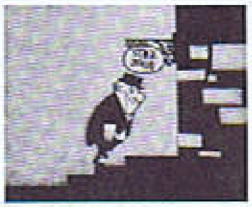
The finished commercial for Alcoa Wrap

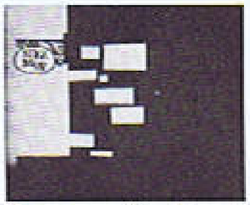
Here are clips of the final art. Notice how many times there is a close-up of the product — this is essential in any good commercial. Gay background music was used throughout the entire commercial except in the 20-second live portion — to which "hard sell" narration was added. As we told you previously, the secret of a good commercial is to be able to turn off the sound and still get the entire story — its humor and, most important, its message.


Magician on way to theater.


He passes some girls.

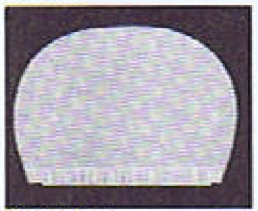

They admire him.

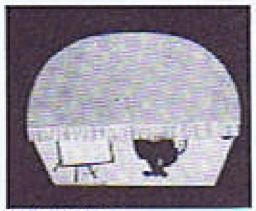

He climbs stairs to stage door.

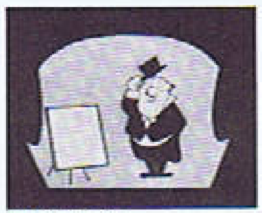

Pan to stage with curtain down.

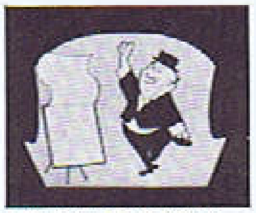
This first segment of the board is pure entertainment and can be dropped without affecting the 60-second segment.

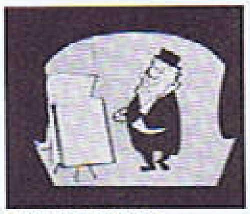
Sixty-second commercial

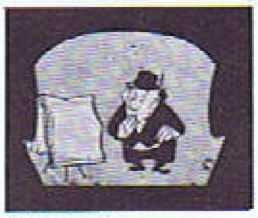

Open on stage.

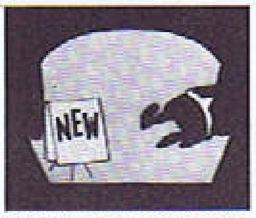

Curtain rising.


Magician bows.

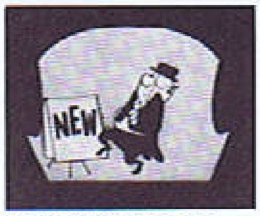

Lifts up first leaf of blank paper.


Turns up next page.

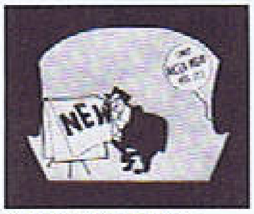

Still a blank page.



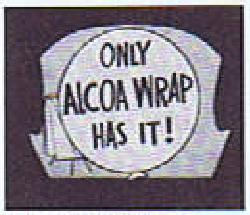
Word "New" pops out, knocks magician off screen.

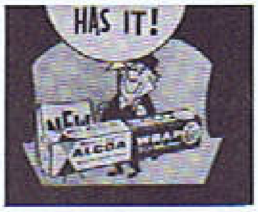


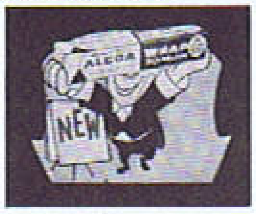
Magician tiptoes back on.

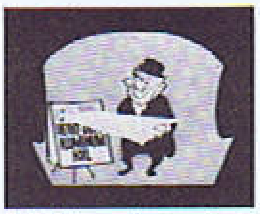


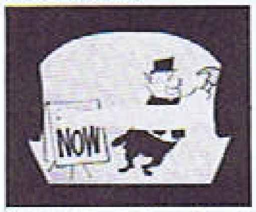
As he looks under leaf, balloon appears.


ONLY
ALCOA WRAP
HAS IT!
Balloon zooms up full.

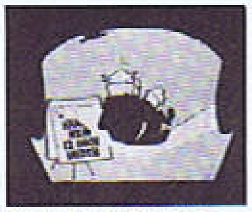

HAS IT!
NEW
ALCOA WRAP
Alcoa package tied to balloon.

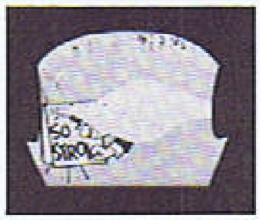

ALCOA WRAP
NEW
Magician takes package, places it on easel.


Pulls foil wrap from package.

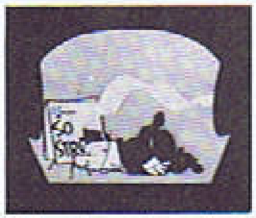


Hammers -- makes wrap into hammock.

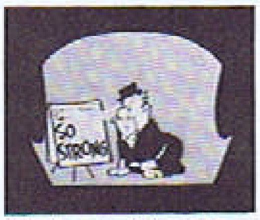

Climbs into foil hammock.



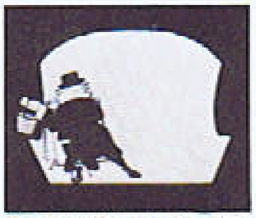
Leans over, starts to paint on easel.

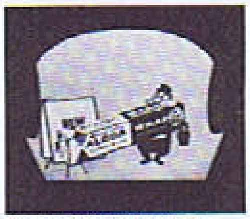


Falls on face -- hammock rolls back into package.

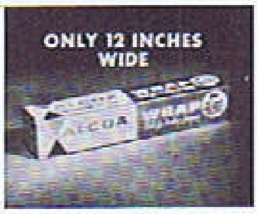


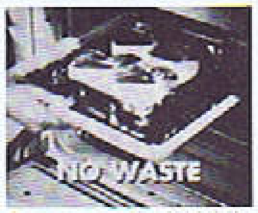
Words on easel change as he watches.


Reaches off screen for paint, starts painting.

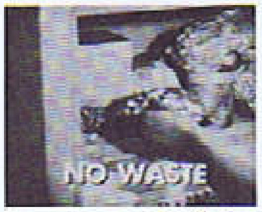

NEW
ALCOA WRAP
Zoom up Alcoa package.

This second segment, part of the 60-second commercial, is still entertainment. It starts to tell the client's story. It has an element of "soft sell."

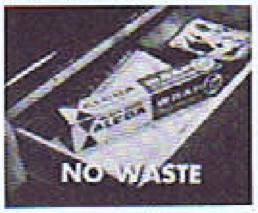

ONLY 12 INCHES WIDE
ALCOA WRAP
We dissolve to live Alcoa package.

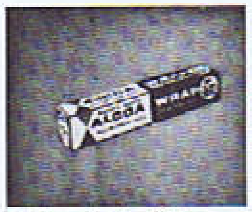


Oven scene -- live (with foil under meat). Super says "no waste."



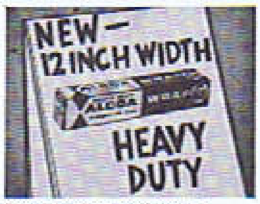
Freezer scene -- live (food wrapped in foil). Hold super.

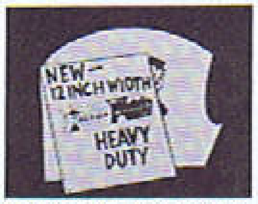

ALCOA WRAP
NO WASTE
Drawer scene -- live. Hold super.

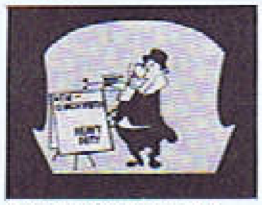


Package alone -- live.

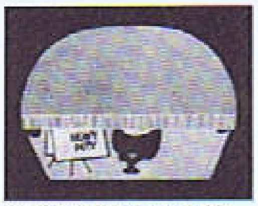
This segment is "hard sell" — a direct, live demonstration of the use of the product. The super, "No Waste," is used in much of this sequence because this was the main reason the commercial was produced in the first place. This segment is the logical choice for the 20-second lift — it can deliver a total selling message all by itself.


NEW—
12 INCH WIDTH
ALCOA WRAP
HEAVY DUTY
Zoom back to package on easel.

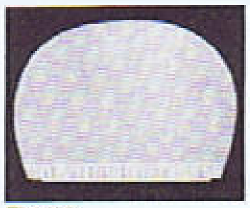

NEW—
12 INCH WIDTH
HEAVY DUTY
Magician takes Alcoa package from easel.

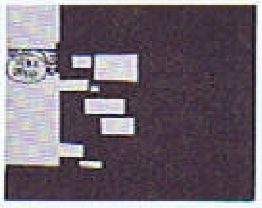


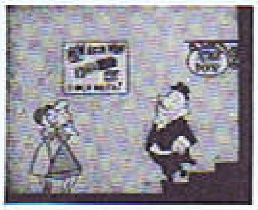
Puts Alcoa package under his hat.

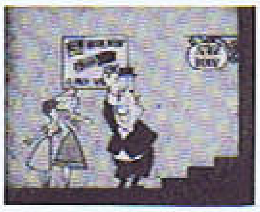


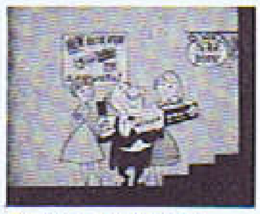
Curtain comes down on this action.

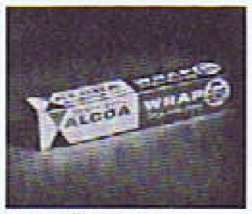

The end.


Open, panning from stage to stage door.


Magician exits and goes downstairs.


Tips his hat to girls.


This reveals package of Alcoa Wrap.



Zoom up package.

This final segment is entertainment. The bottom row can be dropped, with the top row, when necessary, to retain the original 60-second version. Note that the client's product is shown in the final frames at the end of the film — for "remembrance value."

Creating the storyboard

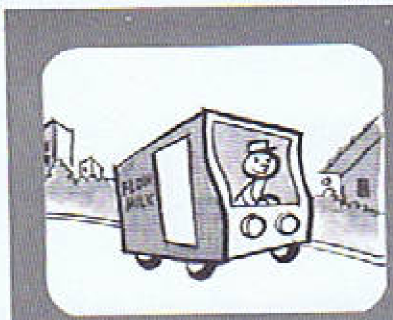
The basic principles for creating professional storyboards are the same – whether you make them for a national or local sponsor.

Keeping the budget low is often of paramount importance – especially for the small client. As we pointed out in the introduction, you don't have to feel that you have to work for Walt Disney or the big networks. There is a great need for new talent on the local stations in small cities. For every sponsor on a national level, there are hundreds of small local sponsors, and cost is important for the small account.

The following storyboards were designed for local sponsors with economy in mind. For each storyboard we indicate the right approach and also the things to avoid – the wrong approach. We include narration and descriptive action where both are necessary to tell the story. Where either one will suffice, it is used alone.

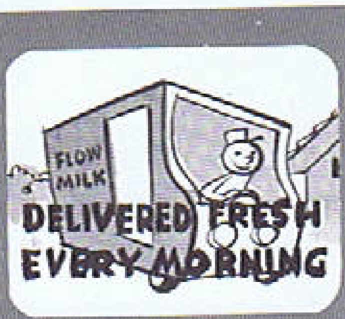
Storyboard for a local dairy

A local dairy delivers fresh milk early every morning to be sold in neighborhood grocery stores. The product is comparatively popular and many people are buying it "by name." Other customers, however, are just asking for a quart of milk. Our aim is to design a commercial that will get these customers to ask for the client's product by its brand name.



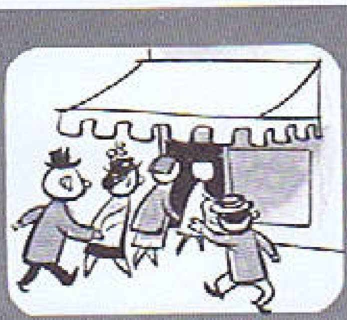
WHY DON'T YOU TRY FLOW MILK -- THE CREAMY MILK?

Open on milk truck coming toward viewer.



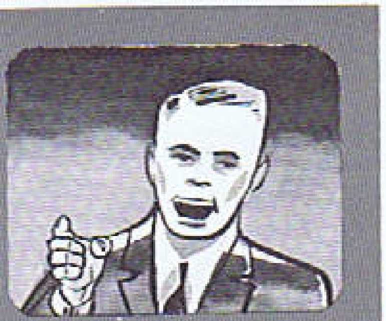
DELIVERED FRESH EVERY MORNING...

Milk truck continues toward viewer -- pop on super.



...TO YOUR GROCER -- WHERE YOUR NEIGHBORS BUY IT.

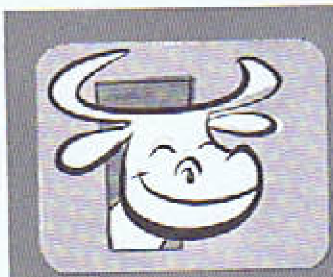
Cut to store with crowd going in.



EVERYONE ELSE THINKS IT'S GREAT -- JOIN THEM!

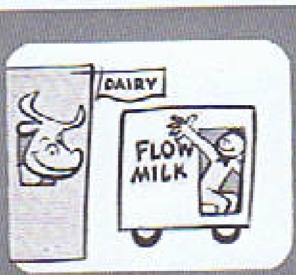
Cut to live announcer.

Wrong approach There are several things wrong or undesirable here. The three-quarter view of the delivery truck would be expensive to animate – more drawings would be necessary to show the truck coming forward. Also, this view does not give good brand-name display. The super in the second panel pops on in a routine, unimaginative way. The crowd going into the store lacks visual impact because we have not shown that they are purchasing the product. Bringing in the announcer in the last panel raises the cost of the commercial because he is an expensive man to hire. Moreover, having him point his finger at the audience is more likely to irritate than persuade them to buy the product. And there is no final product picture for remembrance value.



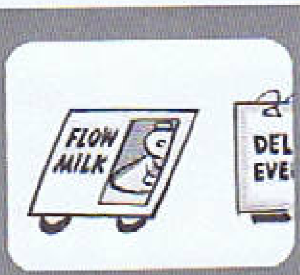
WHY DON'T YOU...

Open on cow.



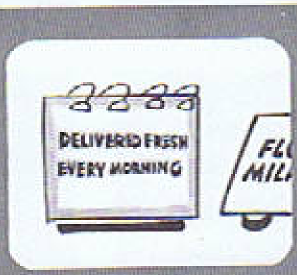
...TRY FLOW MILK...

Move back to reveal full scene.



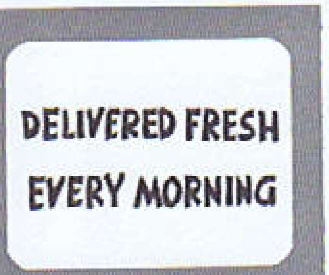
...THE CREAMY MILK?

Delivery truck comes to sign.



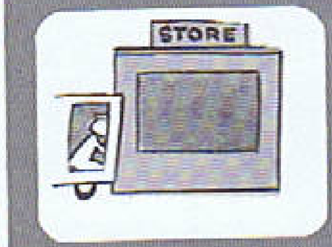
IT'S DELIVERED FRESH...

It travels past sign.



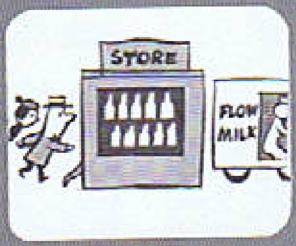
...EVERY MORNING...

Move in on sign.



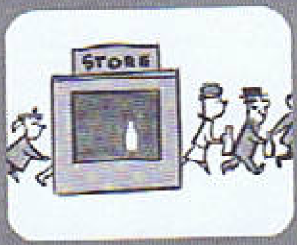
...TO YOUR GROCER...

Cut to delivery truck at grocery.



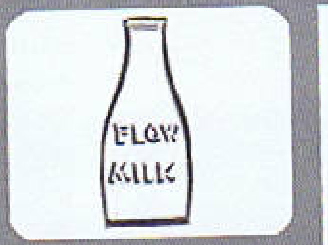
...WHERE YOUR NEIGHBORS BUY IT.

Figures move into grocery and bottles pop into window



EVERYONE THINKS IT'S GREAT.

All bottles except one pop off as figures exit.



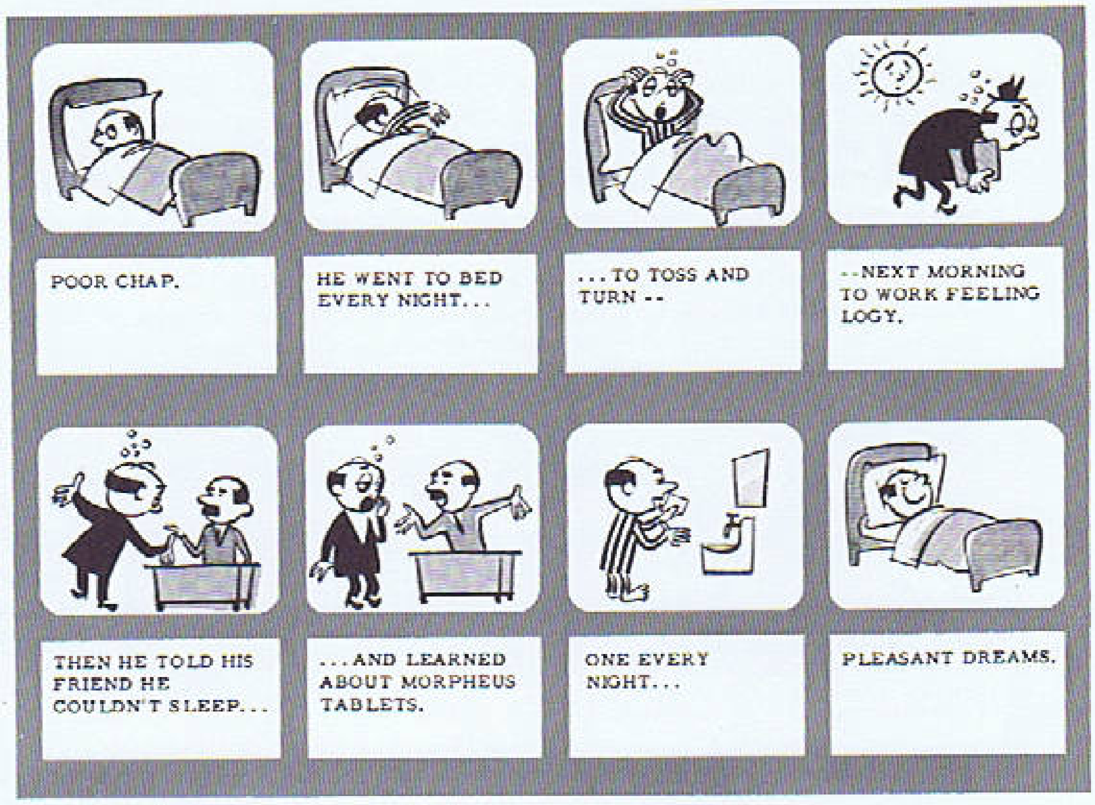
YOU SHOULD JOIN THEM. BUY FLOW MILK.

Zoom to close-up of Flow milk bottle.

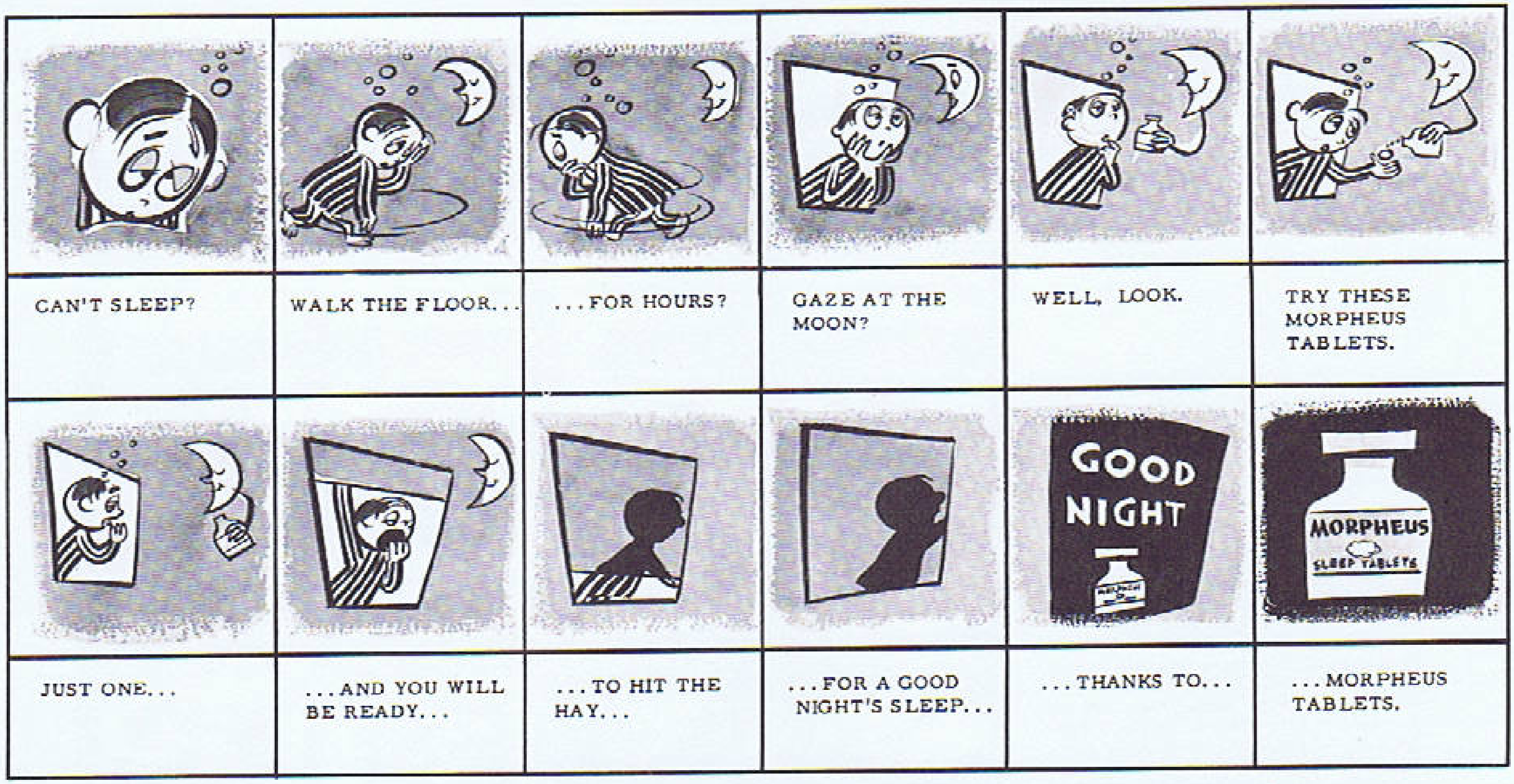
Right approach This is well planned and inexpensive. The flat truck is not only cheaper to animate than the three-quarter view, but it displays the brand name of the milk better. We have introduced a humorous note with the cow – then we pick up our truck, which passes the billboard, where emphasis is placed on the freshness of the milk. The driver arrives at the grocery store and deposits his product. We find customers coming in immediately to buy the milk. Finally we end on a close-up of the client's product. The whole thing is logical, emphasizing our objective – brand-name remembrance. There is product identification almost throughout. This right approach flows much more smoothly and is better integrated than the wrong approach above.

Storyboard for a drug company

A drug company is introducing a new sleeping tablet. They don't want an announcer holding a bottle and hitting the viewer over the head with the usual spiel. A light touch is asked for, so animation is the answer.


POOR CHAP.
HE WENT TO BED EVERY NIGHT...
...TO TOSS AND TURN --
--NEXT MORNING TO WORK FEELING LOGY.
THEN HE TOLD HIS FRIEND HE COULDN'T SLEEP...
...AND LEARNED ABOUT MORPHEUS TABLETS.
ONE EVERY NIGHT...
PLEASANT DREAMS.

Wrong approach The most obvious thing wrong here is that there is no product identification in any segment, not even the all-important finish. This storyboard takes no advantage whatever of the imaginative light touch that is possible with animation. The light touch was requested but this is dull — there's good reason to feel it might put the viewer to sleep without the help of the product.


CAN'T SLEEP?
WALK THE FLOOR...
...FOR HOURS?
GAZE AT THE MOON?
WELL, LOOK.
TRY THESE MORPHEUS TABLETS.
JUST ONE...
...AND YOU WILL BE READY...
...TO HIT THE HAY...
...FOR A GOOD NIGHT'S SLEEP...
GOOD NIGHT
...THANKS TO...
MORPHEUS
SLEEP TABLETS
...MORPHEUS TABLETS.

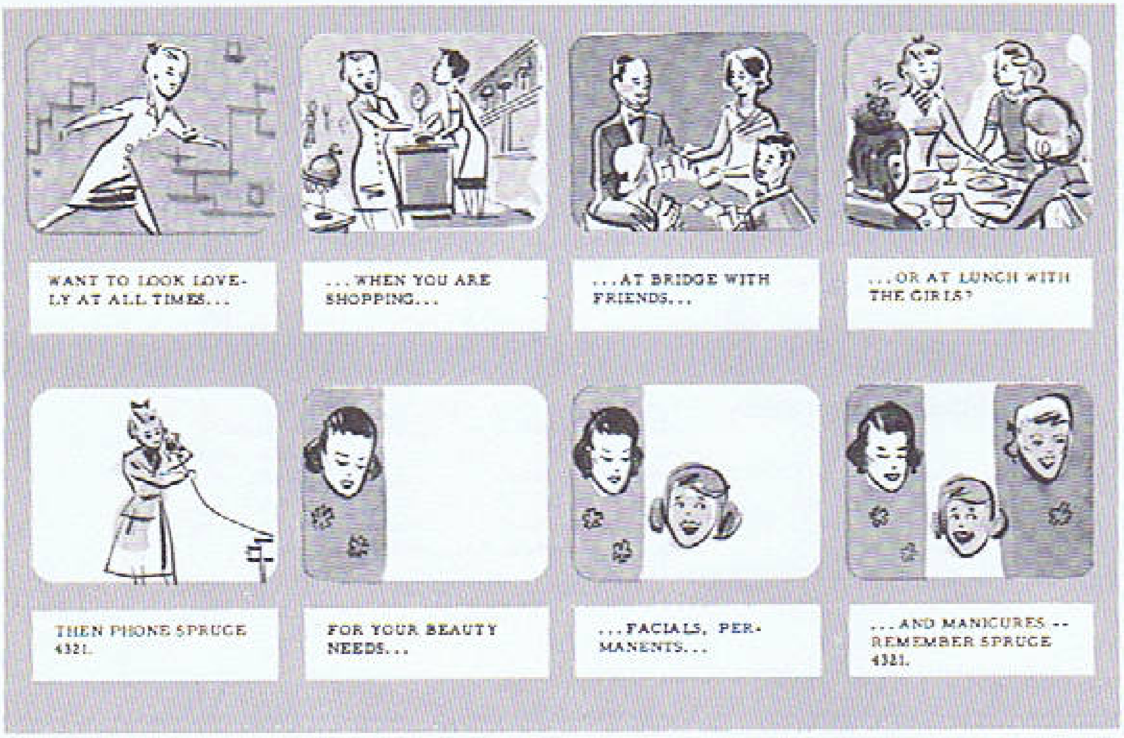
Right approach This has the light touch requested by the client. The hero is an appealing personality. The introduction of the moon is imaginative, and through it we introduce the client's product, amusingly and earlier in the commercial. This is taking full advantage of the animation medium. It is good, not because it has more panels, but because it is more creative and livelier. Because there is less changing of scenes, this will be less expensive to produce. The product is in evidence throughout almost half of the entire commercial — and we end the commercial on a close-up of the bottle of sleeping tablets.

Storyboard for a live commercial for a beauty shop

A local beauty shop wants to advise the ladies of its new telephone number. It wants them to remember its location and its fine services, but, most important, it wants them to notice the phone number.

The shop requests a live commercial because it wants as much realism as possible. Whenever realism is needed, animation is out. It is much more convincing to see a real person mixing a cake, or polishing a car, or using a shampoo.

A live film can often be made economically without motion picture studio facilities. Often a good effect can be accomplished by using still photographs and filming them. Through this process we can dissolve, pan across, move back and forth and create an illusion of motion as we move from one photograph to another. It is sometimes a little difficult to tell that a commercial like this is not actually filmed in a studio with live actors acting out their roles in front of movie cameras. This method saves the very great expense of setting up in a live studio with costly technical crews which are not always available in many areas.



WANT TO LOOK LOVELY AT ALL TIMES...

...WHEN YOU ARE SHOPPING...

...AT BRIDGE WITH FRIENDS...

...OR AT LUNCH WITH THE GIRLS?

THEN PHONE SPRUCE 4321.

FOR YOUR BEAUTY NEEDS...

...FACIALS, PERMANENTS...

...AND MANICURES -- REMEMBER SPRUCE 4321.

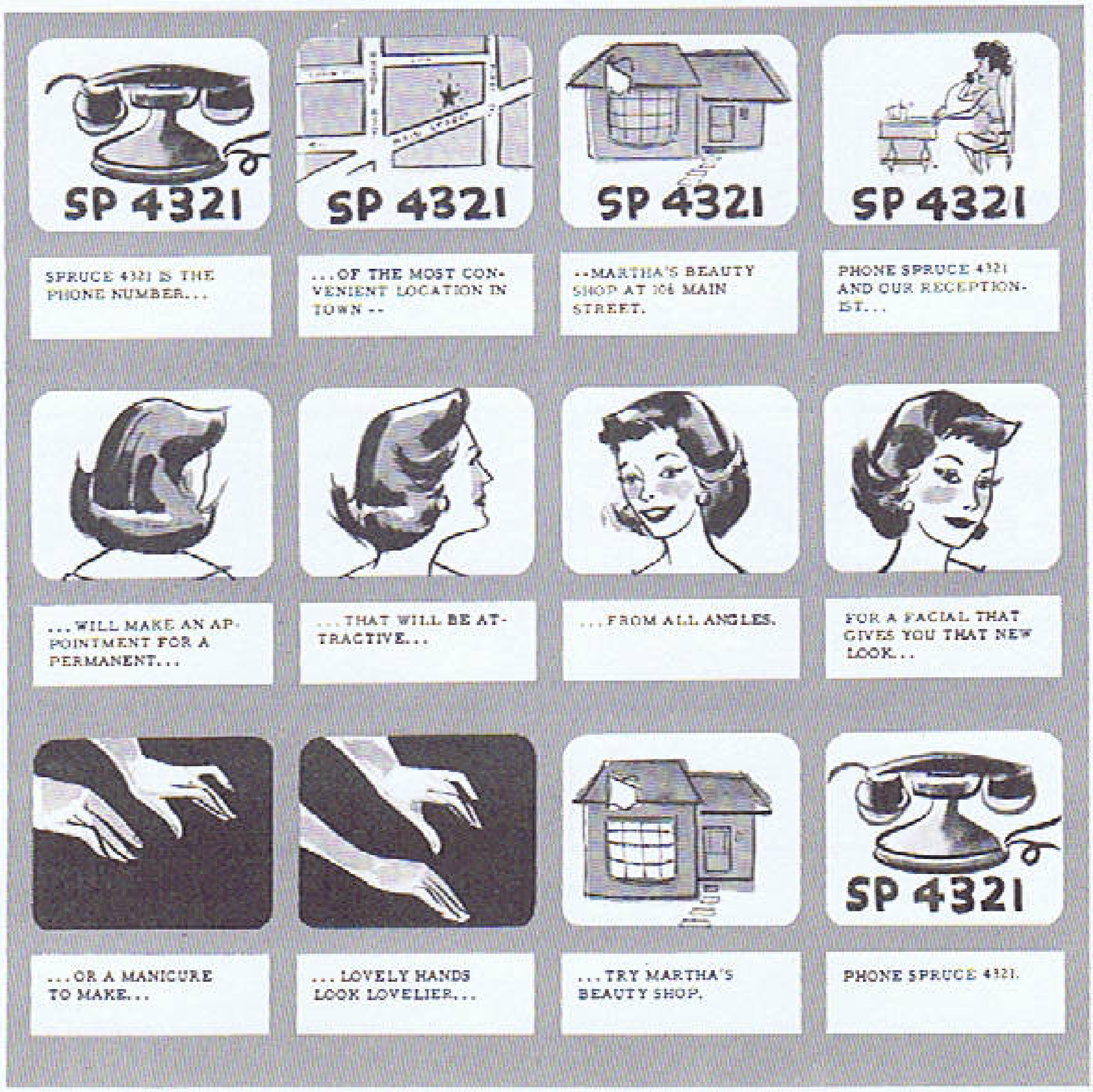
Wrong approach

The principal request of the advertiser was for a commercial that would impress the viewer with the phone number. Although the phone number is given twice in the narration, it does not appear on the screen. There are no close-ups of well-groomed ladies to convince the viewer of the effects of a visit to the beauty shop. Everything is too small and lacking in emphasis. Moreover, the scenes indicated would be difficult and expensive to set up or photograph. We also have gotten involved with eleven different models.

In the last three frames, one head pops on the screen after the other very quickly, and the viewer does not have a chance to concentrate on any one of them. We miss the big image, the final impact. Also, there is no point in introducing the design elements here — this is a live commercial, and the design hinders the prospective patron from identifying herself with the subjects shown.

Right approach

Remember that the advertiser wanted to emphasize the phone number. In this approach the phone number is the first and last thing we see. It remains on the screen throughout a good part of the commercial. We introduce the convenient location — and, since this is a beauty shop, we have close-ups of the ladies' hairdos, their faces, and their hands to bear witness to the beauty shop's fine work. Twice during the commercial we show a view of the shop. And, most important of all, we end with the client's phone number. In contrast to the "wrong approach" above — where eleven models were used — we use only two here.



SPRUCE 4321 IS THE PHONE NUMBER...

...OF THE MOST CONVENIENT LOCATION IN TOWN --

--MARTHA'S BEAUTY SHOP AT 106 MAIN STREET.

PHONE SPRUCE 4321 AND OUR RECEPTIONIST...

...WILL MAKE AN APPOINTMENT FOR A PERMANENT...

...THAT WILL BE ATTRACTIVE...

...FROM ALL ANGLES.

FOR A FACIAL THAT GIVES YOU THAT NEW LOOK...

...OR A MANICURE TO MAKE...

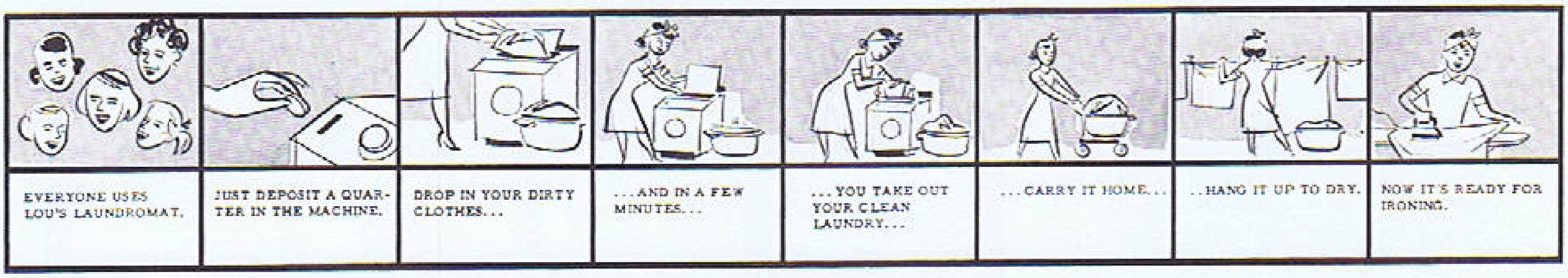
...LOVELY HANDS LOOK LOVELIER...

...TRY MARTHA'S BEAUTY SHOP.

PHONE SPRUCE 4321.

Storyboard for a live commercial for a laundromat

A local laundromat wants to advertise its services. There is no actual product used in the commercial and a picture of a whole room full of washing machines would be dismal. The problem is to sell the idea that the service of the laundromat is simple, convenient and desirable.



EVERYONE USES LOU'S LAUNDROMAT.

JUST DEPOSIT A QUARTER IN THE MACHINE.

DROP IN YOUR DIRTY CLOTHES...

...AND IN A FEW MINUTES...

...YOU TAKE OUT YOUR CLEAN LAUNDRY...

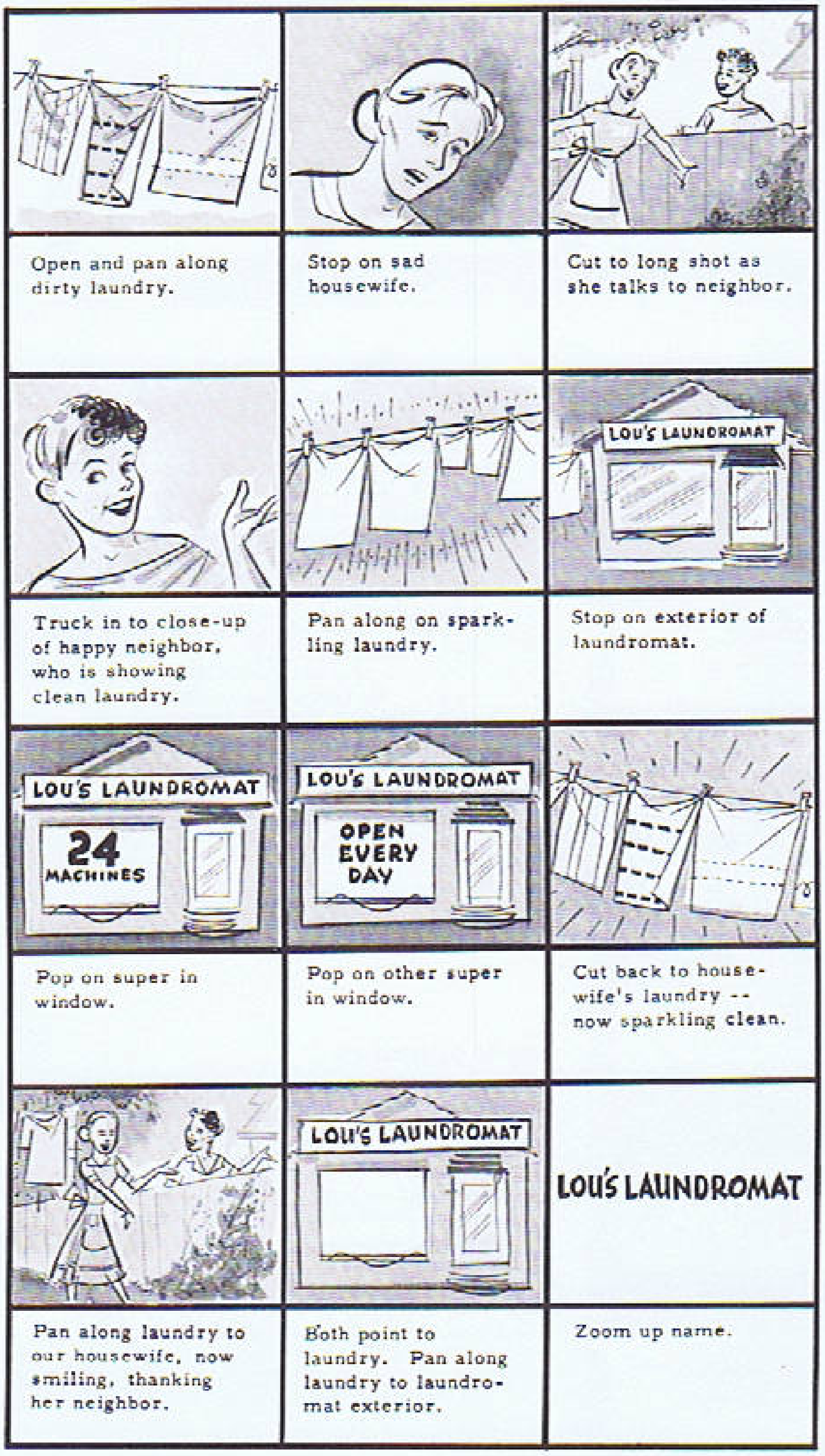
...CARRY IT HOME...

...HANG IT UP TO DRY.

NOW IT'S READY FOR IRONING.

Wrong approach

We open this commercial with a lot of happy faces and then show the customer going through the whole routine of using the laundromat. Finally she brings the laundry home and puts it on the line. We end up with a scene of her ironing. All this seems like a lot of hard work and certainly contrary to our principal concept of the story line, which is to show the ease, the convenience and the desirability of using the laundromat. It also doesn't show a happy ending. Finally, that very important element of visual identification of the client is lacking. We are told — but never see — the name of the laundromat.



Open and pan along dirty laundry.

Stop on sad housewife.

Cut to long shot as she talks to neighbor.

Truck in to close-up of happy neighbor, who is showing clean laundry.

Pan along on sparkling laundry.

Stop on exterior of laundromat.

Pop on super in window.

Pop on other super in window.

Cut back to housewife's laundry -- now sparkling clean.

Pan along laundry to our housewife, now smiling, thanking her neighbor.

Both point to laundry. Pan along laundry to laundromat exterior.

Zoom up name.

Right approach

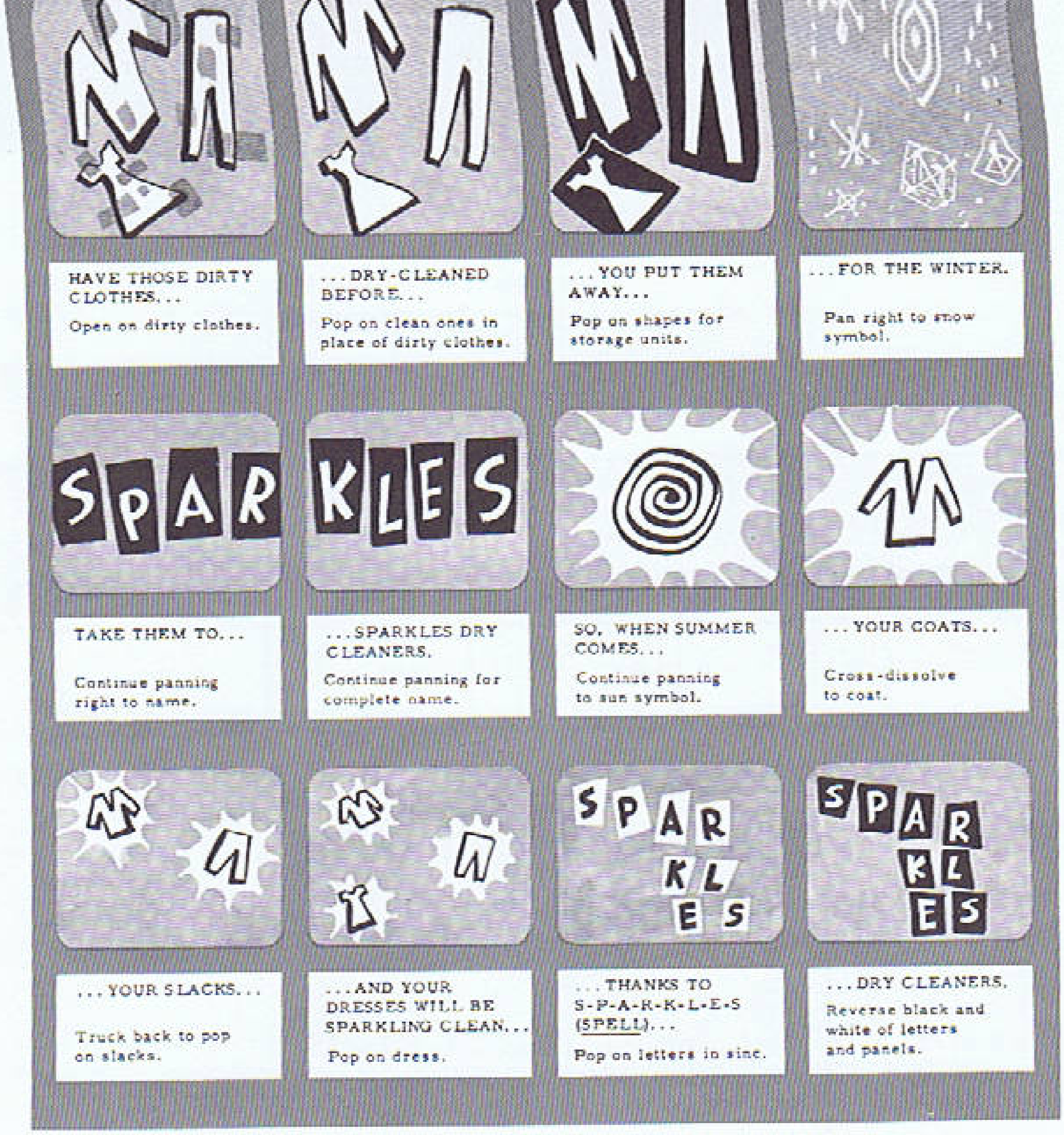
Here we start with a sad situation and an unhappy housewife who is told by her neighbor about the wonderfully easy way she can solve the problem of dirty laundry. We introduce the appliance establishment and emphasize the number of washing machines available and the fact that the laundromat is open every day. We then move to a sparkling line of laundry and the housewife, now happy, telling about her pleasant visit to the laundromat. We come to a happy ending for this housewife — as opposed to the ending in the wrong approach above. Throughout this commercial, we have emphasized the benefits that Lou's Laundromat has to offer — without even showing the equipment, because most women don't like to see machinery. In this type of commercial, such an approach is a good way to achieve a favorable emotional response.

The abstract commercial

There are times when neither live action nor animation is the best approach to a commercial. If the lowest possible budget is a necessity, the abstract or design approach is advisable because this makes the least expensive commercial. But there are other times when, budget or no budget, the abstract commercial can convey the message most clearly. This happens when the client is not so much interested in selling a specific product as in selling an idea. The following assignment gives us a good example.

An abstract storyboard for a dry cleaner

A local dry-cleaning establishment, Sparkles Dry Cleaners, is entering into a television campaign to encourage customers to dry-clean their clothes before they store them for the winter. This is the idea we have to sell to the viewer in the commercial.



HAVE THOSE DIRTY CLOTHES...
Open on dirty clothes.

...DRY-CLEANED BEFORE...
Pop on clean ones in place of dirty clothes.

...YOU PUT THEM AWAY...
Pop on shapes for storage units.

...FOR THE WINTER.
Pan right to snow symbol.

TAKE THEM TO...
Continue panning right to name.

...SPARKLES DRY CLEANERS.
Continue panning for complete name.

SO, WHEN SUMMER COMES...
Continue panning to sun symbol.

...YOUR COATS...
Cross-dissolve to coat.

...YOUR SLACKS...
Truck back to pop on slacks.

...AND YOUR DRESSES WILL BE SPARKLING CLEAN...
Pop on dress.

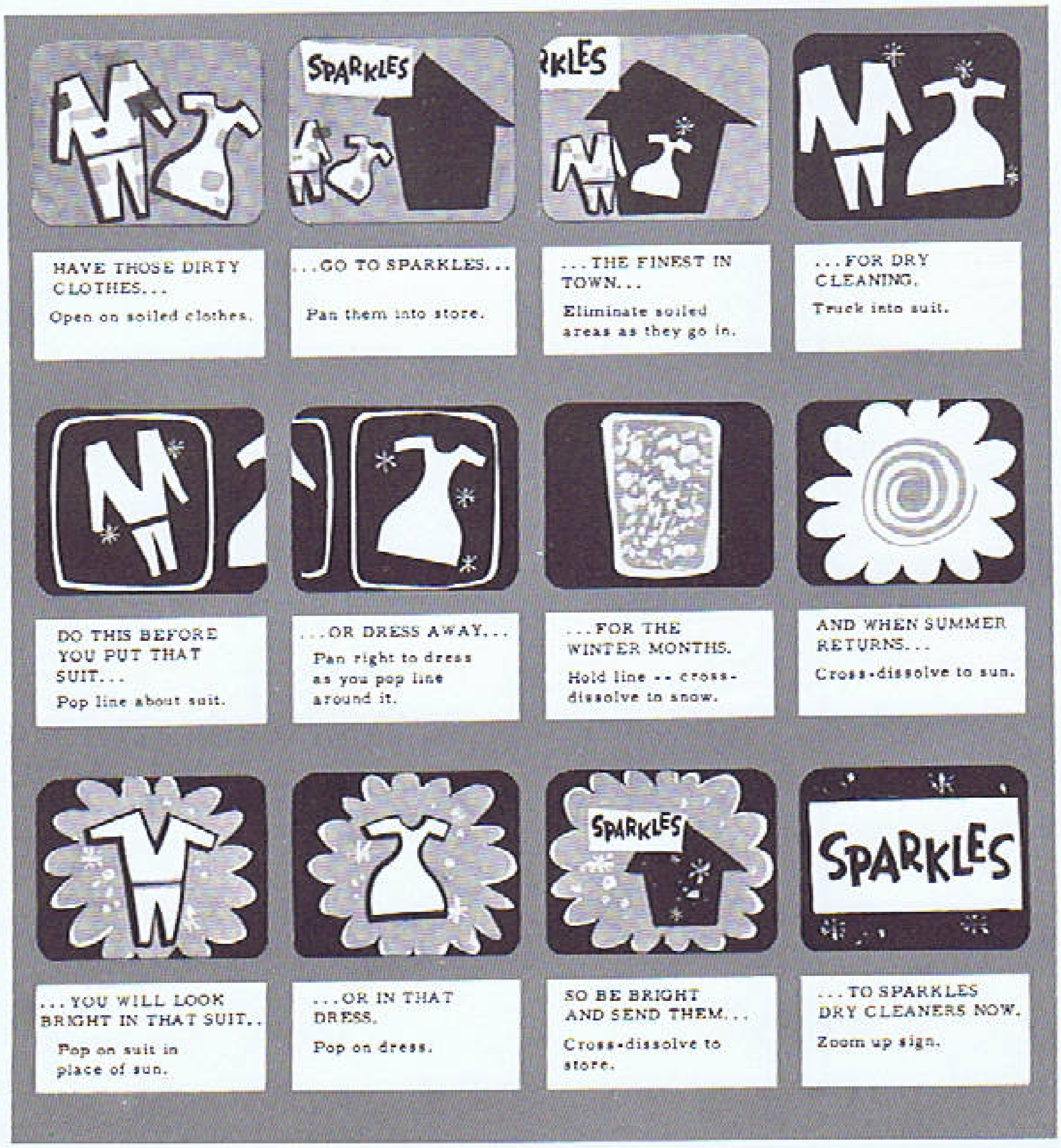
...THANKS TO S-P-A-R-K-L-E-S (SPELL)...
Pop on letters in sinc.

...DRY CLEANERS.
Reverse black and white of letters and panels.

Wrong approach

This storyboard does not flow smoothly. It starts by showing dirty clothes — then the clean clothes, then the symbol of storage. We suddenly jump to the symbol of winter. We make an abrupt change to the client's name — which reads across two frames, so it is not visible all at once on the screen. We jump from this to the symbol of the sun — make another abrupt jump to an abstract coat, then other clothes in the next two frames. We jump again to the sponsor's name — which is difficult to read — and suddenly reverse it. It is still difficult to read.

There is no sense of continuity from beginning to end — it is hard to keep up with the visual message. And at no time have we seen the sponsor's name forming a good, readable unit in one panel.



HAVE THOSE DIRTY CLOTHES...
Open on soiled clothes.

...GO TO SPARKLES...
Pan them into store.

...THE FINEST IN TOWN...
Eliminate soiled areas as they go in.

...FOR DRY CLEANING.
Truck into suit.

DO THIS BEFORE YOU PUT THAT SUIT...
Pop line about suit.

...OR DRESS AWAY...
Pan right to dress as you pop line around it.

...FOR THE WINTER MONTHS.
Hold line -- cross-dissolve to snow.

AND WHEN SUMMER RETURNS...
Cross-dissolve to sun.

...YOU WILL LOOK BRIGHT IN THAT SUIT..
Pop on suit in place of sun.

...OR IN THAT DRESS.
Pop on dress.

SO BE BRIGHT AND SEND THEM...
Cross-dissolve to store.

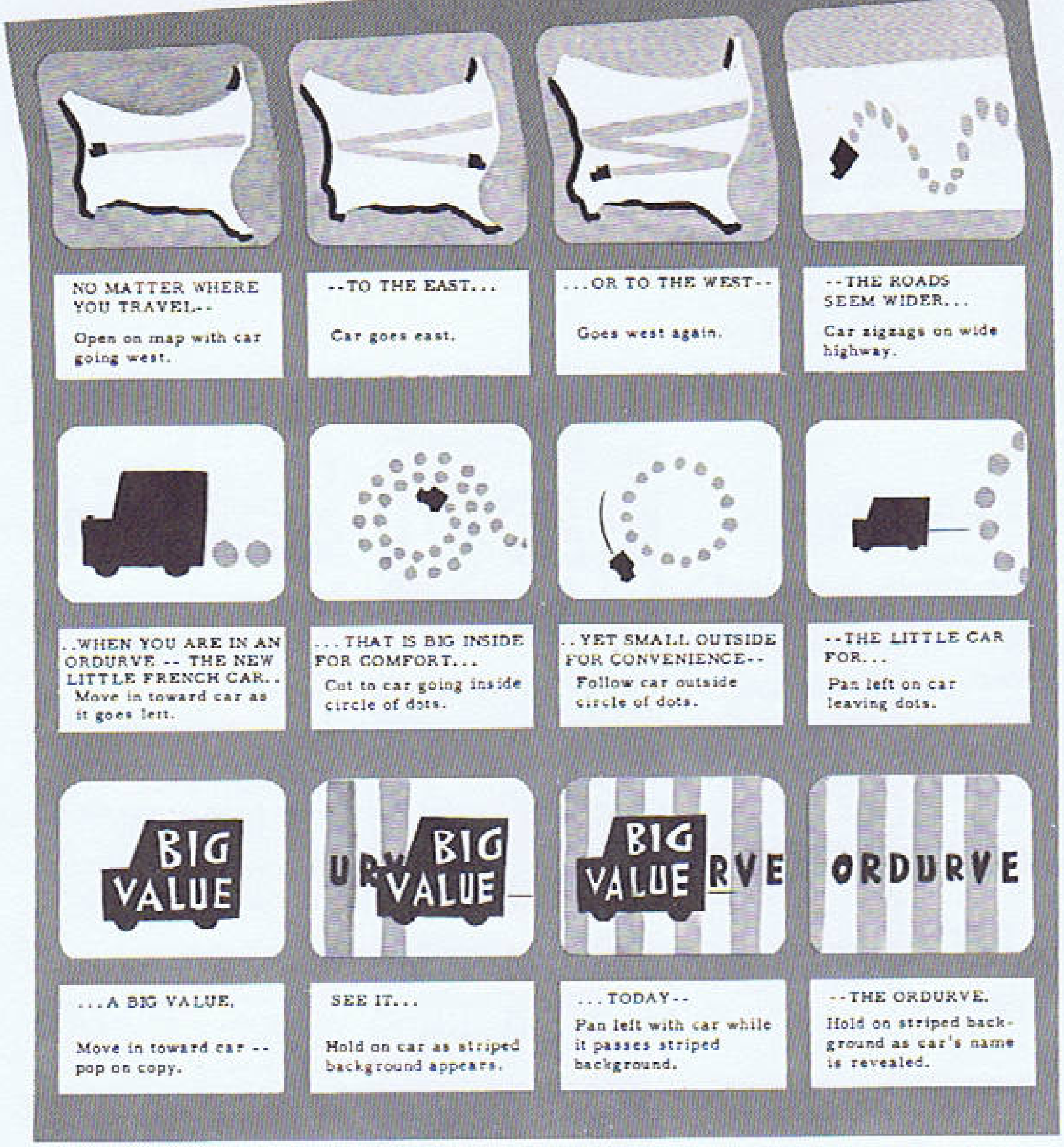
...TO SPARKLES DRY CLEANERS NOW.
Zoom up sign.

Right approach

Here our storyboard avoids the faults of the previous one and achieves a smooth continuity throughout. After opening on the dirty clothes going into the sponsor's establishment, we promptly introduce the name. Next we truck in on the symbol of the dress already being cleaned in the establishment. We continue showing sparkling clothes — and then show them being stored. The panel changes to a window and we see snow outside. Spring comes and we are introduced to the symbol of the sun. We keep the symbol of the sun and add the sparkling clothes. Still keeping the sun symbol, we introduce the client's name, and end on a highly readable client identification.

An abstract storyboard for a foreign-car distributor

A distributor of foreign cars wants to advertise a new small French car. He wants to emphasize its roadability, the advantages of its small size when traveling, its maneuverability in traffic, and at the same time its amazing roominess inside. And, finally, he wants to emphasize that it is a great value.



NO MATTER WHERE YOU TRAVEL--
Open on map with car going west.

--TO THE EAST...
Car goes east.

...OR TO THE WEST--
Goes west again.

--THE ROADS SEEM WIDER...
Car zigzags on wide highway.

..WHEN YOU ARE IN AN ORDURVE -- THE NEW LITTLE FRENCH CAR..
Move in toward car as it goes left.

...THAT IS BIG INSIDE FOR COMFORT...
Cut to car going inside circle of dots.

..YET SMALL OUTSIDE FOR CONVENIENCE--
Follow car outside circle of dots.

--THE LITTLE CAR FOR...
Pan left on car leaving dots.

...A BIG VALUE.
Move in toward car -- pop on copy.

SEE IT...
Hold on car as striped background appears.

...TODAY--
Pan left with car while it passes striped background.

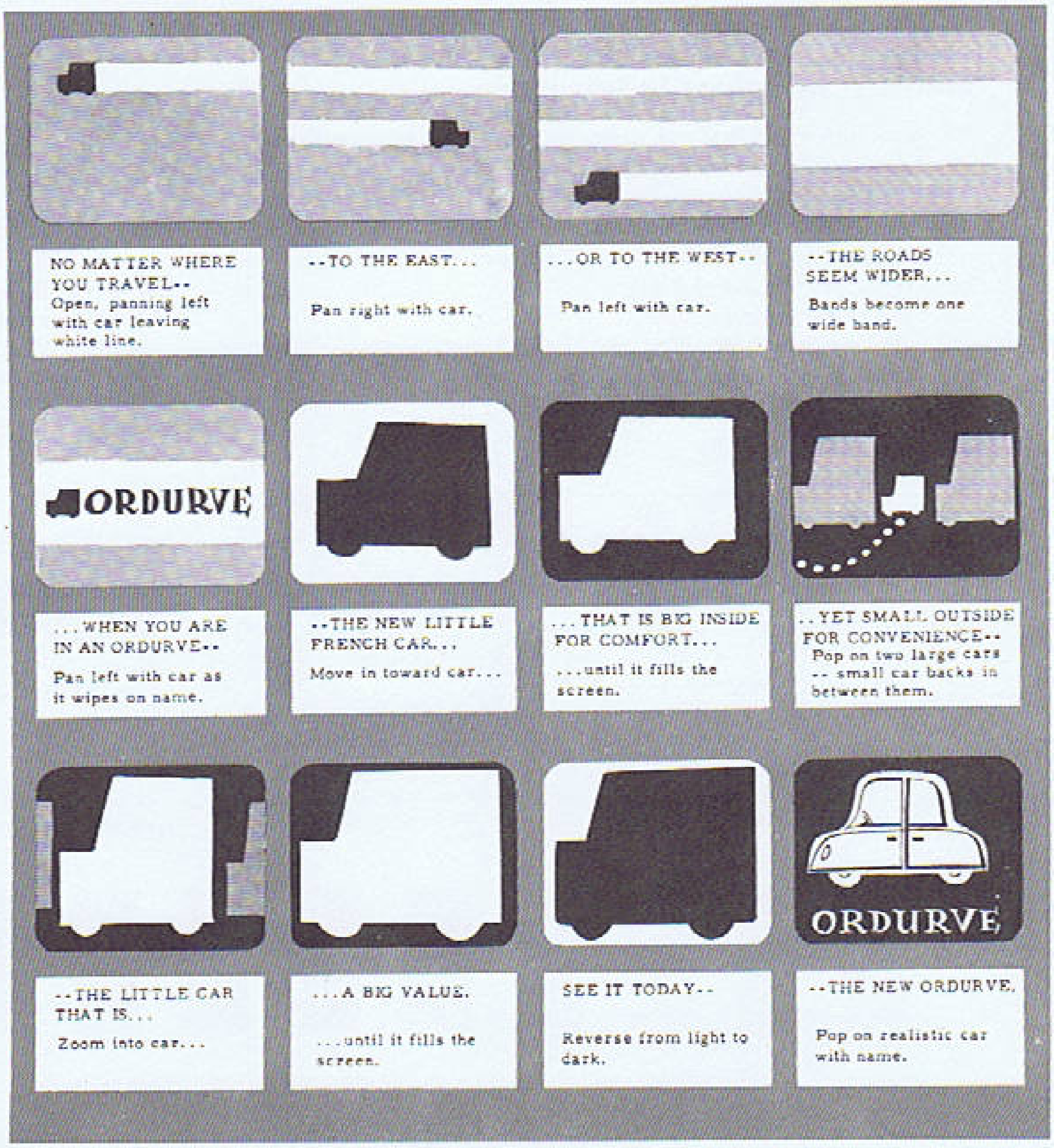
--THE ORDURVE.
Hold on striped background as car's name is revealed.

Wrong approach

There is no consistency of pattern here. We go from lines across a map to dots following the car and we end up with stripes — three unrelated patterns. Moreover, the narration should always relate to the picture on the screen, but this does not happen with several of the panels. The copy on the car destroys it as a symbol of the product. We do not see the name until the very end.

Right approach

In this correct version, all the shortcomings of the wrong approach are avoided and the story flows along smoothly. We have a simple movement back and forth as we pan with the car from left to right and right to left. Then the bands dissolve into a single broad band, so that the pattern is kept consistent. Next, on the broad band we introduce our client's car and its name. We stay with the car and move in to show it growing in size. Continuing to move in, we show how roomy the car is. In the next panels we show its maneuverability and truck in again as it grows in size to indicate its big value. From here we go on to emphasize the roominess inside once more. Now a portrait of the car appears with its name below for product identification. At no time do we destroy the symbol or actual appearance of the car by placing words on it.



NO MATTER WHERE YOU TRAVEL--
Open, panning left with car leaving white line.

--TO THE EAST...
Pan right with car.

...OR TO THE WEST--
Pan left with car.

--THE ROADS SEEM WIDER...
Bands become one wide band.

...WHEN YOU ARE IN AN ORDURVE--
Pan left with car as it wipes on name.

--THE NEW LITTLE FRENCH CAR...
Move in toward car...

...THAT IS BIG INSIDE FOR COMFORT...
...until it fills the screen.

..YET SMALL OUTSIDE FOR CONVENIENCE--
Pop on two large cars -- small car backs in between them.

--THE LITTLE CAR THAT IS...
Zoom into car...

...A BIG VALUE.
...until it fills the screen.

SEE IT TODAY--
Reverse from light to dark.

--THE NEW ORDURVE.
Pop on realistic car with name.

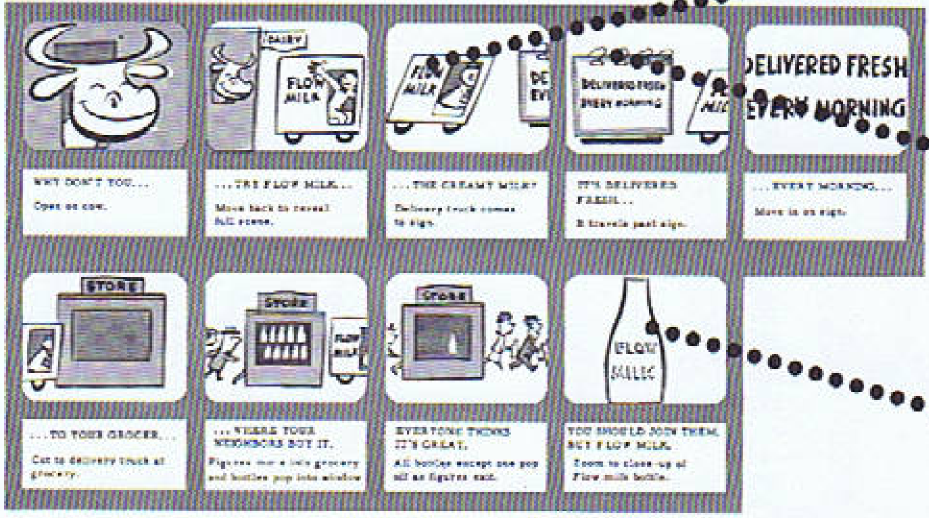
Flip cards for television

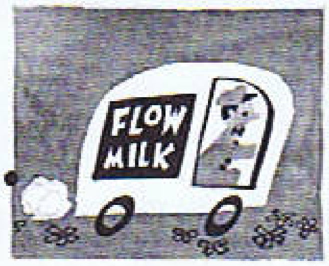
Of all the methods of presenting a commercial in television, the flip card technique is by far the most economical. Flip cards are a series of photographs, or cartoons, or illustrations that are shown in a sequence of still pictures to tell a full story. Sometimes copy is included on the flip card. If you take a storyboard and select the most important panels – show them in the proper sequence to the viewer and accompany them with a running narration – you are telling your story by the flip-card technique.

An example

We will simplify the animated storyboard for Flow Milk which we did earlier in the lesson and use it on flip cards.

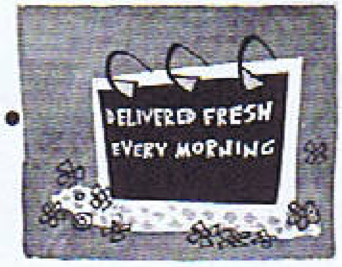
Let's take the three most important areas and render them with some detail. For the absolute in economy, three cards do the work of a whole storyboard.


DAIRY
FLOW MILK
DELIVERED FRESH EVERY MORNING
WHY DON'T YOU...
Open on cow.
...THE FLOW MILK...
Move back to reveal full scene.
...THE CREAMY MILK?
Delivery truck comes to sign.
IT'S DELIVERED FRESH...
It travels past sign.
...EVERY MORNING...
Move in on sign.
STORE
...TO YOUR GROCER...
Cut to delivery truck at grocery.
...WHERE YOUR NEIGHBORS BUY IT.
Figures move into grocery and bottles pop into window
EVERYONE THINKS IT'S GREAT.
All bottles except one pop off as figures exit.
YOU SHOULD JOIN THEM. BUY FLOW MILK.
Zoom to close-up of Flow milk bottle.



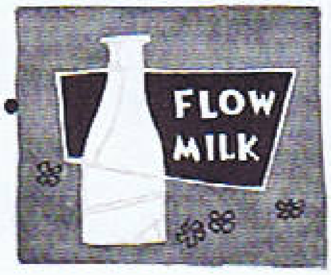
1

We have taken the first three panels of the storyboard and digested them into one single flip card.


DELIVERED FRESH EVERY MORNING

2

We have taken the second three panels and digested them to tell the same story in just one single picture.



3

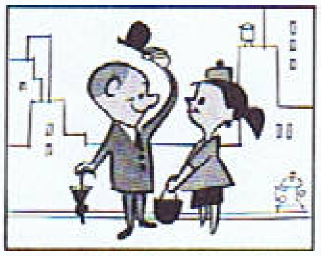
Finally, we have eliminated the people going into the store, and combined the billboard and the client's product in the last flip card.

Contrast of values in television

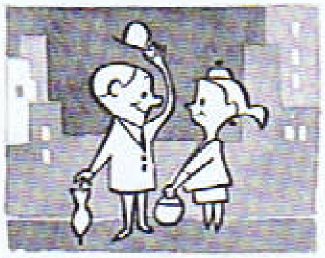
It is most important that our characters "read" against the background. Characters and background must complement each other. They will do this if we handle our lines and tones correctly, as demonstrated in the diagrams.

As in other artistic mediums, there are specific rules in television concerning the use of tones:

1. Never use a pure white.
2. The range of tones that you can use successfully on television goes from off-white to black.
3. Keep your tones flat – in general, avoid modeling or gradations of tone.

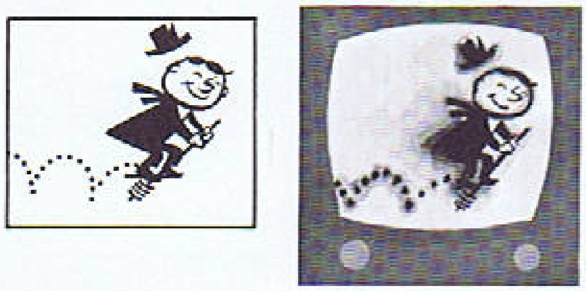


Tone against line: If our characters are massed, and in tone, then the background might be done in line for a good, clear picture.

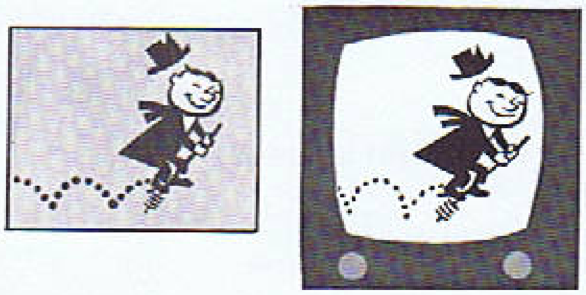


Line against tone: If the characters are in line with no tone, they would stand out against a tonal background.

Wrong

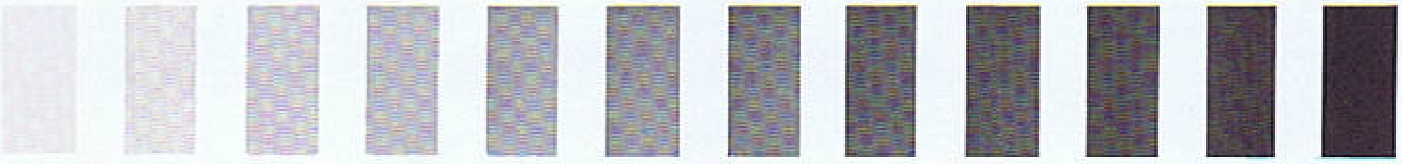


This drawing looks fine in the original at the left – but see how it will appear on the TV screen. Notice the fuzzy edges where the pure black is against pure white. This is called "bleeding."



Right

You can achieve good contrast by using an almost black against an almost white as at the left. At the right you see how this picture will appear on the TV screen.



This spectrum of grays will give you an idea of the range of tones you can use in television – from off-white to black.

The sponsor's product

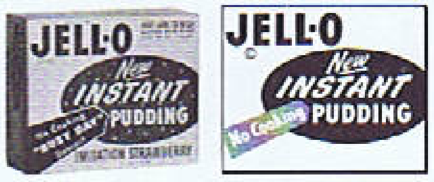
The most important feature of the flip card, as well as the filmed commercial, is the product. This is the element that represents the sponsor to the public. Consequently, he will be more critical of the way you handle this than of any other part of the commercial. It is his desire — and rightfully so — that the television version of the product be as close a duplicate of the real product and its packaging as you can possibly make it. This is the thing he wants to sell — the thing by which he is known — and it represents a combination of the good will and the reputation for integrity he has built up over the years. So it's easy to understand that a good, easily recognized image is the keynote where his product is shown.

On the other hand, take a client with a brand-new product. A clean, crisp replica of his new product is necessary so that the public will recognize it quickly upon seeing it in the store. Therefore, it is quite evident that whether the product is old or new, it must be represented correctly.

Although the client balks at the slightest change of his product, many packaging units were designed without considering how they will show up on a television screen. Where products do not "read" properly, they have to be simplified without losing their identifying characteristics.

Whether the product is packaged in a box, a can, or a bottle, the same principles apply in designing the TV version of the product. Modeling and perspective are usually eliminated — a head-on view of the product is best. The high-lights of shiny containers are omitted entirely. Nonessential elements of the package that cannot be understood quickly are taken out. Important copy elements and the product name are emphasized by increasing the weight and size of the lettering, where necessary.

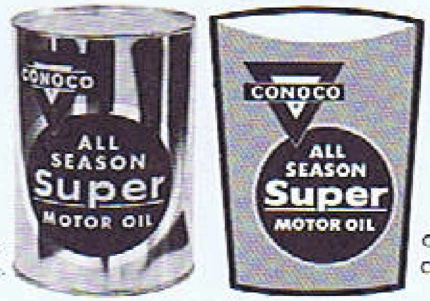
Examples



By permission of
the Jell-O Division;
General Foods Corp.

Original **TV version**

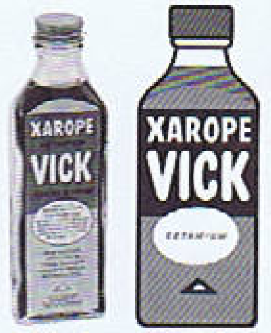
For the television version of the Jello package, we use a head-on view of the package, eliminating all unimportant elements. The small lettering, which would be illegible on the TV screen, is taken out — while the important advertising message "New Instant Pudding — No Cooking" and the product name are retained. We must be sure to use the symbol ® or © under the product name if it is registered or the design is copyright.



Courtesy
Continental Oil Co.

Original **TV version**

The shiny metal can would not reproduce well on television, so we have rendered it without high lights for the TV version. No roundness is shown in the television rendering of the product — the lettering is more legible on the flat, stylized can. To add importance to the advertising message, the letters have been strengthened. The TV version of this can was designed to fit a highly stylized cartoon, so liberties were taken with perspective.



Courtesy
Vick Chemical Co.

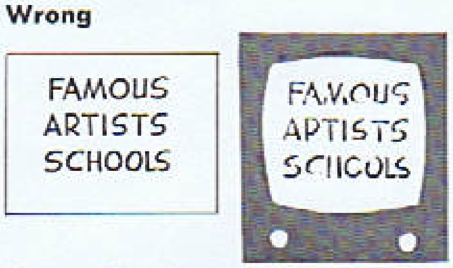
Original **TV version**

The long, awkward proportions of the bottle of Vick's Cough Syrup for South American distribution had to be modified for television, while retaining its basic character. Again, we used a head-on view. We simplified the cap, eliminated nonessential copy, and emphasized the important ingredient the sponsor wanted to feature, "Cetomium." We retained the triangle at the bottom of the label because it is the company trademark.

Lettering for television

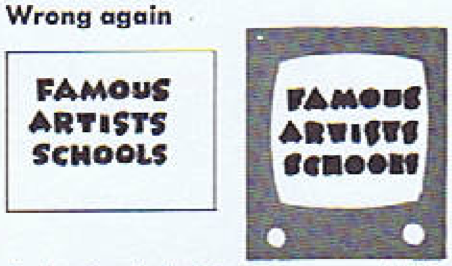
When you render lettering for television, it is important to choose a type face or letters that are clean and simple. Good, fast legibility is essential. Therefore it is best to use a simple block letter. The use of serifs is not recommended. The message may be interpreted in all caps or in caps and lower-case letters — both are good, so long as they are presented in a simple type.

Wrong



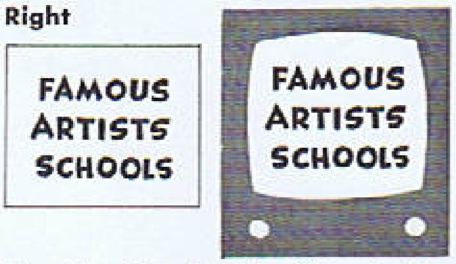
If you use letters that are too light, such as these, portions will be lost in telecasting.

Wrong again



On the other hand, if the letters are too bold — like these — they tend to fill up and become hard to read when telecast.

Right

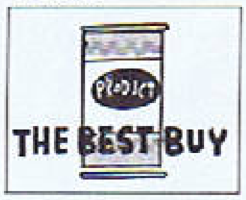


This weight of letter is not too light and not too bold — it is just right. It insures fast, easy reading on the television screen.

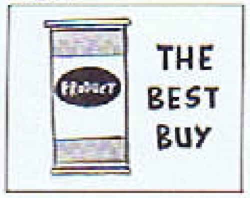
Layout of copy and product

When the picture of the product and the lettering are to appear on the screen at the same time, you must consider their relationship with special care. These elements should be arranged in your layout so that neither will interfere with or overpower the other.

Wrong

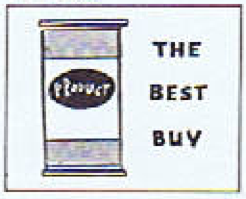


Right

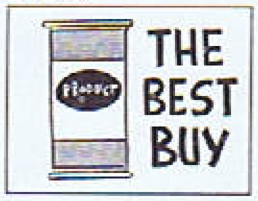


The arrangement on the left is an interesting composition and might be acceptable if it were going to be reproduced in print. However, in a medium where motion is involved, the message is hard to read. The arrangement on the right is better because both the product and the message are clear.

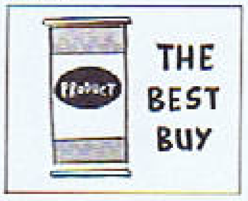
Wrong



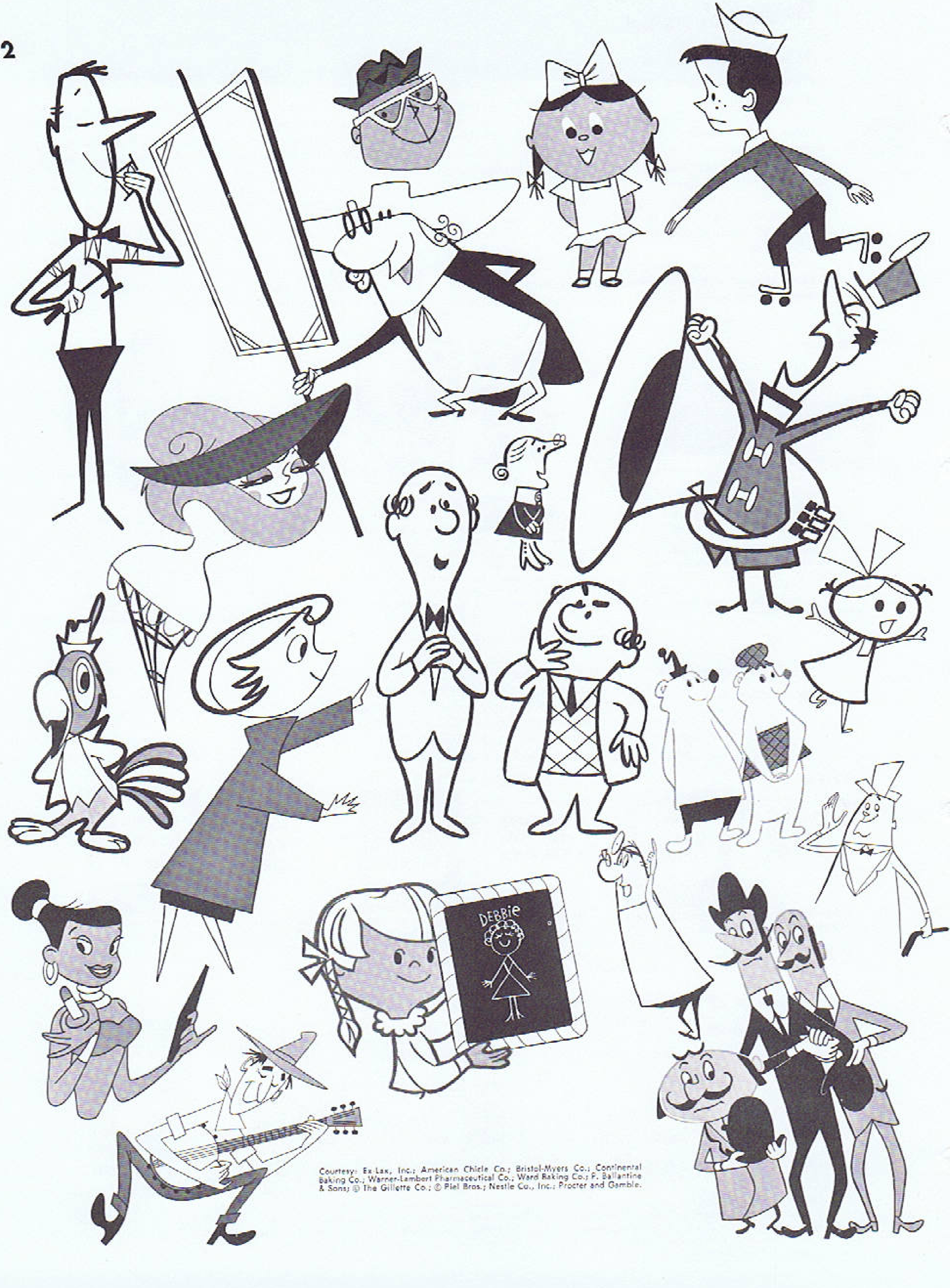
Wrong



Right

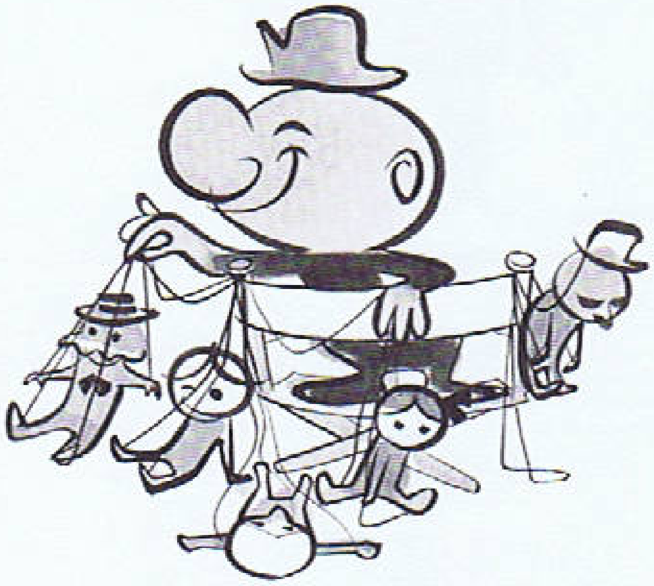


In the example at the left, the copy is too light. It is overpowered by the product, and the advertiser's message is apt to be lost. In the center illustration, we can read the message well — so well, in fact, that it overpowers the sponsor's product. The example at the far right is in better balance. The viewer can read the message clearly and associate it with the product.



Courtesy: Ex-Lax, Inc.; American Chicle Co.; Bristol-Myers Co.; Continental Baking Co.; Warner-Lambert Pharmaceutical Co.; Ward Baking Co.; P. Ballantine & Sons; © The Gillette Co.; © Piel Bros.; Nestle Co., Inc.; Procter and Gamble.

Here you see just a few of the countless characters that have appeared on television. Every artist has his own personal approach to the creation of characters, and his own favorite techniques, which may range from loose to tight. Watch your television set often for new approaches to animated drawing styles. New directions and trends appear constantly — and being alert to them will help keep your work fresh and up-to-date.



Characters for television

When a motion picture or stage play is produced, one of the most important jobs is the casting of the characters. Every effort is made to find actors who fit their roles to perfection. This is just as important when designing characters for animation on television. The design and personality of the character that will represent the "star" are just as vital as is the selection of the actor who will play the leading role in a Hollywood production.

But in casting your TV characters you have one essential thing to consider that Hollywood or the theater doesn't have to worry about. Your TV characters are going to come right into the privacy of the viewer's living room. More is required of them, as far as good manners and general likability go, than is required of movie or stage actors who are viewed at a distance in a theater.

An example of what this means occurred a while ago when a famous stage comedy was televised. In the theater version the hero let out a spectacular belch at a moment in the action when it was very funny. At least it was funny when it happened on the stage and at a distance, with a crowd of people around. But on television you saw just the great big head filling the screen — you were not conscious of the rest of the show at the moment — just the huge belch. It wasn't funny at all — it was offensive.

A man's home is his castle. The personality of his TV guests will determine whether he will accept them as friends and be glad to have them drop in, or whether he will do the equivalent of not answering the door bell — turn off his set.

The first thing the home viewer wants is that his TV guests be pleasant and entertaining. He doesn't want to be irritated — he's at home and he wants to relax. He wants to escape from the problems of his day and feel good. Television animation should always have a happy flavor. Although the characters you create may have a problem in the beginning, they shouldn't take it too seriously and the story should always have a lively, happy ending.

The viewer certainly doesn't want his TV guests, no matter how creatively conceived, to be frightening or repulsive. Even a villain doesn't have to be all vile. He can be funny and frustrated and therefore a little appealing. On the whole, the keynote of the TV personality is that it should be amusing.

The next thing to think about in the creation of a proper TV personality is the element of self-identification of the viewer with your character. We all identify ourselves in some way with almost everything we hear, read, or see. That means that your TV character — though highly exaggerated and original in concept — should represent the average and be likable.

When creating and drawing storyboards for live action, unless the story demands it, don't make the men look like movie heroes — very few men do. Don't make the women ultra-glamour girls — very few women are. Make them attractive, normal people — people in whose appearance the viewer can find something of himself or herself.

After the matter of personality comes the question of function, and it is a vital one. We've seen that the TV character should be pleasant and entertaining. But just what physical features should you give him when you are asked to create a particular storyboard? It isn't enough for your hero or heroine to be cute and appealing. The other parts of their bodies must be suitable for the action. Aspects of their physical appearance will often depend largely on their function in the story. Sometimes facial expression is the most important element — then you will emphasize the size of the head. Sometimes the action is the main thing — then you will give special consideration to the size and proportions of the body.

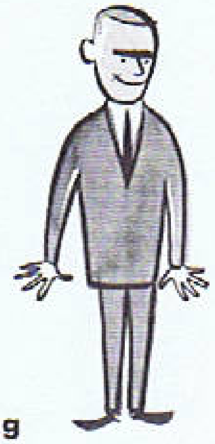
Many ways to create characters for different storyboard requirements will be illustrated on the following pages. But always remember the first principle — TV characters, whether for live action or animated in a novel, creative style, should be the sort of people you would welcome in your own home.

Creating a character to fit a specific problem

The story that follows gives us the high points of a TV commercial for shaving cream. Here we shall demonstrate how to create the hero for this commercial.

A young man, badly in need of a shave, doesn't get the job he applied for. He feels very sad. Then he sees an ad for shaving cream in a drugstore window – buys some – uses it – and gets the job. After the day's work is done, he dances happily with the boss's pretty secretary. And just think, this is all due to the shaving cream!

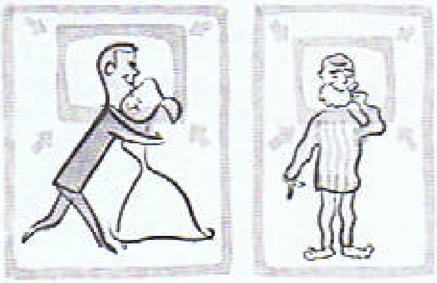
Now let's get to work and see what kind of character will fit this role best. We'll consider a character that won't do – and why he won't do – and then we'll show you the right man and how he fits into the storyboard.

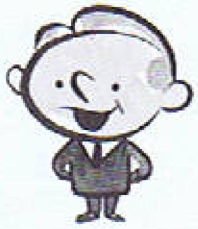


Wrong

This young man is pleasant enough – but he's not the right type for our commercial.

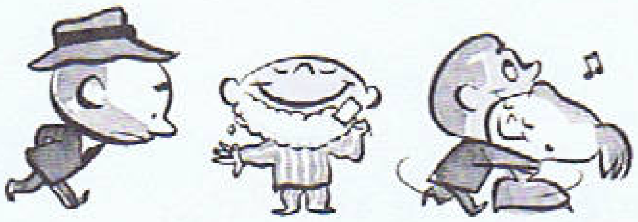
Facial expressions are more important than action in this story. Our hero must look unhappy when he doesn't get the job – hopeful when he sees the shaving cream display – joyous when he gets the job – and dreamy when he's dancing with the boss's secretary. Also, our hero's head must be large enough to show that he needs a shave, and also to display shaving cream. This character's head is too small to do all this. Because of the long figure we would have to truck in repeatedly from a long shot to a close-up of the face to make the main points of the story. So let's try again.



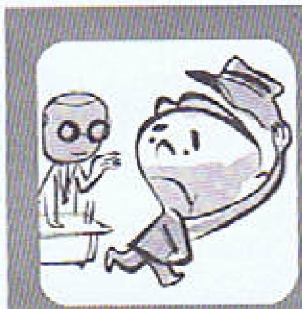


Right

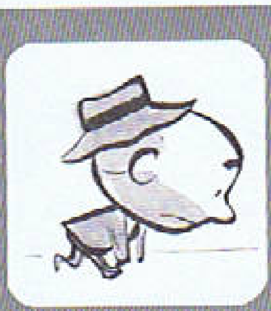
This little fellow is a more logical solution to our problem. Since the action is not the most important thing in the story, his small body will serve just as well as a larger one – and all the other figures can be proportioned to it for a humorous effect. His large face will allow a variety of expressions to show up clearly even in long shots. He will be easier to truck in toward, and the close-ups will be effective.



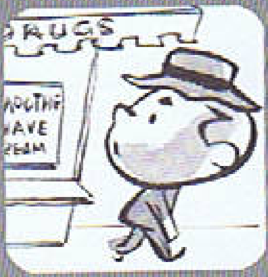
Now see how effectively our little fellow with the big head solves the problem of the shaving cream commercial.



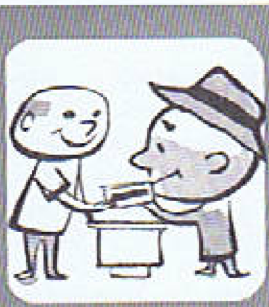
He didn't get the job.



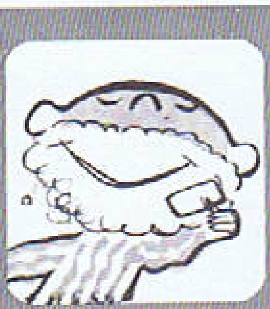
He feels very low.



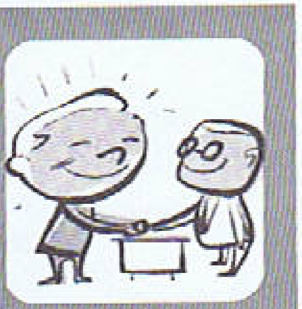
This ad gives him an idea.



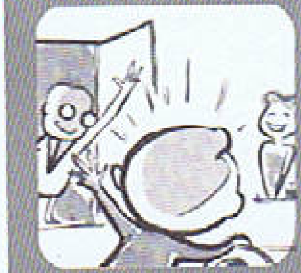
He buys the shaving cream.



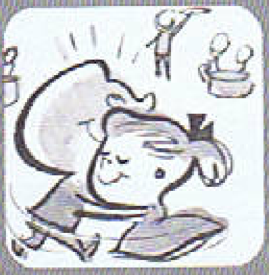
What a happy shave!



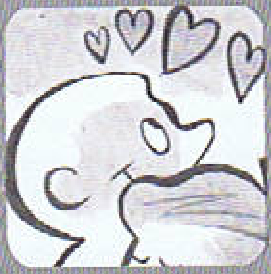
He lands the job.



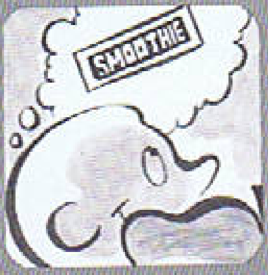
Everyone in the office admires him.



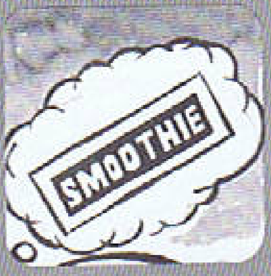
He dances with pretty secretary.



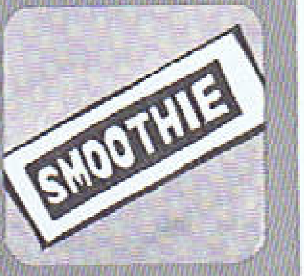
Look -- he's falling in love...



...with his new shaving cream.



Close-up of shaving cream in a cloud of lather.



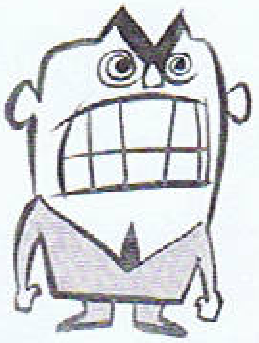
Close-up of actual package for product remembrance.

HELP
WANTED!

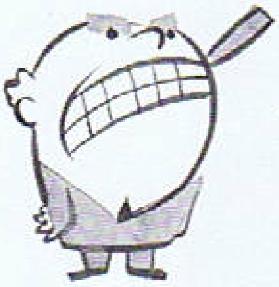
Creating a character who must do two things at once

Our problem here is to create the leading character in this script for a TV commercial for the Ace Secretarial School. Our hero is a busy executive who is at his wit's end because of the inefficiency of his secretaries. He tries one after another and becomes more and more frustrated and angry. Then he phones the Ace Secretarial School and the very first girl they send him is perfect.

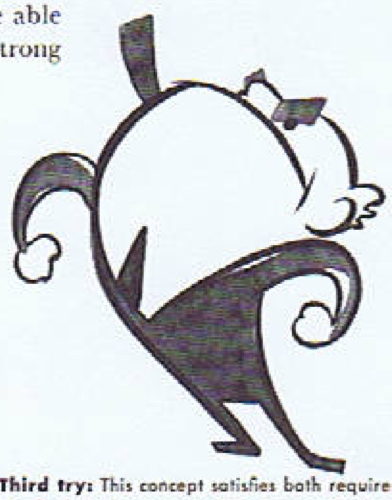
Our leading character, besides being a hard-to-please "boss" type, must be able to do two things. He must be capable of showing a considerable range of strong feeling — and also of performing a lot of dramatic action.



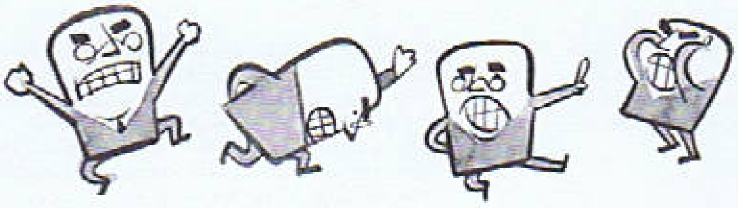
First try: He's a boss all right, but what a mean one! A mean guy isn't really the type called for by the commercial and, besides, this breaks the first principle we discussed in the introduction to this section on creating characters — they should not be unpleasant.



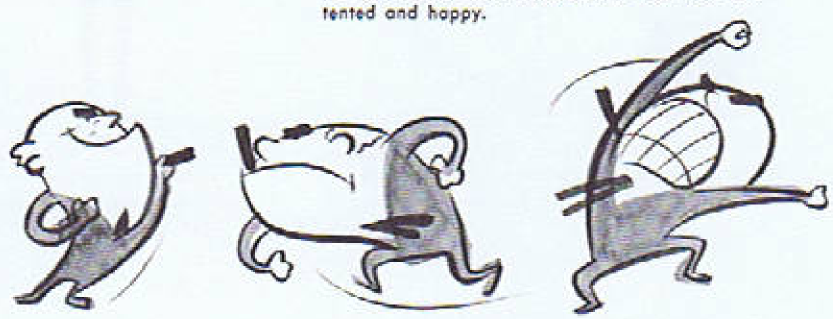
Second try: This is better. He is still tough but not an ogre. However, notice how small the body is now. He won't be able to do much effective jumping around with such a small body.



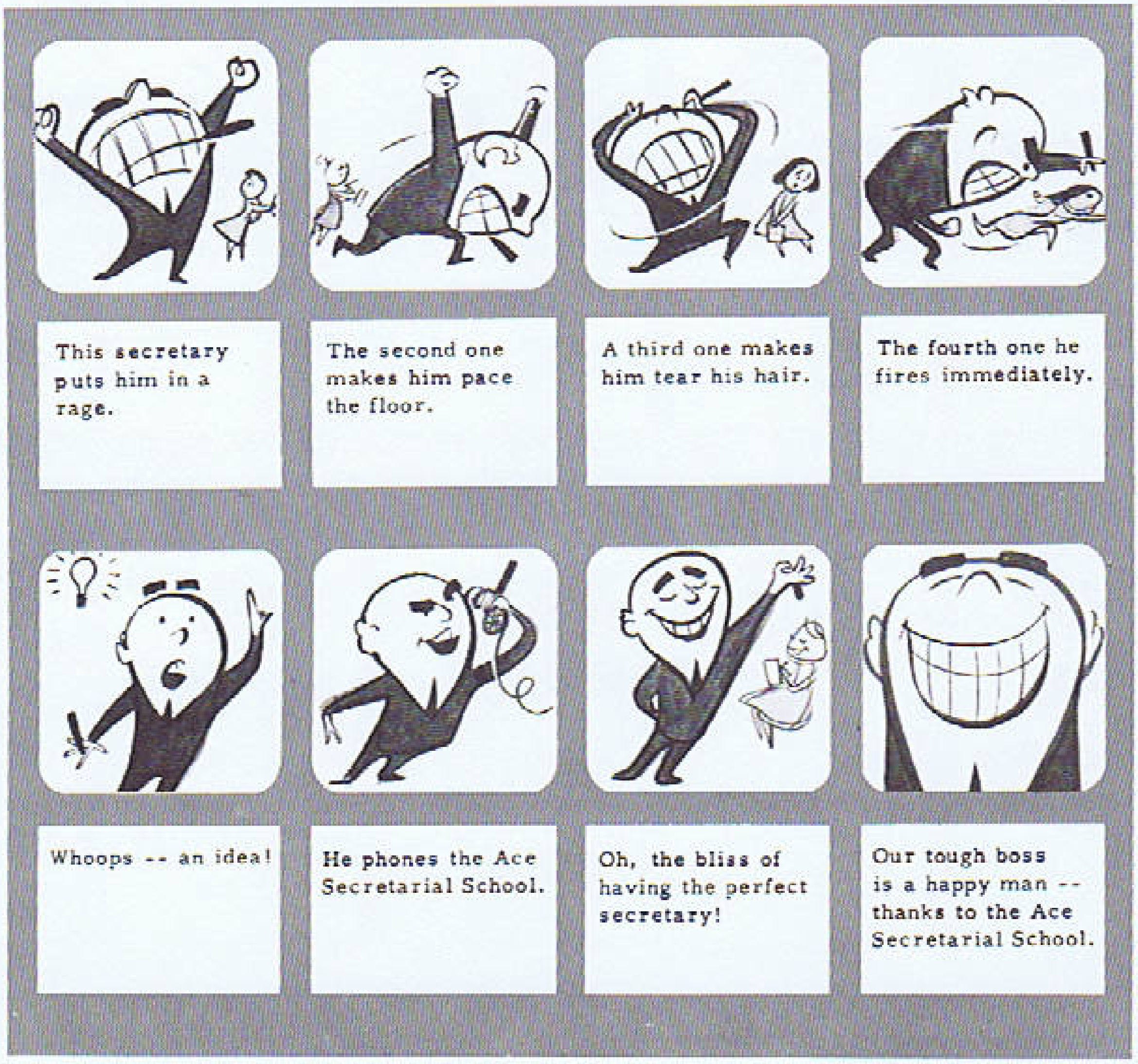
Third try: This concept satisfies both requirements. The body is large enough to express lively action. The head is also large enough to display the facial expressions we need. He can look stern as well as just ugly mad, and in the end he can look contented and happy.



The body of this figure is much too small and square to perform these lively actions effectively, as required by the story. He's a Humpty-Dumpty rather than a man.



Here the body is more curved and flowing and a little larger. It lends itself to exciting gestures. In this compromise of the relative sizes of head and body we are able to show a variety of facial expressions and violent action.



This secretary puts him in a rage.

The second one makes him pace the floor.

A third one makes him tear his hair.

The fourth one he fires immediately.

Whoops -- an idea!

He phones the Ace Secretarial School.

Oh, the bliss of having the perfect secretary!

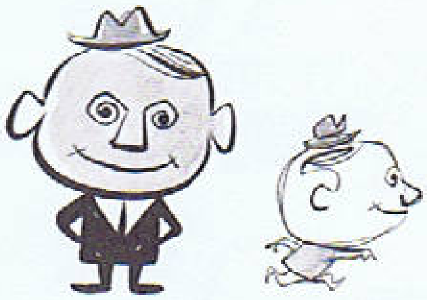
Our tough boss is a happy man -- thanks to the Ace Secretarial School.

Our busy executive fits into the storyboard perfectly — he expresses his emotions clearly and his actions are strong and effective.

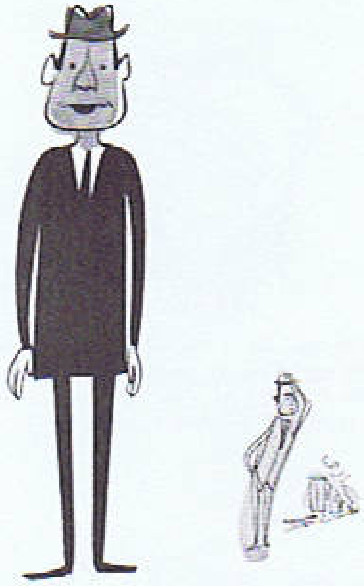
Creating a character who is active

This storyboard tells the sad tale of the commuter whose watch was always wrong. Sometimes he would think he had plenty of time to walk to the station — and just miss the train. Other times he would run like mad and get there so early he would have to sit and wait. Finally, he bought the right watch and his troubles were over.

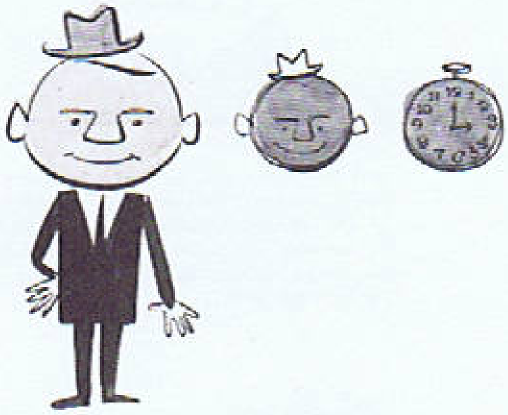
In designing this character, we must consider that he has to do a lot of walking and running. We must also allow for a series of limited truck-ins and close-ups that can show his facial expressions.



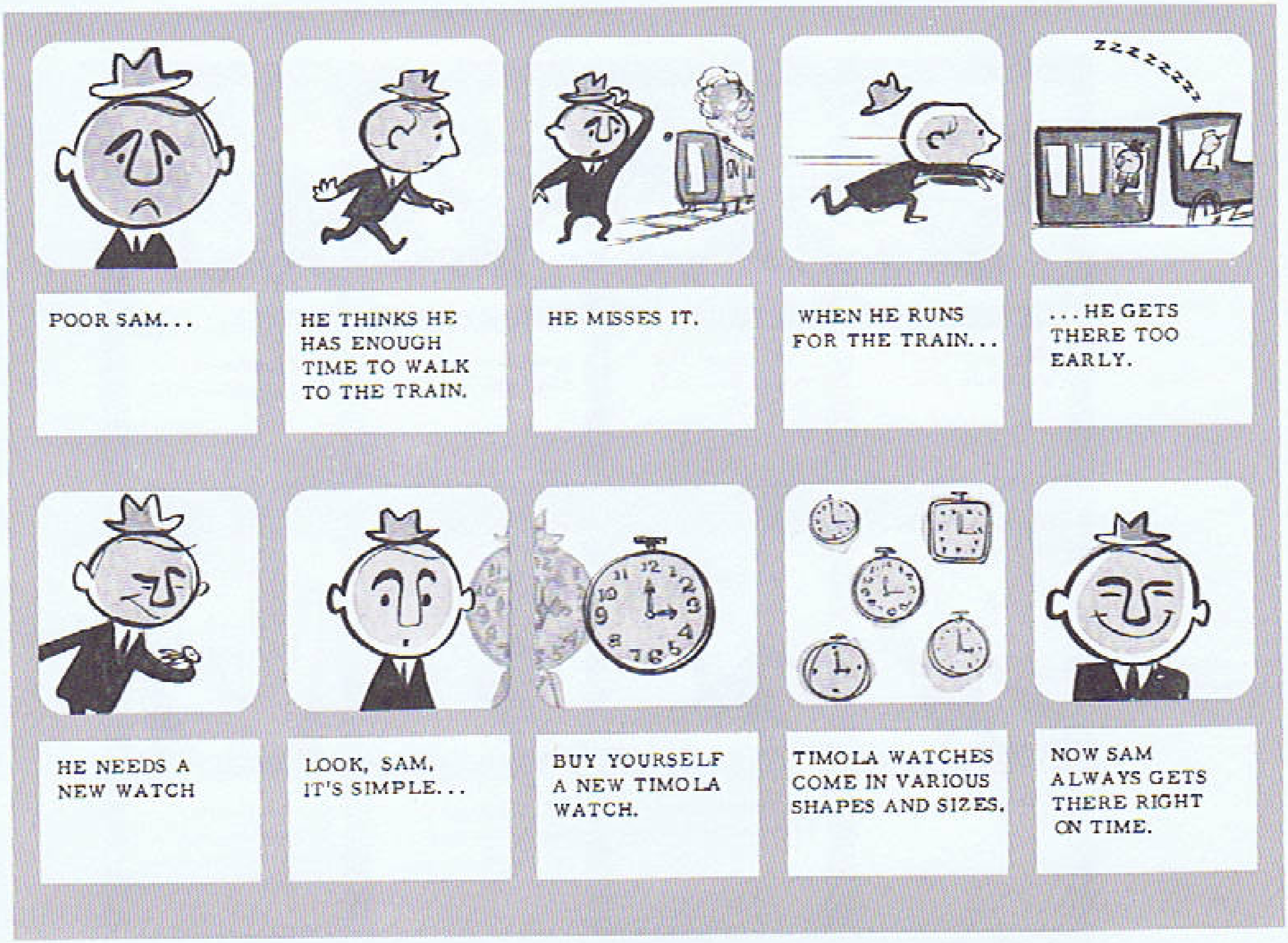
First try: The face is good — it's large and likable — but the small body won't be able to walk or run effectively because the legs are too short.



Second try: This long-legged figure can surely run for the train, but his face is too small to show much expression. Besides, timing would not permit the long truck-ins necessary for the close-ups.



Third try: This is our happy medium — it combines the good features of the first two attempts. The body is big enough for a lot of action. The face is big enough to show emotion even in medium shots. Also note that the face has been drawn the right shape, so that we can have a match-dissolve from the head to the watch (shown below in the seventh and eighth panels of the storyboard).


POOR SAM...
HE THINKS HE HAS ENOUGH TIME TO WALK TO THE TRAIN.
HE MISSES IT.
WHEN HE RUNS FOR THE TRAIN...
...HE GETS THERE TOO EARLY.
ZZZZZZZZ
HE NEEDS A NEW WATCH
LOOK, SAM, IT'S SIMPLE...
BUY YOURSELF A NEW TIMOLA WATCH.
TIMOLA WATCHES COME IN VARIOUS SHAPES AND SIZES.
NOW SAM ALWAYS GETS THERE RIGHT ON TIME.

Our happy-medium type can give us both the action and the facial expressions required in this storyboard.

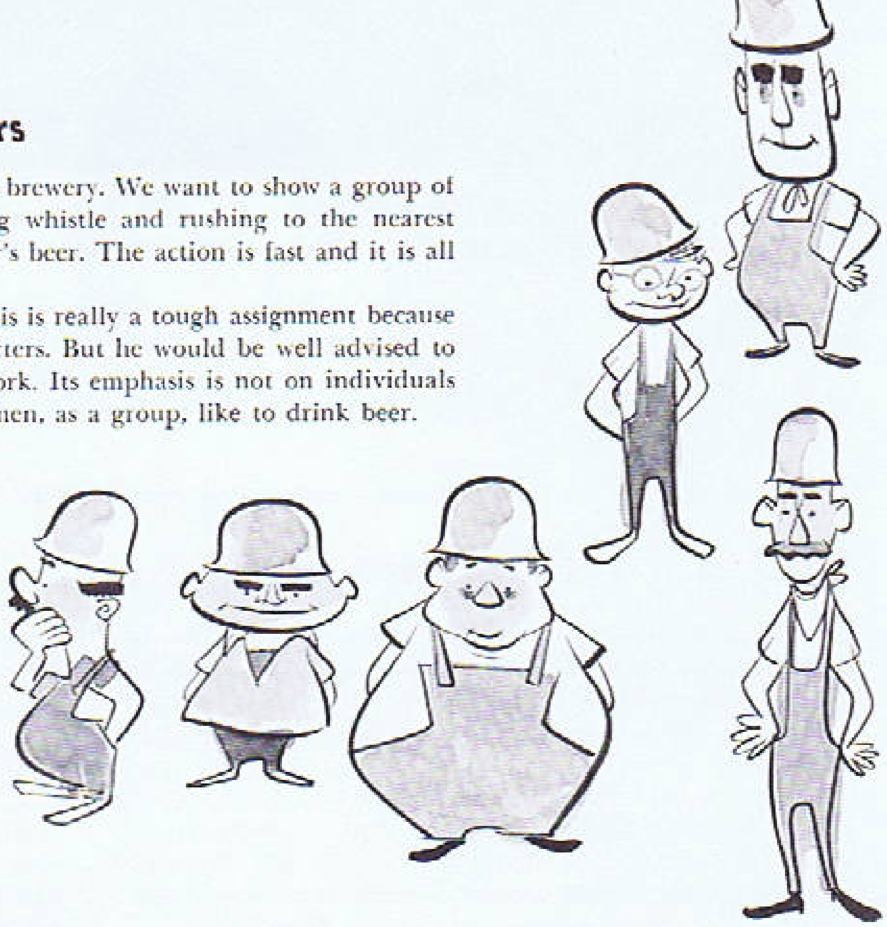
Creating a group of characters

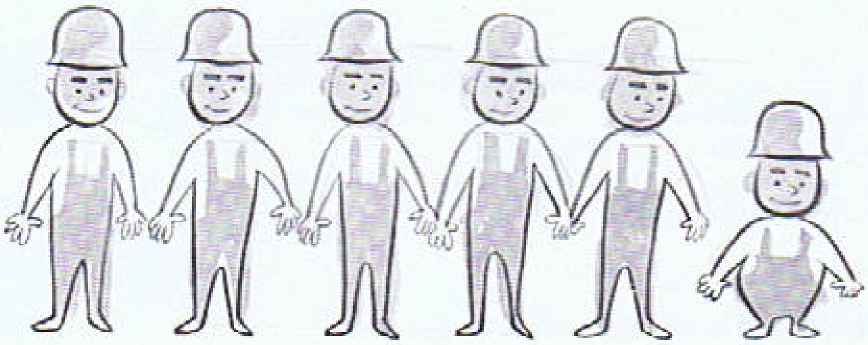
Here we go to work on a commercial for a brewery. We want to show a group of construction workers hearing the quitting whistle and rushing to the nearest tavern for a refreshing glass of the sponsor's beer. The action is fast and it is all in long shots.

The artist's first reaction may be that this is really a tough assignment because he has to design not one but many characters. But he would be well advised to think over the story before he starts to work. Its emphasis is not on individuals but on action, and it says, in effect, that men, as a group, like to drink beer.

Wrong

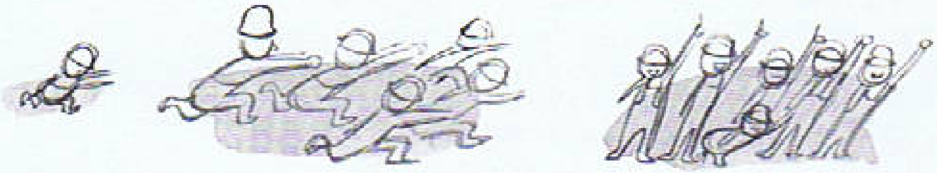
The artist has wasted his time. The characters are all fine, and he has worked hard to create individual personalities. But no one will appreciate them as individuals when they are seen in the rapid action and the long shots called for by the story. What is wanted is a group. A group should function as a unit, and we should not detract from the over-all action and idea by making every member of the group a "character actor."





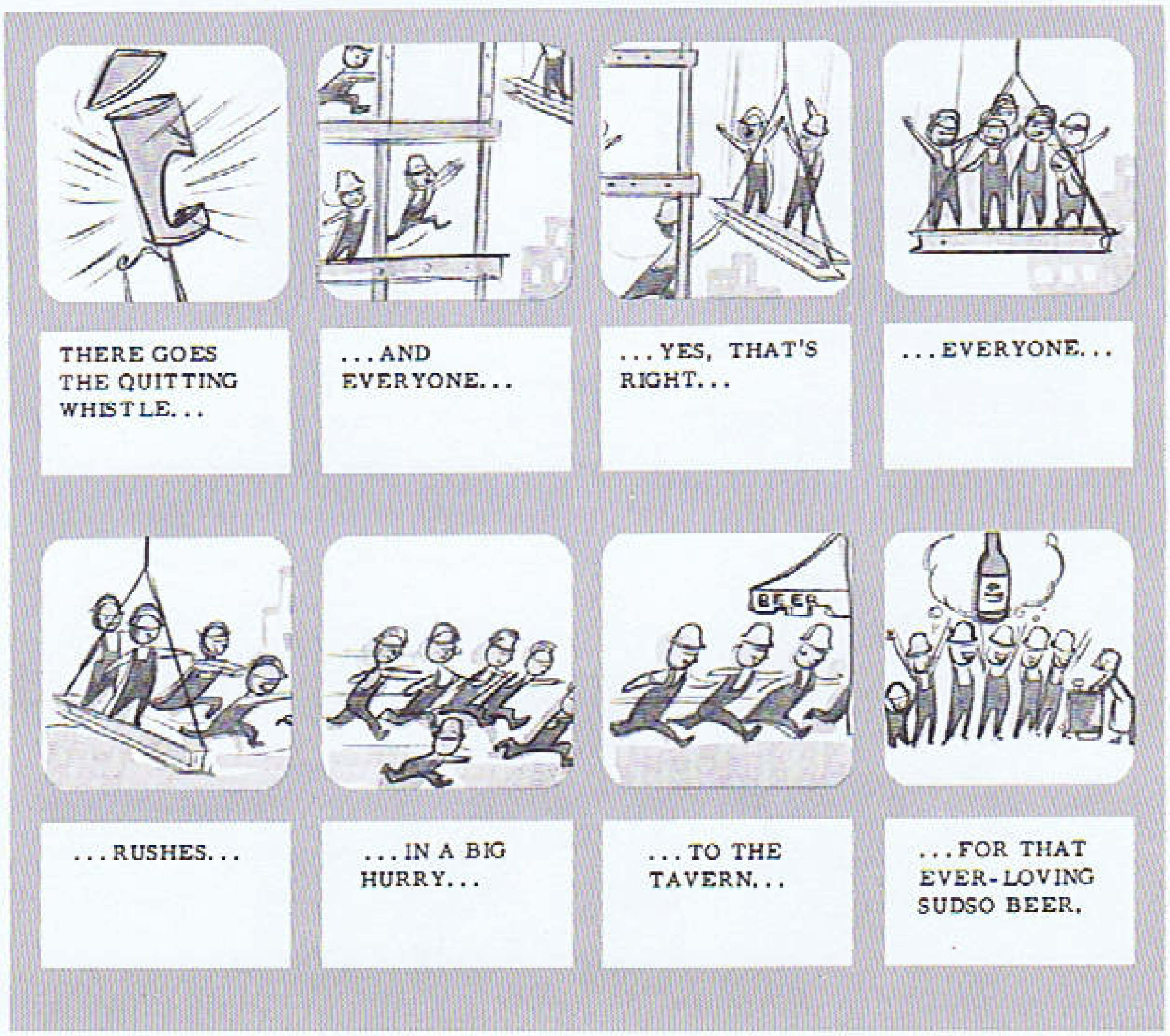
Right

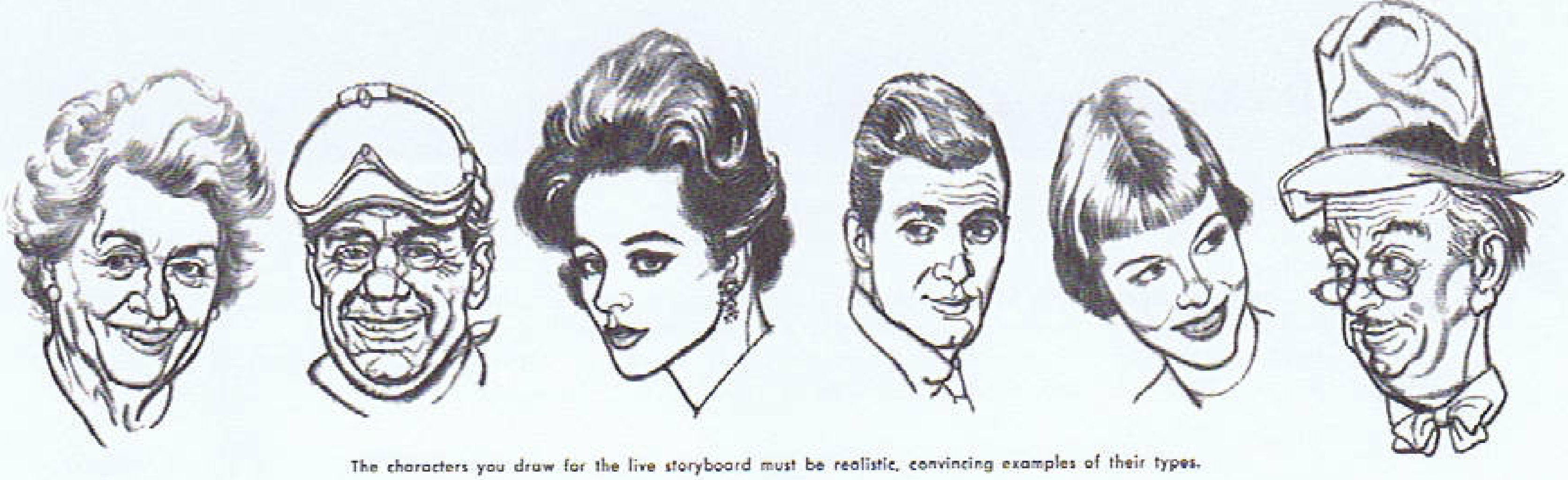
In these characters no attempt is made to display individuality. They act as a unit, which is as it should be, because the principal idea of the commercial is that, as a group, they all enjoy their beer. You can, however, add a light touch of personality and humor to the group by making one of the figures smaller than the others so that he will have to scramble to keep up with them as they rush to the tavern.



Group action is important here — and characterizing the individuals would only confuse it.

This storyboard shows that a group can tell a story as simply and effectively as an individual character.


THERE GOES THE QUITTING WHISTLE...
...AND EVERYONE...
...YES, THAT'S RIGHT...
...EVERYONE...
...RUSHES...
...IN A BIG HURRY...
...TO THE TAVERN...
...FOR THAT EVER-LOVING SUDSO BEER.
BEER



The characters you draw for the live storyboard must be realistic, convincing examples of their types.

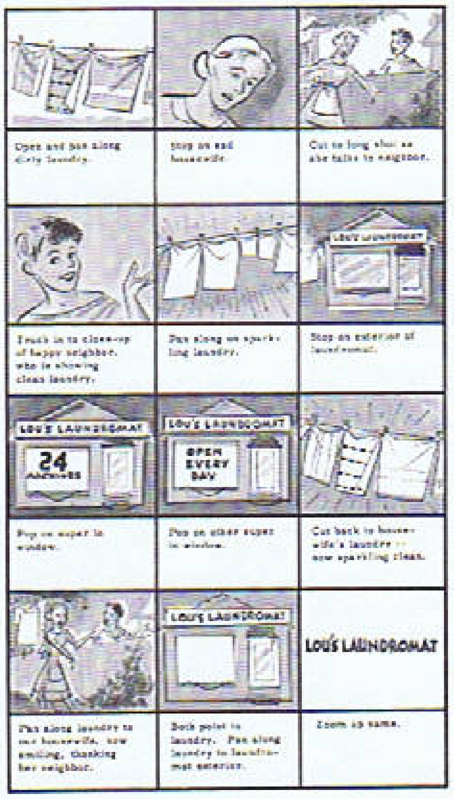
Casting live characters

Up to now we have been "casting" animated characters. But there are times when live action is preferable. Live action may not be as entertaining as animation, but the sight of real human beings in a selling demonstration has more believability and carries more conviction.

Live action can be filmed with real actors in a studio, as in the movies. In cases where this is too expensive or complicated, a series of still photographs is used. This is still called "live action" even though the people are not moving, because the photographs depict human beings — not cartoon characters.

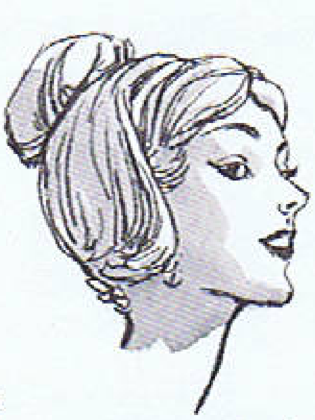
Whether the final production will be filmed as a short movie or created from photographs, the storyboard rendition of it should be done in a realistic, illustrative manner. Unusual art techniques or styles should not be used — the people you draw should look as much as possible like the human beings they are to represent.

If the script calls for an elderly doctor at the bedside of a small boy, the drawing should show a typical elderly doctor. The child he is visiting should look like the little boy next door. A middle-aged housewife should look like a middle-aged housewife — a glamour girl should be a glamour girl — a teenager should be a teenager — a business man should look like a business man — a cowboy like a cowboy — a statesman like a statesman — and Grandma should look like Grandma. The possibilities for characters are endless. But the main idea is to make them look real and true to type.


Open and pan along dirty laundry.
Stop on sad housewife.
Cut to long shot as she talks to neighbor.
Truck in to close-up of happy neighbor, who is showing clean laundry.
Pan along on sparkling laundry.
LOU'S LAUNDROMAT
Stop on exterior of laundromat.
LOU'S LAUNDROMAT
24 MACHINES
Pop on super in window.
LOU'S LAUNDROMAT
OPEN EVERY DAY
Pop on other super in window.
Cut back to housewife's laundry — now sparkling clean.
Pan along laundry to our housewife, now smiling, thanking her neighbor.
LOU'S LAUNDROMAT
Back point to laundry. Pan along laundry to laundromat exterior.
LOU'S LAUNDROMAT
Zoom up same.

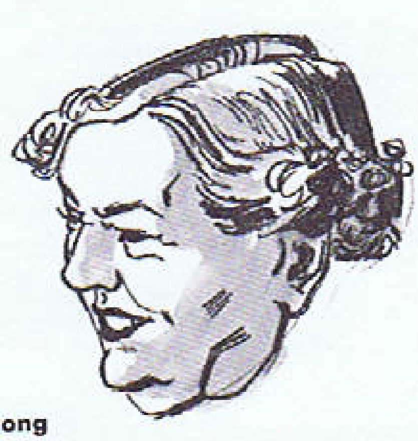
The viewer identifies himself with what he sees

Let's take this storyboard for a laundromat commercial that we made earlier in the lesson and portray the types we believe would be most suitable for the roles. Our cast consists of two women, talking about their laundry problem. This is a good time to remember what we said earlier about the element of self-identification. If the viewer can see something of himself in the TV character, he will be much more inclined to respond to the commercial.



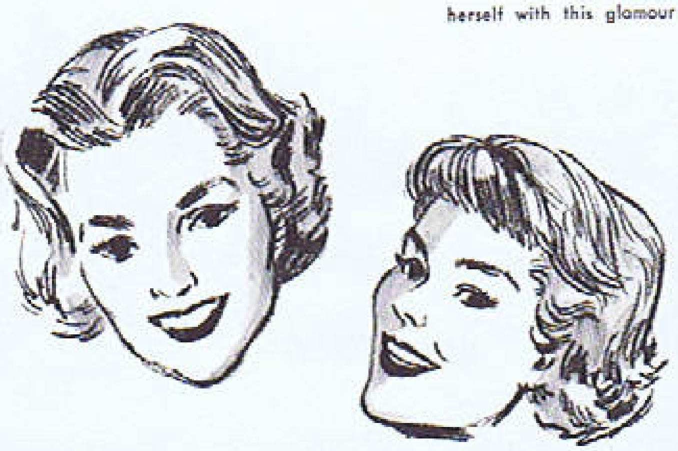
Wrong

This beautiful girl is exciting to look at, but the impression of glamour that she creates is out of place in a commercial about washing clothes. Taking care of laundry is a routine chore of everyday life and we want to be realistic in our approach. The average housewife who will watch this program will not only be unable to identify herself with this glamour girl but she may resent her.



Wrong

This face is much too plain. No housewife would want to identify herself with this woman, especially if she did look a little like her. Every woman, no matter how much of a "plain Jane" she is, still has dreams. And all of us, men as well as women, think we are a little better looking than we are. Always try to choose a character with whom it is both possible and pleasant to identify oneself.

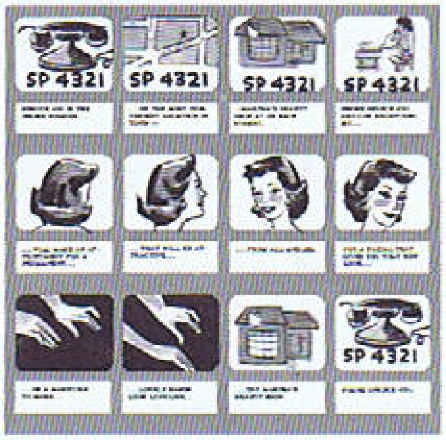


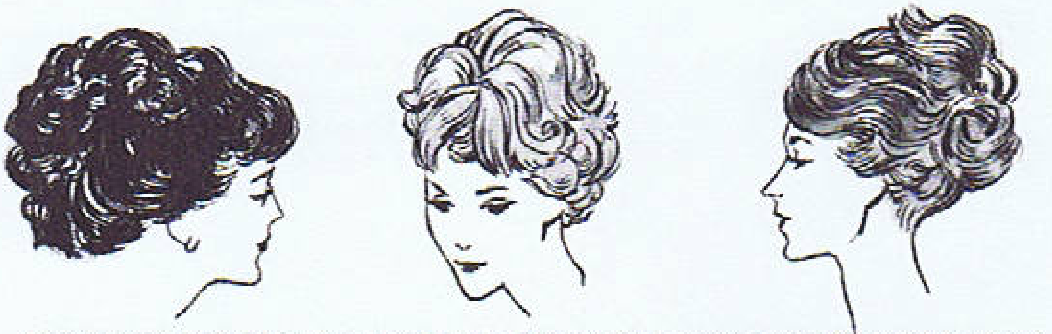
Right

Here is our happy medium. These women are not too pretty — not too plain — not too young — not too old. They are pleasant, believable, nice people — very much like the countless women who watch TV.

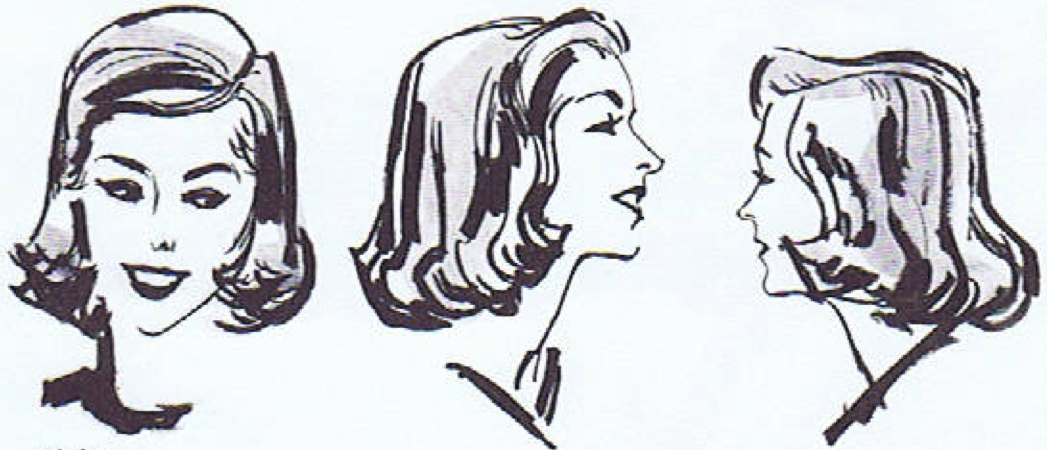
The right type for the beauty shop commercial

Now let's decide what types of models we want to recommend through our drawings for the live-action photographs in the beauty shop commercial. Here, the casting problem is slightly different from that of the laundromat storyboard. The beauty shop is selling glamour. The ladies in the commercial should look the way the viewer would like to look. And they should also look the way she thinks she might look if she goes to the beauty shop. So be careful not to go overboard – you can't kid people too much. Even though most of us think we're a little better looking than we really are, very few of us believe in miracles. Don't make the face so beautiful that the viewer will feel only too keenly that no facial in the world is going to do that for her. And don't make the hairdos so elaborate that they wouldn't be practical.



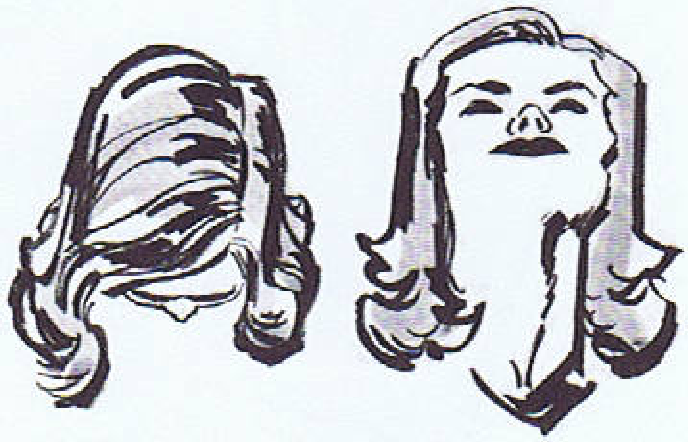


Since the biggest business in a beauty shop is working with hair, it is important to emphasize the hair in this commercial. In choosing hair colors, there are several things to consider. Although black hair makes a very nice contrast to a pretty face, it is not a common shade. Blondes are also in the minority. Our best approach to reach most women is, as usual, the happy compromise. Keep the hair color somewhere between blonde and brunette, as in the last example. Render the face with a minimum of detail and tone.



Right

Don't be too "arty" in creating the poses in your storyboard. Pose the heads as attractively as possible, but in a natural, lifelike manner. Remember that they will eventually be photographed with live models.



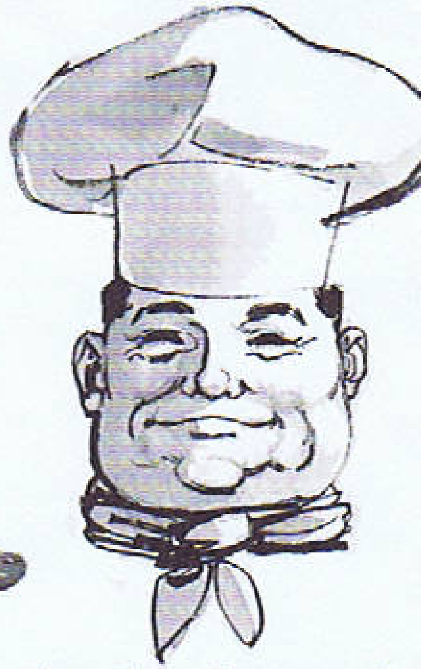
Wrong

A contrived, unusual view of a woman's head or a long white throat won't sell a hairdo.

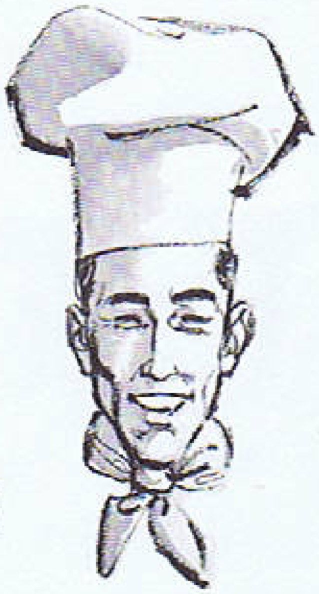
Casting a specific character

We have considered the problem of casting broad, general types such as the housewife or the average woman. Now let's see how a more specific character is developed – a chef. Our commercial here is for a popular salad dressing, and our character is going to demonstrate the many uses of the product. It may take several tries before we arrive at the character who will do the job for us.

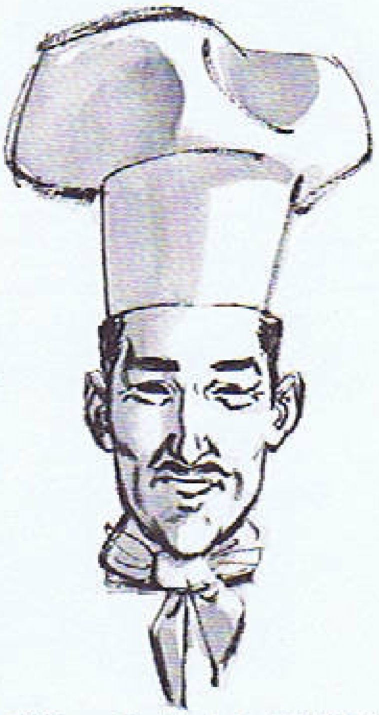
Salad Dressing



First try: This is our first try – a very nice-looking chap, but much too fat. He might create the illusion that the client's product is fattening.



Second try: We go to the opposite extreme. This chap is too thin – he is hardly the type we'd expect to find presiding over a kitchen.



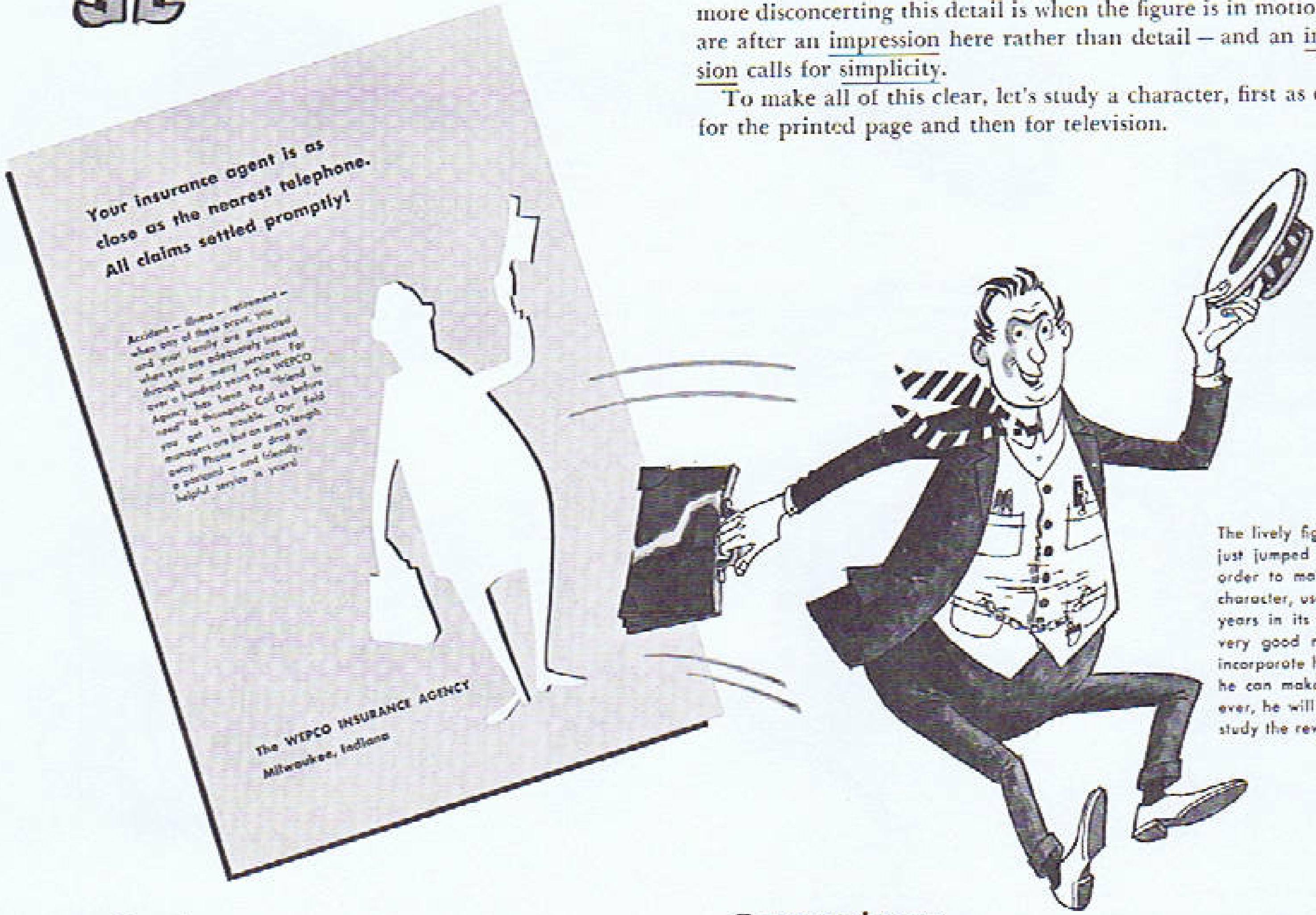
Third try: This fellow is just right. He looks like a typical French chef – the popular symbol of good cooking. He is also more believable as an authority on good food.

INSURANCE
POLICY
FULL PROTECTION

Details in characters

All characters designed for television animation should be reduced to simple, basic elements. Because of the time element and the motion, the whole concept differs from that of art for the printed page. In print, the viewer may study the figures and illustrations as long as he pleases. In television, the time for viewing a character is limited to the number of seconds he is on the screen. The more detail in a figure designed for television, the more disconcerting this detail is when the figure is in motion. We are after an impression here rather than detail – and an impression calls for simplicity.

To make all of this clear, let's study a character, first as drawn for the printed page and then for television.



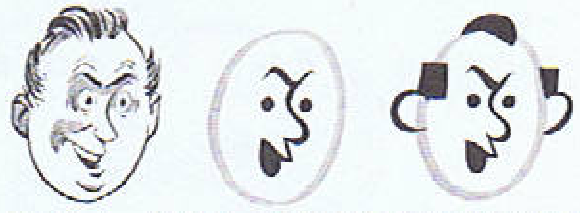
Your insurance agent is as close as the nearest telephone. All claims settled promptly!

Accident – illness – retirement – when any of these occur, you and your family are protected when you are adequately insured through our many services. For over a hundred years The WEPCO Agency has been the "friend in need" to thousands. Call us before you get in trouble. Our field managers are but an arm's length away. Phone – or drop us a postcard – and friendly, helpful service is yours!

The WEPCO INSURANCE AGENCY
Milwaukee, Indiana

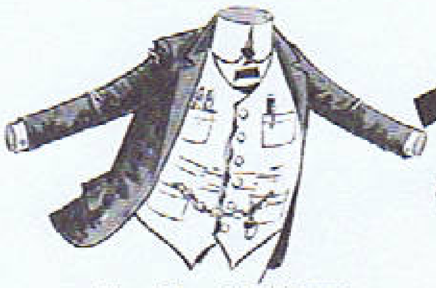
The lively figure here, an insurance salesman, has just jumped out of a magazine advertisement in order to make an appearance on television. This character, used by an insurance company for many years in its published advertisements, has had a very good response, and the company wants to incorporate him in an animated commercial. Before he can make a successful television cartoon, however, he will have to be revised considerably. Let's study the revisions one by one.

Head

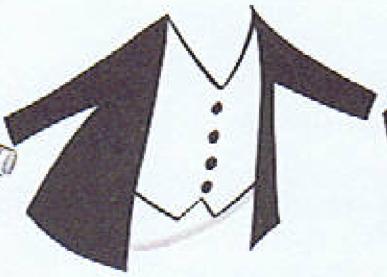


This is the head of the figure in the advertisement. For television we reduce it to its simplest shape – an oval. We add the features, enlarging the eyes and nose, and leave out all wrinkles and tone. We enlarge the ears and simplify the hair.

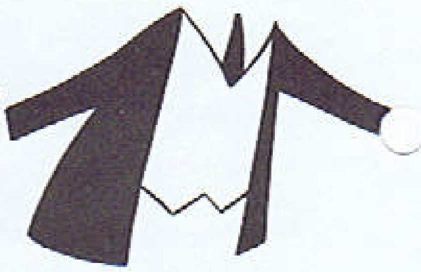
Torso and arms



Here is the original interpretation for the advertisement.

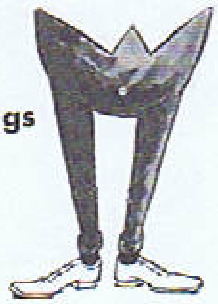


We simplify the body and arms, eliminate the shirt cuffs.

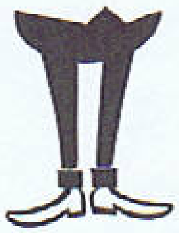


Simplifying further, we take out the buttons and put in the tie.

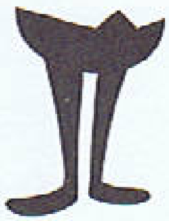
Legs



Here are the legs of the original salesman.

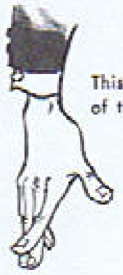


Here is a simplified version.

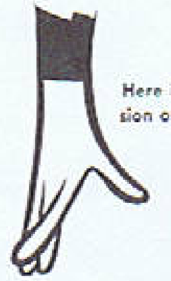


And this is the ultimate in simplification.

Hands

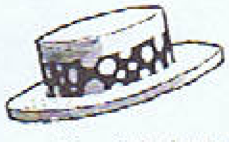


This is the original version of the hand.

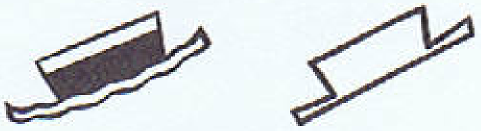


Here is the television version of the hand.

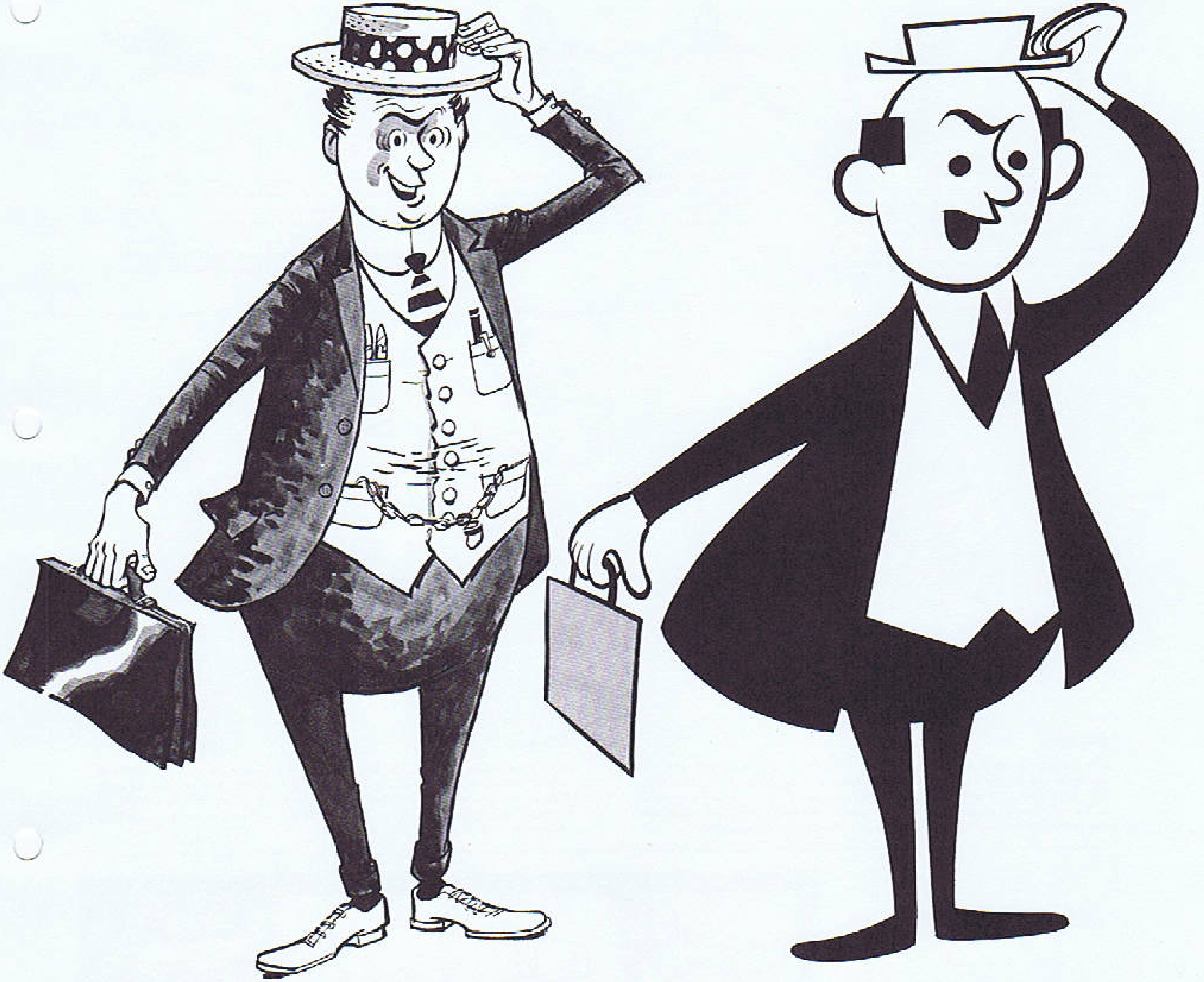
Hat



Here is the hat in the ad.



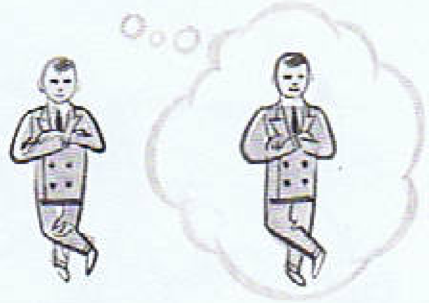
Here are two simplified versions.



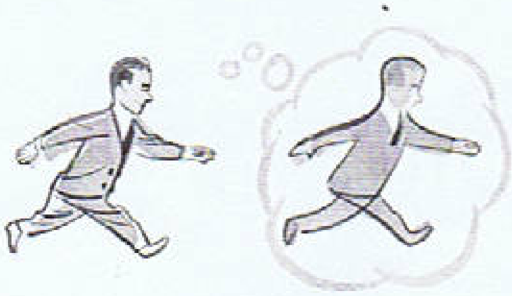
Now we put all of the parts of our television character together and place him next to our original character so we can study the changes we have made. We have enlarged the head, nose and ears. We have taken off the buttons and the shirt cuffs. We have quieted the necktie and the pattern on the hat. We have simplified the legs and shoes into one unit. There are other changes, too. Compare our TV salesman with the salesman of the printed ad and you will see how much more he is now suited to the motion of television art. When creating any television character, it helps to think in terms of a billboard poster – where the elements and figures are so simple that the message is communicated at a glance. The advertisement on the billboard can be understood easily as you drive rapidly by it – and your television character should be understood just as easily.

KEEP IT SIMPLE!

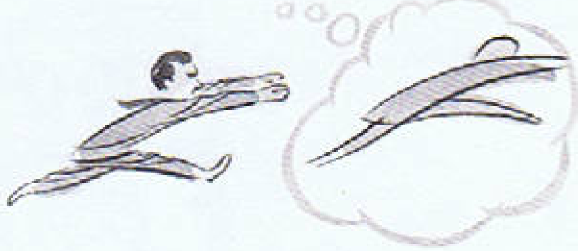
Figure detail and action



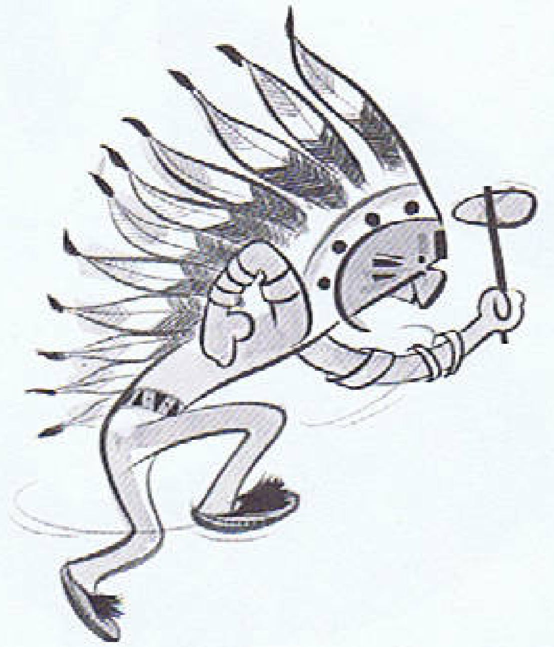
How much detail does a figure need in various degrees of action? The "closed eyes" test will help you answer this question. First, look at a person standing still and count up to ten. Now close your eyes and see how much you remember of what you have just seen. You will probably remember quite a lot about the clothing the person is wearing, as well as other outstanding details.



Now, count up to ten again as you watch a person walking. Concentrate on the action rather than on the individual. Close your eyes and see how much you remember. It will be considerably less.

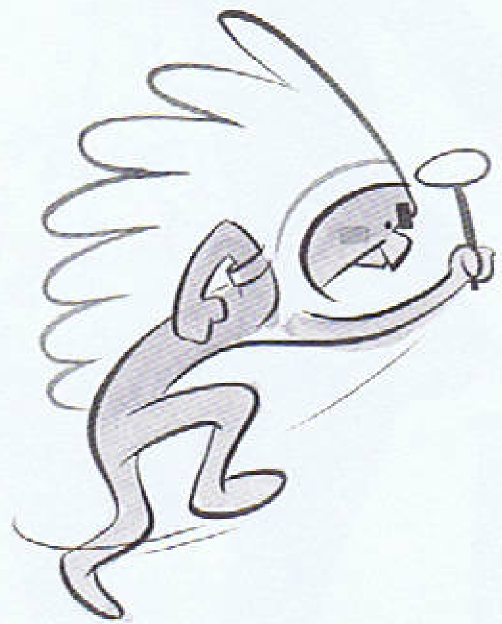


Count up to ten again, at the same speed, while you watch a person running. Again, concentrate on the action. Close your eyes and you will find that you recall very few details, if any. The faster the motion you show in your pictures the less detail you need — and the more you should be concerned with creating the over-all impression of the motion.



Wrong

Let's look at this figure of an Indian pictured as he does a war dance back and forth across the screen. You would think that the drawing is just about as simple as it can be — but it's not. The details and the feathers are unnecessary — as they will be lost in the rapid motion of the dance. The number of bracelets is confusing rather than impressive. The belt and busy moccasins would also be wasted in motion.



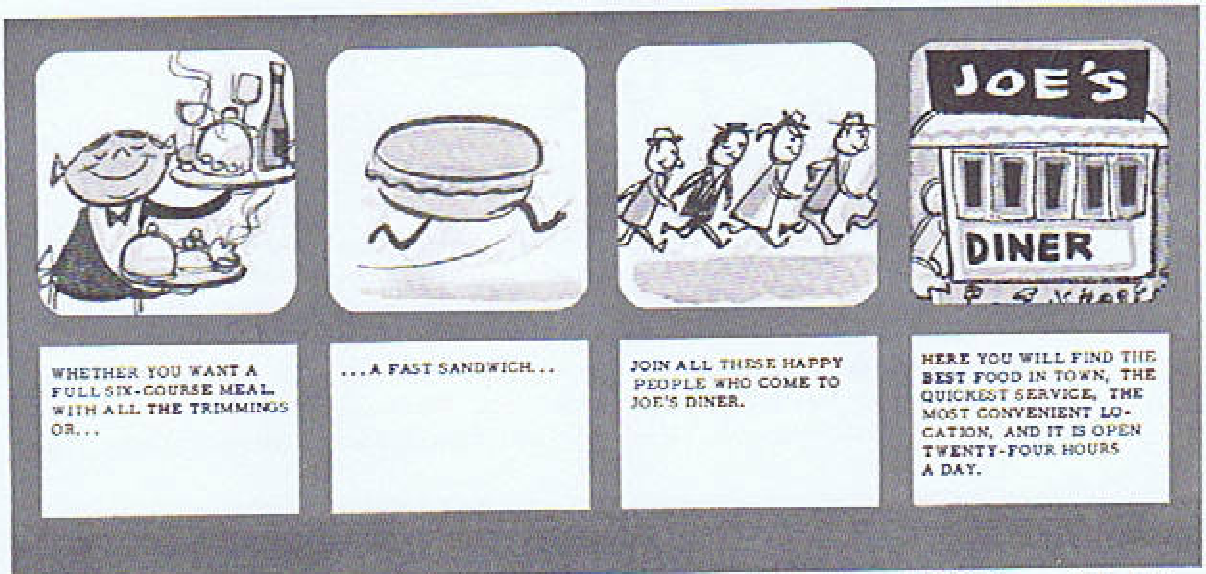
Right

Here is the Indian, simplified. The bonnet is only an outline — and so is the tomahawk. We've removed some of the war paint and retained only one bracelet. But the essentials are there — he's still an Indian doing a war dance. Because of the simplicity of the figure the impression of motion has been heightened, even in the single drawing, and will be still more effective in animation.

A word about timing

We have seen that a figure in rapid motion should have little detail. If the action is fast, the picture won't be held on the screen long enough for the viewer to appreciate the detail — in fact, it will only confuse the action.

The opposite is just as true. If a picture is going to be held on the screen a long time, it can have a lot of detail. The viewer will have plenty of time to notice the detail as he listens to the narration. In either case, the amount of detail is determined by the length of time the picture will be held on the screen. This short commercial for a diner illustrates these points.



WHETHER YOU WANT A FULL SIX-COURSE MEAL WITH ALL THE TRIMMINGS OR...

...A FAST SANDWICH...

JOIN ALL THESE HAPPY PEOPLE WHO COME TO JOE'S DINER.

HERE YOU WILL FIND THE BEST FOOD IN TOWN, THE QUICKEST SERVICE, THE MOST CONVENIENT LOCATION, AND IT IS OPEN TWENTY-FOUR HOURS A DAY.

There is more detail here because the scene is held on screen long enough for the viewer to notice all the food on the waiter's loaded trays.

This sandwich moves fast and there is very little narration. Consequently, there is very little detail.

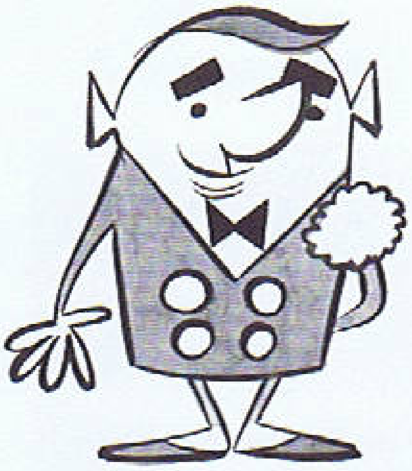
We need enough time here to look at all the happy people going to Joe's Diner. A medium amount of narration and detail is indicated.

This final frame will be held on screen a longer time, so that the name of the diner will stick in the viewer's memory. For this same reason the picture is drawn with a little more detail but with the principal emphasis on the sign, while the rest of the picture is secondary in tone.

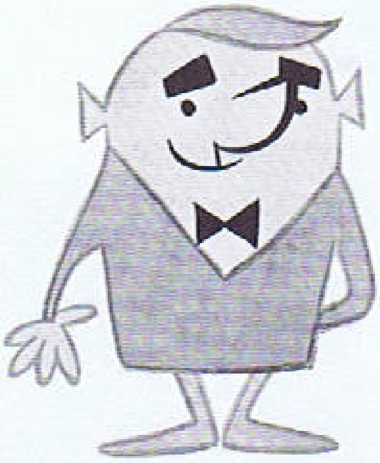
Always remember our rule "Keep it simple"

There are good reasons for this all-important rule. Each element of detail you incorporate in a figure is an additional element to be concerned with in animation. Every time a unit moves, the details within that unit must move also. That means that the animation of a figure with many details will be very complicated and expensive. Let's see why.

In TV lingo, when a man takes two complete steps in a walking motion, it is called a cycle. A cycle might also be the lifting of a cup of coffee, taking a sip and putting the cup down. Or it might be the complete action of taking a bite of a candy bar. But in the case we shall examine here the cycle consists of completing two full steps of a walk. This single cycle of the walk in full animation will require twenty-four separate drawings. This means that the animator will have to draw all the details in the figure twenty-four times and that's a very good reason for keeping details to a minimum for one single cycle of the walk.

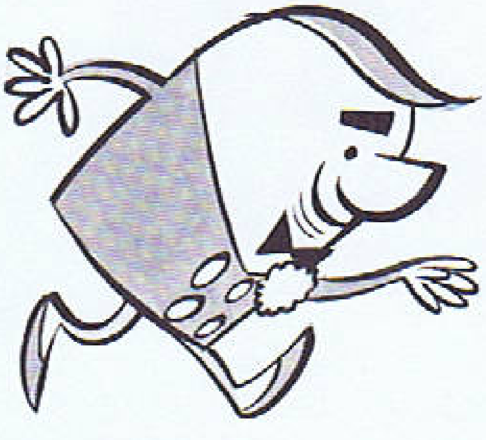


Wrong

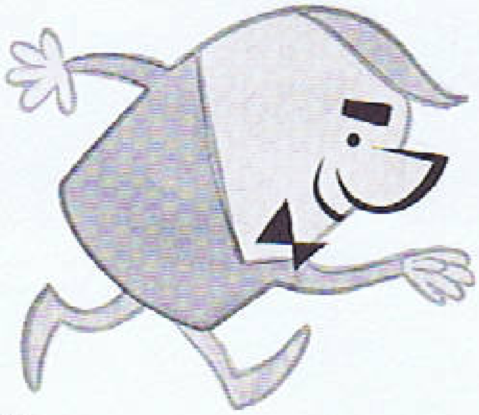


Right

We eliminate the nonessentials. And, remember, we are not only saving work and money. We are strengthening the impact of the figure by simplifying it. Excess detail doesn't help to communicate the personality of a character — instead, it detracts from that communication.

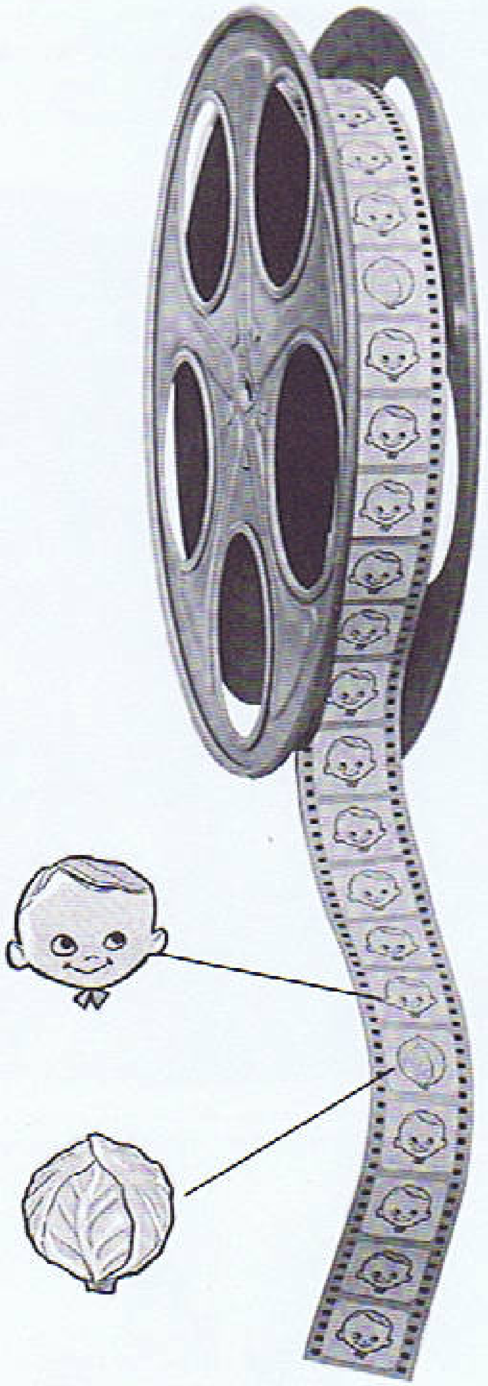


Wrong



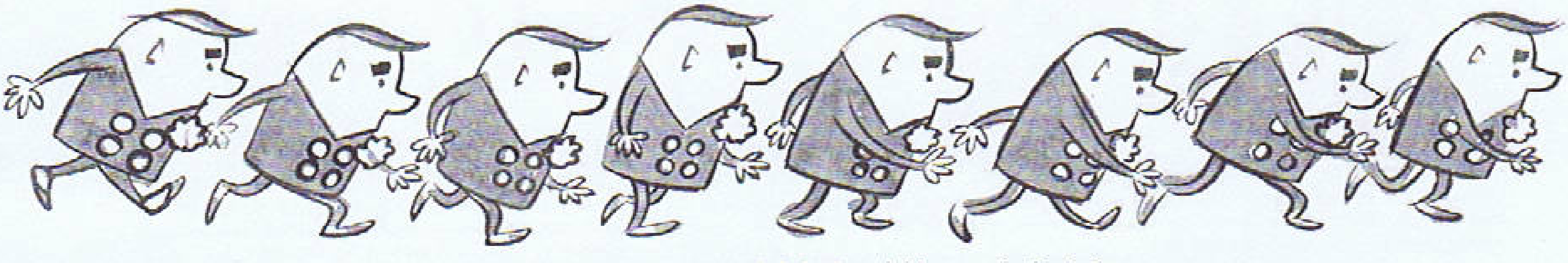
Right

Study this figure and break it down into its three basic units — head, torso, and legs. Note how simple each unit is. Then observe the details in the figure on the left — the flower in the buttonhole, the necktie, the buttons on the coat, the spats on the shoes. They will all have to move as the figure walks. We have omitted most of these details in the figure on the right.



A good reason for simplifying characters was demonstrated in the "closed eyes" test on the previous page. To understand more clearly how few details you actually see when objects are in motion, look at this film of the head of a small boy.

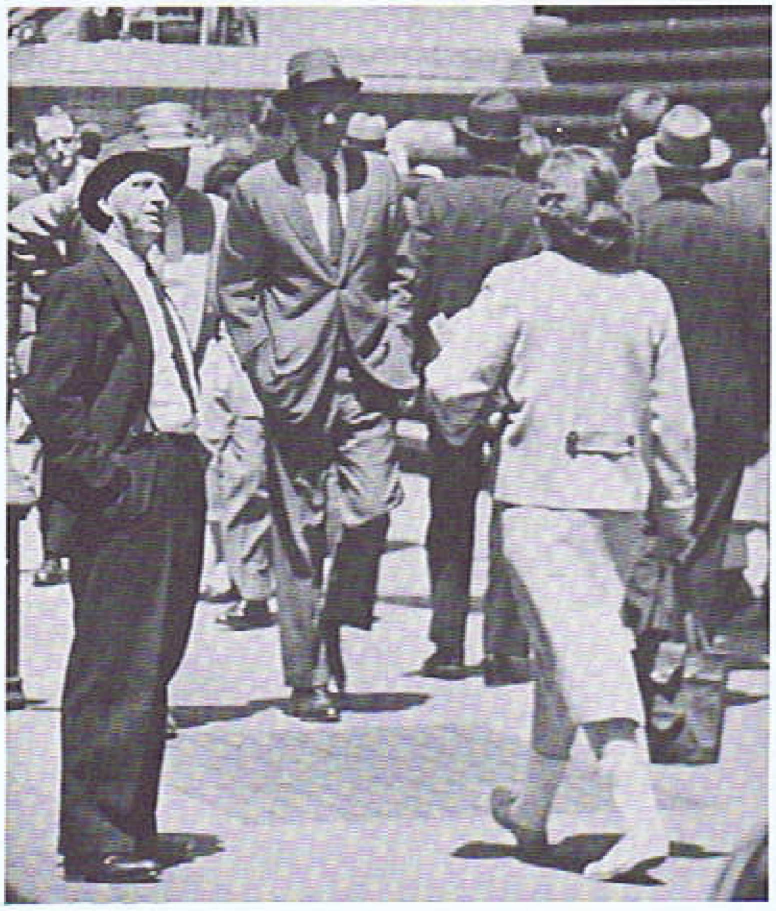
As an actual and dramatic experiment, at half-second intervals, every twelfth drawing in this film was replaced by a picture of a head of cabbage — just the same size as the boy's head. When the film was projected in final form the cabbage had to be called to the attention of the audience. No one had noticed the cabbage, even though it was repeated forty-three times!



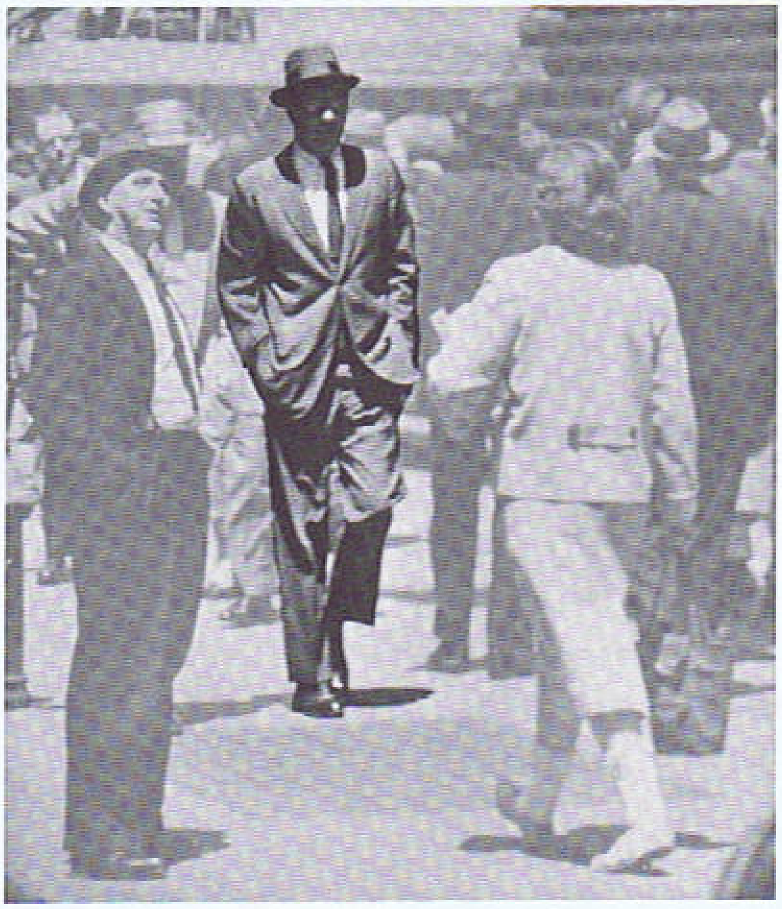
These eight drawings are only one-third of what is needed for one cycle of animation, so that the figure may complete two steps.

Detail and value in secondary characters

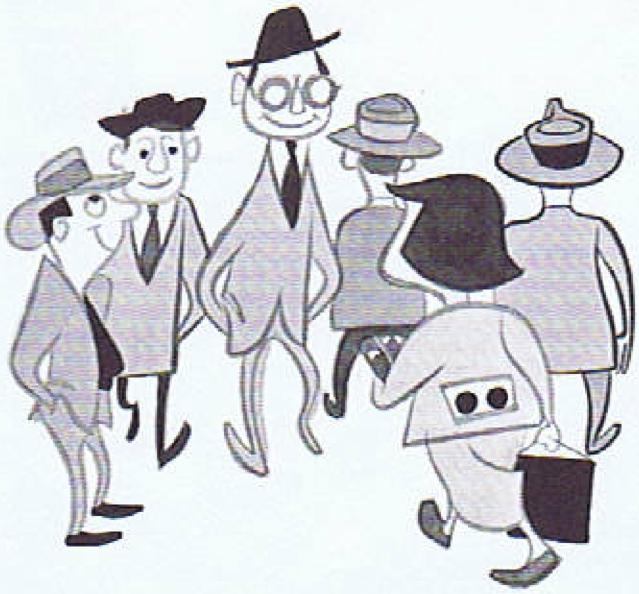
We have seen that detail in our characters should be kept to a minimum. This rule applies with double force to secondary characters. They need even less detail. We can make the necessary detail in them still less important by reducing the value of these secondary characters. The lighter value helps to keep them in the background, where they belong — and makes the main characters stand out better.



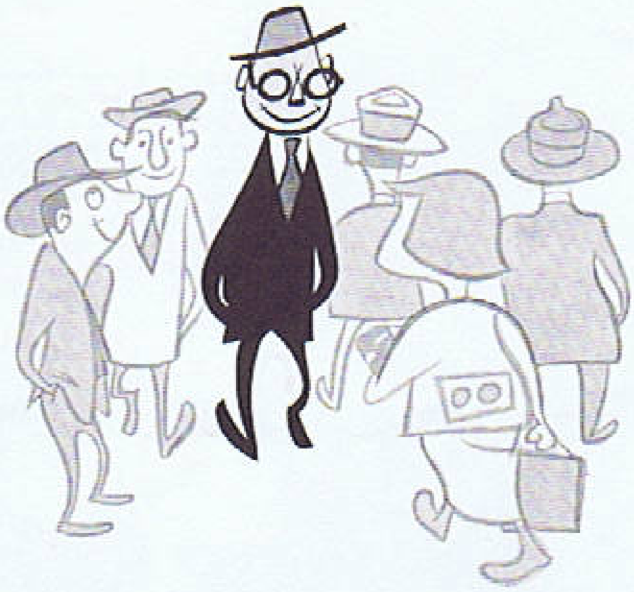
Our point about value has a basis in real life. In order to prove this, let's take a walk down a crowded street. Our eye wanders around the scene — it doesn't focus on anyone in particular.



Now let's concentrate on the tall figure in this photograph, assuming this figure holds some special interest for us. This retouched photograph gives an idea of the impression we would get in real life.



Let's apply this experience to our rendering of television characters. As in the unretouched photograph, our gaze wanders over the entire picture. All the characters are equally important — no individual stands out.

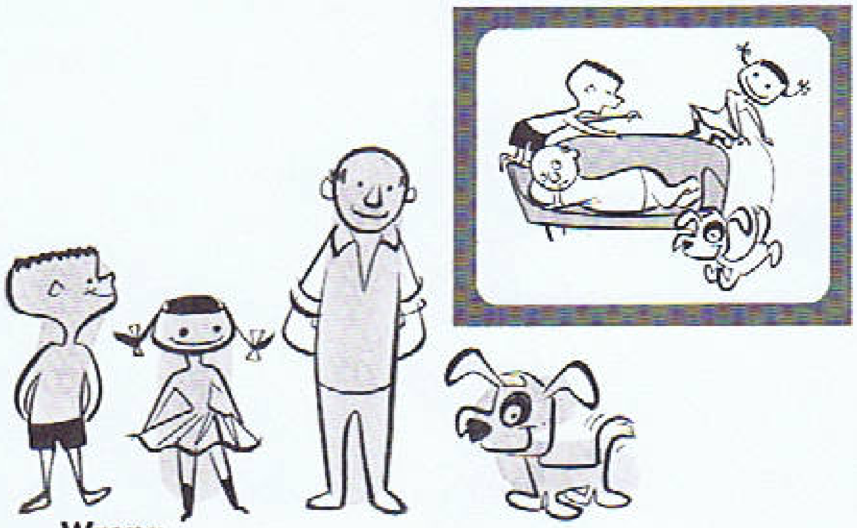


And this is how our drawing would look if we made the value of the secondary characters lighter. The viewer's attention would naturally focus on one principal figure — our star. This is an approach we often use in drawing for television.

The star, the supporting players, the extras

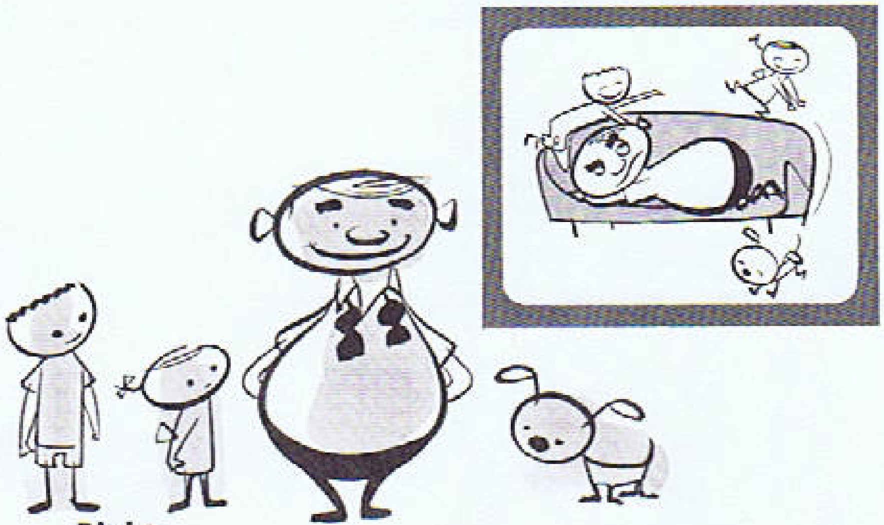
In a television film, just as in a movie, you often have a complete cast of characters. The principal figure is the star, the secondary figures are the supporting players, and the extras are just extras. On this and the following page we show you different ways you can interpret these characters so their importance in the cast is visually clear.

Let's start by looking at a simple story. The father, who is the star, is trying to take a nap. The children, who are the supporting players, rush madly around. The puppy, who is the extra, follows them. How can we interpret each character to make him hold his place in the cast?



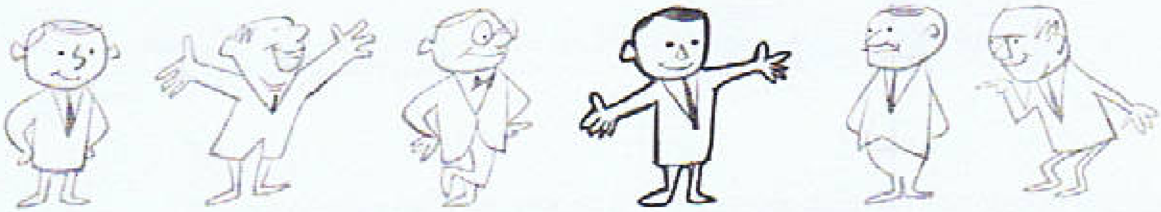
Wrong

Here is one interpretation of the characters. There are several things wrong here. The most important is that the father, as the star, isn't outstanding enough. The children have too much character for supporting players and so detract from the star. The puppy is very cute. In fact, he is much too cute — he is a scene stealer. It is the star, not the puppy, who should command the viewer's attention.



Right

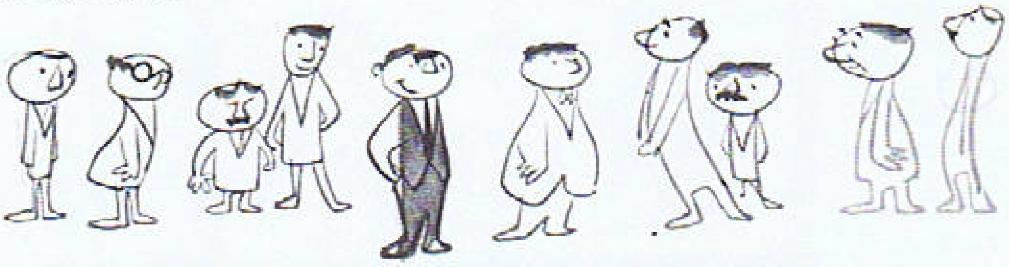
In this interpretation the characterization of the father establishes him as the star. The simple design of the children and dog holds them to their roles of supporting players and extra. The main reason why it is so important that the star be outstanding in a television commercial is that the time for the action is so limited. There is no time to waste on extras — we must tell our story as quickly and as clearly as possible.



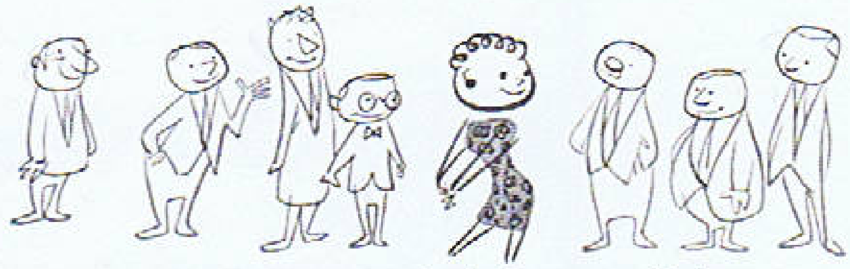
The star has a heavy outline — the other characters have lighter outlines.

How to make the star outstanding

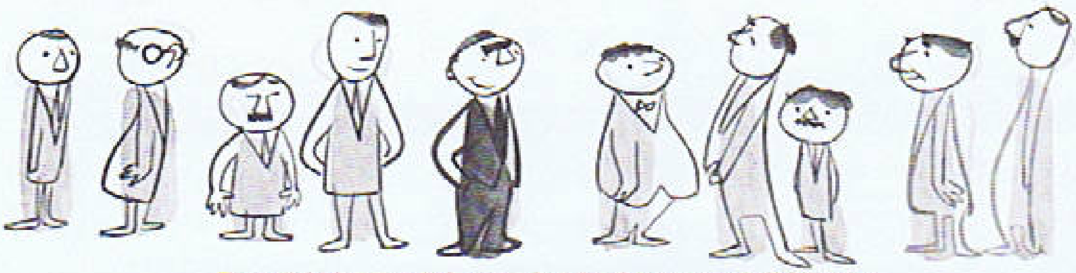
We have just considered one way a character can be treated to make him outstanding in a group. Here we look at some examples of rendering that will also help to "project" the star visually.



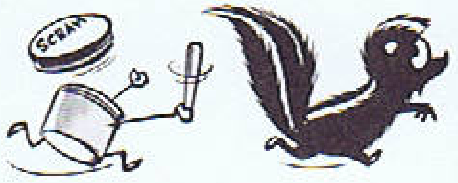
The star's body is in tone — the other characters are merely outlined.



The star's body is a pattern — the other characters are outlined.



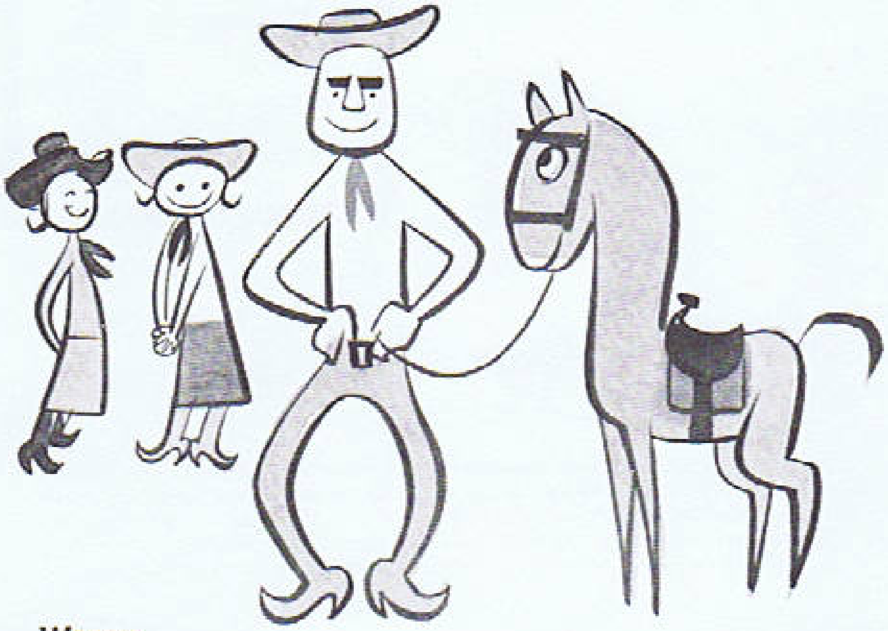
The star's body is in a dark tone — the other characters are in lighter tones.



Emphasizing the star by the use of tone

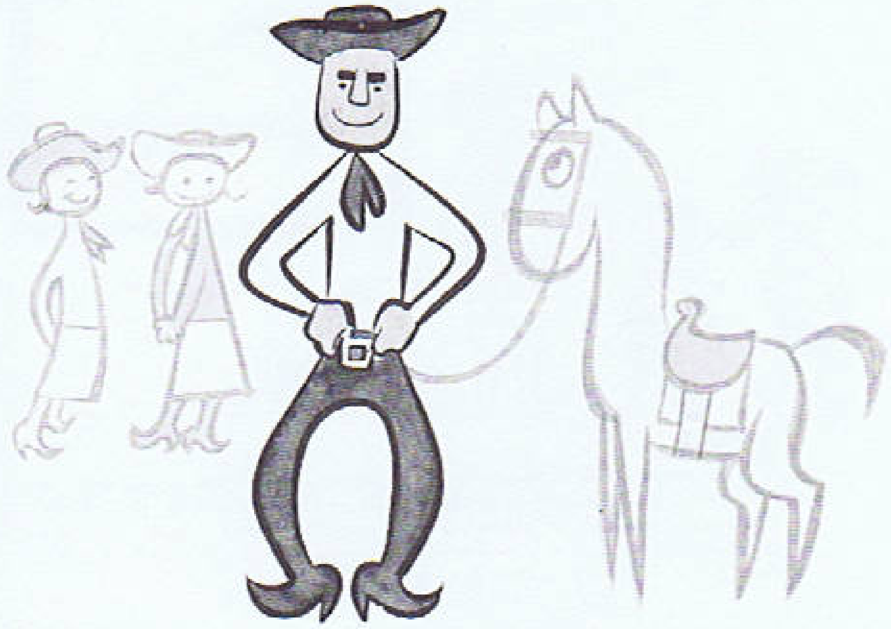
Our problem here is to create the characters for a commercial for Scram deodorant. The scene is western. A cowboy has a grave problem of unpopularity, due to that old demon "B.O." He loses his friends – even his horse forsakes him. It is only after he hears some girls talking about him that he realizes what is the matter. He finds the happy solution in a jar of Scram.

In drawing our characters we want to make perfectly clear who plays the leading role and who is in the supporting cast. We do this simply and directly by the control of tone.



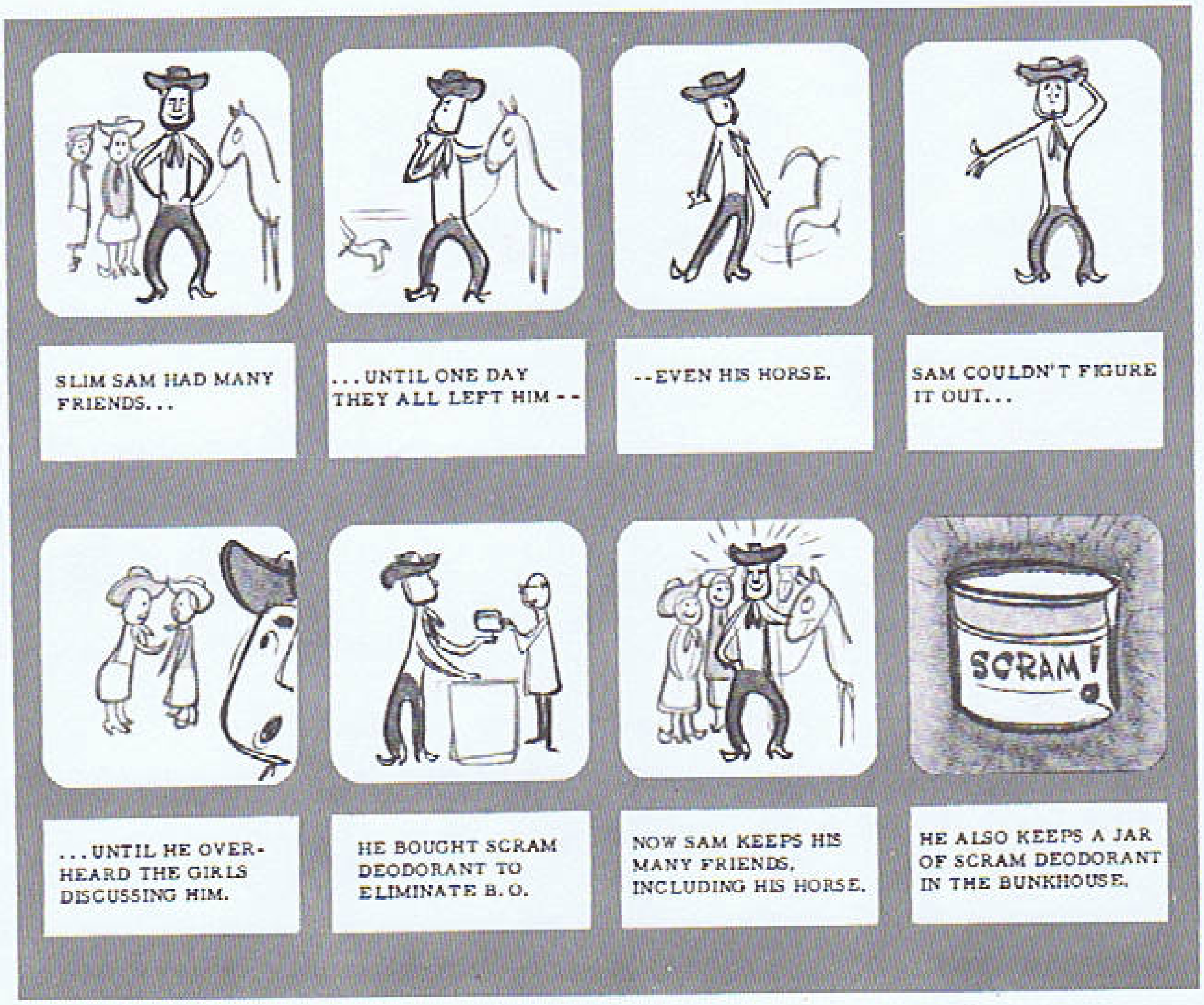
Wrong

No one figure stands out here. The girls, even the horse, should be secondary. They are not, so our attention is not on the star but is divided among all the characters.



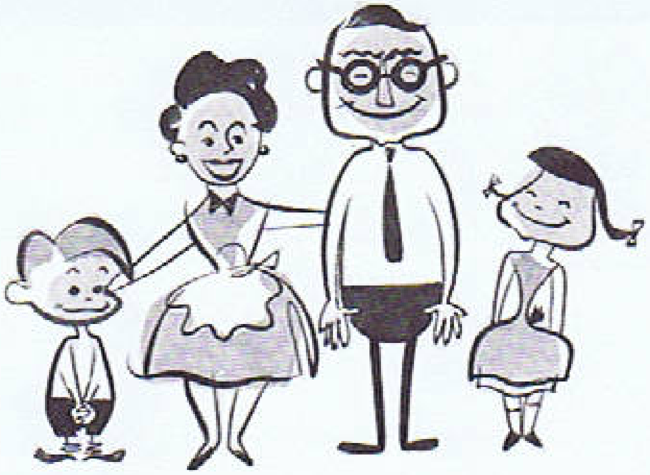
Right

Now our cowboy is the star. While the details of the other figures remain, they are kept light in tone. In this rendering the cowboy stands out because of the deeper tones. The other characters are secondary and our attention automatically focuses on our hero.


SLIM SAM HAD MANY FRIENDS...
...UNTIL ONE DAY THEY ALL LEFT HIM --
--EVEN HIS HORSE.
SAM COULDN'T FIGURE IT OUT...
...UNTIL HE OVER-HEARD THE GIRLS DISCUSSING HIM.
HE BOUGHT SCRAM DEODORANT TO ELIMINATE B.O.
NOW SAM KEEPS HIS MANY FRIENDS, INCLUDING HIS HORSE.
SCRAM!
HE ALSO KEEPS A JAR OF SCRAM DEODORANT IN THE BUNKHOUSE.

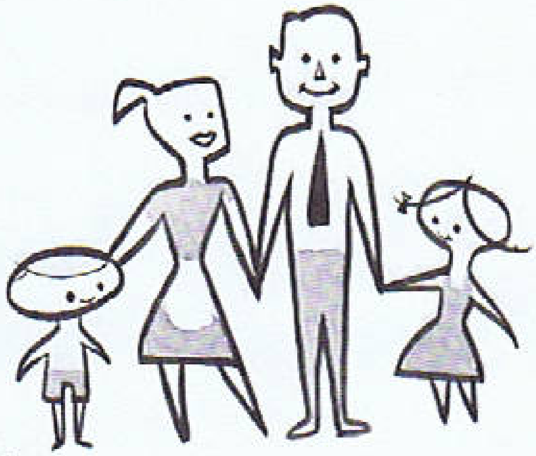
The star is not always a person

In some commercials, the star is not a person at all. The star is often the sponsor's product. Here, for example, is the plot of a storyboard for a breakfast cereal. Mother puts a package of Flakies on the breakfast table. The package comes alive and calls the rest of the family to breakfast. They all enjoy Flakies – hold the package up in the air – and say how good it is. In casting the characters, we should remember that the package of Flakies is starred, and not the members of the family, who are really symbols in this case.



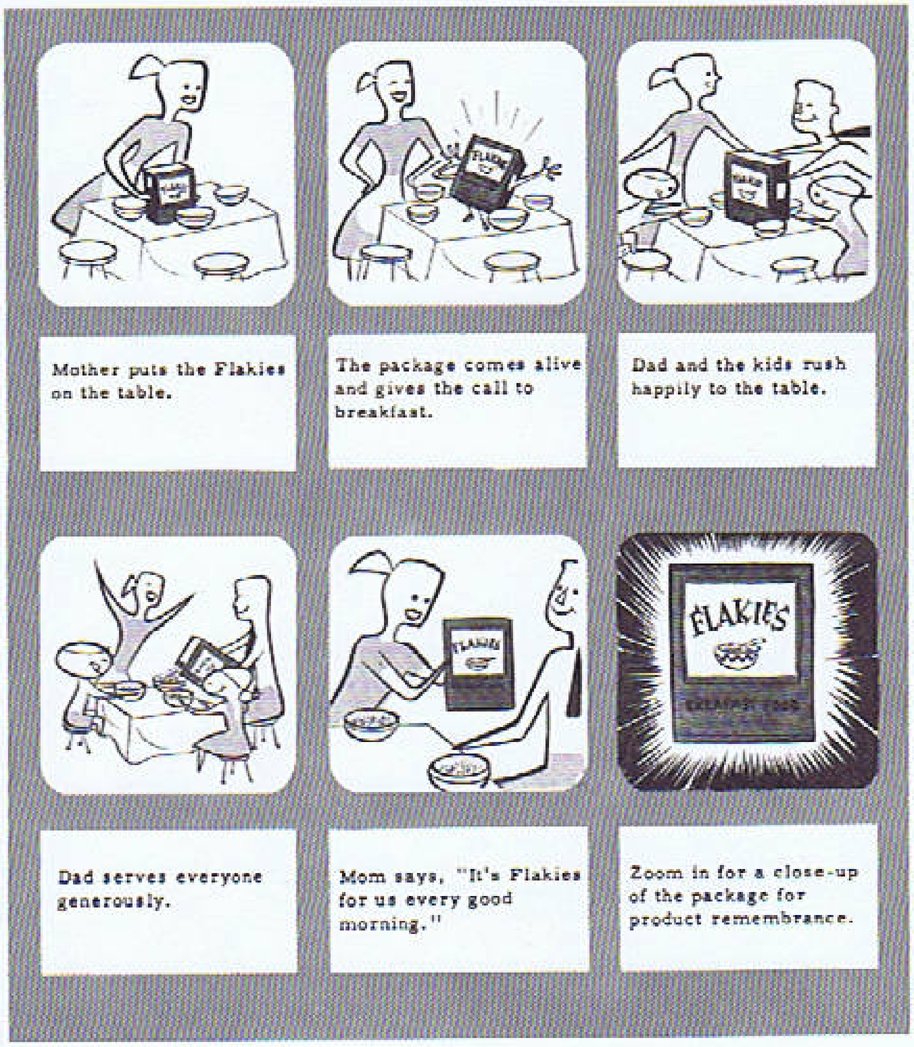
Wrong

This interpretation makes all the characters too individual. The man is an individual personality, rather than a symbol of a father. The same is true of the other characters. They all fight for the viewer's attention and draw it away from the star – the package of cereal.



Right

Now the characters are not individuals but they convey the impression of a family unit. They are symbols of the real people they represent. They are subordinated to the package by the simplicity of their over-all design and will not distract attention from the advertiser's message. See how well they work in the storyboard.



Mother puts the Flakies on the table.

The package comes alive and gives the call to breakfast.

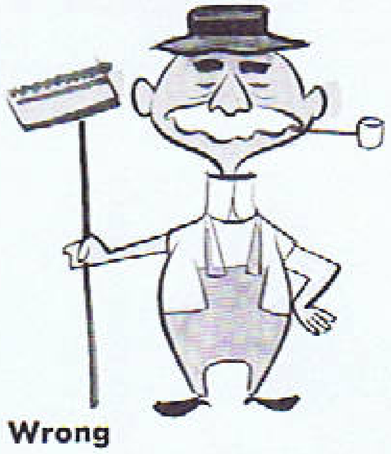
Dad and the kids rush happily to the table.

Dad serves everyone generously.

Mom says, "It's Flakies for us every good morning."

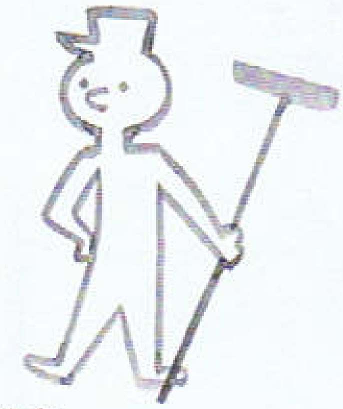
Zoom in for a close-up of the package for product remembrance.

Here is another example of a commercial in which the human element must be kept secondary because something else is really the star of the show. Our problem is to create a storyboard for a ten-second announcement of the coming county fair. The commercial is to show a little man who is putting up a poster that gives all the details about the fair – the date, the attractions, and the place.



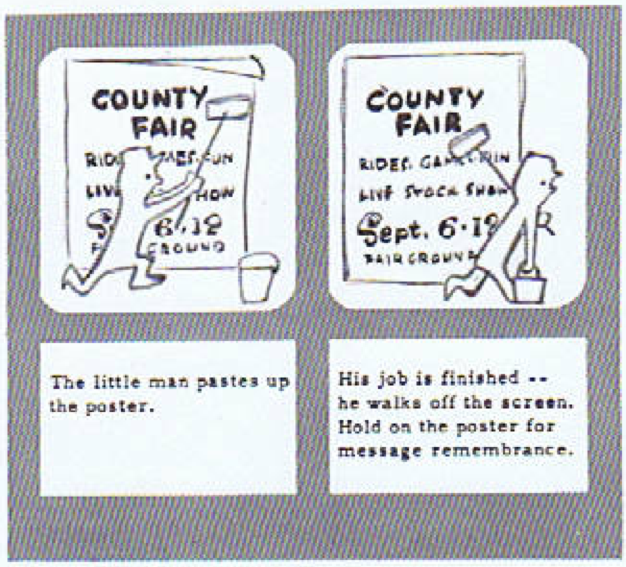
Wrong

The hat, the pipe, the mustache – all these give the little man too much personality. The viewer would probably watch him instead of the poster, and that's not what we want if the message is to be gotten across.



Right

This simply outlined figure keeps the little man in his place. He will act as part of the entire unit and won't draw too much attention to himself. The poster is the star of the show because it delivers the message about the fair. It will now hold the viewer's attention and he may not even be aware that the man walks off when his job is finished.

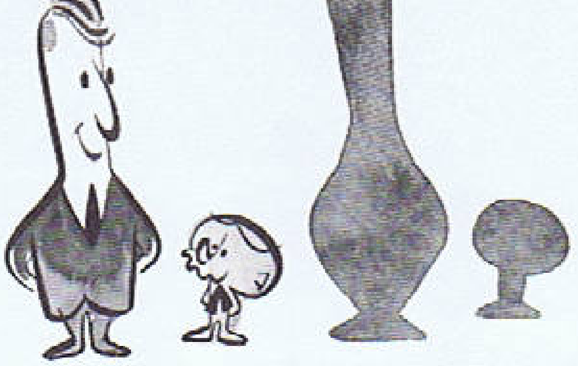


The little man pastes up the poster.

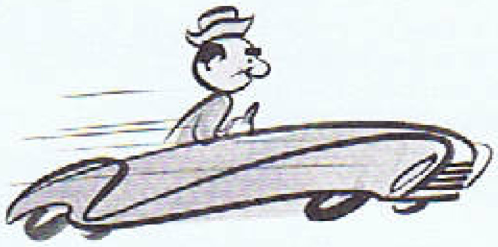
His job is finished -- he walks off the screen. Hold on the poster for message remembrance.

How to determine the size of characters and related objects

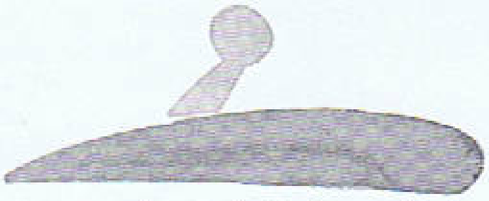
The larger a figure or an object is, the more attention it commands. This is particularly true when the figure is in motion. It is therefore very important to decide on the right proportions for all characters and their related objects. In making this decision, it is often helpful to translate both figures and objects into abstract shapes, as we demonstrate here.



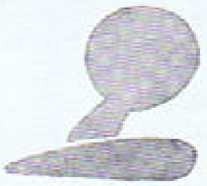
Above we show you two comic figures — and how they look as abstract shapes.



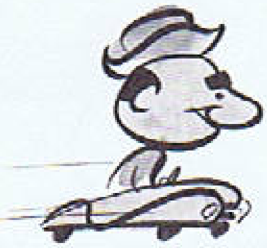
Now, let's say we have a situation that calls for the figure of a man, who is to be the star. He is riding in an automobile, which should be secondary.



Here we translate the drawing into an abstract. We see immediately that the car is more prominent than the man. Our proportions are wrong.

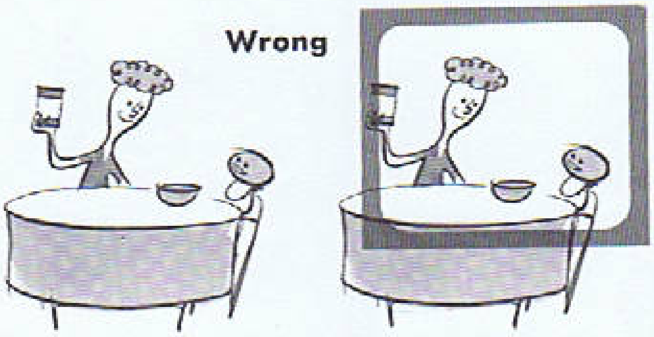


So we draw another abstract, reducing the car and enlarging the man. There is much more emphasis here on the man.

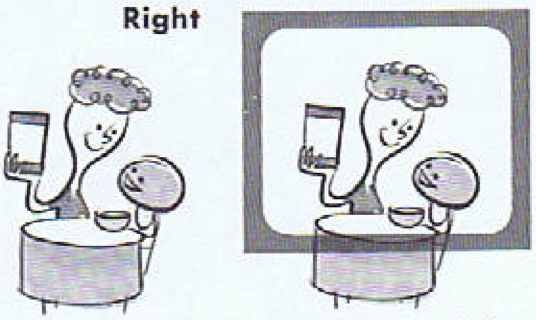


Now we translate our abstract drawing back into a cartoon. We can see that the proportion is much better for our purpose — the man is the star and the car is secondary.

Here is another example of the importance of proportion. The problem is to do a commercial for a baby food called Goodies. It calls for a mother sitting at a table with her small son. Their facial expressions will be important in conveying the sponsor's message.

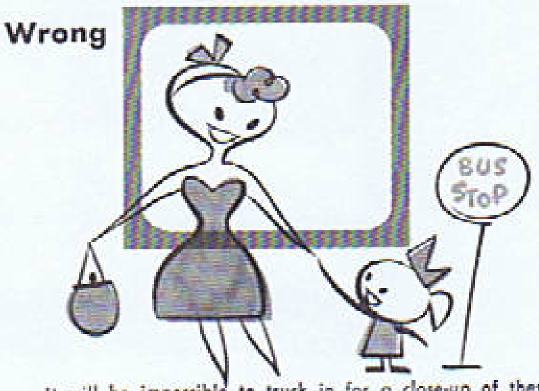


If we used these characters and the table as they are, we would be wrong on several counts. The table is much too large and the heads are so small that they permit very little facial expression. If we tried to show a close-up of both characters at the same time, the package of Goodies would be lost.

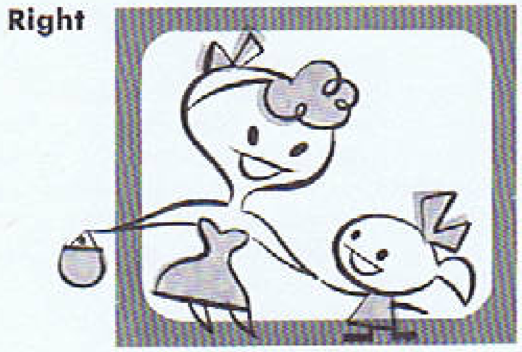


Our problem is solved by reducing the table and enlarging the figures and box. The two figures are now in better proportion — both to each other and to the table. The heads are large enough, so that the faces can show pleasure. The composition of all the elements as a unit is satisfying and we can truck in to get a good close-up.

If there is too great a difference in the size of characters there will be a problem in showing them in medium shots and close-ups. Suppose we have two figures — a mother and a very small child — standing at a bus stop. We want to truck in from a long shot to a close-up of both figures.

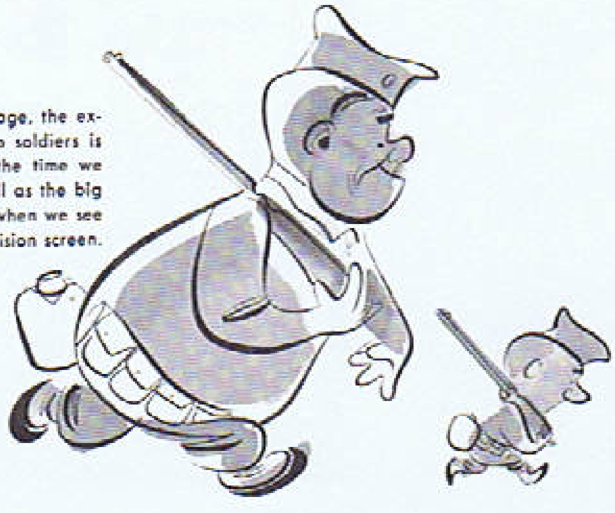


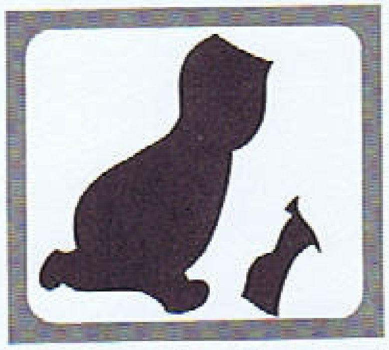
It will be impossible to truck in for a close-up of these two figures and keep them both on the screen. An adjustment must be made in their proportions.



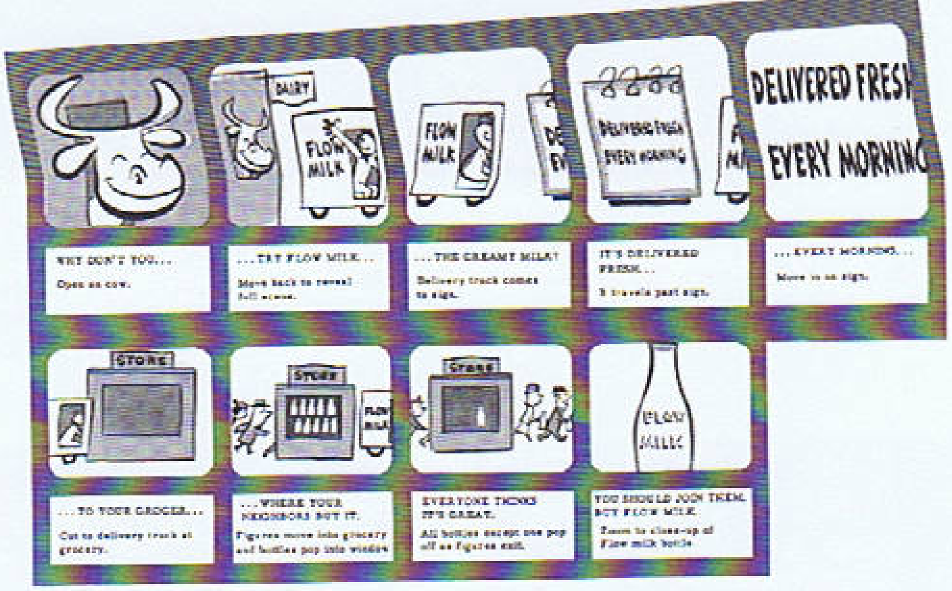
This is better because we have made the figures smaller but kept the heads the same size. Now, when we truck in for a close-up of the heads, both will be on the TV screen.

If we study this picture on a printed page, the extreme difference in the size of the two soldiers is of no consequence. We can take all the time we want to look at the small figure, as well as the big one. However, it's quite another thing when we see these two figures in motion on the television screen.





Now we've reduced these two figures to abstract forms to suggest what would happen on the TV screen with both figures moving. Watching the screen, your eye would automatically stay with the larger figure. You would barely have time to find the smaller figure because it would be so small. When designing for television, keep the principle of the outdoor billboard in mind — the billboard must be readable even when you are driving past it at fifty miles an hour. The same design principle applies in television. The elements must not only be simple, but they must be large enough to be easily visible when in motion.

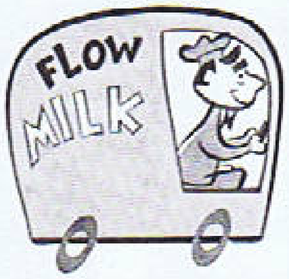

DAIRY
FLOW MILK
DELIVERED FRESH EVERY MORNING
WHY DON'T YOU...
Open on cow.
...TRY FLOW MILK...
Move back to reveal full scene.
...THE CREAMY MILK!
Delivery truck comes to sign.
IT'S DELIVERED FRESH...
It travels past sign.
...EVERY MORNING...
Move in on sign.
STORE
...TO YOUR GROCER...
Cut to delivery truck at grocery.
...WHERE YOUR NEIGHBORS BUY IT.
Figures move into grocery and bottles pop into window
EVERYONE THINKS IT'S GREAT.
All bottles except one pop off as figures exit.
YOU SHOULD JOIN THEM. BUY FLOW MILK.
Zoom to close-up of Flow milk bottle

Story emphasis

You will remember the dairy storyboard we studied earlier in this lesson. Although our story is already well established, we can still sharpen it up by making sure that each element is given just the right emphasis to get the idea across as clearly as possible. There are quite a lot of characters and objects to consider – the milk truck, the driver, the billboard, and the people going into the store. Our problem is to present all of these elements so that they do not fight each other for the viewer's attention, but co-operate in telling the story. Here it is the story itself that we want to emphasize – for it is the story, rather than any individual character, that will sell the product.

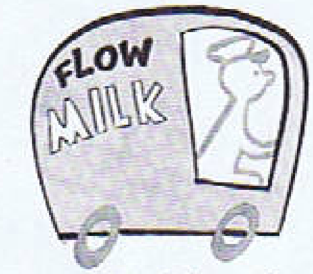
We'll take the milk truck and driver first.

Wrong

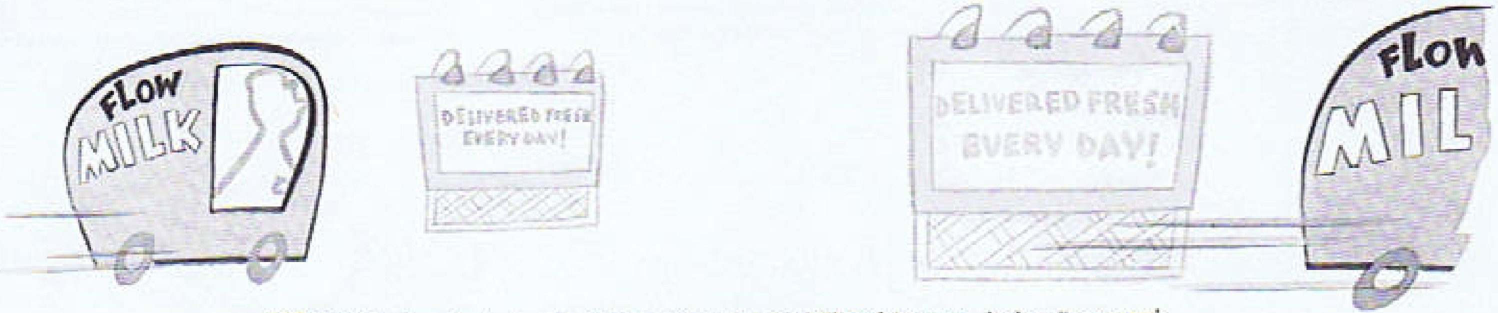


There is too much detail in this truck driver for the minor role he plays in our story. He is, at best, a secondary character – really just a part of the truck.

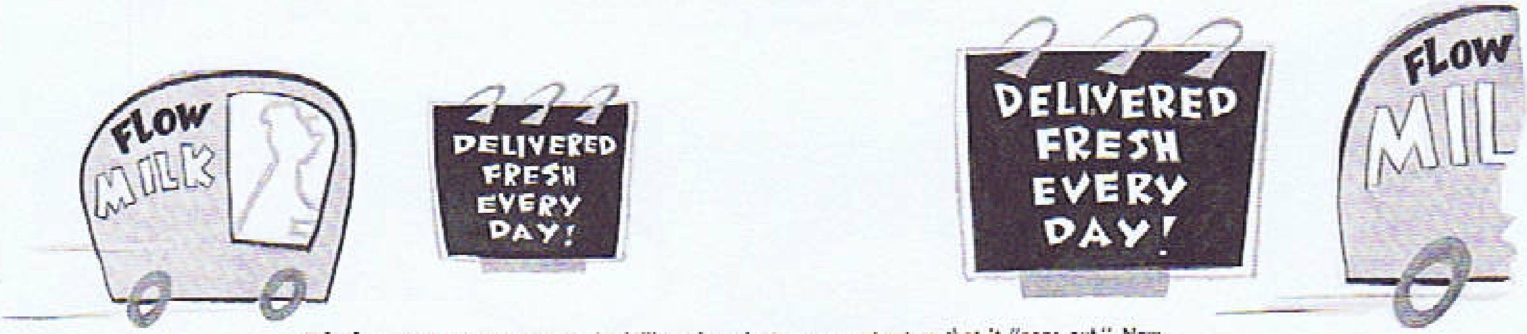
Right



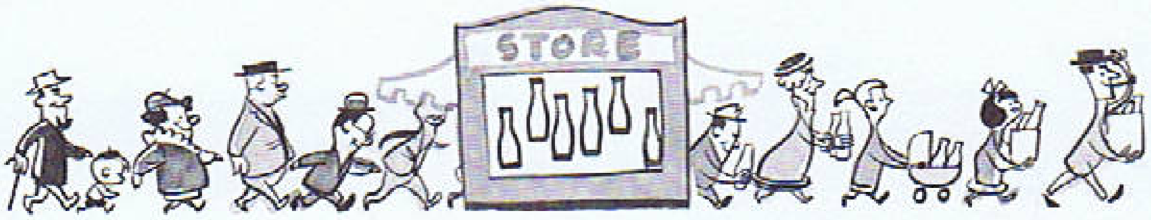
This simplified truck driver is better. His unexpressive face is simple and direct. The driver and the truck act as one unit and will not detract from the over-all story emphasis.


FLOW MILK
DELIVERED FRESH EVERY DAY!
DELIVERED FRESH EVERY DAY!
FLOW MIL

Wrong Here the truck and driver are right but the billboard is wrong. It doesn't command attention, since it is rendered in almost the same value as the truck. When the truck passes by, the viewer's eye will follow it instead of reading the sign.


FLOW MILK
DELIVERED FRESH EVERY DAY!
DELIVERED FRESH EVERY DAY!
FLOW MIL

Right Here we have given the billboard much stronger contrast so that it "pops out." Now, you may not even notice the truck as it passes the billboard and leaves the scene. The billboard holds your attention and delivers its message clearly.

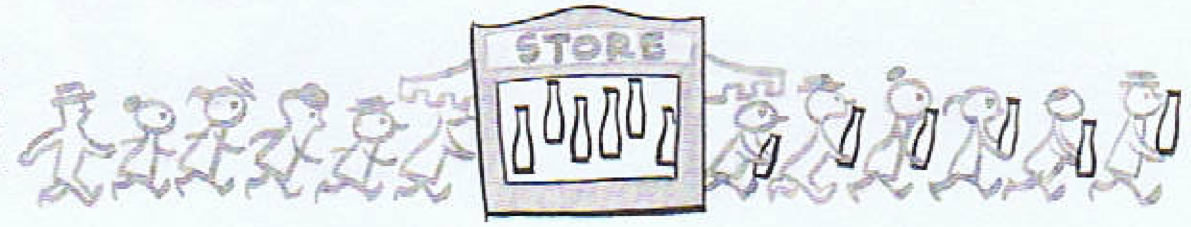


Wrong

Again, there is too much individual characterization in these figures going into and out of the store. After all, they are secondary characters. They are important in telling the story, but they are not important as individuals.

Right

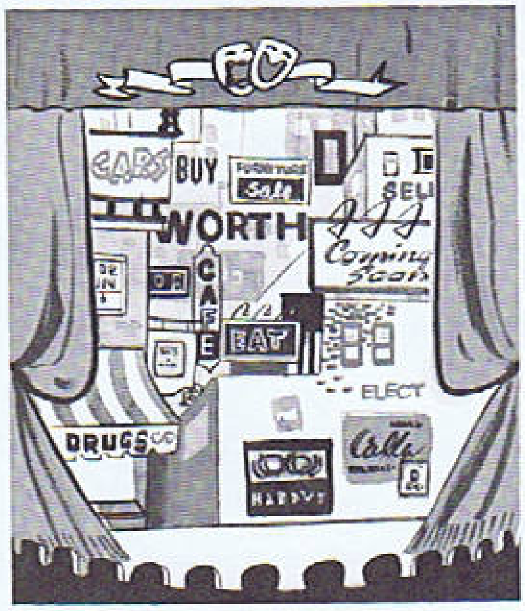
These characters are right for the situation. The group of figures is depicted as just that – a group. They act as a unit and fit into the pattern of the story smoothly. They do not interfere with the emphasis on the milk bottles.



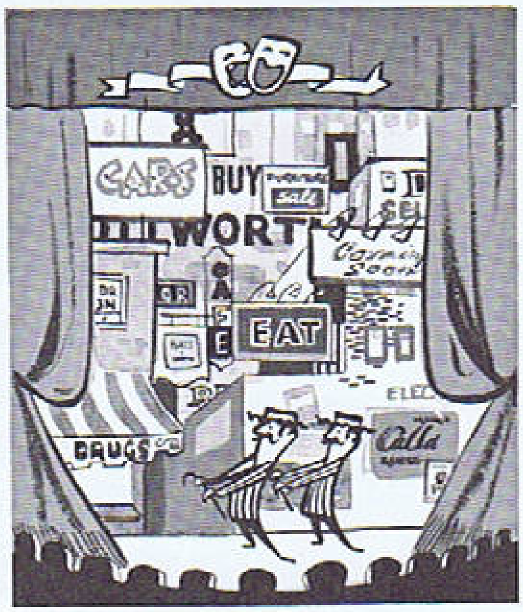
Relating characters to background

Backdrops and stage sets have always been important in show business. The right background can contribute a great deal to the success of a play. It can contribute just as much – in fact, a considerable amount more – to the success of a commercial.

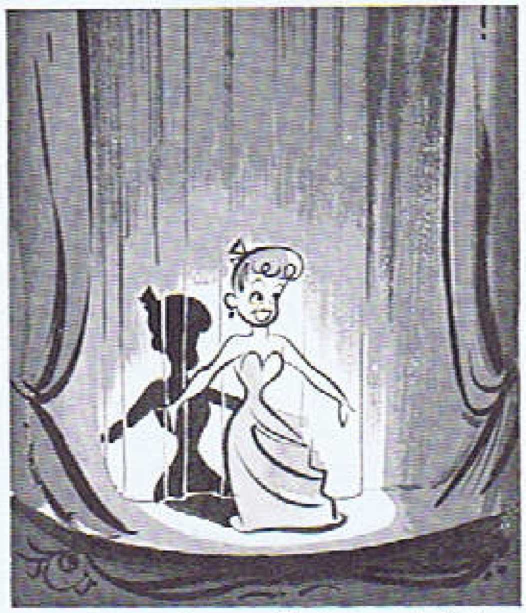
A confused, distracting background can seriously damage the effectiveness of any play. This applies with double force in television. Because of the speed with which the characters move, the background must complement the action – and never interfere.



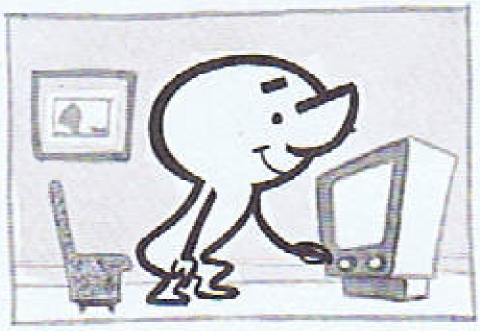
You may or may not remember the old days of vaudeville when the backdrop was a screaming montage of local advertisements. This is what it looked like.



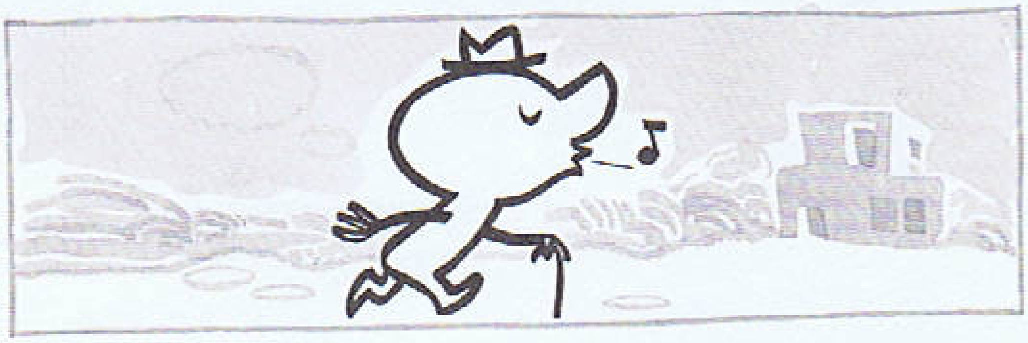
When the song-and-dance team came on the stage, recognizing them against the confusing backdrop was almost like trying to solve a "Find the Hidden Face" puzzle.



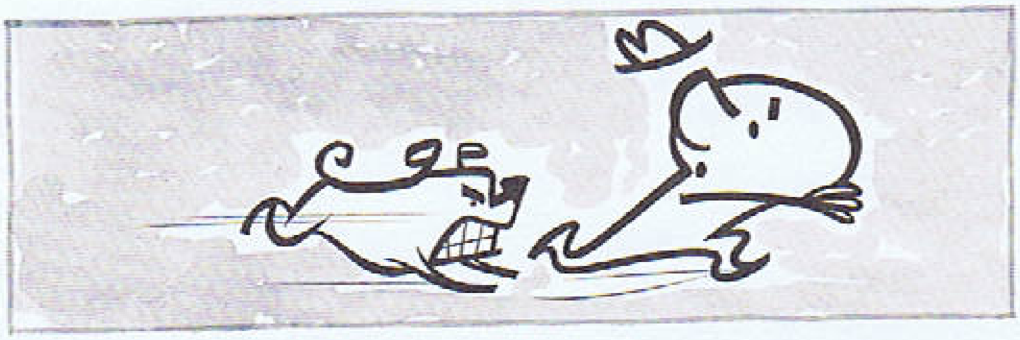
Then good taste took over and the better vaudeville theaters began to present their acts in front of much simpler backdrops that didn't distract the viewers' attention.



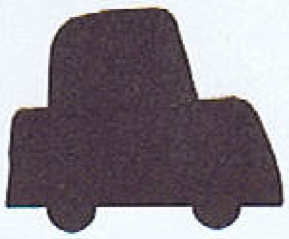
We have adopted the simple backdrop concept, with slight variations, in television animation. One variation is that if a figure stays within one area, without panning, some background detail can be incorporated.



But if we draw the same figure going for a walk, and we pan along a background, we show much less detail in the background.



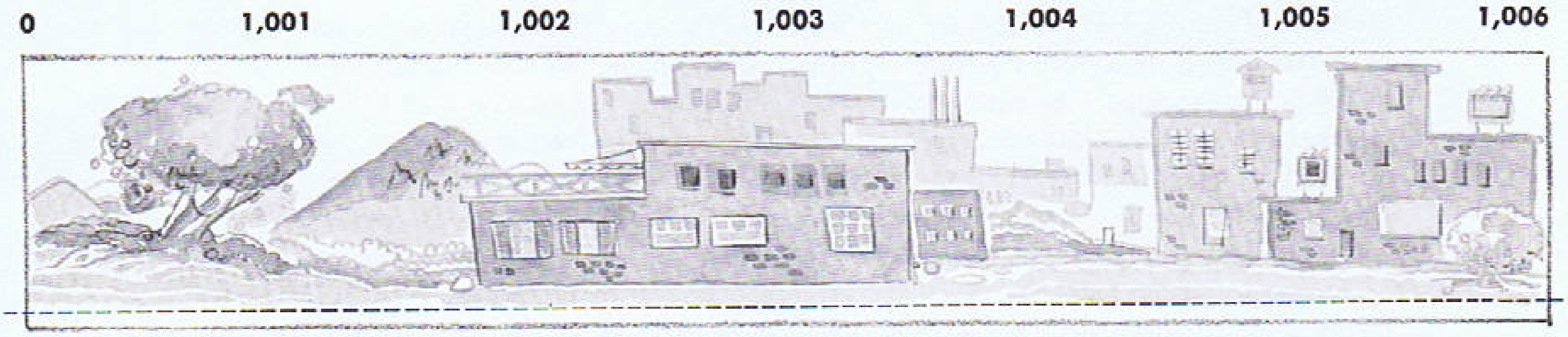
If the figure runs at great speed across a background, our slogan KEEP IT SIMPLE should be enforced in full. The background should be merely one of texture, or the slightest variation of lights and darks.



A practical experiment in motion against a background

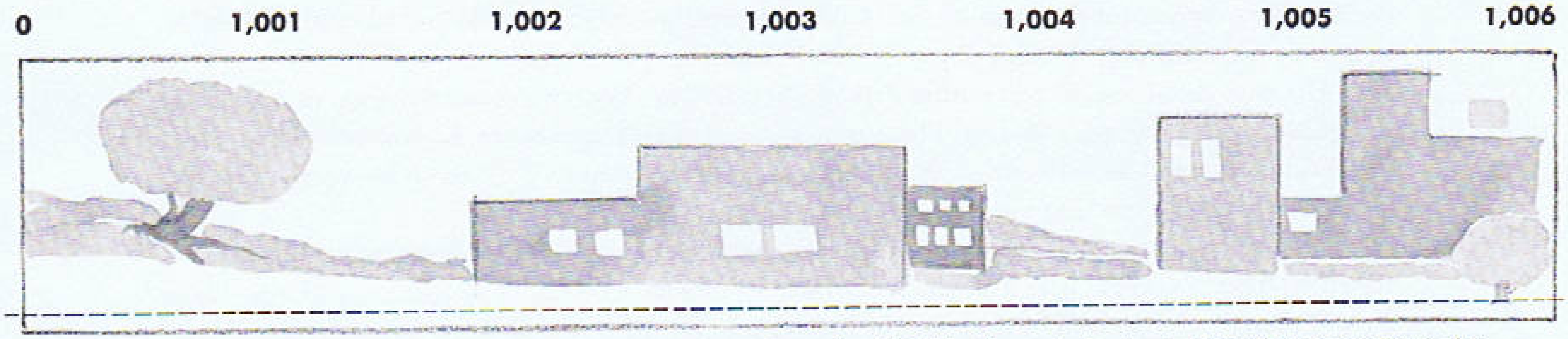
In general, all television backgrounds should be very simple. But there are certain times when some detail is desirable. The amount of detail in a background is determined entirely by the speed with which a figure or an object moves across that background. If the figure moves slowly, some detail can be used. If the figure moves at a medium pace, there should be less detail. If the figure moves very fast there should be nothing except simple shapes. If the figure moves at different speeds – first slowly, then fast, then slowly again – the detail in the background should change so that it matches the different speeds.

In order to demonstrate this, let's try a practical experiment in the motion of a unit against a background. Immediately below is a background that is much too detailed. A lot of time and work went into making it – and a lot of wasted effort as well. Let's prove it – trace the car at the upper right, paint it black, and cut it out. Then follow the instructions below.

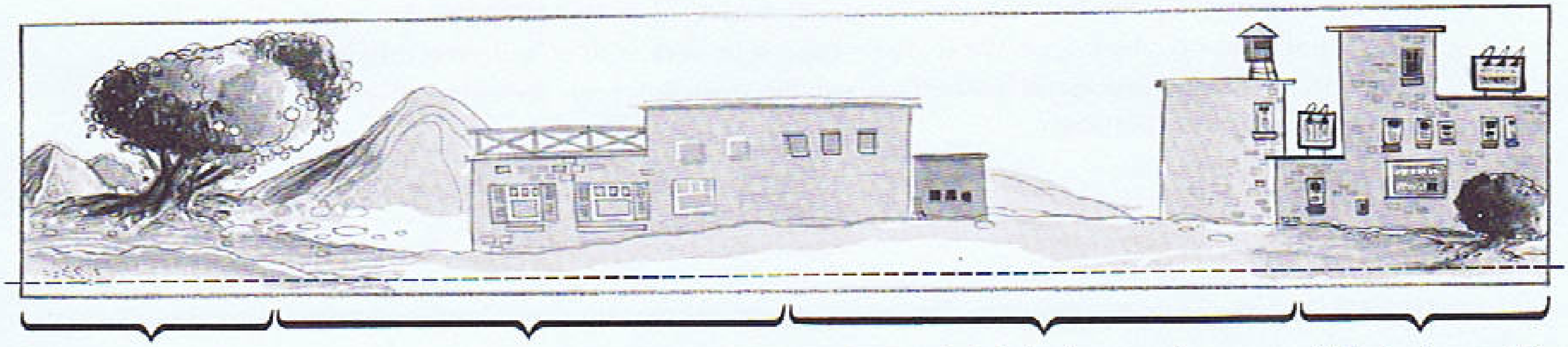


Place your car on this background at 0. Keeping your eye on the car, move it with your index finger from left to right, along the dotted line. As you move the car, count at a moderate speed – 1,001 – 1,002 – 1,003 – 1,004 – 1,005 – 1,006. (It takes about one second to say each of these figures.) At the end of your count the car should have crossed the entire picture. Do you notice how unaware you were of all the detail and hard work that went into the background?

Now take your car again and move it across the same picture twice as fast as before. You will notice even less of the background when the speed is doubled.



Here is the same background, but with most of the details left out. We have retained only the big forms and shapes and tones. Now move your car across this simplified background. Count at the same speed as at first and continue to concentrate on the car. You will find that the car stands out much better without the interference of a detailed background. And, of course, there is a lot less work in the execution of this simple, more effective setting than there was in the first one.



There is some detail at first because the car is moving quite slowly.

There is less detail as the car picks up speed.

There is very little detail as the car moves fast.

Finally, there is more detail at the end as the car comes to a halt.

Now we have a problem to solve. The car is to start slowly, pick up speed, go fast, and then stop abruptly. Notice how the background is laid out for this action. Some detail is justified here in certain parts of the setting. Using your own judgment of speed, move the car across this background – just as we have indicated.

And now — good pictures!

This Course was designed to prepare you for this day — the day when you set out alone to discover your own path as an artist.

By now, you should know how to use the tools and techniques of your craft with skill and confidence. We have acquainted you with the various materials and methods most commonly used in the field of commercial art and illustration. In careful criticisms of your assignments, we have pointed out what you have done well. We have noted your weaknesses and shown you how to correct them.

At the same time, through thousands of pictures, diagrams, and analyses, we have taught you the principles of drawing and painting. We have shown you the many different approaches contemporary artists take in arriving at creative pictures for visual communication. We have also shown you what you should do to try to achieve the same form of creative expression. And we have tried to encourage and stimulate in you an inquisitive and creative attitude toward your own art.

With all this background of knowledge you should be at home in the world of creative art. You should be able to decide eventually on the general direction to follow in your own development.

What should you do in the days that lie ahead? There is only one answer — keep drawing and painting and studying. Subscribe to good professional magazines in the art field. Study national publications so you are always aware of new styles and trends in art as they appear — keep up with what others are doing. Visit the art museums and fine arts exhibitions as much as you can — make the acquaintance of other artists in your own and neighboring communities.

Above all, learn to be objective about your work. Try to discover your mistakes so you can correct them before others point them out to you. Apply the principles of criticism as you have studied them in this Course — for only through objective self-criticism can you develop.

The days ahead should be exciting days of self-discovery. We have constantly tried to make one thing clear throughout your Course. There is no one way of making pictures. Each artist must work in his own manner, and he will eventually, through constant experiment, develop his own personal technique and method of making pictures.

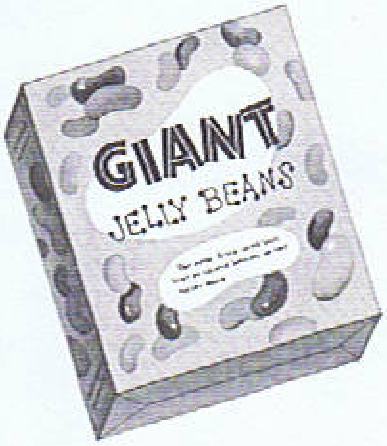
However seriously you take your work, learn not to take yourself too seriously. Even for the master artist, there is no final goal. One discovery leads to another — one achievement suggests a possibility still more exciting. Art is a road on which getting to your destination is less important than what you discover — and become — along the way.

Wonderful days of growth, change, and discovery are in store for you. Make the most of them. We promise you that there will never be a dull moment in the years ahead if you embrace this adventure freely — with a sympathetic and inquisitive attitude toward all new art forms and directions.

And now — good pictures! We sincerely hope your work with us will eventually bring you rich personal rewards and emotional satisfactions, and that you will become the artist you want to be — with your own full share of success.

Albert Dorne PRESIDENT

Prepare a storyboard for an animated TV film commercial

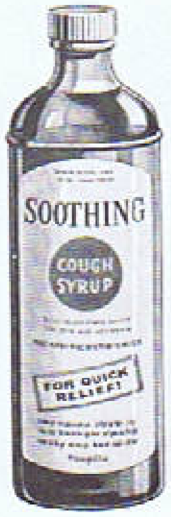


	1	2	3
WHAT TO DRAW	Make this a long shot. Kids are cute—heads about same size as body, so expressions are easy to see. Dream balloon is about as big as a bed—indicate it is both kids' dream. Show no furniture or room details except the beds.	Same long shot. Children in extreme action, reaching for jelly bean. Bean in same position as before—but balloon is gone.	Move in a little for this shot. Show kids holding jelly bean about waist high between them. It is proportionately as large as before. Make other jelly beans each a different tone to suggest various flavors. Omit beds.
AUDIO:	BOYS AND GIRLS, IF YOU'VE BEEN DREAMING ABOUT THE BIGGEST JELLY BEANS IN THE WORLD...	...YOU'VE BEEN DREAMING ABOUT "GIANT JELLY BEANS." WAKE UP TO THIS NEW TREAT IN SWEETS!	"GIANT JELLY BEANS" COME IN ALL DIFFERENT FLAVORS.
VIDEO:	Open on two children, a boy and a girl, asleep in twin beds. Dream balloon over beads contains a huge jelly bean.	Children up from their beds as they reach for jelly bean in balloon. Balloon fades out.	Children hold the one huge jelly bean between them. Other beans, equally large, pile up on it.

	4	5	6
WHAT TO DRAW	Both children are all smiles as they hold beans. Two kids come in from left background, one boy from right. All smile and lick their lips.	Package has covered jelly beans. Be sure to simplify package and enlarge its basic elements to insure product recognition.	Render package as large as possible—on extreme close-up.
AUDIO:	BE THE FIRST IN YOUR NEIGHBORHOOD TO SHOW THE OTHER BOYS AND GIRLS THIS NEW CANDY DELIGHT!	LOOK FOR THIS PACKAGE AT YOUR FAVORITE CANDY STORE.	REMEMBER TO ALWAYS ASK FOR "GIANT JELLY BEANS" FOR THAT REALLY BIG TREAT.
VIDEO:	Other boys and girls run in. Arms raised in excited gesture toward jelly beans.	Package appears around jelly beans --effect is that boy and girl are holding large package. Other children look on with anticipation.	Figures and background fade out-- at same time, zoom up package for close-up. Hold.

Assignment 2

Prepare a storyboard for a live TV film commercial



	1	2	3	4
WHAT TO DRAW	Draw a realistic close-up of man, head-on view, including shoulders. Accentuate the expression of misery as he coughs.	Restyle the label on the bottle shown at the left, retaining its general character but simplifying it for rapid legibility. Even when a product is to be photographed, a clearer, simpler label must sometimes be designed.	Show right hand (and part of arm) holding bottle about one foot in front of medicine chest. Render bottle as before. Indicate other units in chest but without detail.	Draw man from panel 1 in profile. He holds bottle in right hand. Spoon to mouth in left hand. Expression no longer shows misery. Indicate medicine chest in background, right.
AUDIO:	WHEN YOU HAVE A COUGH...	...TAKE "SOOTHING COUGH SYRUP" FOR QUICK RELIEF.	"SOOTHING COUGH SYRUP" IS AN IMPORTANT ITEM IN EVERY MEDICINE CHEST.	ONE SPOONFUL OF "SOOTHING COUGH SYRUP"...
VIDEO:	Open on man's face. Close-up as he coughs.	Cut to close-up of bottle of "Soothing Cough Syrup."	Pull back to reveal bottle is in medicine chest. Hand comes into scene to take bottle from chest.	Continue pull-back to show man taking spoonful of syrup.

	5	6	7	8
WHAT TO DRAW	Render the clock in extreme close-up, so we can see the passing of time easily. Make minute hand heavy, so we notice its changing position in next panel.	Same drawing, with minute hand in different position, as directed below.	Render figure in about same position as in panel 1. His face shows relief as he looks at bottle, held in right hand at shoulder height.	Extreme close-up of bottle in hand. (Same bottle as in panel 2.) Keep label clear and legible.
AUDIO:	...BRINGS YOU RELIEF IN...	...A MATTER OF MINUTES...	SO, FOR FAST RELIEF FROM A COUGH...	...GET "SOOTHING COUGH SYRUP" TODAY!
VIDEO:	Pan right for close-up of clock. Hour hand is on one, minute hand on three, denoting 1:15.	Dissolve minute hand to four, showing passage of five minutes' time to 1:20.	Pan left to show man holding bottle. His face shows relief.	Zoom into close-up of bottle.

Assignment 3

Prepare a storyboard for an abstract TV film commercial

MORGAN
BROTHERS
BUILDERS

	1	2	3	4
WHAT TO DRAW	Make a stylized drawing of a blueprint of a house. This occupies about two-thirds of the panel, which also contains a stylized unit of a T-square and triangle. Background is dark.	Sign is exact size and shape of blueprint. Letter in the words "Morgan Brothers Builders" cleanly and legibly. Dark background.	Abstract shape is about the size of sign in panel 2. First render small house realistically in panel 4, then let its silhouette dictate this shape.	Render small house realistically. Continue dark background.
AUDIO:	IF YOU ARE PLANNING TO BUILD A HOME...	...INCLUDE MORGAN BROTHERS, THE EXPERIENCED BUILDERS, IN YOUR PLANS.	IF YOU DESIRE A SMALL STRUCTURE...	...YOUR DREAM COTTAGE COME TRUE...
VIDEO:	Open on blueprint of a house, triangle, and T-square.	T-square unit moves down over blueprint, wiping it off and wiping on the sign, "Morgan Brothers Builders."	T-square unit moves up and off screen, wiping on abstract shape.	Shape dissolves into picture of small cottage.

	5	6	7	8
WHAT TO DRAW	Mansion's abstract shape should match outline in panel 6. It is much larger than abstract of cottage.	Render large home realistically—it must match abstract shape. Continue dark background.	Repeat drawing from panel 1.	Repeat drawing from panel 2.
AUDIO:	...OR A LARGE STRUCTURE THAT EXEMPLIFIES...	...THE FINEST IN THE TRADITION OF GOOD LIVING...	...THEN YOUR PLANS ARE COMPLETE IF...	...YOU PLAN ON HAVING MORGAN BROTHERS BUILD YOUR HOME!
VIDEO:	Cottage dissolves into abstract shape. Animate shape into larger unit--abstract shape of mansion.	Abstract dissolves into mansion.	Mansion dissolves into abstract. Animate this into blueprint, T-square, etc., as in panel 1.	Repeat action in panel 2.

FAMOUS ARTISTS COURSE
Student work
Lesson 24
Television art

HOW TO PRACTICE AND PREPARE FOR THIS LESSON

In this lesson we show you how to create storyboards for television commercials. We also explain how to simplify, plan timing and action, select the right type of characters and relate them to each other and to the background. When we criticize your assignments, we will be chiefly interested in how well you have understood and applied these points to your work.

After you have carefully read this lesson through for an over-all understanding of it, follow these study and practice suggestions:

1. Make some rough talking storyboards of each of the three types -- live, animated and abstract. Remember that the storyboard must sell itself -- the whole idea must be clear and convincing to the advertiser the first time he sees it. Select a number of magazine ads and pick out the selling points from each one. Then design your storyboard to get these points across as effectively as you can. As you work, keep in mind the ideal number of panels to do the job (pages 16 through 19), proper contrast of values (page 30) and correct lettering and layout as shown on page 31. Use a regular TV storyboard pad or, if you wish, draw up your storyboard panels as described in the assignment section below.

2. Go through magazine ads and select characters that recur in a company's advertising -- for example, a character that might be used as a trademark. Then redesign this character, simplifying it for television, following the principles described on pages 34 through 37, 40 and 41.

3. Restudy pages 44 through 47 and make storyboard drawings in which you really feature your main characters and subordinate the less important ones.

4. Go back over pages 50 and 51 to be sure you make the most effective use of your storyboard backgrounds. Be sure they hold their place and don't interfere with the characters' action. Select some landscapes (either photos or drawings you have made) and simplify them so that they would be suitable as backgrounds for TV.

5. Study the commercials on your own TV. Notice in some of them that while an announcer is talking and selling, the picture may consist of a single, dull announcement giving the name and address or phone number of a store which stays on the screen as long as ten seconds. Listen to the announcer's message, select his main points, and design two or three cards that will break up this ten-second period into more interesting intervals. The design of such flip cards for use on local TV stations offers you one very good way to begin TV work. See page 30.

6. From your kitchen shelves, select boxes, jars or cans of various kinds of food. Simplify and redesign them so that they would create a clear, strong impact in a television commercial and still project an easily recognized image of the product. See page 31.

THE ASSIGNMENTS YOU ARE TO SEND IN FOR CRITICISM

For this lesson you are to do TWO of the following three TV storyboards, which are outlined on Plates 1 and 2. Select whichever two you wish.

ASSIGNMENT 1. An animated storyboard advertising "Giant Jelly Beans."

ASSIGNMENT 2. A live storyboard advertising "Soothing Cough Syrup."

ASSIGNMENT 3. An abstract storyboard advertising "Morgan Brothers, Builders."

The animated storyboard is to have six panels. The live storyboard and the abstract storyboard will each have eight panels.

The accompanying Plates 1 and 2 describe these assignments in detail. As you will see, the frame or top space in each panel contains a description of what you are to picture, while the bottom space contains the words spoken (audio) and the description of the action (video).

To do these assignments in a professional way, you should use prepared TV storyboard paper, which is described on page 11 of the lesson. However, if you wish, you may work on visualizing paper, simply ruling the panel divisions in line as on page 27. Do this in pencil -- don't draw a tonal border around the panels. Rule each complete storyboard panel 4 inches wide by 5½ inches deep. The picture portion

(over, please)

should measure 4 inches wide by 3 inches deep. If you do not have large enough sheets of paper, tape two 11 x 14-inch sheets together. For mailing, fold the storyboard or visualizing paper neatly along panel divisions so it will conveniently fit into the regular mailing carton.

For your assignment, do your two storyboards in pencil. Carefully plan and render the frames labeled "What to draw," and print or write legibly the audio and video information in the space below the drawings. Don't letter the instructions in the picture frames -- they are merely a more detailed description for your guidance and represent the ideas and planning that might have resulted from a preliminary discussion with the client or art director.

Be sure to read each storyboard through completely before you start drawing. For, as you will see, the way you design a panel is often governed by what follows in later panels.

IMPORTANT: Be sure to letter your name, address, and student number neatly at the lower left-hand corner of each assignment. In the lower right corner, place the lesson number and assignment number.

Check
before mailing

Your lesson carton should contain:

TWO assignments
1 Return shipping label filled out completely

Mail this carton to:
FAMOUS ARTISTS COURSE, WESTPORT, CONN.